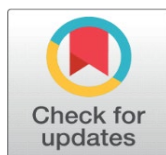# "IT'S ALL IN THE MIND": AN ADLERIAN STUDY OF THE PSYCHE OF THE CHARACTERS IN SARNATH BANERJEE'S GRAPHIC NOVEL CORRIDOR

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ABSTRACT

This study will focus on the main characters from Sarnath Banerjee's graphic novel "Corridor" (2004) and analyze their personalities' significant facets. The tale depicts the routine urban existence in the city of Delhi. Banerjee's use of the non-linear fragmented form of storytelling, in which a short fiction (or stories) is inserted into a longer narrative at multiple levels, is an example of a technique known as "a story inside a story." Thus, this research examines Adler's five central postulates through the in-depth textual reading of this novel using the theoretical framework of Adler's "Individual Psychology" and the descriptive-analytical techniques. Furthermore, the critical analysis reveals that the novel's protagonists always seek a perfect solution to improve their imperfect life structure. We find that five postulates of Individual Psychology, including (i) Inferiority Complex, (ii) Fictional Finalism, and (iii) Striving for Superiority, are particularly well suited to each of the individual characters in the study of this novel. Comparative research displays not only the distinctive identities and personalities of Delhi's city and its destabilized monotonous life but also paves the way to understand psychology through graphic novels.

Keywords: Individual Psychology, Psychological Criticism, Graphic Novels, Literature and Psychology, Inferiority Complex

1. INTRODUCTION

Graphic novels rely on verbal and visual elements to express an event and how it is perceived inside a restricted, coordinated area, which can induce "a psychological state on the page" and contradictory concurrent feelings and experiences. (G & Rajest, 2022, p. 15-37). Graphic novels frequently include characters with profound emotions or psychiatric issues; therefore, graphic novels are an excellent entry point for studying psychology. The present study denotes a detailed overview of the character's psyche and personality. It brings forward the hidden meaning and psychological signs present within a literary text based on the principles of the psychological theory of Adler. "Personality is a construct that, until recent years, had not attracted much interest...." (Pedrero-Pérez et al., 2015), and I propose especially in graphic novels. But how do we define "personality"? According to famous American psychologist Gordon Allport, "personality is the dynamic organization within the individual of those psychophysical systems that determine his characteristics, behaviour and thought" (Allport, 1961). Our innermost selves are always externalized; our actual nature is always shown when we connect and speak with people. If we are sincere, kind, and considerate toward others, that is, let's say, if we comprehend others and embrace them for who they are, then all these positive traits of

ours are visible in our personalities. The character also reveals negative features, including brutality, deception, and incivility. While dealing with personality and individuality, our primary focus will be on the 'Individual Psychology' theories by Alfred Adler.

People's desire to improve their former selves shows their hope for the future, and the same applies to the characters we study in this novel. Adler assumes, "humans are motivated primarily by social urges" (Hall et al., 1998). Being human beings, our conduct, our beliefs, and acts are the results of our consciousness; William Siegfried, in his article, says that "to have an understanding of why we behave as we do, it is necessary to identify the formation and structure of the human psyche" (Siegfried, 2014). Every human being experiences the feeling of inferiority, and these feelings can alter a person's conduct and personality. For instance, an individual with a handicap may work hard to compensate for their shortcomings by developing talents such as writing, singing, or painting. For these reasons, when discussing individual personalities, Adler said, "I began to see clearly in every psychological phenomenon the striving for superiority. It runs parallel to the physical growth and is an intrinsic necessity of life itself...." (Adler, 1930).

To understand behavioural psychology through the representation of characters in a novel, the theory of Alfred Adler becomes helpful. Individual psychology is a study that tries to comprehend every individual's story and demeanour as an organized entity. It has particular importance in society, including education, organizational life, covert operations, psychoanalysis, and self-help. According to Adler (1979), people play a whole part in managing how to coexist on Earth as a species. Adler's psychology can be briefly outlined using a few different categories. These include (1) striving for superiority, (2) inferiority feelings and compensation, (3) fictional finalism. (Adler et al., 1979)

In Sarnath Banerjee's graphic novel "Corridor," the first Indian English graphic novel, we see the urban angst of modern Delhi that is evident in Brighu's dialogues, "the city is about anonymity/ some people, meet, talk, part, some don't/ and live with the frustrating knowledge that invisible bonds tie them together" and "people are like onions, baba. They have layers and layers/ but who will know?... who has time?" (Banerjee, 2004). The novel deals with a few main characters around whom the story repeatedly revolves at the center point of Connaught Place. All these characters are dredging for something that completes them, and that is where the applicability of Adler's theory of Individual Psychology ignites a significant role and helps showcase the kaleidoscopic actuality of urban life.

Using a novel as a platform for character analysis is an engaging way to pique students' interest and excitement in literary studies. Students will get an understanding of the psychological perspective on human nature. In addition, students will better understand the connection between psychology and literature. The findings also provide useful information for future researchers interested in the same subject area. Practically, it will inspire graphic novel readers to grasp the significance of character portrayal in fiction completely.

2. THE ENVIRONMENT OF INDIAN GRAPHIC NOVELS AND CORRIDOR

Indian English graphic novels started their' remarkable expedition into the Indian subcontinent in the late 1990s. Owning to its rich cultural history of comics, activist, and novelist Orijit Sen published the first Indian English graphic novel, "River of Stories", in 1994. However, unfortunately, this graphic novel did not get public recognition in the truest term as it was published by a small publishing house called Kalpavriksh, a social activist group raising their voice against environmental brutality and social issues. On the other hand, Sarnath Banerjee's "Corridor," published by Penguin India (a reputed and established publishing house) in 2004, reached a broader audience within a short period, inspiring a new set of artists to try out this genre of literature which was comparatively new in India. In the later years, we witness the rise of the authors like Amruta Patil, Bishwajit Ghosh, Parishmita Singh, George Mathen, also known as Appupen, and Malik Sajad. The works cover a wide range of topics, including both personal and public history, neoliberalism and unequal modernity, sexual violence and authoritarianism, race, gender, and orientation, urban space, and prosperity, etc. As comic scholar Suhaan Mehta states it creates an "alternative space" (Mehta, 2010, p.173-175), where other narratives and other perspectives may be acknowledged, has been created by the inclusion of narratives in Indian graphic novels that are otherwise never heard, disporting the "nations and society's lacunae and flaws" (Nayar, 2016, p. 8). Amidst all the variety in the specific topic of Indian graphic novels, the creators believe that the genre remains in its infancy and that additional work must be accomplished.

Inside Banerjee's "Corridor," we meet an array of characters like Jahangir Rangoonwalla, an "enlightened dispenser of tea, wisdom, and second-hand books." Brighu Sen, the "postmodern urbanite" (Banerjee, 2004) always seeking out innocent-looking rare objects. Shintu Sarkar, freshly wedded little man who is in search of medicine to get rid of his

sexual problems; Prof. DVD Murthy, a medical specialist whose realm circles around dead bodies and who is searching for a perfect perfume to discard "the smell of death" (33), acquires during the post-mortem. Additionally, Banerjee's narrative suggests an underworld concealed from the city's outside since Murthy is shown as a shady figure who deals with narcotics, toxins, and deceased corpses each night. Then comes Angrez Bosch, who is continuously searching for inspiration, a search for karma[1]. One interesting thing to note is that all the characters search for 'something' to fulfil their needs or, say to complete their incomplete self. Corridor discusses substantially more about the tale of such individuals in addition to the visual portrayal of the metropolis. The nonlinear style of storytelling and the usage of graphic designs, along with paper cuttings and movie posters, set the stage for the author to showcase the real Delhi and the people's psyche through the depicted characters, giving an edge over the traditional form of storytelling. However, it should be no surprise that books are an essential ingredient in discovering people's traits.

3. INGREDIANTS OF INDIVIDUAL PSYCHOLOGY
3.1. INFERIORITY COMPLEX

According to Adler, individuals are driven by one primary underlying reason: the desire to defeat emotions of inadequacy and become superior. He subjugated this viewpoint to the broader one in which feelings of weakness stem from or after a perception of non-completion or imperfections in every facet of the life cycle. A child's sense of inadequacy motivates them to seek greater growth. When it hits this point, it commences to feel weak again, and an upwards trend begins then. Adler maintained that insecurity sentiments are not aberrant; instead, they are the source of all progress in the human condition. For Adler, "perfection, not pleasure, was the goal of life." (Hall et al., 1998)

3.2. FICTIONALISM FINALISM

The definition of the term fictional finalism is "a subjective experience rather than an objective reality. It gives direction to the individual's striving" (Cloninger, 2018). This objective shapes how humans act in the expectation of attaining it eventually. The sole goal could be a myth, such as an unattainable dream, yet it is a massive catalyst for human effort and the definitive justification for behaviour. Adler assumes that the regular human could well be liberated of the effect of all fiction and accept the truth whenever necessary, something the unbalanced person is incompetent about doing, and he suggests that "humans are motivated more by their expectations of the future than by experiences of the past…" (Hall et al., 1998). As a result, individuals create specific future goals that impact their current predicament, and then they direct their efforts to develop a powerful identity, which contributes to aiming for supremacy.

3.3. STRIVING FOR SUPERIORITY

According to Adler, striving for superiority is a "fundamental law of human life and something without which life would be unlikeable. Adler believed that the striving for superiority is innate and that we are never free of it because it is life itself" (Hjelle & Ziegler, 1976). Adler emphasized that he did not imply superiority regarding social standing, authority, or a dominant role in the community. As individuals work to achieve their betterment, try to "self-actualize" toward the community's greatness. Humans need certain traits to become superior, and these characteristics might be anything; therefore, having inferiority complexes is not unusual in and of itself. All advancements in the human condition can be attributed to them.

4. ANALYSING CORRIDOR

A brief reading of Corridor by Banerjee would indicate the postmodern hollowness of urban society. Underneath the seemingly exhilarating manifestation of the filled souls, it distributes the diversity of human thoughts, the hybridity of situations, and the multiplicity of absolute emptiness. Banerjee tried to reveal the hidden postmodernist worldview and the personalities in a hyper-realistic civilization.

In the sweltering heat of Delhi, the tale begins with a hunt for a rare object. Brighu Sen, a millennial Bengali guy who narrates the book, is compulsively drawn to collecting and analyzing ancient and antique objects. He sees himself as a

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[1] According to the definition by Encyclopedia, Karma means "deed or action; in addition, it also has philosophical and technical meaning, denoting a person's deeds as determining his future lot."

modern-day Ibn Battuta. After migrating from Kolkata to Delhi, being an obsessive collector, Brighu starts "searching for a seemingly innocent looking object[s]" (4) like vintage books, pens with perfect nibs, phantom comics collection, grandfather's "gallstone that killed him" and "8 mm camera" (6) which was passed onto him by his grandfather.
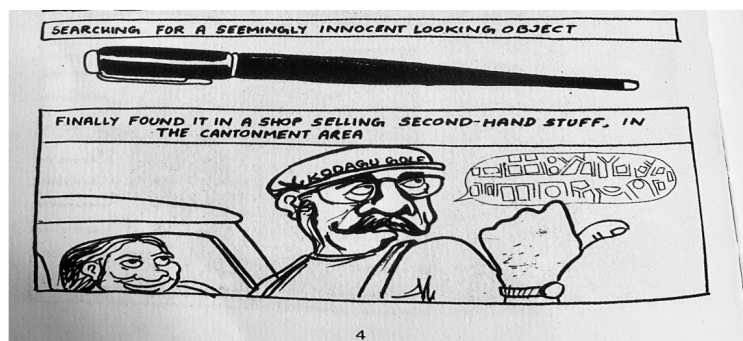
Figure 1

Figure 1 Brighu is searching for an innocent-looking object, P-04, Corridor, Copyrights: Sarnath Banerjee, Penguin India. 2004

While exploring the city of Delhi, Banerjee offers the reader(s) a radical urban mapping that makes space for individuals with inevitable inadequacy. Through the bookstore of Rangoonwalla, "the Cyrus of second-hand books," who considers himself the beholder of the center stage of Connaught Place, Brighu met other characters. With the sliding of each page, the leading proponent of the novel, "searching for a perfect object," is revealed to the reader and continues throughout the novel. The other characters get involved with the same objective of finding a solution to make themselves perfect beings and overshadow their complexes.

4.1. TANGLED UP WITH INFERIORITY COMPLEX: THE EPISODES OF MURTHY AND SHINTU

In order of appearance, Prof DVD Murthy is the first character to suffer from an inferiority complex. He maintains a morphed, dusky, and mysterious image in front of the reader(s) throughout the novel. Being the HOD of the Department of Medical Jurisprudence and Forensic Sciences at Safdarjung, Murthy deals with the dead bodies each night, including Sundays, and his "world revolves around poisons, reggae, and John Keats" (31). Several times, Murthy felt that he should have studied Psychiatry, "but he loves his job" (33). Though he was in love with his profession, one thing kept bothering him for the last 28 years. It all started in biology class when he was exposed for the first time to "the smell" of the dead. The inferiority complex also started as "the smell stayed with him like a trusted old friend" (32).
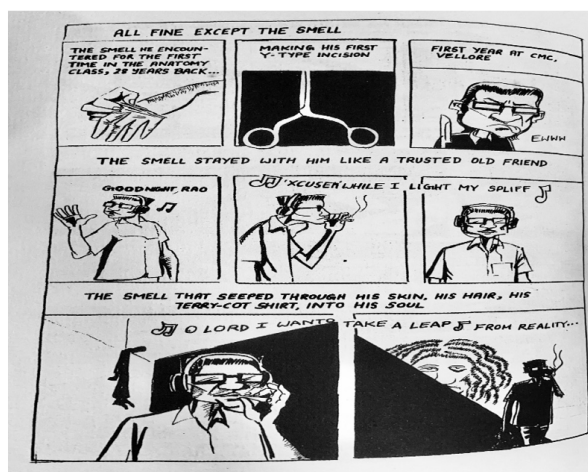
Figure 2

Figure 2 The smell of the dead and old friend, Corridor, P-32, Copyrights: Sarnath Banerjee, Penguin India. 2004

At first, he is not aware of the smell he is carrying around, but over time, "the smell that seeped through his skin, his hair, his terry-cot shirt, into his soul" (32), and to escape from the reality of the smell he chose the path of smoking

marijuana and the poetry of John Keats. But the situation worsened when the scent of the death made "his seven-year-old daughter run away from him." (33). Then the thought of improving his situation from this grave problem entered his mind. Still, irony prevails everywhere, as Banerjee refers to the episode of metaphoric-hyperbolic confession of Lady Macbeth that "all the perfumes of Arabia will not sweeten this little hand" (Shakespeare, Act V, Scene I) with the lines of Murthy that "the smell of death, no perfume can rid of" (33).
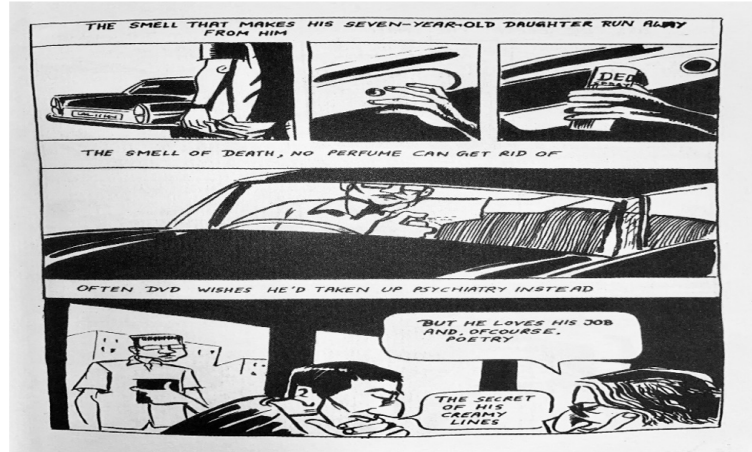
Figure 3

Figure 3 The smell of Death and DVD's Daughter. Corridor, P-33, Copyrights: Sarnath Banerjee, Penguin India. 2004

Adler remarked that "feelings of inferiority arise from a sense of incompletion or imperfection in any sphere of life" (Hall et al., 1998). Therefore, there is no difference between inferiority emotions that are caused by actual physical limitation or disability versus those that are caused by arbitrarily felt psychological or societal constraints. In the case of DVD Murthy, the inferiority complex is aroused by his circumstances which he cannot control. Therefore, he gets swayed away from his daughter because of the smell, which is also the seed of an inferiority complex in Murthy.

Shintu Sarkar, on the other hand, a youth of 23, got married to Dolly in early October and was perturbed about the sensual sexual experience with his wife. Being erotic about sexual pleasure and heightening the momentary feeling of togetherness, Shintu was seen searching for sex magazines and blue film pornographic VCDs and CDs in the lanes of Delhi. But things started to escalate quickly; after having "twenty minutes of quality sex" (51), Shintu started to doubt his ability to perform better in bed as he began to question, "how come the man in the blue film is still at it?" (52) and that's where the feeling of inferiority complex begins to bubble up inside Shintu's mind. Nothing seemed to work; he started to feel distant and disengaged, and "permanent worry lines were etched on Shintu's forehead" (53). By Adler's statement, the Inferiority Complex results in an increase in loneliness and a decrease in happiness.
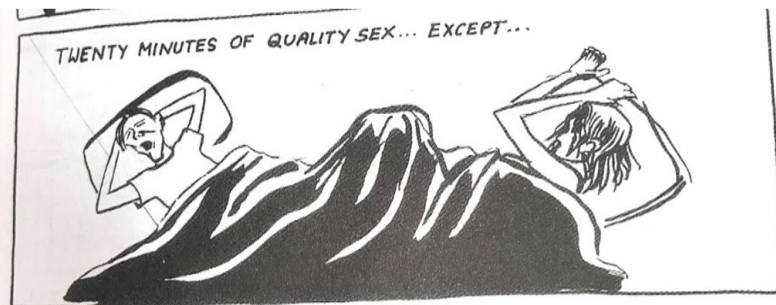
Figure 4

Figure 4 Twenty Minutes of Quality Sex. P-51, Copyrights: Sarnath Banerjee, Penguin India. 2004

To explain Shintu's inferiority complex, as indicated by Adler, "feelings of inferiority begin in infancy… the human infant experiences a prolonged period of dependency during which it is quite helpless and must rely upon adults to survive" (Hjelle & Ziegler, 1976), hence individuals, namely parents, have a significant impact on children since parenting

practices frequently lead to youngsters feeling inferior, contrary to what they would expect. Therefore, parenting has impacted Shintu as we see the over-possessiveness of his parents in every aspect of his life. When his mom said, "what's the hurry" (50) in getting close to Dolly, when "Shintu and Dolly played scrabble" (49) on their wedding night. Another episode of extra-care was seen when Shintu's mother overheard his problem through the door's keyhole and said, "Acidity," and his father offered "Gelusil[2]," for that matter. Shintu's notion of inferiority was more established in his psyche by Hakim[3] Gulabkhas Peshawari when he demonstrated a fearful bolstering episode of getting rid of sexual problems. Peshawari's comment on Shintu's problem, that "you are suffering from RAPID FLOW" (57), made Shintu feel a "big chill working up his spine" (58). At the end of the demonstration, it is visible that "Hakim Peshawari has driven fear deep into Shintu's psyche" (63).

Figure 1

Figure 2 Hakim Peshawari Driving Fear into Shintu's Mind. P-57, Copyrights: Sarnath Banerjee, Penguin India. 2004

Loneliness, rejection, and a lack of invitations can lead to feelings of social inadequacy. Those who struggle with low self-esteem often require social adaptation and acceptance. Therefore, in the novel, DVD Murthy and Shintu wants to be accepted but due their inherent problems they keep suffering at every point of life.

4.2. STRIVING FOR SUPERIORITY: THE GROWTH OF DVD MURTHY AND SHINTU

The striving for superiority is the innate quality of every individual self. On the point of where this inherent quality comes from, Adler says, "not only is it a part of life…it is life itself. From birth to death, the striving for superiority carries the person from one stage of development to the next higher stage" (Hjelle & Ziegler, 1976). The episodes of Murthy and Shintu deal with two different aspects of the inferiority complex yet conveys the notion that when someone suffers from some inadequacies or inferiorities, they tend to have a sense of outnumbering the situation and compensating for that inferior self. That's how the notion of a superiority complex gets established in both characters. Adler observed that "a person with a defective organ often tries to compensate for the weakness by strengthening it through intensive training" (Hall et al., 1998).

DVD Murthy's search for perfection leads to the overcoming of his inferiority complex and the development of his superiority complex. While the question of "the smell of death, no perfume can get rid of" (33) haunted him for an extended period, the quest for a perfect perfume that could bring his daughter close to him and not run away ended when he "discovered 'ISIS' by Marks-n-Sparks'" (109). The discovery of the scent/perfume boosted his moral power and turned his inferiority complex into a superiority complex. Hence, at the novel's end, Brighu, the narrator, says, "the 'smell' doesn't bother D.V.D anymore… it certainly worked for his daughter'" (109).

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[2] A Pink Antacid that can Cure Immediate Heartburn, But Here in the Story, According to Brighu's Parents, it can Cure Everything from Migraines to Humble Nose Blocks and, Who Knows, Perhaps, Cancer. (Corridor, 52)

[3] Hakīm Or Hakeem (Urdu حکیم, Hindi: हकीम) is Also Used for Practitioner of Eastern Medicine, those Versed in Indigenous System of Medicines. ("Hakim (Title) - Wikipedia")
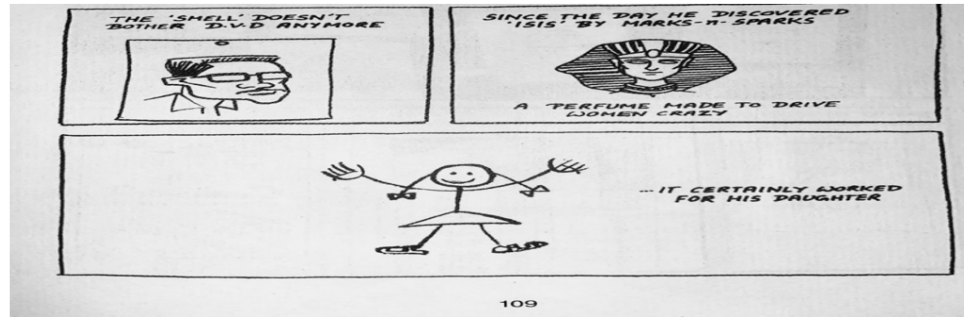
Figure 3

Figure 4 "Discovery of 'ISIS' by Marks-n-Sparks.'" p-109, Copyrights: Sarnath Banerjee, Penguin India. 2004

Shintu, after consulting Hakim Peshawari, got more nervous and depressed. He couldn't find the perfect aphrodisiac, which resulted in entanglement with his inferiority complex becoming trickier and more complicated. Therefore, "Shintu's search continued for the next two months, rather unsuccessfully" (75), and after that, he had one last option left to get the perfect aphrodisiac. Still determined to overcome his sexual problem, Shintu visited "Hakim Hyder Kalandari Tartoosie Kaki of Ballimaran, also known as Pathan of Kabul, Badshah and Sultan Palangtod" a man "who has revolutionized Aphrodisiac Technology" (75). After listening to Shintu's problem with eternal patience and handed him a tiny bottle that contained "*SHANDE KA TEL⁴*," "the oil that will awaken ten tigers that lay sleeping inside Shintu" (78), and as payment for the service, Shintu shelled out one 1,000 rupees.

Figure 5

Figure 6 "SHANDE KA TEL." Corridor, p-79, Copyrights: Sarnath Banerjee, Penguin India. 2004.

After trying this aphrodisiac, things turned dramatically for Shintu; a growth in his personality is noticed, and "Dolly seemed happy, albeit a little tired from Shintu's nightly acrobatics" (86). But the problem was not over for him, "having acquired Sande-Ka-Tel from Hakim Tartoosie," Shintu had no idea where to hide the mighty aphrodisiac from his over-possessive mother. But when the problem of hiding the oil was solved, one night, Dolly asked him, "why do you always smell of hair oil?" and Shintu found out that "all this while what Shintu thought was Shande-Ka-Tel turned out to be ordinary hair oil." And shocking to the revelation of all the events, Shintu still couldn't catch the original point that "sex is in the mind, silly" (101).

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⁴ Sanda or Bull Oil Is Claimed to Have the Ability to Stimulate a Man's Libido.
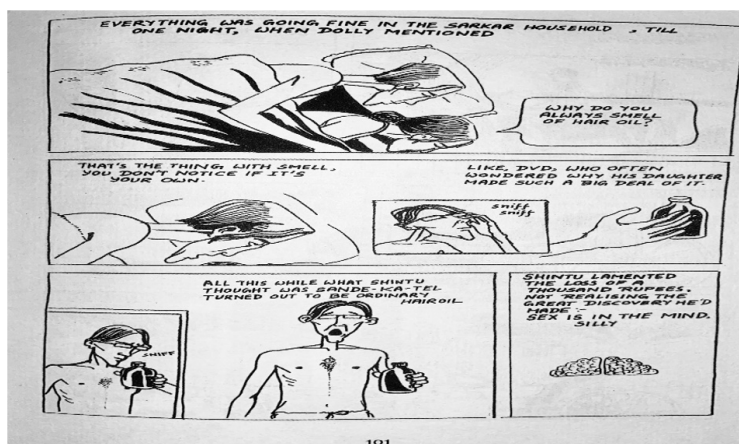
Figure 7

Figure 8 "Sex is in the Mind, Silly." Corridor, p-101. Copyrights: Sarnath Banerjee, Penguin India. 2004

Therefore, although he found the solution to the problem of his inferior self yet, he remained inferior and continued the search for a perfect aphrodisiac. To sum up Shintu's problem, Adler's theoretical point stands truthful and essential; according to Adler, everyone "is motivated by its feeling of inferiority to strive for a higher level of development. When it reaches this level, it begins to feel inferior again, and the upward movement is initiated once more" (Hall et al., 1998). Meanwhile, using the *Shande-Ka-Tel*, the maid of the Sarkar household became bald.

In most cases, a sense of superiority can inspire more initiative. They do this because they want to improve their lot in life and join the mainstream of society. They work hard to improve their situation, as seen by the phrases they use to describe their efforts. They exert great effort since they have convinced themselves that they must take personal responsibility for their development. DVD and Shintu's aspiration for greatness is not baseless; they want to make a fresh start after being rejected by his daughter and wife for being unable to get rid of the death smell and performing at the bed respectively. DVD's feelings of inadequacy stemmed in partly from the rejection he endured, but those sentiments only served to fuel his drive to improve his lot in life and the same goes for Shintu. This occurs because, paradoxically, a person's sense of superiority flourishes while they perceive their own inadequacy.

4.3. FICTIONAL FINALISM: RANGOONWALLA AND CO.

Finalism is the terminology used by Adler (Schultz & Schultz, 2015) to refer to our long-term objectives or aspirations. The objectives we set are prospective rather than actual. In a psychological sense, all our fantasies are our ambitions. This objective will motivate somebody to work for their overall purpose. Adler refined the fictitious phrase and saw it as our ambitions for the future that motivate us to work toward that goal. Just as his objective was to battle or overcome both deaths; therefore, he aimed to become a doctor.

Brighu sometimes has an Ibn Battuta-like feeling. Brighu's psychology contains Baudelaire's "flaneur" (Baudelaire & Charvet, 2010) notion, and Banerjee has implemented that precisely. The physiological perception of the metropolitan area is demonstrated in the pictorial or graphical form as the *fabliaux vivant* through all the subjectivity of the graphic field, in which the general audience borrows the writer's flaneuring position and, in the method of shifting through the visual scene, also becomes a wanderer/flaneur embracing an aphoristic encounter. Aesthete and elegant, Baudelaire's "flaneur" walked around the alleys and lanes of Paris in the 19th century, taking in the myriad ways that a contemporary metropolis came to be. Here Brighu walks through the streets of Delhi quite invisibly and observes society from a certain distance. As noted by Baudelaire, "the observer is a Prince enjoying his incognito wherever he goes" (Baudelaire & Charvet, 2010). Famous Moroccan explorer Ibn Battuta traverses' strange regions and records his experiences in his travelogues. The places he travels to are foreign to him. Banerjee depicts Brighu wearing Ibn Battuta's cap, implying that Brighu, like Battuta, believes that the alien is within his mind and that he belongs to the realm of a wanderer, storyteller, and traveller. Occasionally, Brighu enters Jehangir Rangoonwalla's book kiosk in Connaught Place in search of *Double Helix* by James Watson, he meets Jahangir, and they become good friends. After becoming disoriented amidst Delhi's streets and throngs, Brighu slips into this fabric of spacetime. The voyage turns into an excursion due to

the overwhelming waves of unceasing congestion, both people and motorized vehicles. A maelstrom of objects, including books, audio recordings, combat sports gloves, a thermos, a shoe, a cinema tape, a banner, a surfboard, a disconnected stereo, and a chess board, unexpectedly surrounds the torso of Banerjee's artist collector (the man in the crowd), which appears to be floating in space and disobeying the gravitational laws (07).
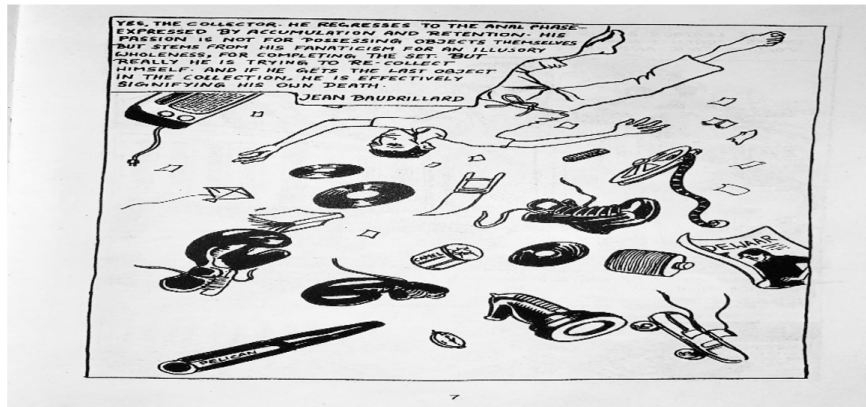
Figure 9

Figure 10 Brighu: The Collector of Rare Objects. Corridor, p-7, Copyrights: Sarnath Banerjee, Penguin India. 2004

The fictional finalism of Brighu surfaced as his goal was to become an artist, collect all the rare pieces for his novel, and apply all those collections in sketching at the novel's end. Now not only did he collect the objects mentioned earlier, but he also possessed all the characters he needed to write his novel. Therefore, Brighu was seen drawing the character sketch he says, "the city is about anonymity, some people talk, meet, part..." (107) and some don't meet "unless brought together by some cosmic accident" (108). A collector aims to collect all the essential parts and then make the collection combined, and that's where Brighu's fictional finalism ended.

Figure 11

Figure 12, The City is about Anonymity. Corridor, p-107, Copyrights: Sarnath Banerjee, Penguin India. 2004

DVD Murthy makes his debut by reciting the poem *Ode to a Nightingale*'s eighth verse, which also addresses mortality. He's gotten obsessed with the idea of dying. The readers meet a man whose existence in non-places has brought him to a crossroads with his personal spaces. DVD Murthy's child finds it difficult to tolerate her father's smell of medicine and mortuary. Murthy's young daughter keeps avoiding him because of the odour, no matter how hard he tries to get closer to her. Murthy's kid is no longer close because of his line of work. His child is his primary motivation for returning home, but he is reluctant to accomplish this due to the "smell of death" he brings. DVD's finalism is to attain the love and embrace of his daughter, whom he loves more than anything in the world. Therefore, his search for the perfect perfume came into existence.

Readers observe "a distinct change...in Shintu's personality," therefore the conclusion can be drawn that Shintu's hunt for the perfect medication for a beautiful intimate life has stopped for the time being, "as if he has mastered time" (86). Therefore, Shintu's sexual health has improved through "SANDE KA TEL," and he has overcome his inferiority complex. It also appears that although Shintu's nocturnal antics has slightly stressed Dolly's life, she still seems to be content overall. Shintu has gone through a drastic change to meet his finalism at the end of the novel. His goal was to have a happy and satisfied sexual life.

Jehangir Rangoonwalla owns and operates a second-hand bookshop on the outskirts of Connaught Place. Nearly every single character in the novel walks into, strolls out of, and enunciates a relic of solitary mission before veering away from Connaught Place, which is located at the centre of tourists' maps. Therefore, he keeps calling it "the centre of the universe" (14).
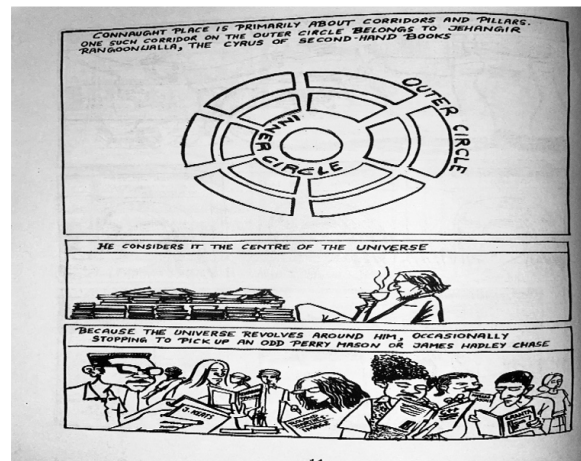
Figure 13

Figure 14 Rangoonwalla at the Centre of the Universe: Connaught Place. Corridor, p-14, Copyrights: Sarnath Banerjee, Penguin India, 2004

At the lift of a tower in Nariman Point, Rangoonwala has enlightenment in his years-long quest to understand the secrets of existence. He had switched 40 side jobs before then. Since the revelation, Rangoonwalla has started interacting with his frequent clientele at his bookshop over chai and knowledge, as well as the infrequent smoke or chess game. Rangoonwalla achieved his finalism when he was "between the 14th and the 15th floor of a skyscraper" (17) and realized "it all comes down to chewing your food well" (18).
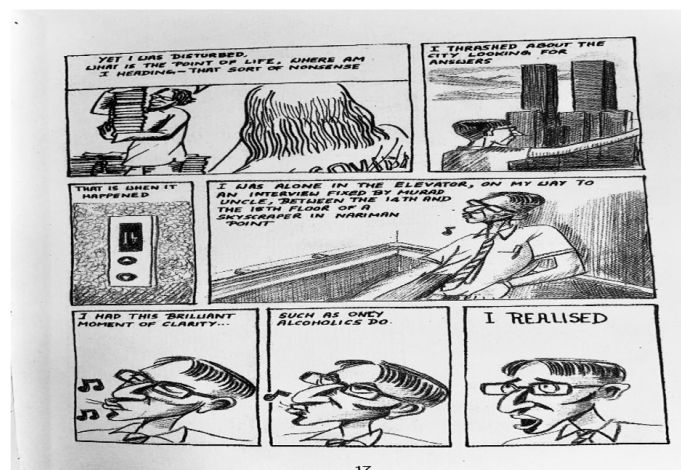
Figure 15

Figure 16 Rangoonwalla's Episode of Realization. Corridor, p-17, Copyrights: Sarnath Banerjee, Penguin India. 2004

What Rangoonwalla wanted to become gets apparent when he said, "wisdom, when it comes, it comes with great ease and is simple, like a sip of water" (19). Because of such revelation, he added, "now here I am, in Delhi, the spiritual centre of North India, selling Ikea catalogues. No need to go out and seek the universe" (19). It became simple that Rangoonwalla wanted a simple life and lots of people to talk to. He needed a place where he could share his knowledge and wisdom with the people he would never meet in his lifetime.

When Angrez Bosch is added to the mix, we observe that he comes back via Hrishikesh "armed with advanced knowledge of Energy Pyramids" (15), where he learns the method for "mastering the Kundalini" (15). He'll soon begin a *vipassana*[5] course as well. By the conclusion of the book, Bosch has completed "the full circle of Hatha Yoga, Tantrik sex, and ayurvedic cooking" (109) before deciding that a career as a web developer is more his calling than a philosophical inquiry into the meaning of life. It seems in the end that Angrez wanted a clear vision of mind about what to do next in life, the same as Rangoonwalla. After trying everything, the finalism was achieved by Angrez, who became a web developer and brought closure to his episode in the novel.
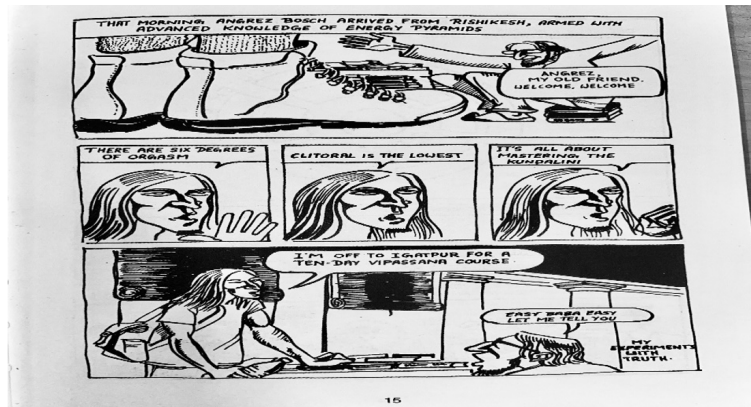
Figure 17

Figure 18 Angrez in Search of His Destiny. Corridor, p-15. Copyrights: Sarnath Banerjee, Penguin India. 2004

The reason why fictitious end goals are fictional is because, in essence, they represent a subjective aim towards every person. Every individual has an idealised version of their ultimate destination; for instance, when someone says, "I want to be a rich person," what they truly mean is that they want to fulfil the dream of being wealthy; yet this objective is fictitious because it does not necessarily come true. The same thing happened when we scrutinized Shintu, but for Brighu, DVD, Rangoonwala, and Angrez; They finally achieved their goal, making it seem like a dream come true. For Brighu, his fictitious objective was to become an artist; for DVD, it was to find the ideal fragrance to mask odours; and for Rangoonwalla, it was the knowledge that he reached on the fourteenth level of a tall building; for Angrez it was all about clarity of mind and breathing control and therefore he found out his call for becoming a software engineer.

5. CONCLUSION

Adler, being one of the forefront minds behind the evolution of the field of understanding human psychology, showed us the way to inspect a human or a fictional character's psyche. Banerjee on the other hand, with the portrayal of different psychological elements through his graphic novels are welcome addition to field of studies. The visual and linguistic topics in a graphic novel complement, contrast, and remark on one another. Hence, Banerjee tries to show the actuality of the destabilized monotony of the urban people and their pseudo-confused psyche with the aid of the characters like Angrez, Jehangir Rangoonwalla, Brighu Sen, and Shintu. Each typifies the pseudo-intellectual dilettantism of the "hyperreal" (Baudrillard, 1993, p. 243-252) and draws our attention to urban graphics and "psychogeography," a

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[5] Vipassana Is a Practise that May Be Used by Anybody to Find Inner Calm and Live a Fulfilling, Self-Fulfilling Existence. Vipassana Literally Translates "To See Things as they Really are." It's A Methodical Approach to Cleaning Up Your Head by Looking Within. (Institute)

term where "the study of laws and specific effects of the geographical environment…on the emotions and behaviour" (Elias, 2010, p. 821-845), becomes crucial to understand the urban human psyche. In his critical book, "The Indian Graphic Novel: Nation, History, and Critique," Nayar states, "the subtexts of these narratives generate a critical literacy about the reality behind a confident urban India" (Nayar, 2016, p.8).

Unanimously, the idea of "disorder" (as prevalent in the postmodern era) is also incorporated by Banerjee in *Corridor.* It disseminates the multiplicity of human minds, the hybridity of cultural discourses, and the proliferation of utter hollowness in the apparent exhilarating countenance of the blithe soul. For Banerjee, this is the unseen vision of postmodernism, and eventually, this is the unspoken truth of hyper-real society. In the end, few of the characters remain the same and few achieve their desired goals. The circle of Connaught Place works like the infinite loophole of a timeless place as well as a circle of life where people grow from their experiences in life, and the status of the corridor transcends all the barriers of a metro city. It became the corridor of every household in this jumbled-up space of the lonely city. The psyche of the characters became the universal representation of the scattered fragile self of the people. As discussed in depth so far, graphic novels often blend many formats and media, necessitating new levels of bidirectional and multidimensional literacy from the readers. In this segment, Banerjee uplifted his magnum opus into the arena of global culture, where it represents the "local" in a "global" context. The use of newspaper cut-outs, and photographic aesthetics, encourage the audience to participate in a game of discovery while outright stating that these are quotations. Using its discursive ability once more, the graphic allusion enables one to take pleasure in the experience of identifying the true sense of the novel, and it becomes the potential member of a "glocal" cultural sphere (Sarma, 2018). Being the leading artist in the arena of Indian English Graphic Novels, Banerjee merged the way between global and local; hence he introduced "glocal" where all the cultural barrier fades away and we find a new way to revisit the world of individual psychology.

CONFLICT OF INTERESTS

None.

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