



# AN ANALYSIS OF THE POSTMODERN SIMULATION IN SARNATH BANERJEE'S CORRIDOR: A GRAPHIC NOVEL

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## ABSTRACT

This paper directs an investigation of postmodern simulation inside the setting of Sarnath Banerjee's graphic book "Corridor." Drawing on the hypotheses of postmodernism, simulation, and hyperreality, the review investigates how Banerjee utilizes story and visual components to make a world that obscures the limits among the real world and portrayal. Through a nearby assessment of the graphic novel's subjects, characters, and visual style, the paper reveals insight into the manners by which "Corridor" draws in with the postmodern idea of hyperreality.

The investigation starts by laying out the hypothetical system of postmodernism and simulation, with a specific spotlight on Jean Baudrillard's idea of hyperreality. It features the critical qualities of hyperreality, like the disintegration of qualifications between the genuine and the reenacted, and the commonness of signs and images as referents instead of valid encounters.

Moving into the graphic novel itself, the paper analyzes the story design of "Corridor." It investigates how Banerjee develops a perplexing snare of interconnected stories, frequently obscuring the lines among reality and fiction, history and fantasy, and over a wide span of time. The characters in the novel occupy a world immersed with media, commercialization, and mainstream society, further adding to the feeling of hyperreality.

Visual components in "Corridor" likewise assume a urgent part in the production of hyperreality. The graphic novel's specialty style, board sythesis, and utilization of varieties are investigated for their commitment to the simulation of a divided and hyperreal world. The consolidation of pictures, message, and images supports that the truth is built through different layers of portrayal.

Besides, the paper explores how "Corridor" remarks on contemporary metropolitan life and globalization, with an emphasis on the Indian setting. It dives into the manner in which Banerjee's work studies the commodification of culture and the homogenization of encounters in a postmodern, hyperreal society.

All in all, this examination of "Corridor" uncovers how Sarnath Banerjee utilizes postmodern simulation and hyperreality as story devices to offer a special point of view on the intricacies of current metropolitan

presence. By dismantling and reassembling reality through a postmodern focal point, Banerjee's graphic novel difficulties conventional thoughts of narrating and welcomes perusers to scrutinize the legitimacy of their own encounters in an undeniably reproduced world.

**key words :** hyperreality, postmodern, simulation, graphic, contemporary

## Introduction

In this always adjusting and consistently changing period of mechanical advancement, essayists and craftsmen are unendingly looking for new mediums that can connect with the peruser in the most potential close and best manner. What's more, thus graphic story emerges from the feeble obscure "storeroom" of the threadbare type of customary story methods and fills the need of the composite culture of this postmodern period exactly, where everything is introduced in an upside down manner, where the substance of an individual is envisioned as a mouse, or a pig, or a feline (as prominent from Workmanship Spiegelman's showstopper *Maus: A Survivor's Story*, or where various selves and voices of individuals are contrasted and "onions" with numerous layers as cleared from Sarnath Banerjee's graphic novel *Corridor: A Graphic Book*. Be that as it may, tragically, with the development of the graphic story, the continuous advancement of taking a gander at it from a good way and gathering contempt for it began to develop too. It's undeniably true that, what doesn't squeeze into this nearly "regulating" (purported "hetero") world is considered "other," we will generally disregard the sexual, natural, social direction of the "unique" sort of individuals by cornering them with the guide of our deep-rooted philosophies and ethos. Same is the situation with the graphic story method, it isn't viewed as customary writing since it contains pictures; nor has it been relegated a spot with painting since it contains composed (composed) words. This dubious status of the comic account goes surprisingly with the adaptable versatile personality of the composite culture of the postmodern time. Hirsch (2004), while conjecturing on the issue of the silliness of the graphic story style, says that the vehicle of graphic account can catch the "visual-verbal education [that] can answer the necessities of the current second" (p. 1212). Graphic story can be characterized as a medium that amalgamates words and craftsmanship to address the world around and is said to "exemplify an earnestness of direction that conflicts with the fundamental softness of the animation mode" (Orvell, 1992, p. 111). In this postmodern setting the impact of "vanguard" writing triggers the issue of distance and existential emergency with the guide of an ontological inquiry: "who am I?" This question doesn't really attempt to look for a response; rather, it questions the very "being" of the individual. In the realm of pictures (as the graphic accounts do) we can likewise track down the omnipresent presence of this inquiry as "symbols," "pictures," and "reflections" as obviously appeared by McCloud in his work of art *Grasping Comics: The Imperceptible Craftsmanship*. Some say that comics is the most effective way to portray the crushed and divided postmodern state of human development in view of its force of reflection. While discussing this deliberation McCloud (1993) splendidly calls attention to that "notorious reflection is just a single type of reflection accessible to comics specialists" (1993, p. 50). Presently the inquiry is this "notorious deliberation"? An "symbol" can address anything, it tends to be a letter, a word, a sign, a picture, an image of a picture, a representation, an image of a picture drawn by somebody; anything. But, as indicated by McCloud this famous reflection is something that doesn't require itemized sign; a basic letter can be an illustration

of notorious deliberation. The underlying methodology of notable portrayal of a word (rather "word picture") empowers us to accept the portrayal of notorious reflection all the more indiscriminately like a straightforward text containing composed or printed (composed) words.

### Representation of Postmodern Simulation and Graphic Narrative in Corridor: A Graphic Novel

In his graphic novel Corridor Banerjee depicts Digital Dutta (one of the primary characters of the novel) in a humorous way. Computerized Dutta is the sort of individual who is a devoted peruser, a genuine searcher of information as Banerjee (2004) says that, "conflicted between Karl Marx and H-1B visa, Digital Dutta lives in his mind... in his mind he is a confidence healer, a quantum physicist, a conflict columnist, an etymologist and a kalari master." (p. 40).

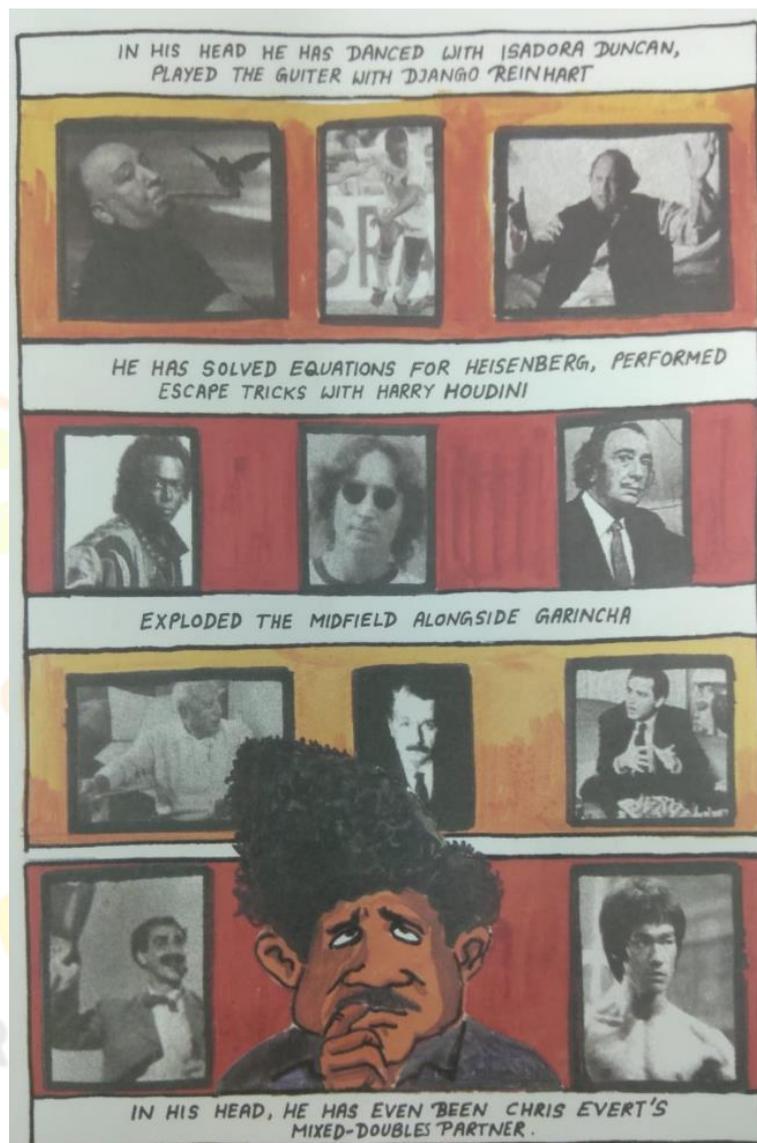


Figure 1: digital dutta's identy crysis Corridor (p. 41)

Banerjee delineates Digital Dutta more humorously by showing that the head of Digital is comprised with various links, wires and synthetic pipes supporting his name (for example "Digital"). All in all, in the event that Banerjee had not picked graphic story as a "medium" to flock this "message" then, at that point, what might occur? Perusers would unquestionably have no thought about the genuine character of Digital Dutta, or presumably they would have envisioned him in a conventional manner, perusers would have imagined him in their minds like a "typical"

person. Perusers would not ponder him along these lines. That is the sorcery of comics, it empowers us to envision the unheard of, to tell the untold, to see the inconspicuous and to uncover the shroud of conventional normativity by taking apart the actual construction of customary story structure. Once more, Banerjee says that Digital is so charmed with information that assuming someone hacks off his head, he will in any case some way or another make due, on the grounds that he is all head. Obviously, with the portrayal of Digital Dutta, Banerjee draws out the total emptiness of the postmodern composite culture.

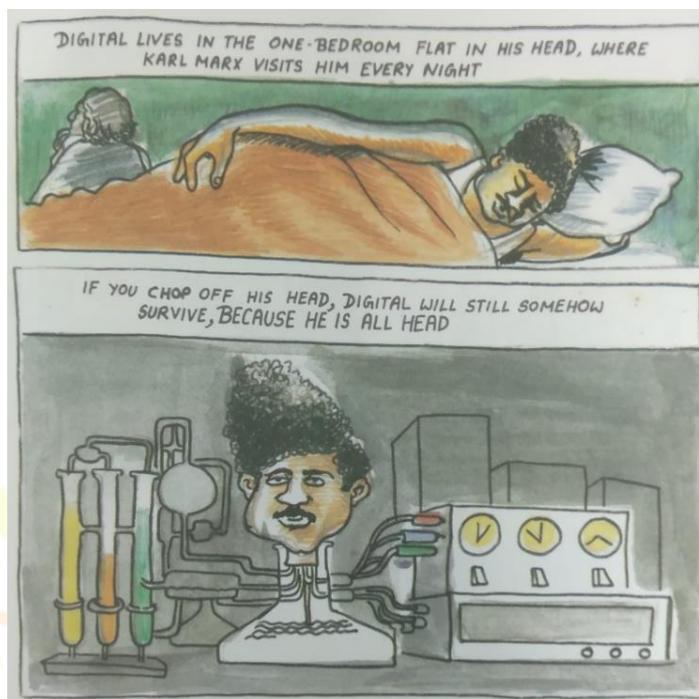


Figure 2: Representation of Digital Dutta living in head in a comical manner (p. 43)

One can bring up an extremely relevant issue here; how does a postmodern writing respond? Does it generally show a divided, machine-like personality of individuals or does it depict a quiet and tranquil (virtual) world? We can respond to this inquiry with the guide of a notable play called *Final plan* by a postmodern writer Samuel Beckett. In his play *Final plan* Beckett strikes the undermined state of the general public with the guide of Cloy, one of the four characters of the play, who guarantees himself toward the start of the play by saying: "got done, it's done, almost got done, it should be almost gotten done." Presently, assuming we take a gander at the title of the play we will be shocked to know that, in the round of chess, from which Beckett's play takes its title, the final plan isn't the finish of the game, yet the round of finishing that structures part of it and might be looked towards all along, same is the situation with postmodernism. T. S. Eliot once said that "in my start is my end... in my end is my start." By saying so Eliot most likely attempted to address the insalubrious crazy character of postmodern world. To talk reality, postmodernist reasoning has ordinarily responded with doubt to the possibility of starting points. While discussing the "finishing" of a "starting," Sheehan (2004) says: As first reason or establishment, a beginning a supernatural ground to which all resulting peculiarities should pay regard revives the divinity that the "passing of God" probably vanquished. This protection from starting points is coordinated by a lot more chaotic fixation on "closes." Postmodernist endings are not so exceptionally flawless as the term proposes, be that as it may. They are prickly headstrong, in any event setting specific practices or instruments of thought beyond reach;

probably, the last option are delivered erroneous, illogical, "as of now not conceivable." (p. 20). We as a whole realize that a postmodern text underwrites an odd, non-direct story design; and Banerjee's Corridor isn't an exemption. It switches between the stories of various characters. It portrays the presence of different layers of its characters being continuously stripped off like an onion as obvious from the heavenly discourse of Jehangir Rangoonwalla: "individuals are like onions, baba" (p. 111). The account of the text additionally shows a similar issue. It dismantles the customary approach to seeing as well as portraying the episodes sequentially. It essentially centers around putting the flighty realities, pictures, words and doodles together into a consecutive example which, obviously, accidentally matches the upside down nature of postmodernism. Comics, and likewise graphic books, depend on a bunch of shows, and exploring these shows expects perusers to have and apply a vigorous collection of data education abilities. Eisner (2008) expressed, "In its most conservative state, comics utilize a progression of redundant pictures and unmistakable images. When these are utilized over and over to convey comparable thoughts, they become a language-a scholarly structure, maybe. What's more, this restrained application makes the "language structure" of successive craftsmanship" (8). Presently, the construction of the book Corridor is extremely fascinating according to the viewpoint of postmodernism. At the focal point of the book sits Rangoonwalla, illuminated distributor of tea, insight and used books. He discusses some puzzling (at times dark), inconsequential, unusual realities with his clients over some tea or with a periodic joint or round of chess at his book shop. One of his "odd" clients is Brighu, who envisions himself as Ibn Batuta on his great days, who experiences a certain (fairly particular) sort of "existential crisis" which consistently encapsulates the existential tension of the Bengali "bhadroloks" (for example honorable men). Incapable to focus on his narrative producer sweetheart Kali, Brighu meanders around Delhi searching for interesting books until he coincidentally finds Rangoonwalla's shop. Somewhat we can smell the fragrance of autobiographical flavor in the depiction of Brighu Sen; as we as a whole know that like Brighu, Mr. Banerjee excessively moved from Calcutta to Delhi. Aside from Brighu and Digital, there is one more significant person called Shintu, who, being fixated on sex, peruses Cosmo for new and obscure tips about sex. Recently wedded Shintu, unfit to fulfill his better half in bed, visits the decrepit, rather obscure, unfortunate by-paths of Delhi for aphrodisiacs. And keeping in mind that looking for the aphrodisiacs he coincidentally finds the exhausted spot of a hakim called Tartoosie who reprimands him for his "terrible person" and encourages him to stop his "nighttime contamination" and become an "Optimal Kid". He provides Shintu with a little container of "sande ka tel" (for example a pale concentrate from the bile of uncommon reptile), and says that "the oil that will ten tiger that lay dozing inside Shintu; reestablish his unique job as huntergatherer" (p. 78). However, toward the end he understands that his thought process as "sande ka tel" is only a normal hair oil. Right now, obviously, a significant revelation happens which says, as Banerjee lays out, "sex is in the psyche, senseless;" however Shintu is more cognizant about the deficiency of his thousand rupees than this 'genuine' reality. All through the clever the illustration of corridor unfurls from the absolute first beginning where Brighu is seen strolling into Connaught place. Jehangir Rangoonwalla is demonstrated to be a figurative covering point through which Brighu finds every one of the narratives he describes as the story continues further. The imagery of corridor frames the spine of the portrayal as well as is gone on all through the book. It likewise uncovered regular daily existence like a corridor, yet in addition features the vulnerability such life could bring. In the clever Banerjee addresses postmodernist and graphic story that imagine

the day to day existences of metropolitan urban communities in a self-reflexive, humourous and unexpected way. The thought of "new" cities suggests the complex lifestyles inside and outside, or even "drawback," of postcolonial city spaces, for example Calcutta, Delhi, Mumbai, and so forth where custom, advancement and postmodernity crash in the most unwavering and dynamic style. Presently the inquiry is the reason does Banerjee pick Delhi and Calcutta as the setting of the book? This question clearly presents plenty of other significant inquiries, similar to, for what reason does Banerjee show the "bizarre urbanity" in his book? For what reason does he pick Rangoonwalla as his mouthpiece to depict the twisted scorn of metropolitan individuals in his text? For what reason does he introduce his characters in his novel in a serio-diverting way? To talk reality, presumably he is attempting to look for a solution for this multitude of inquiries in his novel, likely he is attempting to show the fact of the weakened tedium of the metropolitan individuals and the pseudo-confounded emanation of them with the guide of the characters like Digital Dutta, Jehangir Rangoonwalla, Brighu Sen and Shintu. Every one of them epitomizes the pseudo-scholarly dilettanteism of the "hyper-genuine" metropolitan culture and legitimizes the fitness of their reality. Nayar, a surprising Indian pundit, causes us to notice the Metropolitan Graphics and "psychogeography" in his basic book *The Indian Graphic Book: Country, History and Scrutinize*. Nayar (2016) analyzes the spaces of loathsomeness in *The Harappa Files and Corridor (The Outbuilding Owl's Wondrous Tricks)*, and spaces of want and gynecological gothic in *Kari*. He expresses: "the subtexts of these stories create a basic education about the truth behind a sure metropolitan India" (p. 77).

### **Conclusion:**

Last however not the least, Sarnath Banerjee veers off from the feeble damaging practice of "ut pictura poesis" (for example as is painting, verse is as well). The fleeting space that a graphic story usher is essentially wrestled with the "spatial turn" of the postmodernity in Banerjee's *Corridor*. He frees craftsmanship from the catch of reality which is curious to graphic accounts. As a matter of fact, postmodern space smooths into two layered and it rejects the "reality" of pioneer space. Baudrillard, subsequent to watching out at the fabricated climate of Los Angeles' midtown, expresses: "All over, the coloured glass exteriors of the structures are like appearances: glazed surfaces. It is like there were nobody inside the structures, as though there were nobody behind the countenances. What's more, there truly is nobody. This is the very thing that the ideal city is like." In his graphic story *Corridor* Banerjee portrays the photos of the metropolitan culture by showing two unique (evidently) "unbelievable urban communities" called Calcutta and Delhi. We can say that the brief looks at these urban communities that have been depicted by Banerjee are fairly the mimetic, reenacted, self-copying surfaces of repulsing want itself. The disappointed façade of urbanity (both Calcutta and Delhi) means the adaptable, composed, virtual (rather fake) space of Baudrillard's Disneyland. Obviously, these "unbelievable urban communities" are the dissemination of the "genuine fakes" of the Disneyesque simulacra as prominent from the remark of Soja (1996): Throughout the course of recent years... these "genuine fakes" have gotten away from their previously delineated domains and manufactories to penetrate more profoundly than any other time into the close regular daily existence of postmodern metropolitan culture, economy, commonwealth, and culture. In these new common locales and circumstances, the hypersimulations of metropolitan reality have been obscuring... the more established qualifications between our pictures of the genuine and the actual truth, embedding into the disarray a hyperreality

that is progressively influencing where we decide to reside and work, what we wear and eat, how we vote in favor of, how we shape our fabricated climate, how we occupy our recreation time at the end of the day, every one of the exercises that together comprise the social developments of metropolitan life. (p. 451) Consistently, "jumble" (as predominant in the postmodern time) is likewise consolidated by Banerjee in his showstopper Corridor. It scatters the assortment of human personalities, hybridity of social talks and multiplication of total void in the obvious thrilling face of carefree soul. This is the untold wizardry of Banerjee, this is the concealed vision of postmodernism, and in the long run, this is the implicit reality of hyper-genuine society.

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