

## Semiotic Study Of Sarnath Banerjee's Graphic Novels Through The Lens Of Psychology

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**How to cite this article:** G. Jerusha Angelene Christabel, Shilaja C. L (2024) Semiotic Study Of Sarnath Banerjee's Graphic Novels Through The Lens Of Psychology. *Library Progress International*, 44(3), 8541-8551.

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### Abstract

This paper presents a Semiotic Study of Sarnath Banerjee's Graphic Novels through the lens of Psychology. Sarnath Banerjee, an eminent graphic writer, is known for creating perplexing stories that investigate complex social and social topics. Using semiotic examination, this study analyzes the signs, symbols, and metaphors present in his attempts to unwind the mental elements of the characters and their connections.

The investigation dives into the depiction of characters and their prototype portrayals, revealing insight into their inspirations, battles, and mental changes. Through the recognizable proof of repeating symbols and metaphors, the review plans to disclose the more profound implications and close to home effect they carry on perusers' minds.

The account design of Banerjee's graphic novels is investigated to evaluate what it means for perusers' mental commitment. The utilization of flashbacks, dream arrangements, and nonlinear narrating is examined for reflecting mental states and feelings inside the narratives potential.

Moreover, the examination investigates the social and social editorials inserted inside the novels, looking at their mental ramifications on perusers' points of view and feelings. The subjects of character, memory, injury, self-revelation, and emotional wellness are broke down, trying to understand their depiction and effect on perusers' mental understanding.

The profound commitment of perusers with the graphic novels is explored, taking into account how the fine art, character improvement, and narrating strategies inspire explicit close to home reactions. The review explores how the graphic novels' substance reverberates with perusers and how their mental foundations impact the translations of the works.

Eventually, this semiotic investigation offers a more profound understanding of the mental elements of Sarnath Banerjee's graphic novels. By investigating the exchange of signs, symbols, and metaphors, and their mental ramifications on characters and perusers, this examination adds to a more extensive enthusiasm for the mental profundity of graphic stories and their effect on perusers' brains.

**Key words:** Graphic, semiotic, Psychology, Symbols, Metaphors, Narrative structure

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### **Introduction:**

Sarnath Banerjee, a conspicuous figure in the realm of graphic novels, has charmed perusers with his keen stories and creative ability. His works dive into a wide cluster of social, social, and mental subjects, exhibiting a sharp understanding of the intricacies of human encounters. As a widely praised graphic writer, Banerjee's manifestations have gathered both commendation and interest from researchers and fans the same, provoking an investigation into the more profound layers of significance hid inside his graphic novels.

The discipline of semiotics, an investigation of signs, symbols, and their translation, offers a significant focal point through which we can disentangle the intricacies of Banerjee's narrating. By utilizing semiotic investigation, we gain the devices to interpret the nuanced components of his works, permitting us to see the value in the creative nuances that advance the peruser's insight. Be that as it may, diving exclusively into the surface semiotic viewpoints wouldn't give an exhaustive understanding of Banerjee's graphic novels. Consequently, this study looks to wander further into the mental components of his manifestations.

The combination of semiotics with psychology offers a one of a kind vantage highlight grasp the mental underpinnings of Banerjee's characters, stories, and subjects. By looking at the signs, symbols, and metaphors considering mental hypotheses and viewpoints, we can open the inspirations, profound profundities, and changes of the characters that are intertwined inside the complex embroidery of the graphic novels.

This study intends to set out on a semiotic investigation of Sarnath Banerjee's graphic novels from the perspective of psychology. By unraveling the semiotic components present in his works and contextualizing them inside mental structures, we endeavor to uncover the more profound layers of importance, the close to home effect on perusers, and the depiction of mental subjects like personality, memory, injury, and self-disclosure.

Through this interdisciplinary methodology, we try to enhance our understanding of Banerjee's graphic novels and value the significant associations they produce with perusers. By drawing experiences from both semiotics and psychology, this study tries to reveal insight into the mind boggling exchange of signs and symbols with the human mind, eventually offering a nuanced and comprehensive enthusiasm for Sarnath Banerjee's breathtaking narrating and its significant mental ramifications.

### **Literature Review:**

The convergence of semiotics and psychology in the examination of graphic books, especially those created by Sarnath Banerjee, has earned huge consideration from researchers and pundits the same. Lately, a few scientists have dug into the mental elements of Banerjee's works, utilizing semiotic systems to interpret the complicated interaction of signs, images, and representations with the characters' minds and perusers' feelings. This review of writing expects to feature a portion of the vital discoveries and bits of knowledge from past examinations on this interesting point.

*"Signs: An introduction to semiotics"* by Thomas Albert Sebeok (2001) - Semiotics is the study of signs, which is innate to human beings and is key to communication of ideas. Thomas A. Sebeok examines how the sign mediates between bodily experience and abstract thought.

*"Image studies: Theory and practice"* by Sunil Manghani (2012) - The book seeks to bridge the gap between theory and practice, asking readers to think critically about images and image practices, while also making images and engaging with image-makers.

*"Empirical research on semiotics and visual rhetoric"* by Marcel Danesi, ed. (2018) - Empirical Research on Semiotics and Visual Rhetoric is a critical academic publication that examines communication through images and symbols and the methods used to analyze them.

*"Language, Style and Variation in Contemporary Indian English Literary Texts"* by Esterino Adami (2022) - Language, Style and Variation in Contemporary Indian English Literary Texts examines the linguistic and stylistic forms of Indian English in new fictional texts to explore the power of language to construct meaning, express identity, and convey ideology. It proposes postcolonial stylistics as a critical lens to read contemporary Indian authors.

"The semiotic multistability of time: literature as a window onto a classic challenge in psychology." by Lucas B. Mazur (2019): 358-376. - The article examines two conceptualizations of time, kairic and prophetic, to illustrate the semiotic multistability of time. It also explores how the tensions between these two schemata are of interest for psychological science, such as Peirce's notion of abduction.

"SPeG—Semiotics-Based Panel Extraction from Graphic Novel." By D. M. Divya, M. S. Karthika Devi, and B. Ramachandran. (2023). 315-327. - Graphic novels are difficult to analyze due to their range of designs, layout,

text, and actions. To overcome this, deep learning approaches are incorporated in several domains through the use of machine learning techniques. Visual language theory (VLT) consists of semiotic references such as motion lines, scopic lines, radial lines, focal lines, spikes, twirls, spirals, and shapes. To identify these conventions, a custom YOLOv3 detector model is trained followed by panel extraction. SPEGYOLO extracts the semiotics in the panels of graphic novels and further analysis based on their location and orientation will help users to apprehend the meaning associated with it.

"A graphic novel as a popular genre of book publishing in the context of modern design." by Viktoriia Oliinyk (2021): 942-954. - The article aims to identify the essence of the graphic novel, its differences from book design relationships, clarify its communication and semantic saturation, highlight its unique characteristics, and search for the information and aesthetic potential of the genre in Ukrainian book design.

All in all, the writing on the semiotic investigation of Sarnath Banerjee's graphic books from the perspective of psychology features a thriving field of exploration that investigates the significant convergences of signs, images, and representations with the characters' mental profundity and the perusers' close to home reactions. These examinations on the whole represent how the combination of semiotics and psychology enhances how we might interpret Banerjee's narrating ability and the mental effect of his chips away at perusers. As the field keeps on developing, further exploration in this space vows to offer further experiences into the many-sided intricacies of Banerjee's graphic stories.

#### **Methodology:**

#### **Semiotic Study of Sarnath Banerjee's Graphic Novels**

Banerjee's representative correspondence is analyzed in this semiotic study. The study incorporates examinations concerning her utilization of words, signs, logos, motions, and pictures. To analyze two things, individuals, thoughts, or ideas to call attention to similitudes, he utilizes signs, sign cycles, assignments, signs, resemblances, illustrations, metonymies, moral stories, similarities, imagery, connotations, and images.

#### **3.1. A Semiotic Study of the Corridor**

A graphic novel was distributed by the creator in 2004 entitled Corridor. As the story unfurls, we meet Jehangir Rangoonwalla, the proprietor of a used book shop in Connaught Spot, and his clients.

Relationships act as clarifications or explanations in light of examinations between two things. Similarities make sense of and explain a few occasions in the book. Delhi's sweltering environment is referenced in the initial passages of this graphic book. "A midday in June in Delhi, Chengiz Khan's spirit made due. With the exception of the bad-to-the-bone metropolitan heroes, the roads are unfilled." (p. 3).

Attacking Eurasia in assaults, missions, and mass eradications, Chiz Khan (1162-1227) controlled the Mongol Domain and vanquished a lot of it. Roughly 11% of the total populace was slaughtered (St. Merciful's Set of experiences Division, 2022). Thus, the creator utilizes the relationship here to endure a late spring evening in Delhi. To convey that Delhi is unfilled with the exception of a couple of in-your-face metropolitan fighters, the writer draws an image of DNA. It is such a June evening that Brighu glances through his assortment frantically attempting to track down a duplicate of Twofold Helix by James Watson to add to it. Having referenced that he was "chasing after a book" (p. 3), the author arrives at Connaught Spot, Delhi, where he finds Jehangir Rangoonwalla's used bookshop.

At the point when two distinct things are contrasted and a likeness, they are set in examination with one another. At the point when he was distant from everyone else in Nariman Point's lift, Rangoonwalla achieved shrewdness and lucidity just "like a taste of water" (p. 19). At the point when Brighu has a decent day, he portrays himself as Ibn Battuta, a voyager in the fourteenth 100 years. Brighu's psychological state is portrayed in a likeness by the writer. During a stroll in the abandoned roads of South Delhi at day break, Kali experienced a gatecrasher; the interloper vanished into the night as Brighu showed up from no place. This present circumstance is outlined by a metaphor: "The intruder vanished into the night like Bollywood." (p. 83).

At the point when Shintu moved toward Hakim Gulabkhus Peshawari about his sexual issues, he contrasted semen with ghee. As per the previous, "Semen resembles unadulterated ghee, it is really explained blood, and it takes 100 rotis to make one drop." (p. 59).

Representations portray or represent something different through a word or expression. Delhi's childhood frequently go to parties together. The writer utilizes "Delhi is the city of couples" (p. 24) to portray this peculiarity. The writer attracts an image of a nut request to make sense of this for his perusers. This is when Teacher DVD Murthy, totally stoned, discusses demise at 12 PM without torment.



Figure 1 – Confusion is portrayed by a nut

Professor DVD Murthy calls Kerala grass a "gift from Parvati Valley" (p. 34) on the grounds that it makes a medication like impact all through the body. He gives some to Jehangir Rangoonwalla. Hakim Gulabkhus Peshawari proposes self destruction for a physically disappointed housewife on the off chance that her significant other can't fulfill her longings. A spouse sits on a seat close to a circled rope and plans to end it all. Close by, some tea lays on a table. All through the novel, the creator utilizes similitudes to depict what is happening (p. 62). As an answer for Shintu's sexual issues, Hakim Hyder Kalandari Tartoosie Kaki furnished him with sande ka tel. This liniment is portrayed figuratively by the author. In a letter he kept in touch with Shintu, he said "the liniment would reestablish Shintu's job as an agrarian, which makes him a tiger, as it has sexual enhancer properties." A simple 1,000 rupees, money or visa." (p. 78)

A gatecrasher upset Kali as she strolled along an abandoned road in South Delhi mid one morning. The writer utilizes illustration to contrast what is happening and Little Miss Muffet's play in her swing when she was upset by a bug (p. 82). While making a trip from Park Station to his home, Brighu met Gouri on the metro train. While he was attracted to her all along, he was more charmed by his better half Kali, who resembled a holy messenger to him. To represent this, the writer attracts an image of the Victoria Dedication Calcutta (p. 97), with a holy messenger on top; Kali shows up as a holy messenger to Brighu. Brighu partook in Kali's biriyani. Brighu inquired as to whether he had been untrustworthy during their relationship. The writer delineates Brighu's hardships in getting bone marrow in the biriyani to show that Brighu stayed reluctant to address the inquiry.

Metonymies address something connected with one by subbing it for something different. The writer depicts the tranquil climate they were in when Computerized Dutta and Cart were separated from everyone else in Cannaught Put on a Friday night (p. 36); he portrays it with metonymy to depict it. Hakim Gulabkhus Peshawari analyzes nighttime discharges and nighttime contamination. In the novel, the creator utilizes allegories to outline this point. Peshawari says Shintu is inept when presented to nighttime contamination much of the time (p. 64). Writer depicts South Delhi in the first part of the day as a phantom town; he utilizes illustration to portray it. Mother Dairy screens are down as well." (p. 79)

Furthermore, the writer thinks about womanizers to fallen angels. A womanizer moved toward Kali in his vehicle as though he thought often about her security. She strolled alone through South Delhi's abandoned roads at sunrise. Kali dismissed his proposition. This is a similitude utilized by the writer to convey the womanizer's malevolent goals (p. 79). The interlopers moved toward Kali with comparable sick expectations. The writer portrays his face by drawing a joker wearing a veil to conceal his unique appearance (p. 83). As per the

creator, Bonnie and Clyde are depicted as the fallen angels in Bonnie and Clyde (p. 87) while examining Bonnie and Clyde. "The guts of the Calcutta underground" (p. 91) is what the author alludes to as the underground Metro Rail route of Calcutta.



Figure 2 – Masks worn by evil individuals

An image is a portrayal of a thought, feeling, quality, or perspective using images. Master Krishna and Gopikas, who are Shintu's consorts and fans, are displayed as the writer talks about Shintu's information on sex. The writer incorporates Krishna's image while examining sentiment and sex in Hinduism, since Krishna is viewed as an alluring darling. As per the writer, Shintu is depicted as a decent kid by his mom (p. 50), and therefore, he is shown an image of child Krishna. Ruler Hanuman is highlighted in the novel; Hakim Gulabkhus Peshawari, the correlative medication expert, has a photo of Master Hanuman on this table to pay tribute to His chastity. There are numerous photographs in Peshawari's clever portraying provocative entertainers in Indian films playing physically disappointed, baffled housewives, including Silk Smitha, who plays an Indian film character used to address physically troubled housewives. Moreover, Peshawari depicts how disappointed housewives become crazy because of a yearn for sex, and that they can do eccentric things; the writer outlines this with Smashana Kali, the goddess of Tantric texts who represents independence from human requirements and opportunity to go about which would be considered normal (p. 62). The Indian entertainment world believes Rajinikanth to be a hotshot. It is fascinating to take note of that while Hakkim Peshawari makes reference to an ideal man, Rajinikanth is remembered for the novel (p. 67). Brighu frequently went to Kali's room when she was living in Matahari's barsati, and he basically lived with her, in any event, participating in early sex with her. To represent this, the writer portrays their lives as yin and yang, and that they share a similar toothbrush (p. 73). It is shown in the clever by the drawing of horns over Shintu's head (p. 78) after Shintu gets sande ka tel liniment from Hakim Hyder Kalandari; this is expected to depict Shintu's conviction that the liniment would make him a monster for his better half's pleasure (p. 78). Since he had the option to fulfill Shintu's significant other's finished sexual requirements consistently, he accepted he had dominated sex. All through the novel, the writer portrays Shintu flying a kite overhead effectively (p. 86). It is viewed as virility and manliness for Indians to wear a mustache. A major mustache is drawn on the front of Hakim Barkat Ali's commercial leaflet to underline the significance of virility (p. 108).

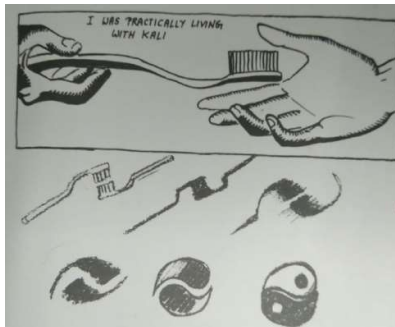


Figure 3 – Yin and Yang depiction of Brighu and Kali living together

Signs and data that show something are instances of signs. The author utilizes a sign to pass Cart's unattractive and hopeful grin on to her beau Brighu while talking about her H-1B visa in Focal Park (p. 36). Shintu and his better half played scrabble after their wedding. As well as arranging their wedding trip, the objective had not been chosen - Goa or Manali.

The creator utilizes scramble to show this vulnerability (p.50). Indian canned products of the soil pioneer Morton Food varieties Restricted. The organization started by selling foods grown from the ground and in the long run made chocolates, ketchup, and smashers. With his delightful outline, Banerjee exhibits how chocolate creation is transformed into a rancher's turban. In his drawing of a drippy tap, Banerjee shows our organization's change into chocolate from canned leafy foods (p. 55).

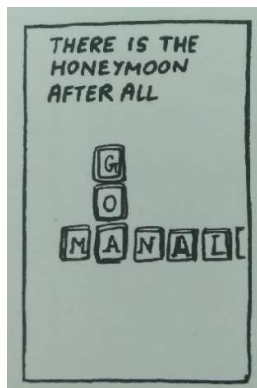


Figure 4 – Honeymoon destination in a scrabble game

A resemblance is the nature of being like someone else, place, item, thought, or occasion. A few occasions in the graphic novel are made sense of by similarity. It is in Shakespeare's Macbeth's exchange that Hakim Gulabkhus Peshawari conveys the conversation among Hakim and Shintu about masturbation. Woman Macbeth lets us know that "even the scents of Arabia will not improve this little hand" in Act V and Scene I (p. 59). The similitudes among semen and ghee are examined by Peshawari (p. 59). It was on 13 July 1998, the evening of the world cup finals, that Brighu and Kali had their most memorable sex. During their most memorable intercourse, they watched the game on TV. This image of Brighu with a gooseneck ramble represents Brighu's status for the sexual demonstration (p. 70) by showing how comparative the two are.

### 3.2 Semiotic Study of *The Barn Owl's Wondrous Capers*

The title of the novel is an imagery by Banerjee intended to fool the peruser into seeing past. An owl represents shrewdness since it can see what others can't, showing an adjustment of the circumstance, similarly as its presence demonstrates an adjustment of the climate. Vultures represent passing. Numerous English understudies from London passed on in Calcutta during the eighteenth 100 years notwithstanding the dry season and sicknesses. As an image of death, vultures are drawn by the creator (p. 2). In an emblematic signal, Satisfaction Mitra forfeited goats and bison to Goddess Durga (pp. 101, 103) while a vulture floated over her chateau (pp. 101, 103) as an image of death. As well as giving security and direction to Computerized Dutta while returning his created book to the storyteller, a foreboding figure fills in as an image of guardianship and gets malevolent things far from his manor. The book, which was bought by Pablo Chatterjee, the grandfather of the storyteller, was bought in Paris during the 1950s by Pablo Chatterjee. During the duel between Sir Philip Francis and Warren Hastings, the ghost of Sir Philip Francis floated above Belverd Home for three minutes prior to being hauled somewhere around his #1 figure of grotesqueness (pp. 257-258). Silas Francis gave this figure of grotesqueness to Computerized Dutta to be careful at the highest point of his Calcutta chateau. It is called Abravanel, Meandering Jew, and is presently in plain view. While he burned through six years in Calcutta, Sir Philip Francis did activities of relationships which the author passes on through imagery. It is intriguing that the writer portrays Sir Francis'

way to deal with the ladies by utilizing a stepping stool. Truth be told, Mr. Terrific, who addressed Sir Francis in court, gave proof that he moved into Madame Fantastic's room utilizing a bamboo stepping stool (p. 12). In a book named *The Barn Owl's Wondrous Capers* by Meandering Jew about a Jewish trader named Abravanel Ben Obadiah Ben Aharon Kabariti, outrageous records about English chairmen in Calcutta during the eighteenth century have been depicted. Abravanel Ben Obadiah Ben Aharon Kabariti is credited with uncovering authentic occasions and secrets that for the most part happened in the Indian subcontinent. A shatkona (six-pointed star) shows up in the frontispiece of this book (p 29). To make sense of his point, the creator involved this plan as an image. More often than not, Mrs. Dev resides alone in that frame of mind because of Mandar Ghosh's voracity and unending undermining her. This writer utilizes a foreboding shadow to recommend that she is in a condition of gloom to communicate what is going on (p. 149).

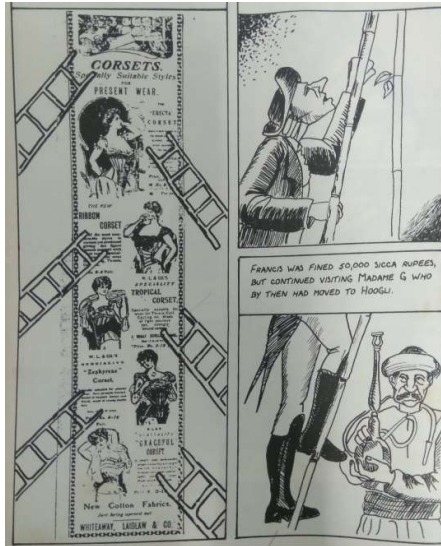


Figure 5 – Sir Philip Francis' love affairs and ladders

A few occasions and things are portrayed by Banerjee utilizing sign. Demonstrates another thing by filling in as a sign. To delineate this, the writer draws an image of a bowed rose blossom as a representation of Sir Philip Francis ravished numerous women in Calcutta. Sonagachi's women of the night were wearing Benarasi sarees that Babu Ramkamal Haldar purchased with his silver coins (p. 100); Benarasi sarees meant status and grandeur in India. The stream Ganges was viewed as a position of mending and gift in eighteenth-century Calcutta, where kicking the bucket at home was viewed as disastrous. As per legend, the people who kicked the bucket in the waterway went directly to paradise. The writer outlines their immediate travel to paradise by drawing wings on the withdrew spirits - very much like holy messengers going.

The main lead representative general of Bengal, Warren Hastings, is portrayed figuratively in Banerjee's book. Notwithstanding the way that Hastings stayed inverse to these characteristics, the writer portrayed him as a "shrewd fox" (p.13). The parsis are viewed as big-hearted, a reality that Mahatma Gandhi commented upon (p. 165). Conversely, Soli sees Iranis as frantic, saying, "Junglee Irani" (p. 166). In English frontier times, the English believed the Parsi men to be fools, consequently the shoptalk term "Charlie" (p. 167). "Investment is a higher priority than decorations" (p. 173), Computerized Dutta says when the storyteller can't track down his grandfather's book. Utilizing the relationship of Goddess Kali's Rudra Tandava, the creator looks at Abravanel's last section to her last dance on Shiva's body (page 218).

During an eleven-year-old move in his father's office alone in a lift, Banerjee utilizes a metaphor to portray the heartbeat of the storyteller. Among the sixteenth floors of the structure was his father's office. Since 18 individuals hopped from the twelfth floor and kicked the bucket there, it was thought of as spooky. The storyteller's heart beats like an African drum at whatever point he utilizes the lift to arrive at the sixteenth floor, and Banerjee composes,

An unadulterated condition of frenzy sways floor 11. On Floor 12, I encountered the very custom that evening: expectation, fear, alarm, heart pounding like an African drum as I sat tight for the occasion. It is a consolation and a victory on Floor 13" (p. 186).

At the point when Banerjee scales on the upper deck of the multi level bus in London, he involves metaphor to convey the smell of salt clenched hand as well as the smell exuding from the Pakistani café behind Whitechapel Mosque (p. 260).

All through her work, Banerjee involves connotation to pass the proper importance on to her perusers. During the English pilgrim rule in India, the Meandering Jew exchanges extravagant merchandise and things request to mollify the rich English. This thought is conveyed by pictures of colorful, interesting, and extravagant items, for example, telescopes, birds, trunk boxes, globes, blades, reflects, knight's protection, gems, light posts, restorative balm, rosewater, and so on (pp. 21-22). In London, Gareth lived with the storyteller. In the accompanying story, the storyteller portrays Gareth feeling forlorn and alone in their level, as he went to India to go to his grandfather's memorial service. It is the creator's goal to represent his condition of dejection by drawing pictures of a singular rotating brush and a single espresso producer that is bubbling (p. 153).

The Bachbazaar Hemp Smoking Club of Calcutta is talked about by Banerjee using metonymy. It was established by Babu Shibchandra Mukherjee. It was otherwise called North Calcutta Bird Club since he trained the individuals to fly in the wake of inebriating them with hemp; they could travel to Mecca and Varanasi subsequent to being inebriated (p.108). As per Banerjee, Every individual from the Bird Club was relegated a bird's name and expected to as needs be chatter. (p. 110) There was no association between the Bird Club and ornithology.

He is alluded to as "The Enlightened" (p. 160), a hoarder who lived in Park Bazaar's Khorshed House. This metonymy is utilized since the writer used to drink Old Priest continually and be illuminated.

### 3.3. Semiotic Study of *The Harappa Files*

The writer involves signs to show his joblessness in this graphic book. With an end goal to convey his surrender all expectations regarding being jobless, Banerjee draws pictures of him lying on the love seat smoking and drinking while he was jobless from 1998 until he was employed by GHRRR Commission (p. 13). By utilizing a drawing, the writer recommends the shortage of water in India. A fish swimming in water poured from two void water bottles is attracted close to a vacant fish bowl (p. 127). The seventeen administrators gathered around the officially sanctioned oak table during the 33rd week after week meeting of the Harappa Commission to examine the inconvenience of structure 28B. It is inferred by the writer that they differ on this inconvenience, as they are shown sitting on rival sides of the oak table (p. 204). In the wake of learning of the conflicts between the panel individuals (pp. 206-208), one part constantly taps the retractable pen to demonstrate how tense he is (p. 206-208).



Figure 6 – Harappa Commission bureaucrats not in agreement

Metropolitan Indians depend solely on water jars for drinking water because of shortage of water post-thousand years. On the distributor, there are water jars mounted on it. Water jars are viewed as the essential wellspring of water in contemporary metropolitan culture, as per the author, utilizing imagery. The water cycle starts with water dissipated from lakes, lakes, and oceans, after which it gathers in mists and gets back to earth as downpour. The author makes sense of the water cycle by including mists inside the water can itself since urbanites depend exclusively on water jars (p.21). A unimportant authority at the Branch of Surplus Inclination and Mental meltdowns, S.S. Sivakumar functions as a trivial representative. Beasts are represented by the writer (p. 55). On top of structures, beasts are water sprouts with dismal appearances, seeing all that occurs around them. As well as noticing other happenings in his office with a terrible face, S.S. Sivakumar notices other occasions with a terrible articulation. There is a generalization in India that glasses-wearing understudies are canny and focused. The explanation is that these youngsters are considered to concentrate late around evening time, which influences their

visual perception. In the novel, the essayist portrays a wise understudy wearing displays showing an interest in joining an instructive training foundation (p. 68-69). Life relies upon water. Individuals and items stream represented by a tap (p. 124, 125). There were endless office parties, a few dates, and various goodbye suppers held at the Bistro café in Hauz Khas town, which was an image of fabulousness and up versatility. Metropolitan Organization of Delhi fixed this semi-unlawful spot later to close it forever. A picture of individuals who once ate at this café is drawn alongside a latch to represent this. Notwithstanding the End of the Bistro, numerous people were likewise denied of amusement (p. 171).



Figure 7 – Water cycle inside a water can

Delhi is talked about inside the External Ring Street utilizing assignments by the author. Giving an exceptional status or motivation to a spot/area is the method involved with assigning it. As per him, he remains on the edges of the External Ring Street, a long hallway that safeguards the city from the external world and contains the internal world. (p. 26)

A correlation of individuals and things is utilized by Banerjee to make sense of and explain. As indicated by him, "Delhiites of the contemporary first class are the up and coming age of Tughlaqs" (p. 31). As ruler of Delhi from 1388 to 1389, Mohammed receptacle Tughlaq was known as the distraught lord since he sought after unpredictable activities like moving the capital from Delhi to Daulatabad, presenting token money, leading trials in Doab, and endeavoring campaigns to Kangra, which all demonstrated fruitless (Byju's, 2022). To safeguard the city from transient populaces, these Delhiites needed to construct a high wall around it. Moreover, he looks at the excursion across Delhi's roads to Moses' intersection of the red ocean (p. 31). As opposed to Moses' intersection of the Red Ocean in the scriptural story, the storyteller finds it hard to go across the blocked roads of Delhi. He expresses, "I see a hole in the rush hour gridlock stream - I'll run and cross.". Eventually, Moses had no real option except to cross." (p. 31).

At the point when Che Guevara trained enemy of Mobutu contenders on hit and run combat strategies in Africa to look for new experiences, the writer analyzes him to Tarzan (p. 45-46). It was because of administrative defers that Jagadish Chandra Bose's revelation of remote telecommunication never arrived at the specialists. Marconi, therefore, got the Nobel Prize for his commitment to remote telecommunication. Along these lines, J.C. Bose ended up being irate and vexed. By applying his amplifying glass to subterranean insects, Banerjee thinks about his outrage to attempting to torment and kill them, composing, "... J.C. Bose had been thinking about whether to obliterate the having sex pair or allowed his childhood to disrupt the general flow." (p. 60)

Schooling is a vital part of Indian culture. Contrasted and people of color's inclination for boxing, Indians' inclination for schooling assists the peruser with appreciating the author's assertion. As boxing probably been for individuals of color, schooling probably been no different for Indians (p. 67). Financial specialists who are unlawful, big cheeses, well-off, ravenous, and charge dodgers are compared to vampires, which devour people. His

compositions state,

"From the profundities of a dull palace in Romania a strong, respectable, rich animal arises, benefiting from human tissue. Around evening time, these animals are fit for transforming into bats and sucking out your blood and life for their own benefits. Most of their business is led in obscurity, typically in huge structures." (p. 88)

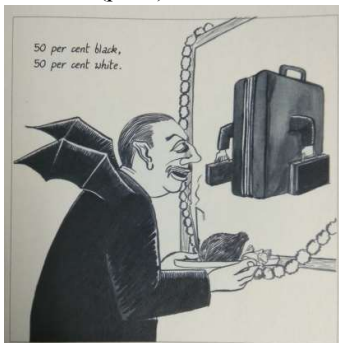


Figure 8 – Tax-evading businessman as a Vampire

Moreover, the author looks at the Civil Company of Delhi to the German legendary kobold. As well as keeping things flawless and coordinated, it generally attempts to continue to live things spotless and clean too. As well as keeping everything under control, tidiness, and association in Delhi, the Metropolitan Company of Delhi looks to do likewise (pp.176-177).

The landlord is figuratively contrasted with the Greek fanciful animal hydra by Banerjee.

A hydra, a snake with many heads, is contrasted by the writer with the landlord since she is rude and subtle. As he put it,

"Hydras were popular in old Greece for their many heads. The head on the creature came back at whatever point it was cut off. Hydras are known for being horrible, subtle, fierce, and almost difficult to overcome. They assault from different points and continue to go after you from different points." (p. 103)

A specialist is likewise contrasted with the landlord by the writer. Landlords show their total thoughtfulness regarding their occupants similarly as specialists do to their patients. Close to the furthest limit of the novel, the creator draws a landlord remaining external her inhabitants' entryways with a stethoscope hearing them (p. 103). There are various peculiar dietary patterns among Midnapuris of West Bengal that are talked about in the book. The presence of two pyramids of rice on a Midnapuris' plate after they eat huge amounts of rice is because of their consuming immense amounts of rice (p. 165).

As a feature of her week after week custom, Brighu invests energy with AK, a divorced person and a solitary lady, for sex each Thursday night. The auto-cart is Brighu's favored method of transportation to and from home (p. 193). A Midsummer Night's Fantasy's naughty soul Puck, who places love elixirs in darlings' eyes, is outlined as Brighu's auto-driver since he realizes Brighu will travel AK home. All AK's cells in Brighu's body wanted intercourse with him each Thursday morning, yet Brighu had no control over his longing. The creator thinks about this investigation to the one performed by Teacher Ivan Pavlov to test restrictive reflexes. Utilizing a ringer that was once connected with seeing food, he prepared a ravenous canine to salivate at that bell (p.195). Brighu prepares for his sexual demonstration with AK on Thursdays, very much like the signal's sound.

For AK's situation, Stardust is his chief. During their school days in the Himalayan lower regions, Stardust and Sam were cherished, lifelong companions. As dearest companions, they welded their bodies, brains, and spirits into one. They turned into's men. They are shown shaking and clasping hands (p. 196) for of showing that they are sweethearts. Subsequent to let AK know that they needed to be a trio. Appropriately, the author thinks about them to an American vaudeville and satire group of the principal half of the 20th century called 'The Three Chumps' (pp. 197-198).



Figure 9 – Tiny hands arising from the suits and shaking

In an outdated examination of sugar use among the different classes of Russian culture, Banerjee utilizes an illustration. There is a scene in the novel where the fundamental person says that old Russians used to drape a chunk of sugar suspended by a string over their foot stool so they would be generally ready to see it while they drank harsh tea (p. 142). Bodhidharma's covered eyes caused tea plants to develop during the author's treatment of Bodhidharma's movements to China. A tea leaf and water creation was first ready by Bodhidharma, who found that the drink revived all aspects of the body as a gin-tonic for priests (p. 148). 60 minutes to-hour whore in rural Bombay, 5-Minuten Fraü meets her clients at an hourly inn. When she has intercourse, she arrives at peak. She's even timetabled like moment noodles, as indicated by the author (p. 188).

As per Banerjee, Nano vehicles unfavorably affect Delhi's traffic, as represented by the saying 'nail in the casket' (p. 28). Notwithstanding the way that Nano vehicles are modest, this figure of speech alludes to jammed traffic in Delhi since many like to get one of these vehicles.

For of tending to restricting occasions, the writer utilizes paradoxical expressions. R.P. Gupta, IAS, is in the "Service of Trust" (p. 50), however the people who come to see him will lose their expectation and good faith since they will remain in a long line and he won't give them trust. In one of his drawings, the author wonderfully catches this.



Figure 10 – Ministry of Hope giving no hope

### 3.4 Semiotic Study of *All Quiet in Vikaspuri*

The novel includes both text and pictures, illustrating Banerjee's utilization of semiotics for emblematic correspondence. The page numbers in the novel are intended to seem to be water drops inside water drops. The significance of the subject of the novel is represented by this. Symbolizing the intense lack of water in Delhi with the image of an opened tap that leaves air instead of flowing water (p. 13-14), the writer tries showing how desperate the circumstance is. Using the underground image of Girish's revelation of courses and loads of these criminals as a relationship for a human sensory system infected by disease, the essayist lays out that the entire earth's center is loaded up with water-borne criminals. This water-borne wrongdoing represents malignant growth, one of the world's most lethal infections (p. 24). All through the novel, Jagat Smash is portrayed with three drawings of Delhi Jal Board's building to represent his downgrade for illegally selling water to private big haulers, failing to appropriately fix leaking supply lines, and not logging the bill. His discipline was demoting and sending him underground (pp.22-23). After Lt. Col. B.K. Gambir began his mission to find the waterway Saraswati in the world's center, his home became vacant. To underscore this, the writer draws a letter drop overflowing with new letters (p. 31).



Figure 11 – Demotion of Jagat Ram

To act as an illustration of the writer's utilization of resemblance, Girish, a profoundly trained industrial handyman from Tambapur who relocated to Delhi to look for a task, is like Roald Amundsen, a pilgrim who investigated the Cold. Girish gets ready for his campaign to find Saraswati with similar tolerance and meticulousness as Cold wayfarer Roald Amundsen prior to setting out on his excursion (p. 19).

Saxena Mahal and Kalapani are analyzed using likenesses by the author. It is accepted that Saxena lives in a water-filled canal encompassed by savage gharials at Saxena Mahal in Delhi. Saxena Mahal will be safely closed around evening time like Kalapani (p. 27) every morning when Mr. Saxena goes for his morning stroll and brings down the drawbridge. In the Andaman and Nicobar Islands, there was the Cell Prison, which was an English provincial jail. As well as being known as Kalapani, it was the exile camp for a few criminals and political detainees during the pilgrim time. As well as being situated on an island with tight and high security conventions, it was situated in a distant area. Saxena Mahal and Kalapani are in this way looked at by the writer. He used to take water from his neighbor's above tank when he was a Lt. Col. B.K. Gambir.

The writer looks at Gambir to Count Dracula using a metaphor. Like Count Dracula, Gambir didn't get fulfillment until he sucked out no less than ten liters of Mishra's water (p. 29). The author analyzes Gurgaon to Singapore. Subsequent to establishing twelve fairways in Gurgaon, "the occupants have been informed that living in Gurgaon resembles living in Singapore" (p. 48). Gambir's devilish and sinful considerations are explained through allegory by the author. A dark viper had relocated to his brain because of him stealing water from his neighbor (p. 29). There are numerous venomous snakes, including the dark viper. Gurgaon occupants accept that power and water come from their homes. Since these city-occupants have close to zero insight into backwoods and the water cycle, the author contrasts these buildings and Amazon, since they accept their buildings give all their water — "they discuss them as though they were independent environments in the Amazon" (p. 49).

As Girish arrives at the Saraswati, an influx of power goes through his body - this indicates his invigoration subsequent to finding it. Various areas battled for water during the Skirmish of Kalkaji I. It is indicated by the author that the members were political dissidents wearing water-wearing clothing, very much like the Indian political dissidents (p. 45). In her novel, the creator expressively represents short-termism by showing a kid falling to his demise while sliding on the rail of the steps (p. 51). According to the author, Indian scholastic institutions produce layouts, not visionaries, while discussing the school system. He delineates this by drawing a layout graduate form (p. 71). There is a form preventing these youthful residents from growing and establishing themselves. Streams mark the demise of civilizations (p.71). The mouth of the Jatadhari stream in Orissa was proposed by a major enterprise in 2008 as a site for a cutting edge steel production line with a hostage power plant. Thusly, contamination and ecological aggravations caused the demise of this spot. He outlines this by drawing a creepy dried waterway in the center of a phantom town (p. 75).

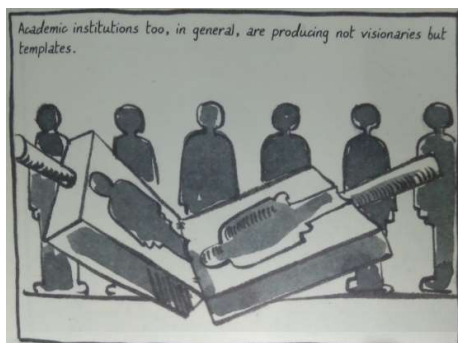


Figure 12 – Academic institutions mould graduates

### 3.5 Semiotic Study of *Doab Dil*

In the novel, the creator utilizes imagery to make sense of what befell Al-Kindi, who acquainted way of thinking with the Bedouin world in the 10th 100 years. It was his library that was his most noteworthy parade. As displayed in Part VII, the creator portrays Al-Kindi riding an enchanted floor covering. One can take off in existence with the wings that training gives them. A constant restless person, Computerized Dutta is emblematically represented by the island of long teas and long shadows where he sits under a dozing tree holding on to rest (Section VIII).



Figure 13 – Al-Kindi flying on a magic carpet in the library

Benerjee looks at bringing up a youngster to supporting a plant, which offers the kid the chance to accomplish their foreordained future. As per him, "people can decide a plant's destiny by supporting it or evacuating it, consequently deciding its possibilities. The people who train and sustain should seem prepared and supported." (Section I)

It is normally accepted that Kitagawa Utamaro was one of the most prestigious ukiyo-e specialists of the eighteenth 100 years. A bijin-ga drawing took him seven years to finish. During this time, he figured out how to draw with his body. He utilizes the illustration of a bolt hitting a pinpoint center to communicate his diligent effort. As indicated by him,

At the point when asked what amount of time it required for him to draw the picture, Utamaro said seven years. The growing experience took him that long. A stringed bow resembles shooting a bolt one time and stirring things up around town's eye with no training." (Part VI)

Kenichi Noboru was likewise known for his amazing culinary abilities in judo, which is additionally portrayed in the book. The writer composes,

A crude fish can be arranged the same way as a judo rival can be tossed. Activities become programmed. "Rather than letting the singular expert the structure, the structure aces the individual." (Section VI)

The author depicts the library as Al-Kindi's "help" (Section VII) to underscore its importance in Al-Kindi's life. Too, he looks at the everyday perils of going to work with running a decathlon (Section X).



Figure 14 – Officegoers doing the decathlon

#### Findings:

**Rich Imagery and Similitudes:** The semiotic examination of Sarnath Banerjee's graphic books uncovers an abundance of images and illustrations that convey more profound implications. These images frequently reverberate with perusers on a mental level, inspiring feelings and evoking contemplation. Banerjee's adroit utilization of visual narrating empowers him to impart complex mental subjects and character inspirations through these semiotic gadgets.

**Mental Profundity of Characters:** The semiotic review reveals the mental elements of Banerjee's characters. Through model portrayals and representative depictions, the characters become completely awake with their special inspirations, clashes, and profound excursions. Perusers are attracted to the characters' appeal and intricacy, manufacturing profound associations that upgrade their commitment with the accounts.

**Influence on Peruser Feelings and Compassion:** The examination features what Banerjee's semiotic decisions profoundly mean for peruser feelings. By taking advantage of mental topics like character, memory, injury, and self-disclosure, the graphic books reverberate with perusers' very own encounters, cultivating compassion and understanding. This close to home commitment makes an enduring impression, making the works paramount and intriguing.

#### Discussion:

The semiotic investigation of Sarnath Banerjee's graphic books from the perspective of psychology offers important experiences into the multifaceted connection between visual narrating, images, and the human mind. The utilization of semiotics empowers a more profound enthusiasm for Banerjee's masterfulness and his capacity to really convey significant mental subjects. The findings underline the job of graphic books as strong vehicles for investigating complex human feelings and encounters.

Banerjee's work of rich imagery and analogies permits perusers to decipher the stories on different levels, empowering special interactions and reflection. The characters' mental profundity adds validness to their battles, making them engaging and convincing. As perusers become sincerely put resources into the characters' excursions, they are urged to consider their own mental scenes and educational encounters.

Besides, the semiotic review highlights the significance of graphic books as a mode for cultivating compassion and understanding. By tending to mental subjects and general human encounters, Banerjee's works advance a feeling of divided mankind between perusers. This limit with regards to profound reverberation exhibits the capability of graphic books as instruments for social and mental investigation and development.

#### Limitations:

**Subjectivity in Understanding:** Semiotic examination includes translation, and various perusers might decipher images and illustrations diversely founded on their own encounters and points of view. Subsequently, a few parts of the examination might be emotional, prompting different understandings and ends.

**Absence of Authorial Purpose:** While semiotic examination dives into the significance implanted underway, it can't completely catch the creator's goal or the setting in which the graphic books were made. Banerjee's expected messages and mental inspirations may not necessarily in all cases adjust impeccably with perusers' translations.

**Test Size and Extension:** The review might zero in on a restricted determination of Banerjee's graphic books, possibly excluding important bits of knowledge from different works. Moreover, the extent of the examination

may not cover all mental perspectives present in the graphic books, letting a few topics alone.

All in all, the semiotic investigation of Sarnath Banerjee's graphic books from the perspective of psychology divulges the multifaceted transaction between images, characters, and peruser feelings. The findings highlight the profundity of his narrating and the capability of graphic books as a vehicle for mental investigation. Notwithstanding its limitations, this interdisciplinary methodology advances how we might interpret Banerjee's functions and their significant effect on perusers' mental discernments and translations.

#### Conclusion

Through texts, signs, and symbols, Banerjee creates meaning for readers through these five graphic novels. Various signs, both verbal and nonverbal, of the novelist are interpreted in the present study. In his graphic novels incorporating text and images, Sarnath Banerjee uses semiotics to communicate symbolic meanings. For forming meanings and making those meanings evident, he uses text, images, photographs, and maps. The messages, tones, intents, events, and emotions he conveys through signs and symbols are noted and demonstrated through their usage. In this way, readers are able to communicate visually. Through the study of semiotics, it is possible to uncover a deep level of meaning in the novelist's narrative, structure, and drawings. Throughout his work, he uses fascinating symbols and signs that captivate the readers into understanding the meanings behind them. The graphic novels were shaped aesthetically and cognitively by Banerjee's descriptions of meaning through texts, signs, symbols and their interpretations.

In conclusion, the semiotic investigation of Sarnath Banerjee's graphic books from the perspective of psychology gives a convincing and nuanced comprehension of the perplexing exchange between images, characters, and perusers' mental encounters. The findings from this interdisciplinary methodology shed light on the profundity of Banerjee's narrating and the significant effect of his deals with perusers' personal commitment and thoughtfulness.

Through the investigation of images and representations, it becomes clear that Banerjee's graphic books are advanced with layers of importance, welcoming perusers to dig further into the characters' inspirations and profound excursions. The skilled utilization of semiotics permits Banerjee to really convey complex mental subjects, like personality, memory, injury, and self-revelation, encouraging a feeling of association and compassion between the perusers and the characters.

The examination likewise uncovers the mental profundity of Banerjee's characters, who become completely awake through prototype portrayals and representative depictions. The characters' battles and changes reverberate with perusers, bringing them into the accounts and inciting them to ponder their own mental scenes.

Besides, the close to home effect of Banerjee's graphic books is clear in the manner they summon a scope of feelings in perusers. The combination of semiotic gadgets with mental subjects makes an enduring impression, making the works interesting and essential. By investigating all inclusive human encounters through visual narrating, Banerjee's works become strong vehicles for cultivating compassion and understanding among perusers.

Notwithstanding, recognizing the limitations of this study is significant. The emotional idea of understanding and the possible absence of arrangement with the writer's plan can prompt assorted readings of the graphic books. Moreover, the extension and test size of the examination may not envelop all mental viewpoints present in Banerjee's works, leaving space for additional investigation.

Regardless of these limitations, the semiotic investigation of Sarnath Banerjee's graphic books from the perspective of psychology contributes altogether to the comprehension of the graphic books' mental profundity and effect on perusers. This interdisciplinary methodology enlightens the complicated connection between visual narrating, images, and the human mind, featuring the capability of graphic books as a strong mode for investigating complex feelings and cultural topics.

As the field of graphic novel examinations keeps on advancing, further exploration utilizing semiotics and psychology will without a doubt reveal new layers of importance and mental experiences in Banerjee's works, offering new viewpoints on his narrating masterfulness and the significant associations he fashions with perusers through the domain of graphic stories.

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