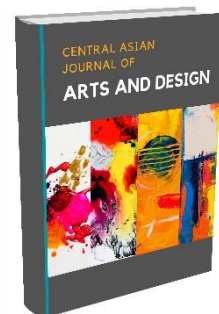


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## Fragmented Narration in Corridor's Thematic, Language and Imagery

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### Abstract

One of the country's most renowned graphic novel artists, Mr. Banerjee, has published Corridor, a fragmented micro-story, injecting one or more small stories within the body of a larger story at various levels within the text including thematic, language, and imagery. India's first graphic novel, Corridor, was astronomically different from anything published earlier in India. It targeted the astute, well-read reader with a meandering plot and kitschy observations of life in India's astronomically immense cities. The process offilling the gaps in the multiple and fragmented conversations reflectsthe role readers are invited to play throughout the novel on the microscopic level. Francis McKee, the director of the Glasgow-based Centre for Contemporary Arts, remarks about Sarnath's work at an exhibition that digs into India's changes. He added that the artist explores the country 's transformation, looking at the losses suffered in terms of intimacy and tradition, the rise in aspects like conspicuous wealth, consumption, etc., and the evolution of newer ways of life. The term narration describes how stories are told and how their material is selected and arranged to achieve particular effects on their audiences. The narration is either authentic or mendacious in which truth and falsity are arduous to tell.

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Both the author and the reader play roles in the coding and decoding process of the novel. As a result, both the continuity of narration and acceptance from the aspect of the reader appears to be fragmented. Fragmented narration provides illimitable space for the writer's imagination. It negates the affirmation of authenticity. It causes structure deformity, making the novel lack integrated plots and a constant character.

## Introduction:

Fragmented narrative causes the deformity of structure, which makes the novel lack integrated plots and a constant character. Therefore, the intuitionistic fragmentation of the picture helps to polish the narration vividly; meanwhile, it breaks up the narration thoroughly. (Ni and Dawei 542)

In this vivid book, *Corridor*, Banerjee explores a contemporary theme of alienation and fragmented authenticity of urban life through an imaginative alchemy of text and image [1-5]. A fragmented image is presented as a merged entity, prompting readers to work to make coherent this segmented text. Sarnath Banerjee had commenced optically canvassing the form of the narrative more proximately, bringing in transmutations in the way an event can be narrated [6-13]. In *Corridor*, the meta-fictional and self-referential concept of a story within a story becomes paramount [14].

Metafiction contains commentary discourses, fragmented collages, and random sequences of time and place; the overall structure must be broken, so fragmented structure comes into being. Metafictional writers, quite concerned with the discontinuity of the process of narration, often break the convention of narrative continuity, linearity, or the traditional ordering of discourses by writing their novels in short sections, suspending tradition, and using short paragraphs, capitalized headings, diagrams, numerals, mathematical signs and peculiar drawings, epigraphs, and footnotes (Ni and Dawei 541)

In *Corridor*, the form refers to pictures and verbal texts. Banerjee shifts the narrator's point of view from first person to third person and then to first-person narrative [15-22]. This shift in point of view challenges the reader to know who is communicating, whether the character(s) or the writer. The book shop, its owner, and its customers connect all the other characters in the plot. Brighu narrates the story about his search in the first person, while the rest of the story is narrated by Rangoonwalla [23-27]. Despite these two narrators, Banerjee presents the key ideas of his novels through his pictures with less verbal texts. The pictures such as Maya the maid highlight the discovery made by Shintu, Brighu being sad, and missing his cousin serve the purpose. The images of the urban life, their hopes, and frustrations are best revealed through pictures than the verbal medium. Banerjee's deep insights are brought out in pictures with minimal verbal texts. His pictures of the city and the details like Public Park, and high buildings, make the narration impressive [28-35]. The reader can see more than what is said. Some cynical and sarcastic remarks of Banerjee are also noted. The setting, the time, and the characterization add enthusiasm to the narration [36-45].

Reading graphic novels may require more complex cognitive skills than reading text alone. Book shop plays a major role in *Corridor* [46-67]. All the characters love ambulating into a bookstore because books are like friends sitting on shelves, waving their pages at them. In a second-hand bookshop, we find the true treasures, old books with dust undisturbed and worn off covers and characters come haunting for these books [68]. In a consummate sense, characters are very jubilant in second-hand bookshops, akin to a gardener who would be jubilant in tilling his garden. Everyone gets so much information all day long to boost their interest. People generally celebrate that ambulating into a second-hand bookshop is like ambulating into a graveyard of people whose books haven't been wanted [69]. Virginia Woolf regards second-hand books as wild books, homeless books; they have come

together in vast flocks of variegated feathers and have a charm that the domesticated volumes of the library lack (Woolf, *Street Haunting: A London Adventure*). Even Charles Lamb shares his experience of walking into one such book shop for such a treasure, a folio Beaumont and Fletcher in his —Old China! from his collection *Essays of Elia*. For Sarnath Banerjee, it is —*The Centre Of The Universe* and the proprietor, Jehangir Rangoonwalla, is the —*Cyrus Of Second-Hand Books*. In *Corridor*, all the plot incidents are interconnected by only one character, Rangoonwalla, with his narration, observations, remarks, and conclusion. Jehangir Rangoonwalla is an enlightened second-hand bookseller who people and his always surround—*Sipping Tea, Selling Asimovs Giving Advice*.

On a bright, striking Chengiz Khan afternoon, Brighu, a customer, was desperately probing for a book, and he searched everywhere like Galgotia, Bookworm, Jain book Agency. Brighu has not found any fortuity [70-88]. But it was always the same with him, *Looking To Find The Impossible*. He wanted to give up when he came to a second-hand book place, somewhere on the outer circle of Connaught Place. Rangoonwalla offers the customer help. Immediately the customer replied *Don'T Think You Have It*. Consequently, the shopkeeper advised him to be positive as life is always unpredictable. Brighu asked for the book he is on desperate search Double Helix by James Watson. Immediately the shopkeeper searches by repeating the author's name Watson' [89-101]. The exploration went for forty minutes but in vain. Brighu silently melted in his heart, verbally expressing lamentable fortuity. Rangoonwalla requested Brighu to wait for one minute. Brighu raises his voice in a frustrated mood to ask —*What Now?*. The shopkeeper replies that he did not have Watson, but he offers another book —*The Dna Story By Francis Crick*. Apart from the shift in the narration from Brighu to Rangoonwalla, there is a shift in the panel that follows the first episode on Brighu [102-111]. Banerjee presents the slow pace of awakening of city life using pictures like closed shops, school students off to school, a sweeper in action, vendors, auto-rickshaw drivers still sleeping, etc., placed in the tiering format. The words and pictures in the graphic novels must be carefully analyzed because the authors/illustrators of high-quality graphic novels make purposeful choices to the words, speech bubbles, pictures, format, color, and other graphic features in their book [112].



A bookshop at the Corridor on the outer circle belongs to Jehangir Rangoonwalla, which he considers the center of the universe [113-121]. For him, —*The Universe Revolves Around Him, Occasionally Stopping To Pick Up An Odd Perry Mason Or James Hadley Chase*. According to Rangoonwalla —*Wisdom, When It Comes, It Comes With Great Ease And Is Simple, Like A Sip Of Water*. He had a degree in chemistry and has changed some forty jobs [122-131]. He affirms that he got his wisdom of setting up a bookshop when he was going in a lift to attend an interview. The elevation of thought

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happened when he elevated himself physically between the fourteenth and the fifteenth floor [132-139]. He feels this enlightenment happened due to good digestion, stating,—*Chewing Your Food Well* [140].

Currently, he is in Delhi, the spiritual center of North India, selling Ikea catalogs. Circumvented with books, he feels jubilant, and he withal verbalizes [141-151]. He doesn't need to go out and seek the universe. He advises his friend Angrez who came from Rishikesh with *Advanced Knowledge Of Energy Pyramids*. As the name signifies, Angrez is from the West who looks out for spiritual truth from the East [152-159]. He is keen to learn Vipasana, an ancient technique of meditation rediscovered by Buddha. It helps a person to learn self-transformation through self-observation [160]. Later, we know that Angrez realized that *His Karma Lies In Web Designing*, and he returned to Newcastle. There are frequent visitors to the bookshop. When Angrez leaves, Digital Dutta enters [161-165].

There is a shift from the first story about Brighu's search and introduction to Rangoonwalla's bookshop to the next story about Brighu [166-169]. This shift is presented by the exit of Angrez on the previous page, followed by Kali's conversation with Brighu. We glimpse the city and its people who concentrate on food, parties, and interpersonal relations. Kali discusses her job experience as a documentary filmmaker. She informs how there is a lot of pomp and show in the film world. So we find there is a shift in the narration. There are speech balloons interspersed with the episodic narration by Kali and Brighu [170-171]. Banerjee hints at how a section of society is —*Uncharacteristically Friendly* and uses words like —*Extraordinary* extraordinarily. There is a program officer who never attends to calls because she is either—*Travelling Or* —*Busy In A Meeting*. They have parties funded by a funding agency where Kali meets the veena player, Venugopal, folklorist Badri, theatre activist Jatin and even Human Rights lawyer, Rama.

The conversation between Brighu and Kali brings out the theme of alienation, also one of the postmodern concepts. Brighu prefers to be single than to be married. But in a city, life for a single man is very difficult. He feels like the Moroccan Muslim scholar and traveler Ibn Battuta on good days. On bad days, he could only think of the good days. In this episode on Brighu, two things can be noticed in the narration. Firstly, the narration is fragmentary. In this sense, the introduction of Brighu happens from the very first line of the novel, where Brighu speaks of his obsession in the first-person narrative. He is a collector of artifacts and has searched for a book on obsessive-compulsive disorder. As the novel proceeds with Brighu's search and connection with his cousin, Kali, the plot shifts to Jehangir Rangoonwalla and his customers.

Secondly, there is a shift in the narrative point of view also. He means by —*The Universe Revolves Around Him* is only an intimation given by the writer that this novel revolves around the bookshop owner. The picture shows all the other characters, Digital Dutta, DVD Murthy, Brighu, Angrez, all reading their favorite books. Here the narration shifts from Brighu and moves to Rangoonwalla. From him, there is a flashback where he states how he got his wisdom like a sip of water, and from his conversations with his opponent in chess, we learn about three other characters DVD Murthy, Digital Dutta, and Shintu.—*Why Did I Laugh Tonight? No Voice Will Tell* is a sonnet by John Keats. Banerjee uses the last lines from this poem to introduce the notion of death that torments the senses. In this poem, Keats states that death is more intense than verse, fame, and beauty. The next story on DVD Murthy opens with Rangoonwalla playing chess in the background. The scene alludes to the second section of T.S. Eliot's poem, —*The Wasteland*, a loose series of phrases connected by —*I said(s)* and —*she said(s)*. In this novel, the game is treated as a sport played at leisure, but the conversation between Brighu and Rangoonwalla also begins with loose conversations like the smell of biriyani from a faraway vegetarian hotel. DVD Murthy's reading from Keats' poetry signifies his life that has become miserable due to the smell of death. Banerjee comments on the smell of the biriyani only to

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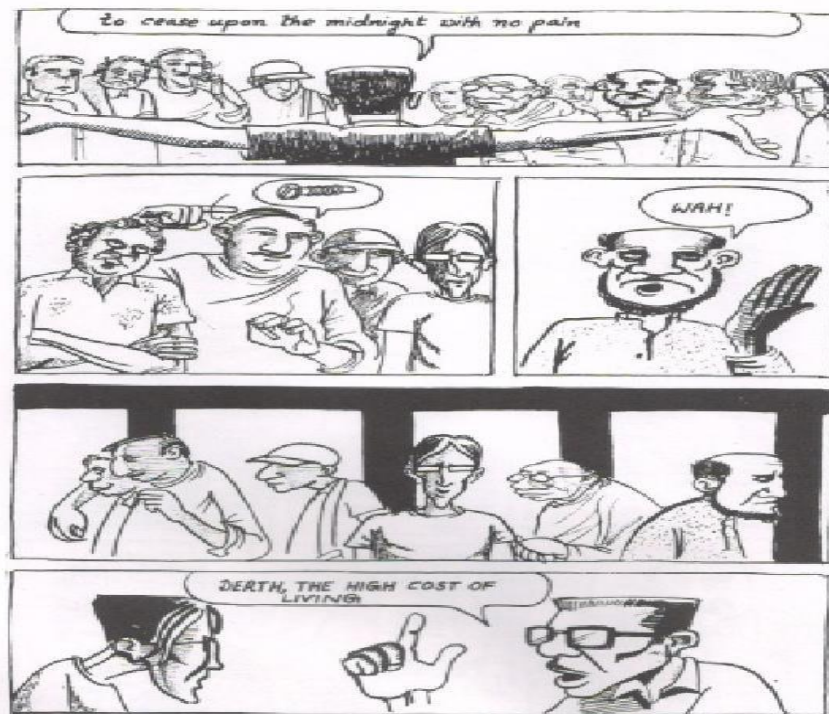


show how people can be delighted or tormented with completely imaginary smells. Through the conversations during the game, Banerjee tries to narrate the stories of other characters like Digital Dutta. DVD Murthy, the friend of Rangoonwalla, at the bookshop, recites the lines of Keats' poems, —Why did I Laugh Tonight? and —Ode to a Nightingale. His reading affirms the emotional impact that death caused on him. DVD Murthy is the Head of the Department of Medical Jurisprudence and Forensic Sciences. Every evening around eight, he turns hard, performing an autopsy at nine. He is infected with —strychnine poisoning, which is fatal. The toxic inhalation does not cause this poisoning but the —*Smell Of The Death*. It is psychological, and he fears that the smell will remain with him like a trusted friend. He even wishes to have taken as his profession psychiatry instead. Rangoonwalla discusses the dismaying life of DVD Murthy through a conversation with his opponent in a chess game.



DVD Murthy's main problem is smell, and the rest seems to be fine —*Smell He Encountered For The First Time In The Anatomy Class, 28 Years Back* while handling his first y-type incision during the first year at CMC, Vellore. —The Smell Seeped Through His Skin, His Hair, His Terry-Cot Shirt, Into His Soul. This makes him leap from reality. But he loves his job and poetry. Finally —The Smell Doesn'T Bother Dvd Anymore. (Banerjee, Corridor 109) He discovered *'ISIS'* by marks-n-sparks, a perfume that could get rid of the smell of death. This perfume certainly worked for his daughter.

Rangoonwalla's narration then shifts from the story of the DVD Murthy to another character Digital Dutta. Digital Dutta is a Kolkata-predicated software engineer who visits distant places in his curly-haired head, rice victualing Marxist. On a Friday evening at central park, well after office hours, Digital was sitting with his girlfriend Dolly, enclosed in a cloud of sulky silence to eliminate all the tension.—*Dolly Gave One Of Her Kanjeevaram Smiles*, and she inquired about his H-1B processing. The color panels and the pictures showing Digital Dutta's meeting with his girlfriend Dolly and the attack on him by the four goondas all show the significance of the character. Banerjee uses him in his next novel, *The Barn Owl's Wondrous Capers*, who helps the protagonist search for his grandfather's possession. Rangoonwalla narrates how though it was getting late, the park carried a deserted look and the last urban also-ran home. But still, somewhere, someone was —*Lurking In The Darkness Were Four Goondas, Men With No Respect For God, Family, And Country Sitting Behind A Hedge, Smoking, Drinking*,



He Exclaims, *Doing God Knows What!*. They were listening to Digital and Dolly. Among the goondas —*The Tallest One Of Them Approached Digital; Others Sniggered Behind. Digital Calls Them As —Fascist —And Shouts To Them —Hit Me Fascists!* Meand commenced with —*A Whimsical Round* followed by the ancient discipline of aikido. His movements were sharp, minimal yet seamless, like a dervish dance. —*In Few Seconds Four Bodies Lay Sprawling In The Grass*. After the fight, they sat in quiet harmony, intimate, without worry. Rangoonwalla presents Digital Dutta as a person who —*Lives In His Head, Torn Between Karl Marx And H-1b Visa*. He is a faith rejuvenator, a quantum physicist, a war herald, a linguist, and a Kalari expert. He imagines many things like dancing with Isadora Duncan, playing the guitar with Django Reinhardt, solving equations for Heisenberg, performing escape tricks with Harry Houdini, and exploding the midfield alongside Garincha. He had even been —*Chris Evert'S Mixed-Doubles Partner*. A brief background about Digital Dutta is also given. He assimilates erudition through printed words. He has grown up in North Calcutta, climbing Mount Everest several times. When he was twelve, he discovered curare and smuggled Bactrian camels into Bukhara. By fifteen, he knew the names of every street in Prague. He lives in a one-bedroom flat, and in his head, Karl Marx visits him every night. —*If You Chop Of His Head, Digital Will Still Somehow Survive, Because He Is All Head*. Rangoonwalla also finds that Digital is sick and he has malaria from his chess counterpart.

An incognito customer entered the book shop and asked —*Do You Have Any Balzac?* Rangoonwalla utters it is in —*Second Last Pile On Your Left Seventh Book From The Bottom*. This shows how much he loves his bookshop. He is thorough about his books and their place. He discusses Digital Dutta's scarce visit to the shop. Meanwhile, another character, Shintu, asks for an excuse from the shopkeeper and shows the book *Message of Youth* and asks about its cost. He found the bookseller busy playing the chess, trying to preserve his bishop. Shintu could have nicked the book, but instead, he excused himself and took it. This shows how honest Shintu is. The bookseller sells it with a piece of advice to conceal it from his mother. Shintu married last year, and he is happy and a little anxious about his new life. He attempts to make his love life a bit more exciting and goes to Kukreja video palace and changes the cover to Mary Poppin's. When he reached home, nobody was their parents had gone for a

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wedding some sentiment filled the void house, so they viewed—*Twenty Minutes Of Quality Sex* video he had borrowed that day. After viewing, Shintu was much disturbed, so his wife asked what the matter was. To hide it from her, he says acidity.

When Shintu's mother heard it, she woke his father from bed. Shintu's father has unshakeable trust in Gelusil, a pink antacid that can cure everything from migraines to humble nose blocks and, who knows, perhaps, cancer. Here we find how there is an unrelenting faith in commodities than in oneself. Banerjee hints that the same trait can be found in the son who does not believe in him but in videos, Hakim, and oils. Shintu lost hope and started to worry. —*Nothing Seemed To Work, He Felt Distant, Disengaged*. Even voluminous doses of Gelusil did not help him. Through Shintu's episode, Banerjee attacks the follies of parents and their children. Shintu was referred to as a —good boy from his childhood. But he feels not good enough for married life. From the postmodern perspective, we find how the older generation sticks to traditional beliefs and values while the young always try to break away from them.

Shintu visits the Hakim Gulabkhus Peshawari, whose room —*Smelled Of Mahalakshmi Incense Sticks*. Shintu fills up a form. Hakim boasts his forty years of experience and comments on how —*Cinema, Film Magazine; Western Literature Lead To Dirty Thoughts*. He cites examples of how married women run away from home or have extramarital affairs only because of such men. This has driven fear deep into Shintu's psyche. He talks about good habits and not thinking of girls but having pure thought. He was given a tiny bottle of oil extracted from the bile of a rare lizard. Shintu's problem was hiding the oil from his mother. He plans to keep it in the restroom, where only the maid, Maya, visits. As things take a dramatic turn, a distinct change is noticed in Shintu's personality, as if he has mastered time. His wife was happy, and everything was going fine for him. One night she asked him why he smelt hair oil. The realization of the \_self\_ occurred at this moment, and he laments for losing thousand rupees. Meanwhile, Maya, the maid, had applied the oil to her head and had lost almost all her hair. Through Shintu's episode, we find how commodities play a significant role in the lives of men. People keep unrelenting faith in commodities and the sellers than one's self. Shintu's episode is followed by Brighu's narration of his love life. This episode on Kali and Brighu's relationship shows how the youth get entangled in the Western influence. Brighu visited Kali in her flat, and the landlady Matahari advised Kali to marry Brighu. Kali moved in with him, and Brighu's uncle was shocked to accept their live-in relationship. Soon the news spreads to his family, and he goes to Calcutta. Banerjee narrates that the love relationship intervenes between Shintu and his wife Brighu and Kali. There is a break in the traditional values and systems, and Brighu's search for the ideal love life breaks away from the traditional roots. We find Brighu searching for —*The Perfect Lover* and find Gauri in the underground. In Calcutta Brighu meets, his friend Bambi is an IT industry hotshot. Bambi praises the great change brought out by computers with a cynical remark —*If It'S Money We Want, We No Longer Need To Stick A Gun At The Bank Teller'S Eyeballs, We Merely Hack Into His Main Frame*, he also predicts that computers would do things beyond our imaginations like marrying Kylie Minogue.

Brighu, who spends an evening with Gauri at the Victorian museum, remembers his relationship with Kali when he comes back to Delhi. The break-in of their relationship resumes, but Brighu is uninterested. He feels that their relationship died out. He remarks that a city is about anonymity. Banerjee, through Brighu, brings out the essence of identity when he states that some cosmic accidents bring people together. Rangoonwalla says people have layers but live in an urban setting, and people do not have the time or the curiosity to know others better. In the last five pages, Banerjee presents how his characters find solutions for their searches in the last five pages. Brighu lives with the frustrating knowledge that invisible bonds die him and Kali. Shintu is found in melancholy at losing one thousand rupees for hair oil. Angrez is back in Newcastle, DVD Murthy is happy that his seven-



year-old daughter comes to him. Digital Dutta is obsessed with the ideas of Karl Marks. Amidst all this, the key narrator sits in the center of the universe. Surrealism is a cultural kineticism that commenced in the early 1920s and is best known for its visual artworks and incitements. The aim was to resolve the anteriorly contradictory conditions and dream and authenticity. Artists painted unnerving, illogical scenes with photographic precision, engendered peculiar creatures from everyday objects, and developed painting techniques that sanctioned the unconscious to express it. Surrealist works feature the element of surprise, unexpected juxtapositions, and non sequitur; however, many surrealist artists and writers regard their work as an expression of the philosophical kineticism first and foremost, with the works being artifacts. Bellwether Andre Breton was explicit in his assertion that surrealism was, above all, a revolutionary kineticism.

Surrealism developed out of the Dada activities during World War I, and the most paramount center of the kineticism was Paris. From 1920 onwards, kineticism spread around the globe, eventually affecting the visual arts, literature, film and music of many countries and languages, political thought and practice, philosophy and gregarious theory. The Corridor is a book that makes a ding of surrealism. It's well-written subliminal messages and realistic scenarios in a humorous vein. The author, throughout the book, enlightens us with full of cultural references with an engaging slice-of-life story from India. Chronicling the sickening solitude and alienation of urban life through an imaginative alchemy of the text-image art of storytelling to this piece is dedicated, the plot follows several unforgettable characters from incipiently espoused Shintu, probing for the ultimate aphrodisiac in the seedy by-lanes of old Delhi. Shintu is a newlywed probing for the ultimate aphrodisiac. He is an incipiently wed man who explores the alleys of old Delhi in search of the impeccable aphrodisiac.

Corridor revolves around alienation and the fragmented authenticity of urban life. Alienation is the state or experience of being alienated. Alienation can't be imaginative because it will always exist. Alienation is a feeling that affects individuals. Alienation is macrocosmic. Urban life refers to people or individuals in a colossal city. An urban area has been designated as developed. A person, through life experiences, records and captures a different turning point in my life. Feeling marginalized in society could coerce people to resist the convivial norm. An unrest society or an individual could lead to isolation without any cause. According to the publisher, the novel captures urban life's alienation and fragmented authenticity through an imaginative alchemy of image and text. "Banerjee's work highlights the growing pertinence of comic books as a legit literary medium, moving beyond its traditional roles of humor, action, fantasy." (Perspective magazine)

Played out in the corridors of Connaught Place and Calcutta, Sarnath Banerjee's Corridor captures the alienation and fragmented authenticity of urban life through an imaginative alchemy of text and image. An intricate and humorous narrative of the debilitating alienation India's urban denizens experience. The blurb on the back cover states: —Played out in the corridors of Connaught Place and Calcutta, the story captures urban life's alienation and fragmented authenticity through an imaginative alchemy of text and image. Corridor is a vivid book, and Banerjee explores a contemporary theme of alienation and fragmented authenticity of urban life through an imaginative alchemy of text and image. The author endeavors to explain daily events through pictures. Slice-of-urban-life is narrated in Corridor by Sarnath Banerjee. Corridor verbalizes that all urban and mostly male. The research has attempted to study the non-linear structure of the novel. For example, Brighu appears at the beginning of the novel and disappears only to come back much later for no particular reason. The novelist gives some unconvincing reasons like, Brighu is searching for the book, etc., for his disappearance. Even if a character appears a little consistently, he appears only in one panel.

Banerjee's one-panel page is an interruption in Corridor's fictional narrative progress. The reader understands the action takes place in the realm of the imaginary (the theoretical, in fact) and not the

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—reality of the diegetic universe, in which the protagonist has set out to find his tools. (Priego n.p.)

There are panels without words but only with pictures. The following is the list of such gaps in the narration:

Name of Characters	Page Numbers in which they appear
Brighu	3-13, 87-100
Jahangir Rangoonwalla	14-20
Kali	21-26, 79-83
Digital Dutta	36-43
Hakim	55-69, 76-78
DVD Murthy	27-35
Shintu	44-54, 70-75, 80, 81, 84-86, 101, 102

The dialogue without the pictorial representation appears fragmented and meaningless. Mostly, the dialogues are written in capital letters. Sometimes even the narrative is in capital letters. The following is a sample dialogue.

Rangoonwalla: Help?

Brighu: Don'T Think You Have It.

Rangoonwalla: Be Positive Brother; One Never Knows.

Brighu: Double Helix By James Watson.

Rangoonwalla: Watson.... Watson.... Watson....

Rangoonwalla: Watson... Watson.... Watson.... (Banerjee, *Corridor* 10).

The dialogue stops, and the authorial narration continues: —*The Search Went On For Forty Minutes Or So, I Silently Melted In The Heat*. The panel has no dialogue but a picture of books stacked horizontally on the table, and five books are thrown out. The next panel has two words as dialogue: —*Bad Luck*. This is accompanied by the picture of Rangoonwala, whose right hand is on one of the books that read, —*Lacan*. It symbolizes a book shop that sells scholarship books displaying high, seminal works on psychology. Despite the display of —*Lacan* on the table, the book searched by Brighu, *Double Helix* by James Watson, is missing. The angry Brighu says, —*Bloody Ridiculous*. The panel has two facial representations of the same face Brighu, and the dialogue is put in the center. From the beginning of the novel, Rangoonwala and Brighu play the game of chess. A picture of a chessboard with scissors and a knife on the other side. The scissors and the knife represent Professor DVD Murthy, Head, Department of Medical Jurisprudence and Forensic Science at Safdarjung. Professor DVD's world revolves around poisons, reggae, and John Keats. Interestingly the pictorial introduction is put two pages before the verbal introduction. DVD Murthy is in his world most of the time, and the following is a sample of the fragmented narration:

Rangoonwalla: Smells Like Biriyan.

Brighu: Ranjit Hotel.

Rangoonwalla: Fact Is, Ranjit Hotel Is Three Blocks Away, And It'S Vegetarian.

Brighu: hmmm (Banerjee, *Corridor* 28).

DVD Murthy: darkling I listen and for many a time. DVD Murthy: I have been half in love with easeful death

DVD Murthy: Called him soft names in many a mused rhyme

DVD Murthy: To take into the air my quiet breath

DVD Murthy: Now more than ever, it seems rich to die. (Banerjee, *Corridor* 29).

DVD Murthy: To cease upon the midnight with no pain

DVD Murthy: Death, The High Cost Of Living. (Banerjee, *Corridor* 30).

### Conclusion:

DVD Murthy is picturized as a person who is himself fragmented as he moves across two worlds- the world of science and the world of poetry. There is another character, Digital Dutta, who is equally divided. He is torn between Karl Marx and H-1B Visa. Banerjee describes him as someone who lives in his head. Digital Dutta is picturized as a man with a huge black hairdo with a cigar in his mouth. Digital Dutta defines himself as a —C++ Professional From Aptech Is Not Enough For Your Father?. Each sentence is not linearly linked with the next one as the graphic representation supplies the meaning. In graphic novels, verbal and visual themes magnify, undercut, or otherwise comment upon each other. Banerjee's point is that comics are not a simple medium to follow but, at the same time, very rewarding. Most graphic novel revolves around verbal and visual' sometimes engender a psychological state on the comic's page and engenders conflicting and simultaneous emotional states to communicate both an event and how it is experienced within a contained, coordinated space.

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