

Saurabh Kumar Chaliha : Science Tools and the Reality Paradox

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ABSTRACT

Surendranath Medhi, better known by his pen name Saurabh Kumar Chaliha was an important short story writer from Assam. Educated as a physicist, Chaliha's stories explore the multidimensional nature of reality and the possibility of using technology to uncover the gaps in human comprehension. But, his observations are hardly sweeping or general assumptions because while he views machines as important human tools, he is also aware of the homogenizations which such tools may introduce. Such a point of ambivalence makes him an acute observer of men and their conditions, who nonetheless sees much that is beneficial in machines. So, unlike Eliot or Yeats he is not a modernist who is unhappy with the loss of tradition. He is also not a postmodern who revives old values, while continuing with what is around him. So his deconstructive logic is not alone a matter of philosophy but also of science. Infact, Chaliha blames instrumental reason for events such as the Holocaust and the pitfalls of *nationalism*, while drawing his comfort in human relationships, which tragically enough cannot go on forever.

Keywords: Chaliha, stories, reality, unconscious, risks, instrumental reason, love, tragedy.

INTRODUCTION

Suren Medhi, better known as Saurav Kumar Chaliha, is a recognized short story writer and litterateur of Assam. Educated as a physicist in the University of London, he migrated to Germany looking for livelihood. This demographic movement from a little developed place like Mangoldoi in Tezpur Assam to the great commercial and political centre of the world, mirror what Lionel Trilling remarks as "the story of the Young Man from the provinces." This movement made Medhi a stranger in an alien land. But, his perceptions of the human condition mark him close to Baudelaire and more closer to Kafka. In all these writers, im-

ages suggest a cityscape that is bewildering, scary and defies summation. This idea was later adopted by T.S. Eliot. In *The Waste Land*, Eliot describes heaps of broken images to explain an uncertain, post Einstenian world. This is a world of despair, where meanings do not connect and no fertility is possible. Industrialization makes men humanoids but so much for the worse. Eliot sets this against a better alternative of tradition, which nonetheless remains difficult to interpret, for at least those in the West. But Chaliha's viewpoint is more consistent. It emerges from his engagement with the idea of an industrial culture and of the role of the nomadic intellectual, who questions the modus operandi in subject formation. Much of this concern

was a result of Medhi's association with the RCPI movement and his subsequent imprisonment by the representatives of the state. It is a well known fact that Chaliha sat for his plus two examinations from the prison and only later on migrated to the West because his hometown was too dangerous for him to continue to stay any longer.

METHODOLOGY

This work studies the short stories of Saurabh Kumar Chaliha in the context of postmodernism-fractured selves and histories, especially after new theories of science forced a break away from simplistic relations between cause and effect to a more volatile domain of uncertainty, relativism and quantum mechanics. While this means that science apprehended or explained physical and the material world as probabilistic, multidimensional and disturbing, literature saw the new reality, as challenging both for its form and contextual references. The work of art in an age of technological responsibility, as Walter Benjamin described it, adopted this new scientific realism without eschewing the human responsibility for error and the consequent human potential for change. But literature had also to account for the emerging modes of production that substantially entangled the human agent in a precarious schizophrenic illusion. This new economic order accentuated by technology had alienated the human agent from his labor, and literature, like the other social sciences expressed this dilemma of production through a radical incursus-clawing back to the sources of history, intellectual, moral and ethical using the trope of allegory, irony and deconstruction to question the primacy of knowledge. Chaliha, trained as a physicist in India and Germany was well aware of the new sciences of relativity and uncertainty and of their implications for human society. While he could draw suggestions from Kafka and his images of city and also Baudelaire for his ironic reticent poetry, Chaliha drew from the sciences, viewing interconnections between disciplines, as like membranes that allow for passages.

Concerned with the physical sciences as well as literature, the present study investigates language's power to constitute reality, and reality's power to constrain and direct language. It speculates about the broader cultural conditions that authorize the new visions of chaos, and inquires into how these conditions shape and are shaped by modern narratives. One idea in this regard is the idea of "chaos" which is generally referred to the mathematical and physical sciences, as non-linear dynamics. Chaos in my paper refers to the possibility of order within disorder. I do not equate chaos with quantum randomness. So my paper involves a study of how the idea of chaos, invested culturally with a rich tradition of literary signification, is taken up by the sciences and given a more specialized meaning. In particular, in the context of a networked work, as espoused by the sciences, where human behavior can be predicted, chaos denotes

The paper would also attempt to study the idea of chaos in relation to certain ideas in economics, especially in the context of global complexities, mediated by information technology and attention to small fluctuations. I adopt the definitions of Marx in his discussion of credit society, in particular to his idea that credit revolutionizes the relation of capital to labor from within, such that "the opposition between capital and labor is abolished [*aufgehoben*] (Bajorek *Counterfeit Capital* 3). I study the implications of this credit in regards to a networked society where policy/strategy/business decision taken at a particular node has the chance of infecting the entire system. Here the idea of system is of a wired society—a complex network of man and machines. At the same time, my project accepts that most of these networks are immersive—i.e. it assumes that participants or human agents interacting within this vast network form a homogenous component and that their behavior can be predicted, my paper defines the human agent as intuitive—one who understands the difference between hallucination and veridical perception. I use the terms "veridical perception" and "hallucination" as suggested by Susanna Siegel (*Does Perception Have Content* 180) in her study

of the aforementioned terms as indicative of a mental state where the subject understands how one experience is different from another. Technology is a generic word in this case and generally applied to the availability to improved gadgets for communications and imaging. It is absent of technical rigor. Nonetheless, my project seeks to examine the use of such gadgets like the camera and how it can produce unexpected results that not only adds to a society's perception but exposes what is impossible to the naked eye. I adopt this idea of a revolutionary possibility in photography from the idea of Baudelaire and connect this with Saurabh Kumar Chaliha.

Limits of Instrumental Reason

His first literary contribution in the form of a short story entitled *Restless Electron* is a study in contrasts and examines the lack of relation between expected social outcomes and probable modeling. It examines a series of ideas beginning with Marxism, Capitalism, physical environments and economic decision making. The plays use formal experimentations to enter into a dark world of absurdist Chaplinesque humor, where romantic ideas of a cultural revolution counter brutal police hawkishness and confinement. Despite this, most characters in the story understand that "something should have been done" and yet this is not possible. Theoretical models are found incomplete in the face of undecided human behavior. Images of an old man picking up the morning newspaper, groping for spectacles; asylums and paralysis, insects biting; people holding books, and newspapers, trying to feel the world between the pages of the paper; bodies getting rust; smoking pipes, damaged and transformed; bottles of DDT lying around; broken window panes; Montu, Ranjan's small child suffering from fever; paper kites flying etc., build up on disintegration and helplessness. Even casual smiles are deceptive and hypocritical, as when Nikhil, the old man's son find Niru the advocate's daughter down the street coquettish and vulgar. In this world, where people come and go doing nothing, meanings are not eas-

ily detectable. Ranjan, the neighbor, who has learnt much but prefers ignorance or Jyotibabu, the other neighbor, supporting Communism but finding socialism ludicrous; present un-answerable: "what's that supposed to mean,"(Chaliha *Collected Works* 51) the old man asks.

The Past as unsettled

This is a place for wooden horses, where boys slap each other and cry endlessly. Nikhil, the old man's son finds nothing to interest him here nor does Ranjan who attempts to answer some of the problems using differential equations and laws of physics but fails. His failure is however a consequence of science's simplistic assumptions - Euclidean geometry and Newtonian law's of motion that would refer to a past history of demonstrable simple cause and effect, long outdated by Einstein's idea of warped spaces, as also the daring contributions of Neils Bohr. Nonetheless, quantum theory or Hisenberg's uncertainty theorems leave space for statistical models. Each of two models or two meanings negate the other, while at the same time referring to the other as its own historical condition, such that there is a generalized referential disorder. This means that what is the past or what constitutes the past remains unsettled.

Added to this is the proliferation of money, not just as a medium of exchange but as an asset in itself, prized beyond its use for the community and here by the likes of Kamini Sarma, the old man who labors for personal value and gloss. This would take us to Marx and Baudelaire, whose texts register the idea of capital as change in the nature and mechanisms of transmission of experience and the result of this change for our conception of history. The story of the old man, or of his sons or his neighbors could be then seen as microcosm of the material conditions for production, where poetic language itself becomes a material underworld that throws up meaning and references for circulation. So, while Nikhil and Ranjan argue endlessly about the political actors in story (these are the extensions of capital according to Walter Benjamin's study of Baudelaire and agrees with Marx's idea of

the inscriptions of capital) like Jawaharlal, with his endless schemes and socialists with their pamphlets, there is as Jennifer Bajoreck argues, space in the story "to produce effects in a strange relation to instrumental reason and calculative thinking"(Bajoreck *Counterfeit Capital* 9).

Chaos and Impossibility of Understanding

This study of effects that are in a strange relation to instrumental reason is possible when the literary tendencies in the text produce a counter text to the homogenizations of capital- here exemplified in the random and therefore disruptive selections of earlier works-a matter of intertextuality. This is evident when the narrator recollects Shakespeare's *Othello* or R. K. Narayanan's *Two Leaves and a Bud*, Chinua Achebe's *Things Fall Apart* or for that matter the *Bible*. The event renders his personal history incomplete and necessarily reorganizes his entrance into the events of his life afresh. This disruptive recollection of images and conversations is what Walter Benjamin calls "discovery" (*Walter Benjamin and Art* 4) and Paul de Man quoting from Freidrich Schlegel's *On the Impossibility of Understanding*, "non-understanding": Is not this entire infinite world built out of non-understanding, out of chaos, by means of understanding? (*Aesthetic Ideology* 183) So, beyond Ranjan's simplistic attempt at predictability, lies the deeper chaos of greed, lust, cowardice, and opportunistic tendencies where people like Mr. and Mrs. Dutta gain weight feeding on bribes, while Sandi Kalita cannot afford to buy a new frock for her little daughter, forcing the child to expose her chest. There can be "a new valve" as mechanical proof of the relation between matter at the microscopic level and at the larger macroscopic level to increase amplification and fidelity. But, as Ranjan admits, these are clever and pedantic manipulations and do not suggest how one can jump from Freud's "sensible mind" to the Communist's "sensible society." So, the failures of axioms requires a sharing of "guilt" and see narrative time as more than a linear chain of events, mathematically suggested in Reiman's new geometry of

multi-dimensions. In 1931, Kurt Godel proved that formal systems is not axiomatic and so the clue that Poincare's work provided for the labyrinthine difficulties of complex dynamics was in danger of dropping out of sight. To turn to the question of cause and effect then would be difficult here because as Nikhil understands, there is no certain way of knowing if Trotsky was a traitor or if Stalin betrayed the Revolution. Yet, from the logic of capital, the possibilities of socialists adapting to Capitalism would be very much true for larger than life figures, as much for ordinary citizens like Jyotibabu because it satisfies their intrinsic desire for power and control.

The beauty and failures of love

In Chaliha's story *Semester Ends*, the contradictions between the gloomy and serious Germans and the laughing Italians are very much apparent. Germany, already industrialized before the coming of Hitler showed how killing could be an industry. Yet again, concentration camps, where thousands of people were made to work in the most inhuman conditions, with only food thrown in from outside parallel the subhuman conditions of labor in their ghetto occupations. And yet this labor was not just manual labor but most importantly, intellectual and creative. Germans were as much a part of this hyped process of nation building as much as the Jews, except that the latter were made the scapegoat of inventions-the gas chamber for example, while the former could go free. For the speaker, the opportunity for a release from the cold numbness of dim corridors and tightly shut doors in the story is only half realized or not realized at all, as attempts to open windows for some oxygen proves counterproductive. There is an effort at mechanized contravention, in the use of a ring to operate coffee machines, which in this story, the absent Physicist Jen can work out. As he is only busy in a party outside, the narrator finds his necessary relief and escape from hunger and cold in the humanism of Anna, whom he again must leave sooner or later.

The Risks of Science and Its tools for discovery

So, the possibility of a future happiness is seriously compromised, when self-conception is defined through Capital. The idea of Italy, another industrialized nation of much warmth and sunshine, captured in photographs where Anna had been earlier, only presents a wishful future, a possible hypocrisy. Photography, one of the great inventions of modern science could then be seen as a mode of capital, one that generalizes a temporal event of manufactured consent, here seen in the surreal world of partying and resort visiting. The promise of good life in the high mountains, or even in the city with its neon lamps and other lights would however again constitutes an allegory, which the speaker would have forgotten had it not been for the photograph and the listener has long forgot constitutes for Marx a "fetish" and for de Man again, a sphere of "pure anteriority"(Qtd Bajoreck 23). As Bajoreck further suggests, the point of allegory would create "de-stabilizing effects" for "the narrative logic of a self or for the identity of the subject, who is now in a position of having to refer backward repeatedly to his own essence as pure anteriority" (qtd, Bajoreck 37). "Marx's own analysis of capital's prehistory mobilizes" says Bajoreck "a similarly textual conception of history, in the chapters on primitive accumulation, in an attempt to account for capital's originary violence"(Bajoreck 37).

Reality and Illusion

These links between the real and illusion is the subject of Chaliha's story *Photo*. The story begins with a description of a wedding ceremony, where a variety of characters are dressed up in their best costumes. The narrator who is also an invitee in the program is the one carrying the camera and also technically equipped to develop the images later on. The ceremony goes as planned with the assembled guests all looking happy and graceful until the appearance of Nilu, whom the family had ostracized sometimes earlier for marrying a young maid's daughter, Prava. Nilu had gone forward in his choice for which reason; he was

banned from attending all family ceremonies. But, he was somehow invited here. The Bhuyan family members find the unusual entrant a strain on their nerves but somehow put up with the idea and even strike happy poses with Nilu. Later, when the narrator develops this family photograph, he discovers Nilu, like the others, happily smiling. But, the narrator goes on to enlarge the picture on his own and then discovers a speck of tear in the corner of Nilu's eyes. That photography not only does not but cannot lie, is a matter of belief, an article of faith, said Charles Rosen and Henri Zerner: "We tend to trust the camera more than our own eyes"(*Romanticism and Realism* 107-108). But, pictures are never self-explanatory and hence the human task of interpretation is often a bigger obstacle than the technical task of taking a picture. So, while picture promise to clarify, they often confuse. In fact, as a matter of truth, pictures can be faked or manipulated or synthetically integrated and yet, the change is virtually undetectable.

The photographer's perception

The observations of a speck of tear in Nilu's eye could be a matter of the photographer's perception or he could have been self-deceived in enlarging the photograph beyond a certain point. But, his act of fragmentation between what constitutes a good photograph and what is not, until enlarged, attests to the power of photography and to all visual and audio mediums as means of invention: to produce what there is/is not and therefore not to/to lie. But, as Arjun Apadurai remarks in *The Social Life of Things*, the exchange value of things is a matter of politics and not so much a matter of function. Also, an object gets valuable only when there is a distance between it and the person desiring it. Combining the two arguments would put the onus of value on agencies that have the power of manipulating desires so that subjects are continuously deferred from getting what they want. One can of course link this deferral to the bourgeois creation of value and what is important. The Bhuyans who deprive Nilu of his rightful place in the family because he goes against their

interests, create this value against which Nilu is powerless. At the same time, the role of the photographer is a double—to illustrate and expose the false bourgeois values or to continue it for surface gloss. Benjamin recognized this privilege of photography to transmit "revolutionary content—a power to which it seems Baudelaire's poetry can only aspire" (*SW* 2: 774). While acknowledging this, it has to be argued that a camera need not only be a prosthetic aid to a body. It cannot displace that body, to supplement in the sense of supplant it but can work in tandem with the thinking man. In this case, "the intellectual potentialities of production" are not alienated and the photo developer is not just a consumer but a producer who disrupts or resists homogenizations. He defeats predictability.

Religious illusions

Unfortunately, the narrator in the short story *Shrouded* is not allowed such solutions, as the only woman he visits refuses to meet him. He re-enters the city, sees people, shops, and goes about vehicles, none of whom he understands or any fondness for. He stands before a sweet shop, when an attendant asks if he needs an omelet. His views here are obstructed by a glass pane. This is no Western metropolis but a nondescript place in Guwahati, Assam. Like other important commercial centers, this place too is connected by railways, a residue of the British attempt to seize necessary raw materials for its industry in Manchester and elsewhere. His subsequent journey is some confused attempt to capture meaning into places and incidents. In his strolling around the city/town, he is unlike the traditional Baudelairean flâneur, that experiences the city like a dream, even a surrealistic spectacle. In traditional Marxism, the end of capitalism is possible only with the end of alienation of labor and through the transfer of social capital to the hands of the immediate producers. But dreamers are not required to fulfill productive obligations because they negate the normal relation between action and production.

Things become more complicated when the speaker begins to look for his favorite

"Krishna Pen" in his pocket and finds none. So, his not writing or inability to write or do anything meaningful has a reason, which could be translated as his lack of enjoyment in using other pens howsoever costly they are. In most south East Asian countries, Krishna, is a cult God of love and playfulness and in the context of the poem, the speaker's loss of the pen is suggestive of his deferred potential to reach his true self or ego. So, like the transparent glass plane through which he discovers eatables but takes none that he wants and his loss of an instrument of writing, the speaker confronts the immediate relations between him and the distortions of capital, with religion working in tandem to alienate him from his productive work. Yet, the playfulness of the God would suggest that there is no reason whatsoever to privilege one idea over another. So, if the speaker's unreal or dreamlike state provokes him to suggest the primacy of one pen over another, we as readers need not take him for granted, i.e if we as conscious agents understand why and how he has been created. Yet, if we continue to admit his references and texts he does for himself, we too have come in the same trap of capital—its power to create hallucinations. Marx recognized this problem when he talked of the historical past and its debilitating effect in the *Eighteenth Century Brumaire*.

Microcosms and urban modernity

Pandu, like Benjamin's Paris is a miniature symbol of capitalist culture and turns alienated human subjects into commodities. But, the narrator does not look at his city with the flâneur's intoxication with fleeting urban images for their own aesthetic sake; instead, he roams the streets of his hometown with a decidedly utilitarian purpose in mind: to find out the girl's location and intentions. Yet, in some ways, the narrator's text emerges as an autobiographical confession of his own helplessness and his inability to do anything to change it. Like the territorially disoriented figures in Kafka's early fiction, the narrator here demonstrates the ways in which *flanerie* is perverted, even threatened with extinction, amid the traffic, the in-

comprehensible surface appearances, and manipulative power mechanisms that for Kafka are typical of early twentieth-century urban modernity.

The classical flâneur and the mirror

According to Baudelaire, the classical flâneur is like a mirror. To some extent, K.'s subjectivity and the city's reality, too, mirror each other mimetically. The petty-bourgeois conventionality of the lodging house he visits, the crowded proletarian streets in the suburb are all the objective correlatives or outward manifestations of the narrator's inner world, his narrow-mindedness and social pretensions, his emotional self-oppression and delusions. Whether he succeeds or not, he raises the very important issue- the unpredictability of human social behavior and attempts to inseminate meaning and order into chaos. The story insinuates at the same time an idea of irreplaceable loss, which modernism laments. Against this, capital argues that what is lost can be recovered again and so negates the divisions between labor and capital. This was one of the central arguments of Marx in his discussion of credit society: "credit gets rid of capital without actually getting rid of it: it revolutionizes the relation of capital to labor from within, such that "the opposition between capital and labor is abolished [*aufgehoben*]," until workers become their own capitalist" (571). So, when the author/narrator/speaker is induced into phantasmagoria, trying to feel happy, when his senses and the intellect are overwhelmed to a large degree by a sense of hopelessness and the inconsequentiality of his position, we have a question of value that is more than a product of his situation. Walter Benjamin's study of Baudelaire, as has been suggested earlier, suggests the impossibility of a future, despite many claims otherwise, especially the monetary claim of infinite extensions or linkages between capital growth and hope for the future.

Human Behavior and the pitfalls of probability

This attempt to bring order into chaos is the subject of another short story-*Geometry*,

which seeks to understand human behavior through mathematical diagrams-triangles, quadrilaterals, trapeziums and other notations. The importance of this subject would be to predict how humans react to circumstances and if there is any way to determine the results. Centered on a few boys who fall in love with a young girl, it plays with names and the corollary of a male chauvinistic culture. While this means that boys are the aggressive partners, it is the girl who dictates the game and throws the boys off guard by marrying an unexpected suitor. The result of this paradox is that the boy 'C', who had all along tried to put up a brave front to such reversals commits suicide much against expectations when his academic excellence was considered too good to protect him from self-destructive acts.

Like the first story *Semester Ends*, this one too deconstructs the simplistic assumptions of basic Pythagorean patterns, Newtonian mechanics and also Einsteinian laws of curved spaces to argue that there is no last word in human social behavior, except one certainty-that time flows endlessly. While this suggests the possibility of deterministic fatality, Chaliha or the narrator is too secular to leave it at that. This would explain why the grandson of 'A' would still want to "set up new triangles with unknown hearts in some unknown place" (Chaliha *Complete Works*). This is Descartes' logic of the intractability between past and present and would indicate why people must react to new situations without drawing from the unconscious. Walter Benjamin denoted the term history for this unconscious, calling his Arcade Project, a Copernican Revolution. But as Morss would indicate in her book *The Dialectics of Seeing*, the important idea was to release the present from its continuity with history by discovering the constellation of historical origins which has the power to explode history's continuum.

Breaking the culture code

In his story *Crocodile*, Chaliha plays with cultural assumptions and how societies remember or interpret images or photographs. Based on his

image as a burly something, it examines role playing and appearances in a modern industrial society that still connects people to animals in a boy like attempt to make meaning. Within this tangled web of make believe, the photograph of the scholar who may or may not look like a walrus, or a crocodile but is described as such requires further exploration. Hence the domain of the real, here a zoo that host various animals like walrus etc project the inadmissibility of their transmission in a mechanized culture. It may also indicate the presence of the subterraneous within rational thought like when the famous Denmark scientist Neils Bohr known for breaking the atom is seen walking on a open field with football boots or Gamov, a brilliant Russian mathematician known for his calculations tows over the Cam river alone to fulfill his hobby. The effect of this falsification or accentuation of the imaginary is as Deobard says in the *Society of the Spectacle* is to give the illusion a better prestige. The mature speaker is forced to view himself from the adolescent imaginings of the girl who viewed a Walrus as in Alice in Wonderland. Subsequently, the speaker talks about a lot of things-about the simplicities of the laws of nature, the structure of atoms and is self admissibly garrulous. The whole effort is to prove his likeness to the walrus in Alice's story who continuously babbles: Of shoes and ships and sealing wax / Of cabbages and kings."

The important point raised here is not just of plain, simple talk but of something more monstrous- standardization as a rule in most developed societies that has the effect of negating individuality. The importance of the small girl is thus to help the babbling scientist know how he as the thinking subject can or has transferred his concepts to the world outside, thereby creating an analogous order of sameness and constancy. One of the most insidious roles played in the organization of Capital is this production of everything from an original principle. i.e. (truth), by "relating everything to an ideal" (justice), (translators forward to *A Thousand Plateaus* xii) and by "unifying this principle and this ideal in a single idea" (the State) (*A Thousand*

Pleatues xii). The end product would be "a fully legitimated subject of knowledge and society"—each mind an analogously organized mini-state morally unified in the super-mind of the State (*A Thousand Pleatues* xii). This is proved when the speaker re-enters his workplace singing of the "Onward Christian soldiers, marching as to war" and find his co-workers busy with their work, leaving aside everything else. Against this idea of a cloistered virtue of uniformity and surveillance, is the nomadic intellectual who questions the patters of history, something that the Gamov and Neils Bohr only attempt intermittently. These are also the counter figures in the story and constantly break the scientist's attempt to forge a monologue or an anesthetized harmony between him and the objects he observes.

Capitalistic Schizophrenia

One can of course suggest that this failure at harmony is a function of non-linear dynamics or that literary texts are not bounded and their configurations depend on who is the subject and why. But, a more important issue at hand is that complex social systems acknowledge such failures for future models that would absorb disturbances. Hence: the need to go back to the source and see everything as if they are new. Such an issue has bearing on the general questions of the sciences and humanities alike- what is of epistemic importance-knowledge as fulfillment of curiosity or one that address the problem of relevant social welfare and who decides what and how much? Much of the scientist's digressions are only therefore inalienable apparently. There are some that are schizophrenic, i.e. the product of a culture of images- morning loveliness and golf courses, boat rides in the tranquil cam river and fantastic fetishes, that cannot synthesize the disparate elements of a consumerist culture, but temporally seduces the political agent into believing the "arcane and complex links between capital's powers of transformation and the very mode in which the future would have to come" (*Counterfeit Capital* 10). Hence, the ability of this laboratory physicist to forge a revolution or work as a political agent remains a matter of

aporia and abiding melancholy, as in Baudelaire. Here, it is counterfeited in humor and in oblique references of the narrator to Gamov and Neils Bohr and to lovely mornings. The issue can also be tackled from the perspective of disjunctivism so that a subject has no way of knowing an object through perception alone. The ability to distinguish between various objects and images has only meaning with a subject who understands why they are different. That the subject cannot do this and he admits the adolescent property of the small girl is proof that for him there is no way to distinguish one experience from the other. His cognitive faculties are thereby impaired. Yet, he is a laboratory scientist, very good with machines and apparatus. But, his, intuitive qualities are lost. This is one area of a networked society where hallucinations are not distinct or indiscriminate from every kind of veridical perception. In fact, his hallucinations constitute his veridical perception.

CONCLUSION

Chaliha's argumentative oeuvre discovers a parallel universe and in fact many such simultaneously to suggest that truth is only relative. As a humanist, his special contribution is interventionist and combines the senses with instrumental reason. This is why his short stories are deconstructive without deconstructions' excess play with linguistic binaries: them/us; oral vs. the written word that can only tiptoe into un-redeeming contortions. Chaliha has a discomfort with culture and his admission of the bittersweet taste of life is not to play just with reality or pleasure principle but dive even deeper and begin a reconnaissance of experience itself- a pure Wonderland. Of course, this Wonderland is his defense against mundane, lived

reality, with its pretensions and solipsism, as much as it is an unknown journey full of risks, a kind of game of chess. One of it is the schizophrenia of modernism and yet its answers are not in tradition but in a future world of increasing and extreme madness-the rabbit hole down which Alice must travel to know who she is, or why she is going where she is going. One way to get such answers is to try and break away from atomization or by getting away from social relations mediated by images.

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