"Exploring Strategies of Reappropriation Related to the Cthulhu Mythos: A Comparison of Two Competing Models of Adaptation"

"Exploring Strategies of Reappropriation Related to the Cthulhu Mythos: A Comparison of Two Competing Models of Adaptation"

Steve Corbeil

Abstract

This paper looks at translations, novels, films, and other media related to the Cthulhu Mythos to explain different adaptation strategies. We argue that adaptations of the Mythos are based on a tension between two models inherent to this shared world since its inception. One is closer to a tree model obsessed with respecting an "original" source, Lovecraft's work. The other is like a rhizome, a series of roots without a clear point of origin. While acknowledging the limits of distinctions based on a person's culture, we found that many Japanese creators adopt the first model while American creators, in part because they are especially aware of Lovecraft's and other Mythos writers' racism, tend, in recent years, to follow the second model. We believe that the second model is more conducive to an ethical reappropriation of the Mythos, without excluding that some creators using the first model can elaborate a proper response to Lovecraft's ideology. This paper is part of a more expansive research project on the nature of adaption and its social and cultural impact.

Keywords: Adaptation, Cthulhu Mythos, Lovecraft, reappropriation

The Creation of a Shared World and the Integration of Media

Before the emergence of the convergence culture (Jenkins) or the idea of media mix (Ōtsuka, Steinberg), before the Marvel or DC universe, before corporations' obsession with IPs, a group of writers, including Robert E. Howard (1906-1936), Frank Belknap Long (1901-1994), Clark Ashton Smith (1893-1961), and Robert Bloch (1917-1994) built a shared universe with its own lore, recurring characters, spaces, and themes based on a template created by H.P. Lovecraft (1890-1937), often referred as the Cthulhu Mythos[1]. Even if stories belonged to the author who created them, the universe itself was, in contemporary terms, "open source" (Klinger lviii)[2]. This new conception of what literature could be was born from an association between pulp magazines' aesthetics, a spirit of playfulness, and a desire to create something that would pass the test of time. It was also a natural extension of Lovecraft's effort to build a network of like-minded artists through his relentless correspondence. It is believed that he wrote more than

[1] Lovecraft himself never used this expression. August Derleth, who founded the publishing company Arkham House to promote Lovecraft's work, invented the term. During his lifetime, Lovecraft talked about his shared universe as Yog-Sothothery in reference to one of the Outer Gods who exists beyond time and space. This God first appears in "The Case of Charles Dexter Ward" (1927). Those who contributed to the Mythos were called the "Lovecraft Circle."

[2] From a creative perspective, the "open source" model is far superior to the IP model. The latter requires the approbation of a superior authority, often a company wanting to maximize profits associated with a specific character or fictional universe. IPs can give creators the means to achieve their artistic visions, for example in the case of a big-budget movie, and promote the work of an artist, but often it stifles creation.

100,000 letters throughout his short life (he died at 46), more than one of French literature's most prolific correspondents, Voltaire, who is estimated to have written about 20,000 letters, even though he lived until 83.

These writers probably could not have imagined that their literary world would have an impact beyond the written words and influence how we see the integration of media even today. Even if the expression "open source" is anachronistic, it seems more than fitting to describe a body of work obsessed with the limits of communication and the ability of media to represent phenomenological experiences beyond human understanding or simply indescribable. It is well known that Lovecraft's characters express self-doubt about the capacity of their writing to convey their experiences in their totality. Lovecraft's work is filled with narrators explaining, in elegant prose, their inability to represent fully what they have experienced. In "The Whisperer in Darkness," the narrator talks about his "incoherent note" (421), his attempt to "set down some of the few disjointed words and other sounds (451) he heard, his refusal "to even form into words" (405) a summary of a letter from Henry Wentworth Akeley. To emphasize even more the phenomenological point of view, we can refer to Graham Harman, who writes in *Weird Realism: Lovecraft and Philosophy* that "the gap he produces between an ungraspable thing and the vaguely relevant descriptions that the narrator is able to attempt[3]" (24) is what fascinates most readers. Although his narrators do suffer from a logorrheic desire to describe some of the things they have seen, their accounts are often flawed. That is not to say that they are not mesmerizing. On the contrary, descriptions of beautifully hideous immortal monsters or fabulous cities from advanced civilizations that have disappeared before the advent of men are often considered the main reason for Lovecraft's appeal. Even if most readers are impressed by Lovecraft's descriptions of fantastic cities or scary monsters, not unlike his characters, we cannot escape the fact that something is missing, something remains unsaid, and we do not have the whole picture. Michel Houellebecq accurately describes this feeling:

> When first reading Lovecraft's stories, the architectural descriptions in "The Shadow Out of Time" and in "At the Mountains of Madness" make a profound impression. Here more so than elsewhere, we find ourselves before a new world. Fear itself disappears. All human sentiments disappear save fascination, never before so purely isolated. (79)
>
> Reading these descriptions is at first stimulating, but then discourages any attempt at visual adaptation (pictorial or cinematographic). Images graze the consciousness but none appear sufficiently sublime, sufficiently fantastic; none come close to the pinnacle of dreams. As for actual architectural adaptations, none have as yet been undertaken. (80)

Even though Lovecraft writes descriptions that seem detailed, we cannot picture them in our minds. A contemporary reader will have a specific image of the monsters and the cities, mostly thanks to the multiple visual adaptations that contaminated our imagination. We are under the impression that we know what Cthulhu looks like even before reading one line from Lovecraft.

[3] Harman will go even further by trying to prove in his book that "not making the Heideggerian claim that Lovecraft writes stories about the essence of writing stories, but the even more extreme claim that Lovecraft writes stories about the essence of philosophy" (33). In this paper, we chose a different route by focusing Lovecraft's obsession with the idea of media and communication and how he can affect subsequent adaptations of his work.

We have seen many representations in video games, comic books, and illustrations often tied to the TRPG[4].

Furthermore, many aspects of stories set in the Cthulhu universe revolve around communication breakdowns, often mediated by strange and new devices. The wireless texts in "The Mountains of Madness", recordings from a dictaphone in "The Whisperer in the Dark" and, of course, the famous *Necronomicon* are examples of mediated incomplete communication creating more confusion than delivering meaningful truths. Thus, the problem is not simply the limits of language. After all, Lovecraft was obsessed with his style. His descriptions, too long and boring for some, have the power to command respect among fans of horror or SF. We could conclude that Lovecraft follows the convention of a genre, the fantastic, that Todorov will later define as "the hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (25) by letting his narrators express their hesitancy, which is reflected in their lack of confidence in their writing, or by giving us descriptions that cannot be represented faithfully. This leaves the reader in a state of "uncertainty" (25), identified as the core of the fantastic by Todorov. This explanation has been given a thousand times before. Still, it is essential to mention it because it allows us to ask the following question: if Cthulhu Mythos is partly founded on the premise of the impossibility of representation, how come it had and continues to have such a substantial impact on a variety of media all over the world? Why do artists try to represent the unrepresentable?

First, we need to exclude one type of influence from our research: indirect intertextuality. They are ubiquitous and of little interest. Anyone can find a piece of the Cthulhu Mythos, a turn of phrase from Lovecraft, a word, or a philosophical idea associated with the shared world in novels, films, and video games belonging to the mystery, horror, or SF genre. The world of Lovecraft permeates our culture and uncovering intertextual connections does not amount to much. It is more interesting to see how creators engage directly with the work of Lovecraft and how they conceive their contributions to the Mythos. In order words, how they adapt their styles, cultures, and beliefs as well as the affordances of a specific medium to a preexisting and extensive corpus.

Adapting the Cthulhu Mythos: two approaches

There are two main postures towards the Cthulhu Mythos: the first one is a desire to get as close as possible to the original (if such a thing exists) to understand its essence and expand on it. The second does not see adaptation as a hierarchical relation but as a place of freedom where people can reconsider and emancipate themselves from the weight of the past. In this context, adaptations can also help us reconfigure our relation to history and media and question what came before us to do something else. Not necessarily something better, but something different. To borrow from Deleuze and Guattari, the first type of adaptation would be more like a tree with a clear point of origin, a center we always need to go back to, and the second would be more like a rhizome. To quote part of the famous definition from *A Thousand Plateaus*:

> A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. (…) American literature, and already English literature, manifest this rhizomatic direction to an even greater extent; they know how to

[4] Abbreviation for a tabletop role-playing game. Chaosium first published the *Call of Cthulhu* in 1981. It is still popular today, especially in Japan. The same publisher released a card game in the 1990s, hoping to surf on the popularity of *Magic the Gathering*. It was not a commercial success, but it created new media representations of the monsters from the Mythos.

> move between things, establish a logic of the AND, overthrow ontology, do away with foundations, nullify endings and beginnings. (26-27)

The "open source" model at the core of the Cthulhu Mythos might favor the second type of adaptation. For anyone who has basic knowledge of Lovecraft and his racist, misogynistic, homophobic ideas, expressed in his fiction as well as in his letters and poems[5], it is easy to imagine how frustrated he would be to see the tools laid out by the model of his Mythos being reappropriated and used against him. There are more and more stories in the Mythos overtly criticizing the man's hateful and discriminatory views while praising the writer's genius[6]. The most prominent examples in recent years are probably Alan Moore's *Providence,* Victor LaValle's *The Ballad of Black Tom*, and Matt Ruff's *Lovecraft Country*. Instead of addressing an original work and criticizing its author, they contribute to a shared world while showing atrocities and prejudices of the past that can rival any fictional monster. After all, we can consider that an open source model does not have a clear point of origin or a core and is always in constant transformation. Except for direct translations or adaptations of specific novels that are not in the public domain, creators are free to do whatever they want with the Mythos. There is no obligation to recognize a particular authority, even if some readers do and expect authors of adaptations to revere and respect it. Anyone who has been on YouTube and Twitter in recent years has stumbled on over-the-top criticism of remakes, reboots, and expansion of existing work. Although some of these critics are obviously valid (not all adaptations are made equal), it is often limited to an obsession with the original material[7]. This is not the nature of adaptation per se, but how it is currently evolving. As Robert Stam explains:

---

[5] As Alan Moore, author of *Watchmen* and comics set in the Cthulhu universe, explains the ethical issues associated with reading Lovecraft's work in his introduction to *The New Annotated H.P. Lovecraft*:

> Furthermore, acceptance of his output as substantial literature has undeniably been hindered by his problematic stance on most contemporary issues, with his racism, alleged misogyny, class prejudice, dislike of homosexuality, and anti-Semitism needing to be both acknowledged and addressed before a serious appraisal of his work could be commenced. Such is the mesmerizing power of Lovecraft s language and imagination that despite these obstacles he is today revered to a degree comparable with that of his formative idol Edgar Allan Poe, a posthumous trajectory from pulp to academia that is perhaps unique in modern letters. (xi)

A question remains: is someone's genius enough to disregard these obstacles?

[6] Not only Lovecraft, but many writers who contributed to the Mythos were overtly racist, for example, Robert E. Howard and Clark Ashton Smith. In the case of Lovecraft, some have tried to argue that he was a product of his time. We must disagree with this argument, especially since Lovecraft was highly active in promoting his racist and other discriminatory views.

[7] To be a bit more nuanced, critics on the Net often refer to specific IPs owned by mega-corporations, for better or worse. These corporations are the steward of these IPs. Since they are the copyrights holder, they might limit or eliminate the possibility of fan fiction. For these reasons, it is partly understandable that fans are more passionate in their criticism. There are discussions to be had about the extent to which a creator must be faithful to the source material.

> Adaptations give voice to a kind of social unconscious, reflecting the mutations triggered by changing genres, formats, technologies, discourses, and modes of authorship. But this process does not have a predetermined political valence. On the one hand, as Julie Sanders puts it, adaptations can "respond or write back to an informing original from a new or revised political and cultural position, and … highlight troubling gaps, absences, and silences within the canonical texts to which they refer". On the other hand, adaptations can reinscribe nostalgia for empire and patriarchy. What is certain is that stasis is impossible; no adaptation can step into the same transtextual river twice, or for that matter once. (247)

This means that criticism of adaptations for being too political is misguided and ignores the essence of the adaptation process. Creators are not simply inserting their own biases and personal ideology. This is the nature of the adaptation process to reflect the current world. Adaptations are almost inevitably reappropriations, at the level of media and content, often with one influencing the other. This does not necessarily mean that those who decide to create adaptations have an overt political agenda in the sense that it is their impetus for adapting a specific work. Rather, it is a way to engage on equal footing with a text or a body of work, to establish a dialogue with something considered part of some sort of canon. The most appreciated adaptations are often those that are polyphonic. Adaptions must come from a desire to establish a relationship with the previous materials to be pertinent[8].

Victor LaValle, who wrote probably the best polyphonic novel set in the Mythos while adapting one of the most racist stories by Lovecraft, "The Horror at Red Hook", explains clearly his conflicted relationship with the author in his "Introduction" to *The New Annotated H.P.Lovecraft: Beyond Arkham*:

> Lovecraft will never be canceled, but the folks who dismiss, or try to drown out, any criticism of the man and his work are as preposterous as climate change deniers. Both are telling you to disbelieve your lying eyes. (…) You can love something, love someone, *and* criticize them. That's called maturity[9]. (XIV)

He lays out the ethical dilemma faced when adapting or translating (or, for that matter, researching) any kind of problematic cultural production but finds a way to reconcile admiration and objectivity. The same dilemma is reflected in his novel *The Ballad of Black Tom.* As mentioned above, it is an adaptation of Lovecraft's racist short story "The Horror at Red Hook" with Tommy Testy, a young African American as its protagonist. It has more supernatural elements and references to the Mythos than Lovecraft's version (some scholars even debate if the latter should be considered part of the Mythos). It also shows a different portrayal of New York City in the 1920s. Where "The Horror at Red Hook" illustrates Lovecraft's xenophobic ideology by describing New York and its inhabitants, especially

---

Although, in Lovecraft s case, some form of reappropriation seems hard to criticize if done correctly.

[8] We used the word before to emphasize that does not have to be considered an original. We share the common belief with other theorists that adaptation studies and translation studies must free themselves from the traditional hierarchy of an original that is considered a work of art and a translation or adaptation that is seen as a by-product or a copy. To be fair, this conception is more prevalent in the general understanding of what a translation is and does not reflect the current research in the field.

[9] LaValle's emphasis.

immigrants, in a less than flattering light, LaValle depicts a vibrant multicultural city, although hard to navigate for Tommy outside of Harlem.

One of the most quotable passages from the book is the description of how Tommy feels when he leaves his house. "Walking through Harlem first thing in the morning was like being a single drop of blood inside an enormous body that was waking up. Brick and mortar, elevated train tracks, and miles of underground pipe, this city lived; day and night it thrived" (11). Tommy is fluid, walking through a network of creativity. He seems to be a body without organs (Deleuze, Guattari, *Anti-Oedipus*) inhabiting an organic city. For a moment, he is unburdened by societal norms and expectations. In this passage and the rest of the story, the body plays a crucial role due to the themes of racism, the city, and freedom of movement being intertwined.

Furthermore, the description of Harlem being able to incorporate people from different backgrounds to create something more significant than the sum of its parts can be read as an allegory of adaptation. This freedom of movement turns on its head Lovecraft's ideology that everyone should stay within the confines of their native land. It is celebrated by the book, even though many white privileged characters within the story try to stop this mobility. Besides freedom of movement, there is another aspect that inverses Lovecraft's aesthetic vision: LaValle wants us and his character to look and see what is wrong with the world he describes.

The book tries to force people (including the reader) to see what they do not want to see. One of the most potent and violent passages is when Tommy, who became Black Tom, forces Detective Malone to see what reality is: "No more!" Malone wailed, closing his eyes. "I don't want to see!" (131) (…) Black Tom had cut off Malone's eyelids. "Try to shut them now," Black Tom said. "You can't choose blindness when it suits you. Not anymore." (133). Besides illustrating a man trying to avoid confronting the world of the Mythos, it refers to Malone refusing to see the social reality. It also corresponds to LaValle's attitude to Lovecraft's universe and racism: an adaptation of Lovecraft must consider his racism and his genius. Other creators have followed this path, but in Japan, there is a difference to Lovecraft's adaptation.

Adapting Lovecraft in Japan

In his preface to *Night Voices, Night Journeys: Lairs of Hidden Gods, vol.1*, a collection of short stories set in the Mythos by Japanese writers, Ken Asamatsu writes that: "Readers who accept this Lovecraftian hardware try to convert themselves into compatible software, dissolving their works and characters, thoughts and emotions, dreams and visions, into Lovecraft's world." (4). Here again, we have language related to computers to describe the relationship between the reader and the Mythos. We could say that the same attitude should apply to adaptations. Asamatsu argues for something very different from Klinger's model. Klinger saw the Mythos as an open source software that can be changed freely. Asamatsu describes it as hardware. Hardware has very clear limits and cannot change. The software (meaning us) needs to change. We need to adapt and close the gap to satisfy the requirements of the original. This is the route chosen by many Japanese creators with varying results.

The work of Gō Tanabe is an excellent example of an adaptation that contextualizes Lovecraft's work while using the affordance of the manga medium, especially the black and white, to emphasize a more vivid depiction of the Mythos. Tanabe painstakingly represents creatures from the Mythos in an aesthetic close to Lovecraft's prose. He never chooses excess to make the manga more accessible[10]. His English translations are advertised as being manga

[10] Masakazu Yamaguchi's adaptation of the Japanese mystery writer Edogawa Ranpo is an excellent example of this excess in an adaptation of a classic writer. In his adaptation of "The Human Chair," he depicts the erotic fantasies of the man in the chair overtly. In Ranpo's version, he only hints at the man's desires.

drawn as “western” comic books and are also popular with English-speaker amateurs of cosmic horror.

The most important creations around Lovecraft in Japan have been translations, adaptations, and books attempting to bring awareness to the Mythos. This is partly because, in Japan, the Cthulhu TRPG was one of the most popular cultural products related to the Mythos[11]. For this reason, many encyclopedias and art books targeted the players wanting to know more about the Mythos without having to read all the stories that came before the TRPG. These books were often marketed as unofficial supplement material to the game. Also, because Cthulhu gamers were considered avid consumers of popular culture, many light novels[12], manga, and anime were produced around the Mythos.

Nyaruko: Crawling with Love (2009-2014) by Manta Aisora is a light novel that had some success during its initial run and was adapted as an anime, a manga, and a video game. There was also a variety of merchandise, such as figurines and T-shirts, based on this IP. The novel (and the anime) uses basic tropes of the light novel genre, for example, the awkward relationship between two young people, school life, and absent parents, to introduce parts of the Mythos. The light novel can be considered a pedagogical text, as it aims to impart knowledge of previously undefined concepts to its target audience of young adults. The format of the light novel serves as an easily consumable means of conveying this information, in this case knowledge about monsters from the Mythos. In a more limited scope, a book like *Kutūrufu-sama ga meccha zatsu ni oshietekureru Kutūrufu shinwa yōgo jiten* introduces the creation of the Mythos, the leading writers who created it as well as the monsters. The author, Namako Umino, uses humor and evoking the cuteness commonly associated with the manga aesthetic to introduce the monstrous entities in his book of illustrations. Through this method, he emphasizes the familiarization of these otherwise unfamiliar creatures. Despite increasing interest in the Mythos both within and outside of Japan through adaptations such as Nyaruko's anime (which is readily available in English), it can be argued that these reappropriations (except Gō Tanabe’s work) serve primarily as a means of commodifying the Mythos without providing a unique perspective or substantial contribution to its interpretation.

For this reason, we must broaden our field of inquiry and look at Japanese creators who borrow from the cosmic horror point of view without being considered writers of the Mythos: Junji Ito. Junji Ito has repeated in many interviews that Lovecraft and the Mythos influenced his books. Many of his themes and philosophical concepts relate to cosmic horror and Lovecraft. For example, in his manga *Uzumaki*, he tells the story of the inhabitants of a small town obsessed with the shape of a spiral. This shows how a seemingly ordinary body that can be seen in daily life becomes a source of horror. He can create a feeling of horror and of being estranged from the world using something that looks benign, akin to what Lovecraft would do. As Eugene Tacker explains:

> Beyond a geometrical symbol, and beyond a pattern in nature, the spiral in *Uzumaki* is ultimately equivalent to thought itself – but “thought” understood

[11] The TRPG books are still bestsellers of the Mythos in Japan. They are published by Kadokawa, the champion of media mix.

[12] It is a type of novel targeted usually at a teenage audience (although some adults are also big consumers). The books are usually paperbacks with many manga-styled drawings on the cover and in the books, representing characters and important events within the story. They often have elements of SF, fantasy, romance and comedy. Many books are self-referential, with main characters wanting to work in the Japanese popular culture industry as manga artists, voice actors for anime or writers of light novels. Light novels are now an integral part of the Japanese media mix, being a part in a series of adaptations or spin-offs.

> here as not simply being the interior, private thoughts of an individual. Instead, the spiral-as-thought is also "thought" as unhuman, "thought" as equivalent to the world-without-us. In this sense *Uzumaki* suggests that the Absolute is horrific, in part because it is utterly unhuman. In the examples of Lovecraft's "From Beyond" and Ito's *Uzumaki* we see that the traditional magic circle is no longer needed to think about the hidden world. (79)

Uzumaki's worldview is close to Lovecraft's conception of cosmic horror without being part of the Mythos. It can be considered a rich reappropriation because, as Masaru Sato shows in his postface (*kaisetsu*), Ito does not only adapt Lovecraft's ontological discourse as Tacker illustrates in the above paragraph, but he also elaborates a critique of Japanese capitalist society and uses the horror genre to give us a model of social and human relations based on the desire to espouse values of love and friendship (see the last page of the postface).

For these reasons, we can see that our initial instinct to limit our inquiry to direct adaptations needs to be changed when we look at writers in Japan. If they are close enough to the Mytho's philosophical point of view, indirect intertextual relations could be a pertinent area of inquiry. In American and British cultural productions, the reappropriation of the Mythos with social and political updating is of great interest. In Japan, many writers overtly working on the Mythos see it more as hardware than open source software. Although strongly influenced by Lovecraft, writers like Ito do not see the limitations of the stories from the Mythos and build on them to create narratives relevant to his reassessment of Japanese society.

Works Cited

Asamatsu, Ken. *Night Voices, Night Journeys: Lairs of the Hidden Gods*. Kurodahan Press, 2005.

Deleuze, Gilles and Guattari. Félix. *A Thousand Plateaus*. Translated by Brian Masumi, Bloomsbury Publishing, 1987.

Deleuze, Gilles and Guattari. Félix. *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by Robert Hurley et al., Penguin Classics, 2009.

Harman, Graham. *Weird Realism: Lovecraft and Philosophy*. Zero Books, 2012.

Houellebecq, Michel. *H. P. Lovecraft: Against the World, Against Life*. Translated by Dorna Khazeni, Cernunnos, Kindle edition, 2018.

Ito, Junji, *Uzumaki*, Shogakukan, 2010.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York University Press, 2006.

LaValle, Victor. *The Ballad of Black Tom*. Tor.com Publisher, 2016.

Lovecraft H.P., Klinger, Leslie S.(ed.). *The New Annotated H.P. Lovecraft*. W.W. Norton, 2014.

Lovecraft H.P., Klinger, Leslie S.(ed.). *The New Annotated H.P. Lovecraft: Beyond Arkham*. W.W. Norton, 2019.

Moore, Alan and Burrows Jacen. *Providence Compendium*. Avatar Press, 2021.

Ōtsuka, Eiji. *Taisei Yokusankai no media mixu*. Heibonsha, 2018.

Ruff, Matt. *Lovecraft Country: A Novel*. Harper Perennial, 2017.

Stam, Robert. "Revisionist Adaptation: Transtextuality, Cross-Cultural Dialogism, and Performative Infidelities." *The Oxford Handbook of Adaptation Studies*. Oxford University Press, 2017.

Steinberg, Marc. *Anime's Media Mix: Franchising Toys and Characters in Japan*. University of Minnesota Press, 2012.

Tanabe, Gō. *Kyōki no sanmyaku nite Lovecraft kessakushū*. Kadokawa, 2017.

Thacker, Eugene. *In The Dust of This Planet: Horror of Philosophy vol.1*. Zero Books, 2011.

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Translated by Richard Howard, Cornell University Press, 1975.

Umino, Namako. *Kutūrufu-sama ga meccha zatsu ni oshietekureru Kutūrufu shinwa yōgo jiten*. Shinkigensha, 2019.

Yamaguchi, Masakazu. *Edogawa Ranpo Ijin-kan 1*. Shueisha, 2011.