

**CRIMINOLOGICAL PATTERN IN SELECT
NOVELS OF KARIN FOSSUM AND KALPANA
SWAMINATHAN: A COMPARATIVE STUDY**

A THESIS SUBMITTED
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SUBMITTED BY
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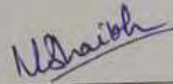
UNDER THE GUIDANCE OF
DR. A. P. PANDEY

DEPARTMENT OF ENGLISH
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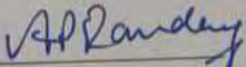
As required by the University Ordinance 770, I wish to state that the work embodied in this thesis titled "**Criminological Pattern in Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study**" forms my own contribution to the research work carried out under the guidance of Dr. A. P. Pandey at the Department of English, Ramniranjan Jhunjhunwala College, Ghatkopar, Mumbai 400086. This work has not been submitted for any other degree to this or any other University. Whenever reference have been made to previous works of others, it has been clearly indicated as such and included in the bibliography.



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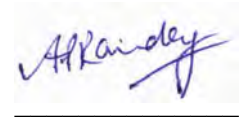
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CERTIFICATE

This is to certify that **Maria Ahmed Shaikh** has duly completed her thesis for the degree of Ph.D. of the University of Mumbai and her thesis entitled “**Criminological Pattern in Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study**” is up to the standards both in respect to its content and literary presentation for being referred to an examiner.

I further certify that the entire work has been done by the candidate under my guidance and that no part of it has been submitted previously for any degree or diploma of any University.



Dr. A. P. Pandey

Research Guide

Dedicated

To

My Beloved Parents

Smt. Angela Barneto & Late Shri Nelson Barneto

And

My Husband & Daughter

Shri Ahmed Sharif Shaikh and Rukhsar Shaikh

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Lastly, as I end my note of acknowledgement, I can envision the proud smile of fulfillment on my Dad's face gazing at me from the skies while basking in the glory of divine light.

Maria Ahmed Shaikh

Abbreviations

Abbreviation	Full Title of the Selected Works
IB	The Indian Bride
CR	The Caller
ITD	In the Darkness
BH	Bougainvillea House
MCM	The Monochrome Madonna
SG	The Secret Gardener

Contents

Chapter No.	Name of the Chapter	Page No.
1.	A Criminological Approach to Fiction: An Introduction	1
2.	Tracing the Multidimensional Aspects of Criminology in the Select Novels of Karin Fossum: A Glimpse into Chaotic Criminal Minds	68
3.	Exploring the Psyches of the Carnavalesque Femme-Fatales in the Select Novels of Kalpana Swaminathan through the Narratives of Forensic Science	140
4.	Criminological Pattern in the Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study	198
5.	Conclusion	254
	Works Cited	272
	Plagiarism Report	
	Synopsis	

Chapter I

A Criminological Approach to Fiction:

An Introduction

Chapter I

A Criminological Approach to Fiction: An Introduction

The research titled *Criminological Pattern in Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study* tends to explore and investigate the novels of Karin Fossum and Kalpana Swaminathan through the rationale of Criminology. A study of the criminological pattern opens up manifold layers of interpretation in the literary texts selected for research. The novels of the above writers are, therefore, explored and analysed to mainly study the impact of homicidal crime on individuals and society.

The texts selected for the study are *The Indian Bride* (2005), *The Caller* (2011) and *In the Darkness* (2012) by Karin Fossum. In addition, Kalpana Swaminathan's *Bougainvillea House* (2005), *The Monochrome Madonna* (2010) and *The Secret Gardener* (2013) have been taken up for the research.

The initial part of the introductory chapter explores the biographical details of the novelists and the formative aspects of their life that influenced their works. The biographical survey of Karin Fossum, a writer from Norway and Kalpana Swaminathan, an Indian writer, also shows that their writings reflect their diverse social cultures. The linking of the factual background of the writers with their artistic works makes investigation more authentic and research, thus carried forward has an essence of objectivity.

In the second part of the chapter, the researcher has focused on the forms of Detective fiction which includes the Locked Room mystery, Armchair detection,

Whodunit (Who has done it?) fiction, Forensic fiction, the Hard-Boiled mode, the Spy novel, the Police Procedural and the Anti-detective Postmodern novel. The evolution of Crime Fiction, therefore, can be understood in relation to its development in different eras.

Similarly, the literary streamlining of the theoretical framework of Criminology has been undertaken in the following part of this chapter. This chapter emphasises on the progression of Criminology from a lay term to its branching out into a voluminous approach so as to include multi-faceted perspectives on crime. It also establishes the correlation of these theoretical concepts with Crime Fiction. An in-depth understanding of terms, concepts and other related aspects is also essential to analyse, explore and interpret important facts and concerns presented in the works selected for study.

A short literary survey of the development of Crime Fiction in India and Norway is undertaken in the last part of this chapter. The concluding part presents a brief review of the socio-political and cultural issues which have been taken up as literary themes by writers of Norwegian and Indian Crime Fiction.

In short, the basic layout of this chapter involves a brief presentation of the biographical details of both the novelists. It also gives an introduction to various forms of Crime Fiction from the Locked Room Mystery to the Anti-detective novel. The Criminological theory is then applied to Crime Fiction to understand biological, sociological and psychological aspects of criminal behaviour. The chapter also outlines the influence of Marxist thought on Crime Fiction. The Chaos theory, Butterfly Effect and the 'Carnival' of crime are some important theories explored in this chapter. Further, key concepts in Forensic Science, Criminal Profiling and the principles of Cognitive,

Reid and PEACE interviewing techniques have been taken up for study in this chapter. Finally, the chapter ends with a brief analysis of the literary progression of Crime Fiction in India and Norway.

The theoretical framework of Criminology, thus, facilitates a threadbare analysis into the problem in terms of an objective and dispassionate investigation into the pattern of crime and detection demonstrated in the novels of Fossum and Swaminathan. The research is based on the hypothesis that these writers reveal their engagement with construction of crime narratives in diverse socio- cultural frameworks. The purpose of the research work is to explore the rationale of Criminological thought by highlighting strikingly similar and divergent elements of crime in the writings of the novelists, Fossum and Swaminathan, who are from different geographical regions of Norway and India respectively. Therefore, the study establishes that the most fundamental concepts of Criminology are embedded in the literary texts selected for study.

A glimpse into the life of the female novelists, Karin Fossum and Kalpana Swaminathan, throws light on the influence of biographical aspects on their writing. The researcher first explores into the factual elements of Karin Fossum's life. Karin Fossum was born on November 6, 1954 in the crowded city of Sandefjord in Norway. She received the Tarjei Vesaas' Debutantpris award for her first collection of poems *Kanskje i Morgen* published in 1974 when she was only 20 years old. However, she rose to fame with the publication of her most popular series of novels featuring Inspector Sejer, a fictitious self-styled investigating police officer and a thorough gentleman. He is tender-hearted but he is in every way a hard- core police personnel. Fossum's detective character, Inspector Sejer, is well- versed with the art of manipulating the suspect through

resourceful investigative strategies and interviewing techniques, taking them from denial to make a confession.

Karin Fossum has gained commercial success not only in her homeland, Norway, but she is also a best-selling writer in the international arena. She is well-known mostly for her realistic plots and scathing depiction of the criminal psyche. She has gained tremendous experience from versatile professions of being a taxi driver, a nurse and she has also worked with drug addicts. Thus, Fossum's portrayal of the biting reality of crime comes through her contact with people from all walks of life.

Fossum has gained immense popularity for the following novels which have been originally written in Norwegian and then translated into English: *Don't Look Back* (2002), *He Who Fears the Wolf* (2003), *When the Devil Holds the Candle* (2004), *The Indian Bride* (2005), *Black Seconds* (2007), *The Water's Edge* (2009), *Bad Intentions* (2010), *The Caller* (2011), *In the Darkness* (2012), *The Murder of Harriet Krohn* (2014), *The Drowned Boy* (2015), *Hellfire* (2016) and *The Whisperer* (2019). She has been honoured with many prizes for her novels, but she has to her credit the most prestigious awards, the Glass Key Award and the Riverton Prize, for her novel *Don't Look Back*. Her novels have been translated into about 25 languages which made her famous as 'The Norwegian Queen of Crime'.

A novelist and a paediatric surgeon, Kalpana Swaminathan, is an Indian fiction writer born in Mumbai in 1956. She has authored the famous 'Lalli Series'. She first introduced her detective character, Lalli, in *Cryptic Death and Other Stories* published in 1997 which made Swaminathan a well-known personality in the crime writing world. Lalli is presented as a retired police officer who has taken up private detection in order to

solve mind boggling cases in Swaminathan's novels. Swaminathan's most popular 'Lalli Series' include the following novels- *The Page Three Murders* (2006), *The Gardener's Song* (2007), *The Monochrome Madonna* (2010), *I Never Knew it was You* (2012), *The Secret Gardener* (2013), *Green Light* (2017). She has also won the Vodafone Crossword Book Award (2009) and The Hindu Best Fiction award (2010) for her book *Venus Crossing: Twelve Stories of Transit* (2009).

Swaminathan's dark and fascinating psychological thriller, *Bougainvillea House* (2005), does not feature Lalli, instead Dr Liaquat Ali, a neurologist and his team, dig into their patient's past for finding out the cause of the character's neurological disorder. However, they become detectives to discover the secrets of treachery and murder that lie buried in the ancestral home. Therefore, *Bougainvillea House* by Kalpana Swaminathan does not come under the 'Lalli Series'. Swaminathan has also recently published *Murder in Seven Acts* (2018) which includes a collection of short stories with Lalli as the leading detective character.

Swaminathan's literary reputation rests on the presentation of the exhaustive body of forensic knowledge packed with vivid imagery and logical flow of ideas. Also, her surgical background fills her narratives with scientific details intertwined in rich language. Swaminathan has become popular as a writer, but metaphorically, she is known to inscribe the aspects of murder and surgery in writing and on the human body. The following lines reflect the above idea:

The role of those involved in dissection and anatomization has always been a complex and contradictory one. 'Dissection' doesn't just suggest an act of

delicately separating the body's structures; it also refers to a violent act of partition, to a brutal reduction or dismemberment. (Sawday 1)

For Swaminathan, the imagery of cutting through the corpse during a forensic investigation or during a surgery is parallel to committing a murder. She means that the resurrecting surgery and the life-taking murder are different from each other yet they carry similar meaning. The above quote draws an association to Swaminathan's writing style which is a subtle reminder of her use of the 'scalpel' for both surgical purposes and writing. It implies that this pointed instrument resembles her sharp mind slicing through details to bring precision to her writing.

She has written a host of books with another surgeon, Ishrat Syed. Some of their popular writings are the *Quarantine Papers* (2007), *Room 000: Narratives of the Bombay Plague* (2015), *The Secret Life of Zika Virus* (2017) and *Fat: The Body, Food and Obesity* (2018). Although surgery and writing are different domains yet when they merge together it gives them immense pleasure. Therefore, Kalpana Swaminathan and Ishrat Syed use the pseudonym, 'Kalpish Ratna' in their diverse writings on Art, Literature and Science. The literary and scientific collaboration of these writers speaks volumes about the concurrence of ideas that occur when surgery and writing flow into each other.

In the novels of Fossom and Swaminathan, the breath-taking task of finding the culprit is carried out by detectives with a sharp analytical mind. They have a strong power of observation which helps them see through details of the evidence. However difficult it may seem to be, it is the detective who finally cracks the case. Their professional skills speed up the probing process and these attributes make the detective more demanding, admirable and heroic.

The researcher, therefore, undertakes a study of the characteristics of heroic detectives spread across the vast literary landscape of Crime Fiction. August Dupin, Sherlock Holmes and Hercule Poirot are famous fictional detectives who took the world by storm. These famous characters were creations of celebrated writers like Edgar Allan Poe, Arthur Conan Doyle and Agatha Christie respectively. The present study also elaborates on various forms of Detective fiction starting from Doyle's 'Locked Room Mystery' to the Postmodern 'Anti- detective novel'.

Auguste Dupin, the founder of the 'Locked Room Mystery', was Edgar Allan Poe's finest creation. The narrative intrigue of a locked room lets loose a dramatic tale of suspense and crime. These mysteries operate on the basic principle that is impossible for the murderer to escape through rooms sealed from inside. Poe's detective, Dupin, specialises in solving the crime through a logical method of reasoning called 'ratiocination'. *The Murders of Rue Morgue* (1841), *The Mystery of Marie Rogêt* (1842) and *The Purloined Letter* (1844) by Poe are considered to be tales of ratiocination that immediately set the trend for Detective fiction. Generally, the term 'ratiocination' is defined as follows:

Ratiocination is a combined method of inferences, hypotheses and experience bound together by logic and based on Dupin's observations of the criminal mind, that is, a deductive sequence of facts and guesswork arrived at only by the power of one's intellect. (Marković and Oklopčić 95)

According to the above quote, ratiocination is a thinking pattern which establishes pivotal links between different clues through application of rational thinking and accurate observation of facts. However, apart from this, the imaginative eye can bring to the mind

a whole vision of the unknown, unseen and the unexplored. Marković and Oklopčić further comment on Dupin's use of ratiocination along with imagination which has been illustrated in the following lines:

Unlike the police, Dupin's method of ratiocination looks at the big picture, fills it with all the clues and signs, no matter how insignificant or extraordinary they may seem, and makes an assumption.... From his observations and examinations, Dupin makes a series of "legitimate deductions" upon which his theories are founded. (97)

Marković and Oklopčić, therefore, observe that Dupin's method of investigation is that of segregating the meaningful from the meaningless by examining neighbourhoods, crime scenes, corpses and every object in the interior of the rooms. Thus, according to *Poe Encyclopedia*, ratiocination has also been viewed as a "higher form of reasoning [that] permits Dupin to detect what others have overlooked or dismissed as unimportant" (109). Also, it is important to note that "The crux of Poe's critical stance is that he unites the two opposing forces of rationalism and imagination.... Poe developed a theory of artistic synthesis between the two states [which] are to be found in the tales of ratiocination" (MacDonald 65). Hence, through the method of ratiocination, Poe emphasises that the human reasoning is empowered by the fertility of the imagination.

The literary forms of the 'Locked Room Mystery' in "The Murders of Rue Morgue" and 'Armchair Detection' in *The Mystery of Marie Rogêt* escalated Poe's famous detective, Dupin, to popularity. The Armchair detective keeps a track of newspapers and other reliable sources of information to solve the crime. He does not

physically visit the crime scene but he is involved in rigorous mental exercise of unravelling the mystery by contemplating about the crime on an armchair. Poe is skilled at “drawing his reader to a macabre crossword puzzle” (Bradford 9) while his character, Dupin, disentangles the enigma of the mysterious murder of two women in a locked room in Rue Morgue. Dupin also gives the correct interpretation of Marie Rogêt’s murder without visiting the crime scene by meticulously reading newspapers since he feels that they are authentic sources of information for grounding his conclusion. In *The Purloined Letter* which Poe claims to be his finest attempts at ratiocination, Dupin simply thinks like the criminal. Instead of trying to find the letter in ‘hidden places’, he sees through the villain's trickery of hiding the letter in ‘open spaces’- between visiting cards dangling carelessly from the rack on the mantelpiece. Thus, what is cleverly manipulated is now visible and more clearly seen. But it is through the technique of ratiocination that Dupin examines the thinking patterns of the criminal. Thus, Dupin’s analytical procedure and his intellectual prowess of ‘ratiocination’ distinguish him from other great detectives in the genre of Crime Fiction.

If Poe’s ‘ratiocination’ made Dupin a popular detective hero, then Doyle’s ‘Forensics’ made Sherlock Holmes the most loved detective mastermind. Arthur Conan Doyle had captivated the minds of people by creating the most famous detective, Sherlock Holmes, in literary history. Doyle, being a physician, harnessed his scientific knowledge for crafting the mysterious crime tales featuring Sherlock Holmes. He made these imaginary tales more interesting by using the forensic scientific procedure that involved finding evidence in blood traces, hair, footprints etc. from the uncontaminated crime scene. This was a breakthrough event in Crime Fiction as Forensics was actually in

its earlier phases of development. The hint for the application of Forensic Science in criminal investigation largely comes from Arthur Conan Doyle's character, Sherlock Holmes.

Arthur Conan Doyle set up a fictional forensic laboratory for his dream character, Sherlock Holmes. Doyle's detective, Holmes, solved crime puzzles by using forensic techniques which were completely new to the masses. In order to hide their crime, murderers used unknown poisons to kill their victims which could not be detected easily. Although scientists refused to believe in its existence, Holmes, the fictional detective, knew a lot about barium bisulphate, a toxic chemical. Thus, he used toxicology to study the presence of poisonous elements used to kill the victim. The police back then also did not know that dogs could sniff criminals and track them down. This investigative method became popular only a decade after the publication of Doyle's novel *The Sign of Four* (1890) and short story "The Adventure of the Missing Three Quarter" (1904). In *The Sign of Four* (1890) and "The Adventure of the Norwood Builder" (1903), he solved the crime by using finger print analysis. Holmes coloured the canvas of Detective fiction by investigating footprints, studying handwriting, wound- pattern analysis and toxicology.

Edgar Allan Poe and Arthur Conan Doyle are, therefore, eminent writers who have enriched the treasure- trove of Crime Fiction by creating two legendary but eccentric detective heroes- Dupin and Holmes respectively. Dupin isolates himself from community life. He lives with his companion who assists him in finding the culprit. The idiosyncrasy, bizarre characteristics along with his intellectual prowess and logical reasoning makes him the prototype of the detective in Crime Fiction. Similarly, Holmes represents a true detective hero- an eccentric loner, a cocaine addict with superb mastery

of chemical procedures. He springs to action when his hawk-like eyes detect hidden clues so that he disentangles the mystery of the most horrifying crimes. This iconic figure with sharp and piercing eyes, the crooked smoking pipe and the deerstalker hat- will remain forever the most admirable creation in the history of detective fiction.

The golden age in Detective fiction started with Agatha Christie's fascinating Belgian sleuth, Hercule Poirot. Some famous novels featuring Hercule Poirot are *The Murder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934) and *The ABC Murders* (1935). Poirot is the prototype of the golden age detective with stiff- curled military moustaches, snobbish attire and his egg shaped head resting on his left shoulder. One can see a sparkle in his green eyes when his energetic mind bursts with volatile ideas. He looks into the evidence obtained from the murder zone thoroughly but he does not consider the Holmesian technique, of examining blood, fingerprints or cigarette ash, to be the ultimate decisive factor. He breaks stereotypes of relying completely on the evidence procedure. He adopts another unconventional mode, that is, 'confession of guilt' by the criminal himself. His modus operandi is that of 'interrogation'- to initiate friendly talk sweetened to a tender confession. Criminals do not even realise that they have blurted out the truth. They are deceived by his comical appearance that acts as a disguise to mask his cunningness. He never drains himself investigating clues on the crime scene. Instead, he just relaxes on a chair and thinks deeply linking together different threads of narratives churned out after interviewing people who knew something about the crime. This armchair method of detection combined with humour sets him apart from mechanical detectives who detached themselves from society.

During the later phase of her literary career, Agatha Christie presented Miss Marple- a sharp eyed, sharp tongued, elderly countryside spinster with a pinkish wrinkled face, fading blue eyes and snowy white hair. She moves her knitting needles to and fro while meddling into interesting local gossip. In this way, she connects herself to a network of information which includes secrets murders, betrayals and evil designs buried in the heart of the community. She is one of the forerunners of the female detective hero who leaves the male spies of her times far behind. The gossip in Miss Marple's community is actually veiled intellectual talk as it helps her scrutinise the psychology of people who may not want to disclose facts as they are united by a community feeling. She is curious enough to peep into the lives of people around her. Her inquisitiveness has sharpened her power of observation to such an extent that she can immediately smell anything fishy in her neighbourhood. She is one of the most remarkable characters who will remain in the periphery of the text but will bounce back into the case at a crucial point to twist the tale. She has strong feminine instincts and an amazing intuition denied to traditional male detective heroes. Some famous novels from the Miss Marple Series are *The Murder at the Vicarage* (1930), *The Body in the Library* (1942), *The Moving Finger* (1943) and *Sleeping Murder* (1976).

Agatha Christie's detective novels were modelled on the 'Whodunit' (Who has done it?) form of Crime Fiction. The 'Whodunit' form includes two narratives- the crime story and the investigation procedure. The revelation of the killer is the most sensational moment towards the climax of these narratives. Agatha Christie's Whodunit novels ushered the Golden Era in Detective fiction, a form predominant during the 1920's and 1930's. Anthony Berkeley, Nicholas Blake, G.K. Chesterton, Dorothy Sayers and Ronald

Knox were some important writers of the British Golden Era who created a mass appeal for the Whodunit form.

The Golden age in American Crime fiction was started by Ellery Queen, John Dickson Carr and Van Dine. The portrayal of the ideal landscape of the beautiful countryside during the Golden era of Detective novels brought peace of mind to people who lived the horrors of the First World War. In these novels, the discovery of the murderer stabilised the social order and it signified a return from turbulence to a state of happiness. The Golden era began to fade away with the outbreak of the Second World War. Since then the American writers used the 'Hard Boiled mode' in order to describe the transformation of the countryside to a crowded city degenerated by crime.

The writers of the 'Hard Boiled mode', therefore, changed the literary trend by breaking free from the 'Locked Room' and discarding the dream of the 'Countryside murder' to face the reality of conspiracy, betrayal and corruption in the city. The 'Hard Boiled mode' flourished with Black Mask magazine founded by Henry Louis Mencken and G. J. Nathan in 1920. Dashiell Hammett and Carroll John Daly shot to fame as they were soon recognised as Hard Boiled writers. Hammett's 'Sam Spade' and Raymond Chandler's 'Philip Marlowe' are literary creations representing the 'Hard Boiled' detective whose existence depends completely on his strength to battle against the horrors of the post-war world. So he has been depicted as the 'tough man' ready to face an influential criminal who controls the judicial system and the police force or he may even be a don from the underworld. The hard-core detective is beaten and bruised; escapes the treachery of the femme fatale and death-threats, all these dangers being a part of life. He

still risks his life although he fails to build order and cannot get justice in a chaotic world. These novels are centred on themes of violence, sex and crime.

The African- American hardboiled Detective novel surfaced in the 1940's in the writings of Chester Himes whose "Coffin" Ed Jones and "Grave Digger" Johnson were the first black detectives to gain wide readership. Racial discrimination against blacks in the Harlem novels gave an expression to black masculine experience. A black detective rising to the level of white investigators and his determination to meet their expectations was one of the most pre-dominant themes of crime writing. This paved the path for his successor, Walter Mosley, a contemporary writer, famous for 'Easy Rawlins' and the 'Fearless Jones' mysteries.

The 'Police Procedural' is another subgenre of Crime Fiction. It gained fame with the Dragnet, a radio show, broadcasted in the 1950's. The glamorous figure of the Police investigator controlling the activities of the police station made Police Procedurals interesting. Autopsy, forensics and interrogation techniques used by them aroused the curiosity of readers. Lawrence Sanders, Hilary Waugh, Ed McBain and Dell Shannon are some writers who have contributed immensely to the Police Procedural.

Apart from the appeal of the Police- hero, the adventures of the Spy- Detective had started shaping the history of the nation. Bitter international relations during the two World Wars created the 'Spy' – infiltrating into the pages of crime novellas. The phase of global suspicion during the Cold war heightened the glamour of the Spy- Detective. Spy novels were narratives of clandestine political hatred that gave a glimpse into national foreign secret. These narratives of espionage present ways of gathering information about the strategies of the opponent. These novels also show how the government devises its

own course of action against them. Hence the Spy-Detective played a great role during epochs of military conflict. Ian Rowling's 'James Bond' figure gained immense popularity in the 1950's. Young boys were fascinated by the James Bond macho man image and girls desired him for his detective prowess and killing looks.

The Serial Killer crime novel was exploding to fame when the term 'Serial Murder' was coined by Robert Ressler, FBI Investigator, in the 1970's. However, this subgenre traces its origins to the Whitechapel serial murders by Jack, the Ripper that had terrorised London in 1888. These stories were based on a brutal murderer, namely Jack, the Ripper, who killed five prostitutes by slitting their throats, disfiguring their faces and mutilating their internal organs through stabbing or surgical procedure. All attempts to find him were futile. This unsolved case became so mysterious that it led to the immortalisation of Jack, the Ripper in Crime Fiction. The fascination for Ripper set the trend for Serial Murder fiction. *The Silence of the Lambs* by Thomas Harris and *The Killer Inside Me* by Jim Thompson are popular Serial Murder Crime Thrillers. *Psycho* by Robert Bloch was published in 1959 and it was turned to a film adaptation by Alfred Hitchcock in 1960. It features the notorious murderer, Norman Bates, modelled on Ed Gein, a real American psycho killer.

The shift from 'Detective novel' to the 'Anti- Detective novel' takes place in the postmodern age. The following excerpt from Patricia Merivale's research paper on "Postmodern and Metaphysical Detection" gives an account of the literary subversion of the genre of Crime fiction from Umberto Eco to Borges in the postmodern age and it also gives rise to the idea of the Anti- Detective novel:

One finds, (as in Irwin), that there is no solution, or the wrong solution, or an incomprehensible solution, or, as in Eco's *The Name of the Rose* (1980), a meaningless and disordered one. Borges writes about, a journey into a Labyrinth, but not with trepidation, like Chesterton, whose Father Brown claimed that "What we all dread most ... is a maze with *no* centre". [She further elaborates that] Borges rejoices in the centerlessness of the maze, or its paradoxically empty center, or its center with something wrong in it". (309)

According to Merivale's survey, Crime fiction in the postmodern age is 'anti-detective' as it goes against the procedure of traditional detection. Since postmodern crime writers point out that the method of logical deduction is irrational, the Holmesian mystery element is lost. In most of these novels, postmodern sleuths have to struggle in a web of clues but they are doomed to failure as they have to function in a world where the scales of justice favour powerful politicians who create bureaucratic and unethical governments.

After a brief survey into the various forms of fiction from the Locked Room mystery to the Anti- Detective novel, the researcher further concentrates on theoretical frameworks and dynamic perspectives on crime by investigating the response of literary expression, specifically novels, to the most prevalent criminal activities. The novel, as comparatively, larger in space and time, can be encapsulated for projecting anti-social elements that destroy societal structures to an alarming extent. The literary expression, being a blend of fact and fiction, portrays a conjectural account of narratives that give a glimpse into reality.

Crime and Literature, despite being two separate domains, are inextricably interwoven in the fabric of Crime Fiction. The study examines the importance of identifying fiction as an important record of criminal history in order to bring out important critical and theoretical perspectives on this genre. The research, thus, after tracing out the evolution of the various forms of Crime Fiction, from Locked Room mystery to the Anti-detective novel, also draws critical attention to its development as a literary genre in light of Criminological theories.

Several theoretical constructs of Criminology constitute the core of the most fundamental study of the behavioural patterns of criminals. However, before proceeding to understand the principles of Criminological theories, it is important to analyse the meaning of Criminology. Thus, in the following definition, Criminology is explained as an inquiry into-

The nature of crime and its extent; the perpetrators of crime; victims of crime; institutions of the criminal justice system and their workings; and how each of these interacts with the wider social structural dimensions such as power, inequality, age, social class, gender, sexuality, race and ethnicity. Typical research questions might include 'How much crime is there and how is it geographically and socially distributed?'; 'In what way does criminal justice system discriminate against categories of people?' (Davies and Francis 2)

Pamela Davies and Peter Francis investigate the core concept of Criminology by covering all the central aspects of research in the area of crime. Criminological research also presents a methodical explanation that explores the interaction between the criminal psyche and their social milieu. According to Davies and Francis, this important step has

been taken to identify the underlying causes of criminal behaviour. They further elaborate that the study of legal structures for crime control, punishment and rehabilitation also come under the purview of Criminological studies.

The idea of 'Criminology as a rendezvous subject' was first put forth by David Downes which was then elaborated further by Simon Holdway and Paul Rock in order to explain the flow of information into Criminology. Thus, these thinkers strongly emphasise on the importance of Criminology by referring to its high position among all other disciplines in the following words:

It is and must be crime that gives criminology its peculiar territory and programme; around crime have clustered a melange of interested disciplines- sociology, psychology, law, statistics, medicine, physical anthropology, social anthropology, psychiatry, economics and others. Each discipline has turned some part of itself on the study of crime....things are learned in Criminology that may not be discovered elsewhere". (Holdway and Rock 5)

According to Holdway and Rock, Criminology creates immense scope for the merging and fusion of ideas from variety of disciplines. However, the empirical grounds of criminological findings are at the core of the spectrum of all thought that construct, deconstruct and restructure all theoretical frameworks of Criminology. Sandra Walklate further acknowledges the leading position of Criminology while describing the varied scope of this discipline and its wide application to other professions, from psychiatrists to economists "who all claim the label of 'Criminologist' but might be looking at the question of crime through very different lenses" (3).

Different perspectives on crime and punishment can also be analysed through a survey of theoretical structures propounded by practiced thinkers whose conceptual knowledge and enriching experiences have formed the foundation of Criminology. Criminology as a concept was not known in the legal context and in academic circles till it was first used by Raffaele Garrofolo in 1885. But it still cannot be denied that there have always been thoughtful deliberations on issues of crime and punishment. These extensive debates originated from religious and socio- ideological constructs even when 'Criminology' did not exist as a formal discipline. The criminal tale of violence and murder has its legacy in religious sources. Although scientific evidence and historical data records the existence of human life much before the creation of Adam and Eve, the scriptural renderings of the ruthless and revengeful behaviour of Cain seemed to have heralded the birth of Crime Fiction.

The Biblical tale of 'The Murder of Abel' is one of the most important forbearers of the Crime genre as it includes the themes of crime, punishment and justice which are important constituents of both Criminology and fiction. The Quran takes the story further by mentioning that Cain got the clue to bury his brother when he saw a raven burying another bird in the ground. Later, Adam finds the corpse while tilling the soil. Thus, the crime tale throws light on hiding/ burial of the corpse and its sudden discovery, all of which are important elements of the crime story. The roots of the burial practice among human beings, therefore, can be possibly traced to the story of 'Cain and Abel'. Cain is punished with a mark affixed on his body and he is cursed to live as a fugitive and wanderer weighed down with the guilt of fratricide. The 'mark of Cain' can be related to the practice of branding criminals to fulfill the dual purpose of identification and

stigmatisation (Scaggs 9). A perfect literary example of Hester Prynne putting on the letter 'A' which stands for adultery in Nathaniel Hawthorne's *The Scarlet Letter* illustrates how scriptural readings popularised the practice of identifying and stigmatising criminals. They were affixed with the 'mark of Cain' in the form of tattoos and other modes of branding so that a high level of control could be enforced on them (Scaggs 9). The canonical story of Cain and Abel, thus, fictionalises crime and initiates the development of the genre of Crime Fiction.

John Scaggs mentions that themes of crime, punishment and justice contribute in making *Oedipus Rex* a tragic human drama (9). The tragic tale takes on the characteristics of the 'Crime Thriller' when Oedipus Rex pulls out his own eyes. After solving a chain of puzzles, the investigation brings to light that he unknowingly killed his father and married his mother. Different forms of punishment have also been recorded in Shakespeare's plays. The common practice of hanging the criminal is stated in *The Merry Wives of Windsor* while boiling to death mentioned in *Twelfth Night* was also a well-known mode of punishment.

Criminological thought was, therefore, greatly influenced by ideas of crime, punishment and justice. Further, writers laid their hands on *The Newgate Calendar* in order to depict themes of crime in fiction. It was found that *The Newgate Calendar* gave a systematic record of the memoirs of criminals and the public executions which took place from 1700 onwards till it was first published in 1773. The New Gate Prison in London was the site of these bloody executions. This set into motion a sub-genre of crime novels called the 'Newgate novels'. The narratives in these novels were based on

biographies of criminals documented in the calendar. These novels humanise criminals by depicting them as victims of circumstances.

The Newgate novels were a response to the universal appeal for humanitarianism reflected in Cesare Beccaria's *Crimes and Punishments* published in 1774. In this work, Beccaria firmly denounces capital punishment. He is also against inflicting any other form of brutal penalty because he strongly felt that the focus had to be shifted to eradicating crime from society. The 'Newgate Novels', thus, condemned these brutal executions held in full public view to enforce discipline. The writers of the Newgate novels wanted to make people aware about the tactics used by the government to crush any kind of rebellion by frightening people through the narrative of the 'mutilated criminal body'.

There was a departure from primitive barbaric punishment practices of the medieval times which led to the condemnation of capital punishment in the wake of humanitarian beliefs towards the eighteenth century. This is, therefore, indicative of the progression of ideas which contributed towards the development of Criminology. Thus, Italian Criminologist, Cesare Beccaria's, *Crimes and Punishments* is considered to be the starting point for Criminological studies as this ground breaking work ushers the advent of Classical Criminology.

Beccaria was the first criminologist who pointed out that the tendency to commit crime or the 'despotic spirit' is in all and so capital punishment must be avoided (176-77). Thus, his criminological theory influenced novelists like Ainsworth who glamourised the heroic escapades of Jack Sheppard in his Newgate novels. The story of Jack Sheppard, a scandalous figure, who was hanged to death, is documented in the

Newgate Calendar. However, his punishment was too severe only for thieving and burglary. This is further justified with Beccaria's dictum that harsh punishment should be given only to offenders committing violent crimes so that the severity of punishment is decided in proportion with the degree of criminality (Beccaria 76). Similarly, another important proponent of Classical Criminology, Jeremy Bentham, an advocate of the Utilitarian school of thought, was also not in favour of capital punishment.

Classical Criminology advocated the concept of 'rational choice' which was propounded by Cesare Beccaria. The main principle that governs this philosophical thought is that the criminal uses his 'rational consciousness' and 'free will' to design an offence for executing a crime. Thus, according to Classical thought, he is the rational actor who deserves punishment for violating societal norms. However, the theorists of this school, Cesare Beccaria and Jeremy Bentham, overlooked the fact that in some cases the criminal may not feel ashamed of punishment/stigmatisation. They also did not consider that crimes can be accidental, impulsive and even unplanned and so the crime may have nothing to do with rational choice. Later on, the theorists of the Positivist school made up for the defects in Classical Criminology by shifting their focus from the superficiality of the victimisation/punishment approach towards undertaking of a thorough investigation into the root causes of criminal behaviour.

The Positivist school discarded the view that administering of punishment and rigid laws would restrict criminal behaviour. This is because both external and internal influences which are beyond an individual's control go on to shape criminality. Therefore, William Randolph Hearst's dictum that "criminals are born and not made" gave a new direction for detecting the root cause of crime. Thus, thinkers of the

Positivist school made it clear that a combination of Biological, Psychological and Environmental factors direct criminal behaviour. As a result, several Biological, Psychological and Sociological theories have been formulated by notable thinkers to identify and eradicate the root cause of crime.

Cesare Lombroso and Raffaele Garofolo, Biological Criminologists, proposed interesting theories that put the 'criminal body' under scientific scrutiny for studying biological degeneracy of criminals. In his most famous work *Criminal Man*, first published in 1876, Lombroso proved that biological constitution of the human body distinguishes criminals from others. A hooked nose, enormous jaws, an abnormally protruding chin and other disproportions in facial and bodily symmetry helps in the identification of criminals. These were biological defects that bear a strong resemblance to the cannibalistic nature of the primitive man (Lombroso 186).

Raffaele Garofolo, another important pioneer of Italian school of criminological thought, argued that the whole social structure collapses when an individual's social relations fail to develop humanitarian feelings. Burke, a notable critic, explains this point further by defining true criminals as those who "lack properly developed altruistic sentiments and have psychic or moral anomalies that can be inherited" (67). In addition to this, Garofolo also refers to the possibility that offenders may have inherited abnormal psyches and the 'immorality gene' from their criminal ancestors. However, the ideas of Lombroso and Garofolo run parallel to 'Criminal Family Studies', a new area in the nineteenth century in which extensive research was conducted to study 'familial criminal behaviour' in relation to transmission of the 'criminal gene' to their progeny.

Richard Dugdale conducted an extensive genealogical study of the Juke family, masters of crime, across long generation lines. He presents his findings in his essay on “The Jukes: A Study in Crime, Pauperism and Heredity” (1877). The Juke family lived in the dense rocky forest regions of New York, a perfect crime cradle, where the inaccessibility of the remote interior nourished the inherited criminal instincts of the Juke natives. It was estimated that more than 1200 family members across seven generations, including both legitimate and illegitimate offspring, were involved in burglary, rapes, murders and harlotry. Hence the Juke family branched out into a large number of criminal descendants (Dugdale 199- 206).

The rationale of Biological Positivism can be applied for assessing the criminal nature of offenders in the writings of Arthur Conan Doyle. In these stories, Sherlock Holmes’ thinking has been clearly influenced by the nineteenth century ideas of Criminal Anthropology (Gelley par. 5). According to this theory, criminality is inscribed on the body of the criminal. This idea is clearly demonstrated in the following lines from Doyles’ story “The Adventure of the Empty House”:

It was a tremendous virile and yet sinister face which was turned towards us. With the brow of a philosopher above and the jaw of a sensualist below, the man must have started with great capacities for good or for evil. But one could not look upon his cruel blue eyes, with their drooping, cynical lids, or upon the fierce, aggressive nose and the threatening, deep-lined brow, without reading Nature’s plainest danger- signals. (Doyle 117)

The facial features of the villain described in the above quote takes us back to the atavistic theory of Lombroso’s savage criminal. The nature of Doyle’s sinister criminal

can be related to the theory of the Criminal gene and its transmission which was an interesting study put forth by Richard Dugdale. The following lines from “The Adventure of the Empty House” also depict the incorporation of laws of heredity and crime in literature:

I have a theory that the individual represents in his development the whole procession of his ancestors, and that such a sudden turn to good or evil stands for some strong influence which came into the line of his pedigree. The person becomes, as it were, the epitome of the history of his own family. (Doyle 120)

The above quote, therefore, brings to the forefront Doyle’s pre-conceived notions about the influence of the genetic component on criminality. However, Gelley, a critic notes that although Doyle’s thinking may seem to be biased but his beliefs are the product of the scientific ideas of his times. The burgeoning of the criminal gene theory also popularised the study of Eugenics.

The Science of Eugenics that was in vogue in the nineteenth century also went a long way in influencing the course of Criminology. Tierney, a thinker, says that Eugenics is “essentially concerned with improving the perceived genetic stock, which meant devising ways of preventing those defined as degenerate, of low intelligence, or otherwise deviant, from producing offspring” (58). Eugenics is a method of eliminating the propagation of the ‘defective gene’ for reducing disease, insanity and crime by adopting sterilisation techniques. However, this scientific approach took on the disastrous form of the Holocaust. It was an event which was influenced by Hitler’s mania for ‘racial hygiene’ and it was deeply rooted in Eugenics. The study of Eugenics had a great influence on Hitler’s mind and the dark historical moments of Jewish genocide are

recorded in Holocaust literature. For example, Rudolf, a character from the novel *Born Guilty* is a German child born after the Holocaust. According to McGlothlin, a scholar, Rudolf abhors his own existence as he looks at his body as a forbearer of his Nazi parents' criminal legacy:

Rudolf views himself as inherently tainted by his parents' Nazi past....Moreover, he figures his body as a repository of the genetic material of evil that he fears might be passed on to subsequent generations, and he is therefore, determined to end his family line, vowing to never have children. Although he refuses to allow his own marked identity to be reproduced, however, by characterizing his parents' legacy as a biological one, in which evil of Nazism is passed to the child at birth, he ends up reproducing Nazi discourse on race and Eugenics. (27)

The critic, McGlothlin, thus, combines theories of Biological positivism of the criminal gene and the Science of Eugenics to describe Rudolf's anxiety. The criminal dialogues of Nazism resurface again as he separates himself from his parents' criminality by refusing to have children. As McGlothlin claims, Rudolf also links himself to the same separatist discourse again. Holocaust literature also throws light on the ruthless assassination of the Jews. This led to sharp criticism of Eugenics and the theories of Lombroso and Dugdale were rejected by many thinkers who were convinced that Sociological and Psychological factors also direct criminal behaviour.

Psychological Criminology of the Positivist school has explored psychoanalytical theories to determine the root cause of crime. These psychological methods analyse the criminal mind and describe how their damaging psyches are a threat to their own self and society. Towards the late nineteenth century, Sigmund Freud formulated the

psychoanalytical theory which explains how the interacting elements of an individual's personality- the id, ego and super-ego, play a great role in determining the behaviour of human beings.

According to Freud, the 'id' is the primitive unconscious self of an individual which is the storehouse of hidden desires and instincts. The greatest attribute of the human psyche is conscience, the superego, which represents the moral value system, thereby preventing transgression. The ego is the conscious self that maintains equilibrium between the id and the superego. It also recognises the superiority of the conscience and the biological urges of the id. It exercises control over the unconscious by not allowing it to let loose its monstrous self. But when the ego loses control of the unconscious mind, an explosion of these impulses takes place in the form of the criminal act. This is clearly demonstrated in Fyodor Dostoevsky's *Crime and Punishment*. Raskolnikov is against everything that represents the value system of the Russian society. Therefore, the violent act of murder is the result of the rejection of the superego. However, the fact that his guilt drives him to insanity implies that the super ego dominates his psyche. Further, the Freudian theory establishes that the austere curbing of libidinal (sexual) desires by parents and society during different stages from birth till maturity leads to neurosis, mental disorders and even crime.

The research also analyses the issue of Serial killing from a psychological perspective. Holmes and Deburger, eminent critics, have contributed immensely to Psychological Positivism in Criminology by categorising serial killers according to their motives into several groups, such as; Visionary killers, Mission Oriented killers, Hedonistic Lust and Thrill killers and the Power Control killers (Holmes and De Burger

73). The Visionary killer is a psychotic murderer who strongly believes that supernatural forces, voices and visions of god command him to kill his victim. The Mission Oriented killer aims at eliminating a particular group of people by murdering them. He is a predator in search of victims to satisfy his missionary quest. Hedonistic Lust killers are also serial murderers who commit sexual crimes. Hedonistic Thrill killers find pleasure in slowly torturing their victims to death. They boast about their criminal skills and dodge even the best detectives. Another group, namely, Power Control killers feel powerful as the life of the victim is in their hands and they can kill the victim anytime.

Psychological theories explore psychopathic disorders by examining the narratives of psychopaths and serial killers in Crime Fiction. Psychopaths are charmers but, according to Thornton, they lack the 'power to perceive even elementary distinctions between good and evil'(200). Similarly, Robert Bloch's novel *Psycho* also delves into the psychopathic personality of Norman Bates which provokes him to commit brutal murders. His mind is also affected by Alternative Personality Disorder. Also, the split personality of Jekyll and Hyde is the forerunner of the psychological portrayal of Norman Bates' mind in the *Psycho*. The hallucinations experienced by the killer in Bret Ellis' novel *American Psycho* also makes it a psychological crime study.

Gothic Criminology, an off shoot of Postmodern Criminological theory, combines genres of film and Gothic fiction. According to this theory, the Postmodern psychopath's mind is like a gloomy castle with forebodings of evil. The roots of Gothic Criminology can be traced to Lombroso's theory of 'born criminals' whose evolutionary failure was responsible for the savage nature of such offenders. For example, Hannibal

Lecter from the *Silence of the Lambs* is a representation of the gothic vampire and the criminal psychopath (Picart and Greek 39- 68).

It, thus, shows that the study of Gothic Criminology is based on Lombroso's description of criminals in context with the structure of their brain and anatomy of their body. Hence Lombroso's theories influenced the study of Gothic Criminology which contributed towards the understanding of the psychopathic personality. Although Psychologists scoffed at Lombroso's theory, it was still a crucial link between Psychological and Biological Positivism.

In analysing biological degeneracy and the psychological perspective of criminal monstrosity, the research also takes into consideration the Sociological factors that bring about an increase in crime. The contribution of Emile Durkheim, Robert Merton and the Chicago school criminologists have been substantially analysed in this chapter to explore into the Sociological causes and effects of criminal actions on society.

Emile Durkheim has been regarded as a leading figure in Sociological and Criminological studies. He popularised important terms as 'anomie' and 'egoism' which helped in streamlining and facilitating Crime Studies in proper direction. Firstly, Durkheim popularised the concept called 'anomie' in his well – known work, *Division of Labour*. According to Durkheim, crime in excess gives rise to anomie or a state of normlessness (Coser, Introduction xx) which brings about disintegration of society. Durkheim further elaborates that the function of crime is to solidify social relations by bringing together people who become a 'mob' to nab the criminal. He continues to say that they are unified by the feeling of 'fear' of the crime. Secondly, people in these groups also have strong moral consciences called 'social collective conscience' (Burke

114). This shared conscience demarcates boundaries on criminal behaviour by codification of law for enforcing discipline. In the later part of the book, Durkheim points out that too much of 'egoism' (154) or high individualistic demands lead to big crimes which contribute negatively by damaging the social collective conscience. Further, Durkheim blames laissez faire policies, the class divide, the attitude of majority groups who represent the collective conscience and victimise the weaker minority masses through their prejudiced law system- all these are circumstances that provoke criminality.

Another influential thinker, Robert Merton, was influenced by the Chicago school and he expanded the concept of 'Anomie' originally used by Emile Durkheim in the earlier phase of the nineteenth century. According to Merton, the 'American Dream' of moving away from poverty towards riches becomes the 'cultural goal' of the people. But the truth is that everyone's dream cannot be a reality. He, therefore, explains the concept of 'Anomie' as the pressure that is experienced when people desire social prestige at any cost. They are, thus, forced to pursue these cultural goals of achieving success, money and power by criminal means, thereby disorganising social structures (Merton 177- 185).

Ernest Burgess of the Chicago school designed the Concrete Zone Model in 1925. According to this model, the expansion of settlements takes place in the form of concentric circles, starting from central industrial zones moving further away from these business enterprises towards suburban areas. It was found that maximum crimes were committed around central commercial units or impoverished transitional zones. All the new settlers and the disadvantaged are forced to live in deteriorating conditions in these places leading to social disorganisation and crime (Burgess 50-51).

David Matza and Gresham Sykes' 'Neutralisation and Drift theory' (1957) explores how, as Burke observes, the delinquent drifts between orthodox and criminal behaviour. The traditional aspects of their behaviour include- having great respect for non- criminals and they also never harm people who are close to them or they feel ashamed when they cross their limits. Burke analyses Matza and Sykes' views on how these delinquents deviate into criminal behaviour in response to the neutralisation process. According to this theory, they blame circumstances, especially human cruelty and rejection, for their criminal actions. For example, they may rape a woman and neutralise their guilt by pointing out at the victim's indecency or revealing clothes although it is a grave crime that vandalises a woman's modesty. David Matza has established that they gain social recognition by instilling fear among people. Later on, they give up this superficial status to be included in mainstream society.

Matza further elaborates that the youth may commit crime in a reverie or when they reach high levels of excitement or under the influence of peer groups. But, later on, they give up unlawful habits to live normal lives. Also, Gottfredson and Hirschi suggest that people with low self- control succumb to the temptation of crime because they easily get "money without work, sex without courtship, revenge without court delays" (89). Gottfredson and Hirschi, further state that a high degree of self- control among individuals tends to diminish the probability of committing crimes. Further, Burke provides an example of how youngsters commit crimes only to be accepted as a 'grown up' person by their peer groups. (Burke 134-135).

The above Sociological theories of crime can be applied to analyse the development of Crime Fiction. The novels of Dashiell Hammett and Raymond Chandler

present a decaying urban wasteland lurking in crime and violence. According to the Ecological model proposed by Parker and Burgess, settlements expand in concentric circles or in zones around business enterprises which also become hubs of crime. Similarly, the booming industry harbouring bootleggers, drunkards, prostitutes, frauds and immigrants leads to frequent outbreaks of crime in the novels of Dashiell Hammett and Raymond Chandler. Thus, the works of the above writers depict the relation between industrialisation and crime in Hard Boiled fiction.

The ‘concentric circle’ phenomenon of expansion of cities gets blurred in Ian Rankin’s novel *Knots and Crosses* in which he gives the city a ‘schizophrenic’ character. He writes, “Edinburgh was a schizophrenic city, the place of Dr Jekyll and Mr Hyde” (Rankin 197). Although the novel *The Strange Case of Dr Jekyll and Mr Hyde* is set in London, it is more about the happenings of Edinburgh- the birthplace of Robert Louis Stevenson. The economic progress on one side and crime, violence and social stagnation on the other, makes Edinburgh what Ian Rankin calls ‘schizophrenic’.

Emile Durkheim and Robert Merton’s concept of ‘Anomie’ is suitably explored in Norman Mailer’s *The American Dream*. Rojack is the true representative of the failure of the American dream. Although he is an eminent personality in elite circles, there is a lot of discontentment in his life. It describes the dark and perverse sexual encounters of all the characters in the novel. Thus, ‘normlessness’ in the progressive American society is one of the themes of this novel. Also, Rojack’s mind oscillates between death and darkness which makes him move into the state of anomie (normlessness).

Thus, Biological, Psychological and Sociological approaches of the Positivist school foregrounded their theories on ‘causes’ of criminal behaviour. However, this

‘mainstream Criminology’ was rejected by radical thinkers whose ‘critical’ discourses questioned Positivist thought as it failed to survey multiple truths of an ever-changing world.

Critical Criminology, thus, became a new theoretical frame which was constantly expanding to explain complex socio- economic processes contributing to unequal opportunities, capitalism, patriarchy and draconian laws favouring people in power or the ruling class. This chapter also includes some of the most important perspectives of Critical Criminology- Marxism, Left Realism, Female Criminology, Cultural Criminology and Postmodern Criminology.

The researcher, initially, seeks to analyse Marxist deliberations on Crime Studies in order to present the wide-ranging interpretations of criminological thought from the socio-economic perspective of crime and criminal behaviour. The most fundamental ideas of Marxism have been applied extensively to Criminology by Willem Bongers, Gordon and Richard Quinney. According to these theorists, crime exists at the core of the capitalist system in which, as Gordon calls it- ‘dog- eat- dog’ line of attack mode, is adopted for rising to power in the tooth and nail competitive milieu by profit-making business enterprises. Bongers sharply criticised the egoism or selfish profit motive of the elite class. According to him, it poses a threat to the societal structure and this is aptly reflected in the words of Karl Marx: “There is something rotten in the very core of a social system which increases its wealth without diminishing its misery” (Marx). Barlow and Kauzlarich, notable scholars, have also summarised the viewpoint of the eminent Marxist thinker, Gordon, which is more or less similar to thought- patterns of early Marxist Criminologists:

First of all, government in a capitalistic society exists primarily to serve the interests of the capitalist class, and preservation of the system itself is the priority. So long as power and profits are not undermined, the offenses that tend in general to harm members of other classes receive little interest. Second, even though offenses of the poor tend to harm others who are poor, they are collectively viewed as a threat to the stability of the system and the interests of the ruling class. (107)

Therefore, Marxist theorists were of the view that the dominant capitalist controls the state machinery which then becomes instrumental in exploiting the working class. The profit motive was at the core of the revenue- yielding capitalist society. The economy flourished because of the innovative spirit of capitalists. Therefore, prime importance was given to preserving the whole capitalist system along with its ideology. In the same way, they saw the poorer sections of society as wounds which were crippling a burgeoning economy.

Another notable Marxist Criminologist, Richard Quinney, elaborates on the capitalist system that breeds crime: “Much criminal behavior is of a parasitical nature....the behavior, although pursued out of the need to survive, is a reproduction of the capitalist system” (Quinney 54). He further elaborates on the direct relationship between crime and the class struggle by pointing out that crime is committed by those who are beaten down by the ruthlessness of the capitalistic system. The shift from the stigma of lower class ‘street crime’ to an investigation into corporate crime was the result of the efforts put in by Marxist thinkers in the field of Criminology.

The researcher further explores the association between the Marxist ideas and literary writing. The novel *Crime and Punishment* by Fyodor Dostoevsky presents the horrible social conditions like poverty, prostitution, unemployment. He also depicts the plight of the rich people who lost all their wealth and then they started begging on the streets- all of which contributes towards the distortion of Raskolnikov's psyche. The depressing social landscape frustrates Raskolnikov's Marxist ideals and he thinks of resurrecting St. Petersburg through the pawn-broker's murder. Raskolnikov, thus, slays the capitalist oppressor and takes possession of her wealth. The shift of wealth from the capitalist class to the prolétariat, Raskolnikov, turns the ideology of the dominant order upside down. But, later on, he condemns himself for going against the law and Christianity. Therefore, both religion and the law of the land hatch a conspiracy to drain off Raskolnikov's Marxist ideals and finally restore the ideology of the dominant order.

The emergence of Realism in Criminology in the form of Left and Right Wing ideologies also contributed to the development of Criminological studies. The proponents of the Right wing ideology, James Wilson and Charles Murray, asserted that factors that lie within the individual are responsible for criminal behaviour. Therefore, they felt that efforts put in towards rehabilitation of these criminals, mostly the 'underclass', by creating favourable societal environments would be nullified. The real reason behind this failure is that their biological disposition or genetic component is responsible for their continuous indulgence in uncontrollable criminal activities. Further, those on the Left demanded harsh punishment for these criminals because they had used their rational will by choosing to commit crime.

Jock Young campaigned for the Left Wing ideology that ascertains the dangers of street crime or underclass crime. He cites social exclusion, economic marginalisation and injustice towards these oppressed groups as reasons for continuous occurrences of such offences. So he opposes the tenets of Right wing thinkers who did not consider socio-economic factors responsible for criminal behaviour. However, Young argues that politics of left and right groups creates further social and economic discrimination and so the focus should be on contributing towards building the edifice of economic justice and accepting diversity (Young 11).

Right-wing Marxist criminological thought can also be discovered in contemporary Crime Fiction. In the novel *Postmortem*, Scarpetta, the investigator, absolves the dominant order of all responsibility by calling the killer a 'dog'. The detective's statement marginalises the criminal from the social order. Therefore, society will not take on the responsibility for the crimes of the killer. A notable critic, Scaggs, highlights the relationship between the detective and dominant right-wing ideology which forms the core of Marxist criminological thought:

The device of reducing the killer to something purely evil or animalistic restores an ideal status quo, and is a corresponding validation of the social order that is specifically not responsible for social aberration. Although the device is common in the procedural, the relationship between the dominant social order and the detective as a part of a team that is a microcosm of that social order can be used to interrogate, and even challenge, dominant values, structures, and stereotypes- in short, the dominant ideology. (100)

In short, Scaggs elaborates that certain stereotypical opinions and social values are firmly fixed in the minds of people. This shared belief- system, therefore, forms the dominant ideology. So when society reduces the criminal to an evil or demonic being, it satisfies public opinion of 'fairness and justice'. In this way, society washes its hands off of all responsibility not only towards criminal actions but it also does not counsel the culprit to adapt to a non- criminal way of life. The detective, mentioned in the above quote also, gives approval to Right wing ideology by calling the criminal a 'dog', thereby marginalising him.

Female Criminology is another important area that has been explored in this chapter to study the influence of various strands of feminism on Criminological studies. After the 1960's, the Feminist movement started branching out into Marxist, Radical and Postmodern modes of thought. Hence Feminism, in its manifold forms, has enlarged the scope of Criminology as it has taken giant leaps to study the varied dimensions of the female criminal self. Thus, the contemporary theories of female crime have challenged traditional masculine models which had given more importance only to women's biology and their psyches. Further, these theories completely ignored social factors that lead to female criminality and victimisation of women.

The Liberation movement, in the context of Female Criminology, claims that since lot of opportunities are available to women, they have become more competent than men. This professional freedom opens up lot of avenues for committing robberies and white collar crimes. According to Power Control theories, in families where there is equal distribution of power between husband and wife, lot of freedom is given to girls and so lack of control makes them criminals. Radical feminists, however, study women as

victims of male dominance. Patriarchy is, thus, “a system of social structures and practices in which men dominate, oppress and exploit women” (Walby 20). However, victimisation of women is ignored largely due to gender constructs which are products of male dominated patriarchal societies. Walby further elaborates on “Patriarchal cultural institutions [whose] structure is composed of a set of institutions which create the representation of women within a patriarchal gaze in a variety of arenas, such as religion, education and the media” (21).

Messerschmidt, a renowned thinker in Criminology, was of the view that women’s crimes happen due to inequalities in class structures that designate special powers to men. Walby further comments that “the state is patriarchal as well as being capitalist and racist. While being a site of struggle and not a monolithic entity, the state has a systematic bias towards patriarchal interests in its policies and actions”(21). Apart from Walby, Messerschmidt further states that the means of production are owned and controlled by capitalists with a patriarchal outlook. Subsequently, patriarchy combines Marxist thought with its ideology and recommends norms for women, thereby constructing female behavioural patterns. Therefore, the intersections between class and gender in a Marxist society strongly influence female criminality. Also, since the researcher has undertaken the novels of women writers to study the depiction of feminine criminal instincts, the postmodern theories propagated by feminist criminologists will help to elaborate the analysis.

Postmodern feminist criminologists move away from traditional feminist theories because they reject categorisation of female criminal behaviour in groups. First of all, they discard absolute patriarchy. They also believe that truth is not fixed since there is no

single explanation as to why women commit crime. They also stressed on giving more importance to gender which is a strong indicator of criminality and punishment practices. Therefore, Katz, a famous criminologist, comments on the seducing power of crime although there is a subtle difference between male and female experience of criminality.

Frances Heidensohn, a postmodern feminist criminologist, further elaborates on the difference between the treatment of male and female criminals. Heidensohn states that law is harsher on women than on male criminals. She puts forth the politics of gender that operate in punishment approaches. These methods of reprimand consist of a twofold threat and danger as women criminals go through the “experience of double deviance and double jeopardy” (Heidensohn 2). According to Heidensohn, the risk taken by female criminals is much greater than the danger faced by male criminals. Heidensohn’s idea of criminality has been developed further by many other notable critics:

The experience...of being damned for being a criminal, and doubly damned for ‘behaving unlike a woman’. Such double deviance produces the potential for double jeopardy- excessive intervention by the criminal justice system which not only punishes the crime but often justified in paternalistic terms, seeks also to impose particular controls over women’s behaviour together with the potential for additional informal sanctions from family and community. (Newburn 330)

Thus, studies in Feminist criminology justify that the gravity of criminal experience and the magnitude of punishment for a woman is always two-fold. Taking into account, the traditional notion of women as the weaker sex and a gentle being, the female criminal disrupts cultural norms prescribed for women. Thus, more than being a criminal, she is actually punished for crossing the boundary that lies between masculinity

and femininity. Also, a woman throughout the ages has been mistress to the law as man has been its master (Adler 203). Hence postmodern feminists, in order to empower the female self, emphasise on plurality or multiplicity of a woman's criminal self. Therefore, feminists stress that women should be in the front line: "So women should be at the centre of all intellectual inquiry, not peripheral, invisible or not appendages to men (Daly and Lind, "Feminism and Criminology").

Therefore, the advent of Female Criminological theories and their relevance in Crime Fiction is examined in this chapter. Cesare Lombroso's theories of female criminality are associated with identifying biological degeneracy among women. A careful observation of bodily features and other anatomical disorders for categorising these women as criminals have been reflected upon in fiction. Hence a critic, Mangham, throws light on Sergeant Cuff's doubts about Rossanna being a thief on the basis of a bodily defect- of one shoulder being larger than the other. In the following lines:

Rosanna is considered a suspicious woman, not only because of her criminal history, but because of her physical deformities as well. Notice how the investigative, male gaze moves seamlessly ... from issues of criminality to those relating to female biology.... What we see in *The Moonstone*, however, is no objective process of deduction, but a less impressive, but quite deliberate on Collins's part, demonstration of male prejudice (Mangham 386)

Therefore, the above excerpt describes how the deformed female body also distorts male detective discourse in *The Moonstone*. The detective's prejudices towards such shapeless women rise from scientific ideas of the times connecting the anatomy of the body to criminality. Hence in Wilkie Collins's *The Moonstone*, Betteredge, another

male character from the novel, admits the influence of theories of biological degeneracy on detective perception.

The theme of women's bodies as sites of violence is also explored in crime novels, especially psychopathic novels, which reflect the misogynistic approach of men who write violence on female bodies. The critic, Adrienne E. Gavin, presents the idea of the 'female detective as a victim'. She gives an illustration of the female sleuth, Anne Lee, from the novel *Dupe* (1980) by Liza Cody. The woman detective struggles with her domestic and professional life and she is also held captive and beaten badly by her captors (Gavin 266). The theme of violent abuse of the female detective like any other powerless victim is, thus, explored in Detective writing.

The trend of the Hard-Boiled female detective not only shocked people who harboured the macho-man perspective in the Hard-Boiled genre of Crime fiction but it also deconstructed the myth that detection is an unsuitable job for women. The emergence of the female detective as a superwoman can be seen in Patricia Cornwell's depiction of her Forensic Pathologist, Scarpetta, who fearlessly investigates corpses, deals with serial killers and solves crime in an efficient way. Kathy Reichs, a Forensic Anthropologist, the writer of the 'Bones' series aired on Fox channel, has to her credit a series of novels, the most famous being *Déjà Dead* (1997). The dashing Forensic Anthropologist, Dr Temperance Brennan, is the lead character of her novels. Her feminine prowess is more than a match to the other male scientists working with her in the fictional laboratory- thus celebrating the character of the female detective.

A comprehensive study of Victimology theories helps in examining the role of the victim in his/her victimisation. It also facilitates a shift of focus from the victimiser to the

victim. The power of the victimiser is delimited and a thorough study is undertaken for probing into criminal practices which are responsible for the objectification of the victim. Theories of Victimology elaborate on the psychological impact of the attack on the victim. These theories also study how 'violence' is normalised and so it becomes an acceptable form of victimisation in some cultures. Marvin Wolfgang initiated Victimology studies by formulating the Victim Precipitation theory in 1957. According to this theory, an individual's behaviour contributes towards his/her own victimisation. For example, the victim precipitates his/her victimisation by attacking the opponent first or by infuriating a person and starting an argument. Hindelang and Gottfredson's Lifestyle Exposure theory (1978) reversed the earlier 'victim-blaming' approach by explaining that the lifestyle of the victim may lead to his/ her victimisation. According to them, people became victims due to their exposure/ contact with criminals or locales of crime. Cohen and Felson's Routine Activities theory (1979) makes known how criminal choices are made when opportunities manifest themselves as strong temptations with specific reference to attractiveness of the victim - susceptibility of the victim, easy access to their money or the victim and absence of a guardian. The researcher has, therefore, made an attempt to apply theories of Victimology to the novels selected for research in the forthcoming chapters for bringing the victim to the centre of the criminal discourse in fiction.

Cultural Criminology is also an outcome of postmodern criminological thought. The practitioners of this theoretical concept interrogate traditional and even contemporary explanations of crime and crime control methods. Conventional notions of Criminology hardly take into consideration the cultural dynamics operating in individual and collective

social life. The Positivist School, Sociological and even Marxist theories have failed to understand fully both crime and crime control processes as complex representations and products of culture.

Jock Young, the pioneer of the emerging theory of Cultural Criminology, presents a completely fresh perspective on crime that was never thought before even by Criminologists with expertise in the area of Crime Studies. Jock Young comments:

I have no doubt that much crime is mundane, instrumental and opportunistic in motivation... But an awful lot of crime, from joyriding to murder, from telephone kiosk vandalism to rape, involves much more than an instrumental motivation...Cultural criminology reveals...the sensual nature of crime, the adrenalin rushes of edgework – voluntary illicit risk-taking and the dialectic of fear and pleasure. (19)

Therefore, Jock Young and other proponents of Cultural Criminology established the notion that the “pleasure principle” is the driving force behind much criminal behaviour. Although the notable critic, Katz, speaks about the ‘seductions’ of crime, Cultural Criminologists opened up a whole discourse on the opposing elements of fear and pleasure which constitutes what they regarded as the ‘thrilling’ dimension of crime.

Cultural Criminologists have also explained that freedom is an important constituent of culture. Freedom, thus, leads human beings towards the path of creative autonomy. However, crossing boundaries and breaking rules is always seen as an indication of transgressive behaviour. Cultural Criminologists, therefore, include both aspects of law- making and law- breaking to define criminal behaviour as explained in the following words: “Norms are imposed and threatened, laws enacted and broken, [and]

rules negotiated and renegotiated” (Ferrell et al. 4). Also, it must be noted that “laws vary within the same culture from time to time as well as across different cultures” (Walsh and Ellis 4). Therefore, formulating rules and violating them in order to restructure the meaning of culture is at the core of Cultural Criminology.

Mike Presdee, therefore, has argued that crime can be understood as a “carnival,” which he defines as follows:

A domain in which the pleasure of playing at the boundaries (social and personal) is most clearly provided for.... It functions as a playful and pleasurable revolution, where those normally excluded from the discourse of power may lift their voices in anger and celebration. (Presdee 42)

The views of intellectuals as Presdee give a clear understanding about the concept of ‘Cultural Criminology’. Therefore, advocates of this theory deliberate on the habit of risk-taking and the need for excitement in life in order to replace postmodern boredom. One of the most interesting dimensions of Cultural Criminology is that the people at the margins can create their own discourse through a revolution called ‘carnival’. The carnival is playful and pleasurable but also effectively conveys voices of anger and celebrates the existence of multitudes of people not otherwise recognised by dominant groups.

Presdee also maintains that “Activities such as body modification, joy riding, S&M, raving, recreational drug taking, gang rituals, the Internet, festivals, and extreme sports can be seen as a part of the carnival of crime” (Presdee 44). Several critics, however, are not in favour of the romantic depiction of the ‘carnival of crime’ which they

argue, makes Cultural Criminology, a study of “nuts, sluts and perverts ... and the exotic, the erotic and the neurotic” (DeKeseredy 54; Liazos “Poverty”).

Criminologists, on the other hand, have alienated Cultural Criminology from Marxist and other socio- economic aspects of life as poverty, unemployment and class discrimination. Moreover, the victim’s experiences are ignored and the victimiser’s accounts are given more importance. Crime narratives of offenders garner more interest than victim’s interpretations of the plot of crime. Therefore, the offender- narrative forms the crux of the story while the victims are targeted to be victimised and marginalised from the center of the narrative of crime.

C. Gregoriou explores the concept of the ‘carnavalesque’, a sub- part of the contemporary theory of Cultural Criminology, in the following lines:

“The reading of crime fiction can be thought of as a manifestation of the notion of carnival in itself. Much like the notion of carnival, crime novels provide a site where pleasures (such as the enjoyment of crime) can be exploited to the full, and where the enjoyment of such pleasures carries with it both a celebratory and a critical potential”. (Gregoriou 28)

According to the above quote, the term ‘carnavalesque’ has been paralleled to the perception of pleasure in Crime Fiction. The reading of Crime narratives, for Gregoriou, is about shaping the discourse of opposites, namely, the fear and pleasure, which gives rise to the spirit of the carnival. However, the literary and critical exploration of crime is not a taboo; in fact, one experiences the thrill of celebrating the carnival of crime in fiction.

Thus, Cultural Criminology is a theory that gives an understanding of criminal issues related to crime and crime control in a rapidly growing consumerist and globalised economy. Hence Cultural Criminologists, Ferrell and Young, have made significant contributions to the study of Criminology in the postmodern era.

The researcher proceeds further to explore postmodernist influences on Criminological studies which have been largely shaped by the Science of the Chaos theory. The revolutionary thought in Science expanded the scope and horizon of literary studies, especially of Crime studies and fiction. The research, therefore, makes an attempt to understand the literary drift into scientific studies to create 'criminal narratives of chaos'. Therefore, notable researcher, N. Katherine Hayles, traces the abrupt fall of the 'order' which was emblematic of Newtonian Science. The 'disorder' of the Chaos theory brought a massive change in rigid scientific beliefs. The narrative of the movement of the moon aptly demonstrates the birth of the Chaos theory in the following lines:

It all started with the moon. If only the earth could have gone round the sun by itself, unperturbed by the complications in its orbit which the moon's gravitational field introduced, Newton's equations of motion would have worked fine. But when the moon entered the picture, the situation became too complex for simple dynamics to handle. The moon attracted the earth causing perturbations in the earth's orbit which changed the earth's distance from the sun, which in turn altered the moon's orbit around the earth, which meant the original basis for calculations had changed and one had to start from the very beginning....a new kind of science and mathematics was necessary to account for the dynamics of

complex economic systems. From this realisation, the science of chaos was born.
(Hayles *Chaos Bound* 1-2)

Hayles gives the above illustration to comment on the rise of 'disorder' which not only challenged but also subverted the methodical precision of traditional Newtonian Science. The birth of the Chaotic approach in Science is illustrated by the moon narrative, a metaphorical device used by Hayles in her scholarly work in Physics, titled *Chaos Bound Orderly Disorder in Contemporary Science and Literature*. The story of the moon demonstrates the triviality of Newtonian Science through a reversal of the whole discipline of learning. Hayles, thus, links contemporary disorder to the beginning of Chaos.

Chaos theory, however, was in great demand in academic circles during the later half of the twentieth century. The principle of Chaos had replaced the Newtonian 'cause-effect relationship' which was used earlier by eminent persona, including Newton, to explain scientific phenomena in an ordered world. Consequently, Newtonian Science became redundant as it could no longer be used to explain unpredictable chaotic systems in the postmodern world. For example, the causes for volatility in the stock market or the reasons for sudden changes in weather and the complex behaviour of the human psyche- in fact, all disciplines, construed the random nature of non- linear systems through the laws of the Chaos theory.

Edward Lorenz, a mathematician and meteorologist, presented his findings about the unpredictability of weather conditions due to miniscule changes in initial conditions. The idea of the 'Butterfly Effect' originated from a mathematical glitch in which Edward Lorenz used the same arithmetic formula twice on his computer for the mapping and

calculation of weather conditions but the results were drastically different at both times. This vast difference in the outcome made him find out the reason for the wide disparity in calculation during both rounds although the same procedure was used for computation of data. The puzzle was solved when he went back to find out the ‘initial condition’ for this inconsistency. He, then, realised that he had rounded out the decimal point numbers before entering them thinking that there would be no great discrepancy. But the system’s “sensitivity to that initial condition” (Ayers 376) brought out amazing results and it went on to become the basic principle of the Chaos theory. Little did he know that this significant mismatch in data would create ‘chaos’ in academic circles at the American Association for the Advancement of Science where he presented his paper titled: “Predictability: Does the flap of the butterfly’s wings in Brazil set off a Tornado in Texas?”

Symbolically, this means that the flap of the butterfly’s wings is the initial condition that could lead to a huge thunderstorm. So the gentle whiff of air produced when a butterfly flaps its wings in one part of the globe can gyrate into a hurricane in another geographical area. This metaphor of the butterfly further implies that a very small change in the initial conditions of volatile systems can make a huge difference.

The movement of a pendulum is one of the finest examples of such a chaotic system. The initial angle of release of the pendulum determines the rapidity of its motion. The deviations of the system into chaotic behaviour takes place when larger initial angles begin influencing its energetic movement in uncertain directions. The double pendulum, on the other hand, is much more complex in its mechanism than the normal pendulum.

The large swings of the double pendulum become the initial condition for its dramatically chaotic behaviour.

The most amazing examples of the impact of the 'Butterfly Effect' in swinging the pendulum of war and throwing the world in a state of chaos are evident in History. Wars are the most chaotic events that have changed the course of History. The murder of Archduke Ferdinand led to a succession of events which sparked off the Second World War. It all happened because his assassin stopped to buy a sandwich after feeling disappointed at his failure to blow off Ferdinand's car. Although Ferdinand escaped this first attempt of assassination, a wrong turn taken by his driver landed him straight to the café again where his assassin was grabbing his sandwich. He immediately came out of the crowd to fire clear gunshots killing the Duke and his wife. Thus, buying a sandwich and the fatal wrong turn were the initial conditions that were crucial in driving the most powerful nations of the world to fight World War II.

Another famous historical illustration of the Butterfly Effect is the legend of the man who did not shoot Hitler only to cause the Holocaust, one of the darkest chapters in human History. Henry Tandey could have just pressed the trigger of his gun to kill the wounded Hitler at the battle of Marcoing, a rural area in France, in 1918. This act of humanity to spare the life of a cold-blooded monster has been related to the 'initial push' that set the pendulum to the fanatical motion towards the holocaust in which millions of Jews were butchered to death. Although many people believe that Hitler made up this story, yet there may be a grain of truth that surrounds this historical tale. However, this significant event is quoted as one of the most profound examples of the 'Butterfly Effect' by many historical sources. Hence Chaos theory has been employed in the forthcoming

chapters for exploring the relationship between the diverse areas of Literature and Science and its lasting impact on Criminology.

In the light of the above discussion, it is observed that the Criminological theory will be helpful in examining both criminal tendencies and chaotic situations that produce criminals. Criminology also focuses on strategies employed for detection of criminals. It debates extensively about the preference of rehabilitation strategies rather than punishment practices which cause severe psychological damage.

Since the texts selected for study have to be investigated through the lens of Criminology, the researcher provides a brief summary of various tasks involved in Offender or Criminal Profiling. Canter and Youngs define Offender/ Criminal Profiling as the process by which individuals drawing on their clinical or other professional experience or background as detectives, make judgements about the personality traits or psychodynamics of the perpetrators of crimes (7). Hence the application of principles of Criminal Profiling to the novels under study makes the research work an encapsulating study of the criminal profile of the characters in these texts.

Ainsworth also defines Criminal Profiling as involving a thorough analysis of the crime scene, the nature of crime and its impact on the victim (7-9). Crime Scene Analysis is the most mandatory step in Criminal Profiling. "Each scene encountered tells a story" (Gardner 8). The finger prints, foot tracks, blood residue, semen, objects belonging to the victim/killer- every bit of evidence recovered from the crime scene gets translated into a valid scientific narrative. Canter, further, describes offender profiling as 'criminal shadows' (4). To him, the process of Criminal Profiling can be seen as a way to get a rough or even a complete idea of the psychological traits of a criminal. The psychological

clues give a glimpse into the criminal's psyche even though the detective has no idea of the whereabouts of the criminal. He elaborates on the meaning of 'criminal shadows' by saying that a criminal-

... leaves psychological traces, tell-tale patterns of behaviour that indicate the sort of person he is. Gleaned from the crime scene and reports from witnesses, these traces are more ambiguous and subtle than those examined by the biologist or physicist. They cannot be taken into a laboratory and dissected under the microscope. They are more like shadows, which undoubtedly are connected to the criminal who cast them, but they flicker and change, and it may not always be obvious where they come from. Yet, if they can be fixed and interpreted, criminal shadows can indicate where investigators should look and what sort of person they should be looking for. (Canter 4)

Psychological Profiling confirms the authenticity of the scientific narrative and builds the narrative further through a systematic mode of inquiry. On further investigation of the crime scene, victimisers can be classified into Organised and Disorganised killers. The murder weapon haphazardly left behind or the criminal making an escape without hiding the corpse or even not having made an attempt to clear traces of evidence suggests that s/he is a Disorganised killer. It can, thus, be established that most of these killers commit crimes of passion. Another group of killers, the Organised killers plan their murders and go about taking a careful plunge while committing the crime. Every move, from the attack to the disposal of the corpse and even ensuring that they leave no proof behind, is planned in a systematic way. The Organised killer is found to be more intelligent, suitably employed and may also be well-known in social circles as

compared to his unskilled, unemployed and less intelligent disorganised counterpart (Vronsky *Serial Killers* 100-101).

Criminal Typology or classification of criminals into groups enables the investigating team in understanding criminal behaviour. It also helps the team to predict predatory attacks on future victims so that they can take some steps to prevent violence. The grouping of killers may be a lengthy task but it gives a glimpse into the killers' 'Organised' or 'Disorganised' psyches. The motives of the killer- love, lust, sex, greed, power, money or revenge - are also clearly demonstrated through Psychological Profiling (Vronsky *Serial Killers* 329-332). The condition of the corpse and signs of struggle also indicate the psychological/ emotional state of the killer.

The research, therefore, relates some techniques of Forensic Science to the texts considered for study in order to investigate the underlying criminal pattern in these novels. The fictional narratives of crime are, thus, based on authentic findings of Forensic Science which involve the use of advanced techniques as Forensic Pathology and Forensic Anthropology. The Forensic Pathologist studies the lesions and wounds thoroughly for determining the violence inflicted on the corpse. The time of death can also be estimated by linking the fresh/ putrefied corpse to various stages of deterioration - Rigor Mortis (contraction and stiffening of the body muscles), Algor Mortis (fall in body temperature) and Livor Mortis (appearance of reddish and purple spots on the skin) (Catanese et al. 111-113). Thus, from bloating of the corpse to its complete decay and further skeletonisation, the Forensic Pathologist can provide a correct assessment of the time of death of the corpse.

The main task of the Forensic Pathologist is to investigate the cause of death by 'studying' the corpse to see if there is any internal rupture/bleeding/ damage/ failure of organs due to stabbing, poisoning or consuming or inhaling of toxic chemicals. A post-mortem or autopsy of the corpse can help in establishing these findings. Further, the Forensic Anthropologist deals with the shred of bones/ skeletons dug out after long/ short periods of burial from the hidden burial sites. These human remains can be studied in terms of CT scans and X- Rays along with an analysis of breakage/ damage of the bones in order to find out if the victim was hit by a bullet or a sharp/ blunt object. The Forensic Anthropologist understands the impact of the fatal blow experienced by the victim at the time of death. The entire skeleton or even a small fragment of the bone can tell not only the age, gender and race of the victim but it can also narrate the history and culture of an ancient era.

The role of the Forensic Pathologist involved in 'dissection' and 'anatomy' of a corpse has been taken up for discussion in the following lines:

The forensic pathologist engaged in reconstructing the victim's suffering and identity must (for the narrative to move towards closure) bring the abject back within the symbolic order...the forensic pathologist has in effect to reconstitute a narrative by reassembling the fragmented body parts– recontaining the horror, reconstructing the abject body, negotiating amongst different possible scriptings of the victim's fate, reincorporating the body within a narrative structure that will rescue it from abjection. The work of the forensic pathologist (like that of the anatomist historically) can be presented as 'a reinscription of order', a stay against the chaos and misrule that brought the body to the autopsy table. The pathologist

is constantly having to negotiate the border between the unspeakable corpse and that which is articulable. The confrontation with decomposition must be followed by an act of composition. (L. Horsley and K. Horsley 20)

Lee Horsley and Katherine Horsley describe the Forensic Scientist's ability of removing the corpse from its 'abject' position to give it visibility and meaning by including it in the narrative structure. Abject is that which disturbs identity, system, order and is in a neither- nor position (Kristeva 4). According to Kristeva, the corpse was once 'living' but now it is dead, mutilated, dismembered and abhorrent. Therefore, it struggles on the fringes of having an 'identity and being a 'non- identity'; of intrigue and being repellent. Also, for Kristeva, the corpse is an equivalent of excrement (71). Therefore, the Forensic Pathologist removes the corpse from its abject position by placing its experiences at the centre of the narrative.

The Pathologist's interpretation of the body as a site of violence and 'text' of violence is rampant in Crime Fiction. Kay Scarpetta is a famous female Pathologist character who appears in Patricia Cornwell's novels. The figure of the female Anthropologist in Crime Fiction has also been introduced in Kathy Reichs' Temperance Brennan novels. Further, while the Pathologist dissects the corpse, the Anthropologist scrutinises the remains of the corpse to give the 'abject' corpse/bone an identity. Thus, in Katherine Reichs' novel *Deja Dead*, the Forensic Anthropologist, Brennan, creates a story out of a mere bone. In the following lines:

No clothing. No shoes. No Jewellery. No personal effects...I would have no manufacturer's tags or labels, no zippers or buckles, no jewellery, no weapons or bindings, no slashes or entrance holes in clothing to corroborate my findings. The

body had been dumped, naked and mutilated, stripped of everything that linked it to life. (Reichs 18-19)

In Reichs' novels, victims' bodies are reduced to mere bones or skeletons. Their remains do not show any individual characteristics. They are stripped of everything that connects them to life. Thus, Temperance Brennan writes the forensic tale by working on skeletonised corpses or fragments of bones. She, therefore, relocates them from their abject position of being grotesque and brings them to the centre of the crime narrative.

The corpse is, therefore, 'abject', on account of it being regarded as defiled. On the contrary, a skeleton or a mere bone has no identity at all. The grotesqueness of the bone also gives it an 'abject' position. The flesh missing on the bone is symbolic of a lost narrative that has to be recovered by the Forensic Anthropologist. Therefore, the Forensic Anthropologist faces the challenge of giving the totally 'abject' bone a distinct identity.

Apart from Forensic procedures, the interviewing style of the detective or the Policing team has always been the most crucial element of an investigation. The research demonstrates the use of the Cognitive interviewing technique, Reid technique and the PEACE interview in criminal investigation. The basic principles of these practices have been applied to study the modus operandi of fictional detectives in the select novels of Karin Fossum and Kalpana Swaminathan.

The Cognitive interview technique lists down numerous ways of distinguishing between an innocent person who is framed as a suspect and a real criminal. It is important for the detective to identify and observe fraudulent behaviour of the suspect. The actions of the suspect also called 'hotspots' enable the investigator to find out if the suspect is

really a criminal. A close monitoring of suspect behaviour during the Cognitive interview is necessary to avoid victimisation of innocent persons who may not be involved in the crime. It has been also found that if a suspect does not experience 'cognitive load' when the detective asks questions to pressurise him/her, it is because s/he is not diverting his mental energy to make up a fake story. It is just that s/he has to search through his/her memory to find answers. Hence this lack of burden on the intellect proves that the suspect is not a criminal. However, criminals may just provide a short narrative account or they will give only limited details so that they do not get trapped during the interrogation (Geiselman and Fisher 4-12; Holliday et al. 137-155).

The Reid technique involves the crucial phases of Factual Analysis, Behaviour Analysis Interview and Interrogation. In the first phase of Factual Analysis, the detective team examines Crime Scene Investigation (CSI) reports and the Forensic Evidence. Apart from this, they also consider important details gathered from eye-witness interviews. This also involves analysing observations of people which may provide clues to solve the crime. A thorough examination of these facts helps them draw a list of suspects. The prime suspect is finally identified through the information based on his/her motives, his/her proximity to the crime scene at the time of murder, his/her physique and psychological condition.

The second stage of the Reid technique consists of a Behaviour Analysis interview which involves a preliminary interview with the suspect. The preliminary interview gives wider scope to the interviewer to observe specific verbal and non-verbal behavioural patterns that could help the investigator to distinguish between an innocent person and the criminal (Hoffman 12-14).

During the Interrogation phase, the prime suspect is made to go through the final phase of cross-examination only when the investigator is sure about the suspect's involvement in the crime. So the ultimate aim of the Reid technique is obtaining of a confession from the prime suspect. This interrogation strategy involves the following series of steps which starts with the confrontation method.

The 'confrontation' of the Reid technique starts when the police/detective presents the evidence against the suspect. Sometimes the police trick the suspect into believing that there is enough proof to confirm his/her crime. This psychologically manipulative strategy is used at the start for breaking the suspect's confidence and also to speed up interrogation procedure.

The 'Theme Development strategy' is used when investigator either blames the victim or the situations which may have forced the suspect to commit the crime. So when the investigator develops such themes, s/he appears sympathetic to the accused. When guilt is shifted, the suspect begins to feel that authorities will not blame him/her for the crime. These 'themes' make him/her feel free to confess the crime. At the same time, the investigator should smartly handle denials. It is obviously not easy to get a quick confession. The accused repeatedly denies s/he committed the crime and s/he never leaves a chance to show himself/herself as an innocent person. But the detective refuses to accept these denials as accepting them would block further investigation and the accused would be set free.

In the 'Objections' part of the Reid interview, the Suspect makes an underlying statement or reasons out to prove the allegations against him/her are false- I cannot even kill a cockroach. How can I murder someone? The investigator, at this point, knows that

it is futile to argue with the suspect. Instead, s/he uses these objections for asking more questions and s/he develops the theme further for retaining the attention of the suspect.

The Retention of the Suspect's Attention is an important step in furthering criminal investigation. The Suspect appears defeated as s/he is continuously thinking about the punishment. The investigator procures his/her attention by moving closer to the suspect. The proximity between the suspect and the investigator leaves no scope for secret thoughts and it forces the suspect to come back again to delve on the themes presented by the investigator. Towards the end, the Suspect accepts defeat completely. S/he may break down or may begin to cry. His/her body language states that s/he will soon confess his crime.

The Alternative Question is at the heart of the Reid interview technique. At this point, the investigator presents an alternative question which consists of two options. Although both choices prove the suspect's guilt, one alternative may help him/her justify himself for committing the crime. On the other hand, the next option may make him/her feel ashamed for committing the crime. For example: Did you rob the money to buy food for your children or was it for drugs? The Suspect then finds it easier to select the alternative that makes him feel a little less embarrassed. The Suspect is on the verge of making a confession since s/he has already accepted the alternative that has framed him/her as a criminal. The Conversation Mode makes it easy for the investigator to extract details about the crime. This step helps the criminal to move swiftly from conversation to confession. The suspect finally makes a confession which is either videotaped or recorded in written form (Layton, "Police Interrogation"; Orlando, "Interrogation Techniques").

The Reid technique was a breakthrough method that not only made a departure from the traditional 'Third Degree' method but it also allowed the sharing of some friendly moments between the detective- criminal pair. The detective would make the criminal indulge in friendly talk so that it becomes difficult to avoid discussion when s/he would ask the actual questions pertaining to the crime. This means that their conversation had two components- Friendly Talk and Crime Talk. However, when the interrogation becomes rigorous during the final phases, a lot of psychological pressure is built to force out a confession. So it cannot be ignored that increasing numbers of false confessions depends on several factors- the claustrophobic layout of the interrogation room, the fear induced by punishment or the assurances of less severe punishment. In some cases, the interrogator's manipulative strategies and brainwashing confuses the suspect into believing that they have committed the crime.

The failure of the Reid method paved the way for a non- aggressive interviewing style, the 'PEACE' model. It was established in the UK. during the 1990's and it gained popularity throughout the world. The PEACE model emphasised on information-gathering rather than on forcibly extracting a confession as in the Reid technique which has been severely criticised for building psychological pressure on the suspect. This methodical procedure aims at obtaining reliable information and breaks down the complex patterns of other forms of interview. The five stages of the PEACE interview are Planning and Preparation, Engage & Explain, Account, Closure and Evaluation (Boyle and Vullierme 26).

The Preparation and Planning stage is the first part of the PEACE interview. The investigator reviews the case and s/he analyses all the facts related to the case and the

interviewee. Effective planning is based on the objectives that the investigator decides to achieve during the course of the interview. Therefore, writing an interview plan which includes strategies of interrogation and questionnaires gives the investigation the right direction.

In the Engage and Explain phase, rapport building is essential in order to engage the interviewee in a conversation with the investigator. It is necessary to help the interviewee understand the purpose of the interview. The objectives of the interview have to be made clear for the smooth conduct of the interrogation. The investigator does not regard the interviewee's anxiety as guilt; in fact, s/he calms down the interviewee. S/he also explains that the interviewee is entitled to certain rights- s/he may ask for a break, food or may even choose to remain silent. The investigator discusses topics that fascinate the interviewee or reveal interesting details about his/her life to the interviewee. After establishing a good rapport with him/her, it is easy for both of them to enter a working relationship. This gives the opportunity to the investigator to let the interviewee know that this is the best chance to mention all details and it is important to be an active participant in the interview.

The Account stage involves active listening which enables the investigator to obtain a true account of the events of the crime from the interviewee. The Cognitive interview method is first used to facilitate the free flow of details from the interviewee without any interruption by the investigator. Conversation Management is used mostly when the interviewee does not co-operate fully with the investigator. The account of the interviewee obtained till that point of time is broken down into specific parts. Then the

suspect will be questioned on each of these components in detail. Leading questions are asked when the interviewee is purposely withholding relevant information.

The Closure and Evaluation stage is the final stage of the PEACE interview. The investigator closes the interview after giving the interviewee a brief summary of the details of his/her account of events. This ensures that the investigator has recorded the interviewee's statement correctly and s/he is also given the chance to make changes if necessary. If the interviewee has questions, then the investigator must answer them. The investigator thanks the interviewee and ends the interview. In the last phase, a thorough evaluation of the details given by the interviewee is conducted by the investigator to see if it goes with the case. At the end, the investigator decides the further course of action (College of Policing; Orlando, "Interrogation Techniques"). This form of interrogation does not target the interviewee as the suspect at the starting point itself. The interviewee becomes the suspect only after thorough evaluation of details. This process is used to interview Suspects, Eye-witnesses, and Victims.

Although skilled detectives use their own style or they devise their own strategies, yet these interviewing methods are the guiding cornerstones for a successful interrogation. These models also help detectives work towards refining their interviewing skills and updating themselves with recent methods of interrogation. It is also important to note that suggestions to incorporate changes come from experienced interrogators/detectives having a thorough knowledge of criminal behavioural patterns. Finally, detectives with a natural ability of cross-examination may or may not confirm to theoretical models but their expertise is always used to develop new methods of interrogation.

The researcher further seeks to explore the concept of ‘Scandinavian Noir’ or ‘Nordic Noir’. This chapter also makes an attempt to bring about an understanding of Norwegian Crime Fiction from the perspective of the ‘Scandinavian or Nordic Noir’, a subgenre of Crime Fiction.

Scandinavian Crime Noir includes the fiction of Denmark, Norway and Sweden which are actually mainland territories that form the region of Scandinavia. The Scandinavian Peninsula also geographically extends to cover Iceland and Finland, provincially known as the ‘Nordic countries’. Therefore, the Crime Novel of the Nordic countries, too, became popularly known as “Nordic Noir’ or ‘Scandinavian Noir’.

According to Barry Forshaw, *Miss Similia’s Feeling for Snow* by Peter Hoeg, a writer from Denmark, created strong undercurrents for Crime Fiction in this region by setting the trend of ‘Nordic Noir’. However, the Swedish author, Henning Mankell, is at times known as the father of the Nordic Noir. Other major Swedish writers, Maj Sjöwall and Per Wahlöö, employed the form of the Crime novel for presenting the narrative of the Swedish society. In Norway, the novels of Jo Nesbo, Karin Fossum and Anne Bolte were creating great literary appeal for the Crime novel.

The isolated Nordic background, as a part of the Scandinavian noir landscape, involves a bleak rural setting which reflects the dark minds of the characters. The enactment of the drama of crime in these exotic geographical locales makes the Scandinavian landscape an important literary component of the Nordic Noir novels. Also, the urban spaces depicted by Jo Nesbo are presented as zones of crime. To add to this, Karin Fossum’s rural landscape presents the Scandinavian idea of crime lurking beneath these ordered and prosperous economic and social environments.

Jakob Stougaard- Nielsen's idea of Crime Fiction representing the whole scenario of Scandinavian countries has been rightly pointed out by the eminent critic, Barry Forshaw. According to Nielsen, the genre must depict wider problems that have plagued the Nordic individual. The following excerpt proves that some writers have incorporated a wide range of socio- economic and political issues faced by the Scandinavian regions in their works:

Significant voices in Scandinavian crime since the 1960s came out of a period in Scandinavia where social criticism was central to art and literature informed by social movements and the rise of the left in the political spectrum. This turn towards social and cultural issues has become a mainstay in the genre, and has taken many shapes since then from the obvious programmatic critique of the perceived failure of the Social Democratic party in Sweden to remain faithful to its left-wing Marxist heritage in Sjöwall and Wahlöö. This also applies to some degree to Henning Mankell's post-Cold War engagement with transnational challenges such as human trafficking and immigration, and his main character Wallander's repeated doubts about the security and social equilibrium traditionally offered by the welfare state (qtd. in Forshaw 163).

Jakob Stougaard Nielsen focuses on issues starting from Marxism to touching upon the fear of immigration depicted in the novels of Henning Mankell. The above quote also covers issues of the failure of social democracy and collapse of the welfare state. In this manner, he gives a brief coverage of the development of the Crime novel during a considerable historic period in the Scandinavian region. Similarly, the issues faced by Scandinavian people have been discussed in the following lines:

The Scandinavian Crime novel has psycho-social undertones in which it is possible to highlight the loneliness and vulnerability of individuals within their society, a society which has otherwise been depicted as a prosperous society. As globalisation spreads, the individual characteristics of our society diminish, and all varieties of social process leave their mark on crime writing, as on other literary genres (Ceder 42- 44).

In short, Camilla Cedar provides reasons for the failure of the social welfare state in the Scandinavian region. Crime Fiction gives a glimpse into the psychological condition of people gripped by the 'progress element' of their society. The veil of a flourishing economy is slowly pulled off when fiction presents individuals torn from within. Kurdo Baksi, a Swedish journalist and social commentator, disagrees with the notion of the perfect Swedish welfare state. According to Baksi, the other side of the ideal nation is presented in "Nordic Crime Writing [which] shows that violence and ill-treatment of women and endemic racism are components of daily life" (qtd. in Forshaw 67). Morrison also argues that "if poverty and social deprivation or exploitation cause crime then we would expect crime to decrease in the west as the welfare state...Instead the opposite has occurred. Crime has increased at the same time as western societies appear to have become richer" (19- 20). James Wilson, another critic, interprets this situation as a paradox of "crime amidst plenty" (3).

The chapter also takes into account the history of the development of Crime Fiction in India starting from the 1900's till present times. Apart from two monthly magazines, 'Jasus' and 'Hindi Daroga', there were few significant publications in this domain of Indian writing. The Guptkatha series had made famous the cult of pulp fiction

and then the novels of Saradindhu Bandopadhyay and Satyajit Ray popularised Crime Fiction in India. The phase of Crime Fiction starting from the colonial till the postcolonial phase has been investigated to trace the progression of the Crime novel in India.

Sherlock Holmes, was for Indian crime writers and readers, the fictional genius of Forensic Science. The awe for the Holmesian figure made him the master of the 'colonial ideology' that embedded the slave narrative in the minds of the Indian masses. The forensic laboratory, scientific techniques and experiments validated not only Holmes' logical deductions but also the idea of British colonial supremacy.

Priyanath Mukhopadhyay, one of the earliest writers of pulp Crime Fiction was greatly influenced by the Holmesian detective figure. In his works, he admired the systematic administration of the British and depicted Indians as treacherous people. The early Crime novel collaborated to reinforce the colonial idea of 'the greatness of the white empire' by reviewing the heroism of Bokaulah or Bankhaullah, in the role of a police inspector, a character created by Kashiprashanna Chattopadhyay in which police raids were directed to harass young people by calling them 'terrorists' for participating in the freedom struggle.

The sophisticated image of the white colonial ruler was for early crime writers far more redeeming than the defeated rulers of their historical era. However, the decolonisation of the Holmesian detective in Indian Crime writing is fairly demonstrated in Saradinu Banyopadhyay whose famous sleuth, Byomkesh Bakshi, is no longer clad in the western attire but he wears a simple dhoti and writes in Bengali. The remarkable endeavour of writing in the mother- tongue and discarding the Holmesian dress and even

the language of the coloniser was in itself an assertion of the postcolonial identity in the colonial era. The most famous detective figure who ruled the domain of literature and the screen was Satyajit Ray's Feluda, symbolic of diverse and changing nature of postcolonial reality in a heterogeneous world.

Some other important works that contributed towards the development of Crime Fiction in India are Ibn-e Safi's *Jasoos Duniya Series*; H.R.F. Keating's 'Inspector Ghote' and Surendra Mohan Pathak's 'Inspector Singh' novels. However, the decline of Crime Fiction in India can be attributed to the workings of the mainstream canon that has pushed Crime Fiction to the peripheries by labelling it as a low form of art and literature. However, after going through a low phase, Crime Fiction is reviving itself in India through the writings of Kalpana Swaminathan, Madhulika Liddle, Kishwar Desai, Vaseem Khan, Tarquin Hall and a host of other writers.

This chapter thus engages in an objective analysis of the theoretical framework of Criminology by exploring its subtle connections to the development of Crime Fiction. A concise examination of techniques in Forensic Science and strategies of investigation recommended by Criminologists have been undertaken in this chapter.

The next chapter deals with a critical exploration of the novels of Karin Fossum in light of the rationale of Criminology. The relevant theories and investigatory techniques will be applied while exploring and analysing the perspectives of crime and criminality manifested in the novels undertaken for the present research.

Chapter II

**Tracing the Multidimensional Aspects of
Criminology in the Select Novels of
Karin Fossum: A Glimpse into
Chaotic Criminal Minds**

Chapter II

Tracing the Multidimensional Aspects of Criminology in the Select Novels of Karin Fossum: A Glimpse into Chaotic Criminal Minds

The present chapter incorporates a critical evaluation of the novels of Karin Fossum from the standpoint of Criminology. The texts selected for study are *The Indian Bride* (2005), *The Caller* (2011) and *In the Darkness* (2012). These novels feature Inspector Sejer whose precise master sleuth strategies make him one of the most admirable detective heroes in the genre of Crime Fiction. Inspector Sejer, an ageing yet appealing policeman, works in co- ordination with another young police officer, Jacob Skarre and Dr. Snorrason, the Forensic Pathologist, in Karin Fossum's novels.

The chapter makes an attempt to bring to light the multidimensional aspects of Criminology in the novels of Karin Fossum. Firstly, the pattern of crime and detective strategies in *The Indian Bride* has been explored through a systematic analysis of Forensic narratives, Eyewitness and Suspect narratives. Further, the criminological pattern in *The Indian Bride* is also investigated through the Cognitive, Reid and PEACE interviewing techniques of criminal interrogation practised in Norway. The critical thought of the 'Medusa complex' is also explored in the next novel *The Caller*. A reading into the detective's modus operandi of criminal investigation has been taken up for study in *The Caller*. The theme of female criminality is substantially explored in *In the Darkness*. The last part of this chapter concentrates on the application of the Chaos theory to all the above novels.

The researcher takes up each novel for study and also attempts to conduct a critical evaluation of the plot for understanding the method of investigation. The

theoretical concepts and detective strategies have also been applied extensively to the selected texts to unfold an intricate pattern of criminality. The crime narratives of Fossum are, therefore, an expression of rich layers of literary meaning which can be analysed through the rationale of Criminology.

To begin with, in *The Indian Bride* by Karin Fossum, an investigation into the Forensic narratives, Eyewitness and Suspect narratives gives a cursory glance into the plot of the novel. Therefore, it is important to study the Cognitive, Reid and PEACE interviewing techniques in context with the narrative construct of the novel, *The Indian Bride*.

A brief summary of the novel is essential to understand the development of the criminological pattern in Fossum's *The Indian Bride*. Poonabai, the Indian bride, travels from India to finally unite with her husband, Gunder Joman, in Norway. But on that fateful day when she reaches Norway, Gunder's sister meets with an accident and so he has to rush to the hospital. He cannot go to the airport to receive Poona because his sister is in a critical condition. He then sends his friend to bring her home but he fails to find her. Gunder waits anxiously for Poona but she never comes home. Of course, her brutal murder is the actual reason for her disappearance. Later on, her dead body is found in a horrible condition. As such, Inspector Sejer and his team meticulously follow formal police procedures to investigate the case of the unknown female victim, Poona, bludgeoned to death in the picturesque landscape of Elvestad, a remote town in Norway.

Fossum, in *The Indian Bride*, elucidates how Inspector Sejer relates the wounded body of the woman to the mutilated psyche of the killer. While reading/investigating the corpse, the image of the corpse gets fixed in Inspector Sejer's mind. The mangled face of

the victim is imprinted in his memory while he makes his preliminary observations- the long plaited hair of the victim coiled like a snake in the grass, her nose and the whole face reduced to a pulp, the wide open red and black hole of her mouth. He also noted the labels on her dress that ascertained her Indian identity.

The killer has, thus, relocated the wounds of his psyche on the woman's body. The condition of the murdered corpse reveals a lot about the killer's personality. It also enables the detective to understand the psychological state of the murderer during the criminal moment. The dead victim is then separated from those frightening spaces where she breathed her last as she is shifted to a 'new space'- the forensic lab where another reading of the corpse begins.

Fossum enriches the literary text with scientific strands of the Forensic narrative and this technique also helps the plot move further to solve the Whodunit (Who has done it?) mystery. Fossum describes the forensic table in the following lines:

Bardy Snorrason had worked at this steel slab for many years. It was fitted with guttered edges, and there was an outlet at the end where blood and fluids from the corpses could be hosed away and disappear down the drain. He could smell her, rank and raw. The chest and abdominal cavities were open (Fossum *IB* 63).

The forensic table in the laboratory brings to light the fact that this space, the table, has conducted a reading of so many corpses in the past to construct multiple Forensic narratives. The forensic table in the novel consists of a steel slab with outlets to dispose off the blood and other fluids of corpses after investigation. Here, the blood and fluids that go down the drain is at first the 'raw material' that is used to write the Forensic narrative. The draining of blood and other fluids is symbolic as the old narratives are

discarded to generate new forensic narratives. The following lines make a reference to the art of writing a Forensic narrative:

To listen and talk to a body, therefore, is to respect its past as a human being and its subjecthood, and to evince a desire to find out where it comes from and what its story is. This implies that all corpses have something to say... [there should be] willingness to listen and translate. (Elza 159)

Elza, a critic, states that the corpse is the narrator of the gruesome tale. She further elaborates that it is also the main character in the crime tale. Here, the corpse has to be re-located to the centre of the forensic narrative. The investigator writes the Forensic narrative when s/he reads the story of the wounded cadaver on the crime scene, thereby decoding the silenced narrative of the victim. The Forensic Pathologist, here, is the writer of the crime narrative. S/he goes beyond his/her role of studying the corpse as s/he must see, listen and translate.

Similarly, Fossum demonstrates that Forensic narratives are both literary and scientific constructs which are generated after reading the corpse. Scientific methods are employed to investigate details about the corpse. Also, a proper scrutiny of all the physical evidence obtained from the crime scene validates these findings. These findings are then organised systematically to narrate the tragic crime tale. Apart from this, Forensic narratives also trace the whole history of the corpse.

The plot-construction of the tragic forensic narrative of the novel begins when the nude body becomes the site of exploration and it is also a canvas on which the forensic narrative will be etched out. The open display of the undressed corpse in complete view for scientific analysis is common in reality and fiction. Hence the act of disrobing of the

lifeless corpse for unveiling the killer is another kind of official violence inflicted on the corpse. The rigorous forensic procedure disheartens Sejer when he looks at the nude body of the woman on Snorrason's Forensic table. He thinks:

Respect her in some pathetic way, as she lay there naked on the slab with her chest opened up and the crushed head starkly lit by the work lamp. Because she had been hosed clean of blood, her injuries were there for him to see in a different way from when she was lying in the grass. (Fossum *IB* 63)

Fossum points out that discourses centered on the victim's nudity are ignored. This is because the Pathologist intends to perform a thorough scientific analysis of the corpse to study signs of trauma. Also, nudity made the wounds more visible to Inspector Sejer rather than when she was fully clothed lying in a pool of blood. Of course, it is more important for Sejer and his team to nab the killer so there is no alternative other than disrobing the woman and reading the narrative of violence on her body.

Fossum further explains that scientific details provide a strong ground to the case but the Forensic narrative would have to be linked to the narratives of people associated with the case. These oral accounts include Eyewitness narratives and the narratives of prime suspects. Also the narratives of people associated with the criminal would be helpful to find out his whereabouts at the time of crime. Their account would also provide details about other aspects of the killer's life and character.

Fossum shows how a cross verification of the Eyewitness narrative and the Forensic narrative brings to light the larger picture of the crime. The Eyewitness narrative, therefore, is of great importance as it provides crucial information about the details of the crime and it also helps in identifying the killer. The plot of the Forensic

narrative is just a framework of scientific information retrieved from the crime scene. However, the Eyewitness narrative adds flesh and blood to the skeleton of the Forensic narrative by providing a true account of the crime.

Sometimes, the Forensic narrative and the Eyewitness narratives are separate narratives. They depend on each other to fill in gaps and to verify important details. Fossum demonstrates how Eyewitness narratives are obtained through the skillful interview techniques used by police personnel. However, doubts are always raised on the testimony of the eyewitness due to the following reasons:

Any thorough analysis of the memory process must account for events during each of the three stages....The information may simply have not been perceived in the first place- a failure at the acquisition stage. The information might be accurately perceived, but it is then forgotten or interfered with during the retention stage. And finally, information may have been accurately perceived in the first place but may have become inaccessible during questioning- a failure at the retrieval stage. It is usually a very difficult task to determine which stage is the source of failure. (Loftus 22)

Loftus, a thinker, argues that the storage of images or experiences in the human memory takes place in different stages- acquisition, retention and the retrieval stage. The eyewitness may be unable to retrieve information because of the failure of memory during one of these stages. The officers are aware of the fact that recollection of complete memories of the whole event may not be possible. Therefore, the police test the validity of the Eyewitness narrative by making them go through rigorous question answer-sessions. But their questions are quite mechanical in nature. The eyewitnesses may lose

track of what they are saying when the police asks relevant/ irrelevant questions or even interrupts them continuously. These questions also block the narrative flow and it is then impossible for both the interrogator and the eyewitness to come back to the initial point of discussion.

Fossum further indicates that the marginalised Eyewitness discourse takes on a subsidiary role instead of being the most active agency of information. Since the police takes on the lead role in the cross-examination, the Eyewitness narrative usually fails to create dominant narratives of crime. In the novel *The Indian Bride* although the prime eyewitness, Linda, provides relevant information yet Jakob Skarre, a junior investigator, doubts her testimony. Secondly, the narrative flow of her thoughts is obstructed with a series of questions. When she is told that her testimony is unreliable, it dampens her spirits, thereby silencing the Eyewitness narrative. The novel, therefore, depicts several factors, as also pointed out by the eminent critic, Loftus, which are responsible for the skeptical attitude of police officers towards the Eyewitness narrative:

In addition to factors inherent in the event itself that affect a witness's ability to perceive, there are also factors inherent in the witness. For example, the amount of stress or fear that a witness is experiencing will influence perception, as will the prior knowledge or expectations that a witness brings to bear upon the event. What a witness does during the event will matter. (Loftus 32)

Loftus, a critic, therefore, points out that apart from failure of memory during one or all of the stages of acquisition, retention and retrieval of information, many factors are responsible for erasure of information from human memory. For example, the

eyewitness' prior knowledge, expectations and even stress makes them interpret the whole episode differently.

Fossum also does not completely deny the fact that a major drawback that makes these eyewitness testimonies unreliable, as pointed out by the critic, Loftus, is that their perception may be coloured by their own imagination. So in the novel, *The Indian Bride*, Linda Carling, a sixteen year old girl, is the key eyewitness who rides by the crime scene on her scooter exactly when the criminal is just about to strike the woman. However, Jacob Skarre, Sejer's junior, points out that Linda's romantic mood influenced her to think that the man was running behind the woman playfully in the deep meadows to have sex with her. Hence when Skarre asks Linda about what she was doing before she came to the murder-site, she tells him that she had just watched the movie, *Titanic*. This interrogation makes him doubt her narrative as her mind was enraptured with romantic ideas at that point of time. Her dreamy state of mind, according to Skarre led her to believe that the man and woman were indulging in a love-sex game in the meadows. Moreover, the forensic analysis of the body indicates that she was not raped. Since the forensic narrative does not match her testimony, he doubts the reliability of the eyewitness narrative. Also, Jacob Skarre realises that Linda has fallen in love with him and so she is making use of the case as a pretext to contact him again and again. Her rapturous fantasies also seem to be the product of an abnormal psyche. Hence not only Skarre but also the reader begins to doubt the credibility of her narrative.

However, Inspector Sejer's long experience in the police force has given him a critical insight into eyewitness psychology. He understands that her infatuation for Skarre is nothing but teenage obsession and even her fantasies are reveries of adolescence. He

clearly understands that adolescence is a phase of transition from childhood to adulthood and so an explosion of feelings is normal. Therefore, he feels that these problems of the most developmental phase of life are too trivial to consider her as a totally unreliable witness. So although the criminal moment was perceived by her mind as a romantic moment, yet Sejer unlike Skarre would never negate it as a false and unreliable eyewitness narrative.

The Eyewitness narrative is always pushed to the peripheries of lesser importance but Sejer looks at it as the main narrative of criminal discourse. This is because every person's assessment of a situation is from a different angle and also age, past experiences and memories influence their judgment of particular circumstances. Hence the reason for this loophole in Linda's narrative is also because she was quite far away from the crime scene. It was also because of the fading light in the dark that it all appeared as if the whole situation was an enactment of sex by mutual consent. But still she was close to being correct as the man made an attempt to have sex with the victim and then he killed her. So this loophole was quite insignificant to Sejer as the accuracy of Linda's other observations of the crime scene were slowly adding on to the forensic details.

In the novel, Linda's main observations were the car's fiery red colour and the white shirt the criminal was wearing when he was running behind the woman in the meadows. Later on, Linda is suspicious about Goran being the killer because he had a red car and also had raw scratches on his face. But the Police had to complete the formal procedures of gathering evidence and extracting a confession from Goran while Linda had already solved the mystery.

Thus, Fossum's inclusion of both the Eyewitness narrative and the Forensic narrative furthers the plot of the novel. Although the Eyewitness and Forensic details form separate narratives, they are equally important. This is because the details of each narrative correspond with each other so that a harmonious relationship is formed between both the narratives or it fills the gaps in the central narrative. These narratives are important parts of the mystery plot. Hence they are crucial to the development of the main crime narrative.

The Suspect narrative is also an important part of the main crime narrative which includes the investigator's dialogue with the suspect/s. These interactions would then generate 'Suspect narratives'. The Suspect narrative in the novel operates on two important grounds- the police is suspicious about anyone who has a strong motive of murder; and any character's co-incidental or intentional interaction with the victim before the murder brings them under lens of police investigation. So the information provided by the minicab office directed them to Anders Kolding, the taxi driver, who drove the victim from Gardermoen airport to Elvestad.

Fossum throws light on the Cognitive interview technique, a reliable method used during criminal investigations, for interviewing mainly the eyewitness and the suspects. An analysis of Ander Kolding's Suspect narrative gives an understanding into one of Sejer's important interviewing style which is close to the Cognitive interview technique.

Ronald Fisher and Geiselman established the Cognitive interview technique mainly to do away with any kind of fear that would arise from a police investigation. The panic of eyewitness or the suspect leads to forgetting/ withholding of important information. So the first step is to build a rapport with the eyewitness or the suspect so

that their fear does not cause any kind of hindrance in communication. The next step is to ask them to freely narrate what they have seen at the site of murder. At this point, there should be no interruptions in the form of questions. While the eyewitness brings to their mind images, memories and experiences, the Police records important details which could bring in newer perspectives to the case (Fisher and Geiselman 385-388, 390-391). Then the police ask specific questions for clarifying their doubts so that they can add more information to the already existing details. In addition to this, questions are asked to test the validity of their statements or to find out if they are hiding important details.

Inspector Sejer's method of conducting suspect interviews by using the Cognitive interview technique throws light on Ander Kolding's character. At the same time, his suspect narrative takes the case to a different level altogether. The details of the woman's appearance- her long hair coiled like a snake, the red band on her hair, her protruding teeth - corresponded to the looks of the victim on the crime scene. His testimony was more than a plain description of a woman's suffering who travelled abroad only to reach a locked home. This crucial information again linked Kolding's narrative to Gunder Joman's inability to receive his Indian wife from the airport due to his sister's accident. Although he had sent a friend to pick her up, he missed her and then she took Kolding's cab. However, Kolding turns out to be one of the suspects even though his narrative had given the Police important information related to the victim. His narrative concluded with his recollection of the last image of the woman dragging the heavy brown suitcase over the staircase towards Einar's café. Then he stopped at a gas station to fill in fuel after which he turned his car to go back towards the town. Kolding's nervousness has made Inspector Sejer and his team vigilant enough to connect his shivering hands and blood

shot eyes to any psychological disorder which could have pushed him to killing the lone woman.

As per the protocol of Cognitive interview, after Kolding finished his narrative, Sejer asked him specific questions- 1. “Did you buy anything else?” (Fossum *IB* 124). This question gives them another lead as the suspect mentions buying a car battery at Kioske gas station. Sejer could immediately relate the weight of the car battery to the damage it could cause if it was used to hit a person on his/her head. Then Sejer asked him another important question- 2. “What else did you do at the gas station?” (124). The question was a simple one but “what else” is an attempt to find more details. Kolding tells him that he had a coke and then he leafed through the newspaper. His answer gives rise to another suspicion. It was obvious that he had spent some time at the gas station which was actually close to Einar’s café so the chance of meeting her after she comes out of the café could not be ignored. So Sejer surprises him with more questions-3. “So you spent quite a while in there?” (125). 4. “You didn’t see the Indian woman leave the café?” (125). Of Course, he made his stand very clear by saying that he spent only a few minutes there and he never met the lady again. Then it seemed that this question was not needed to be asked- 5. “And afterward, where did you go?” (125). He mentioned that he went back to town. Although this question seems to be unnecessary yet it calls for further investigation. This is because there is not only a verification of all details provided by him during the interview but also his answer confirmed whether he turned left or towards the right. The woman at the gas station was sure that he turned left towards Hvitmoen where the murder took place. But on further analysis, Sejer could not ignore the possibility of mistakes that people make with understanding directions. So he simply

does not torture him on these grounds as people are quickly confused with directions, especially, left or right. So the question that hardly had any substance actually led to further inquiry. Finally, the last question that Sejer had asked him was- . “Your cab, what make is it?” (125). He replied that it was a black Mercedes. The black colour of his car took him out of the circle of doubt.

Cognitive interview method is employed by Sejer so that there is always a wider scope to move from broad spectrum of thought to specific questions. It then becomes relatively easier to elicit information from the suspect. He begins with asking suspects to narrate their version of the story- ‘Tell me all that you saw?’ Unlike the young police officer, Jakob Skarre, Sejer will allow the suspect/ eyewitness to speak freely and he will never interrupt his suspect with questions in the middle of their story. He was sure that it could divert their mind away from the main narrative.

On the other hand, according to Goran Seter, the main accused, Jakob Skarre, made him ‘wet his pants’ with his sharp questions while Sejer builds trust by striking a casual conversation and then he lets the interviewee, either the suspect or the accused, open up with their story. This could be a long and continuous narrative, usually an emotional outburst which is the result of being an eye witness to the crime or being the first person to notice the corpse on the crime scene. Ander Kolding’s narrative gives a vivid description of every detail, right from the time when the woman opened the door of his cab till he saw her dragging her suitcase over the staircase of Einar Sundae’s café. He provides valuable information only because Inspector Sejer allowed him to give a true account of the woman’s ordeal without interrupting his thoughts. Unlike other suspect

narratives, the flow in his narrative comes from the sense of freedom to recollect the whole sequence of events.

The visibility of 'Cognitive load' advocated by Vrij and Fisher et al. for measuring deception is well reflected in Inspector Sejer's evaluation of Kolding's behaviour. He ascertains that Kolding's nervousness is not criminal anxiety. Instead, it has actually stemmed from his inability to bear the shock of the murder of the woman he had driven in his cab a few hours before her death. The concept of 'cognitive load' is explained as follows:

Imposing cognitive load refers to investigators' interventions aimed at making the interview setting mentally more difficult. Liars, who often require more cognitive resources than truth tellers in interviews settings, will have fewer cognitive resources left over. (Vrij and Fisher et al., "Cognitive Approach" 4)

The visibility of 'cognitive load' is also a measure of the suspect's criminality. But Kolding's intellect is free of any kind of 'cognitive load' or mental pressure a criminal feels while making up a false story. Sejer does not depend completely on body language as the only mode of ascertaining deception. In addition to it, he relates 'lying' or 'manipulating' with excessive burden on the intellect which can be easily identified as cognitive load.

Inspector Sejer's close observation of another 'hotspot' or 'performance sign' that a criminal would always give a short narrative for shirking investigation gives a subtle direction to the interview. But Kolding gives all the necessary details in an elaborate manner. Therefore, these techniques of the Cognitive interview help Sejer understand that Kolding has not committed the murder. This is because Kolding gives a lengthy narrative

and leaves out nothing that transpired between him and the woman when he drove her to Elvestad. He quickly answers Sejer's questions without experiencing any kind of cognitive load. He does not exercise his mind too much because he is not making up a story. He also feels almost no pressure as he only has to pick information from his memory. Thus, through the Cognitive interview method, Inspector Sejer throws light on Kolding's innocence. Also, Sejer could clearly see the difference between a killer and the psychological traits of frustrated man. Later on, all narratives pointed out towards Goran Seter as the main accused.

Linda Carling, in her Eyewitness narrative, mentions that the killer was wearing a white shirt when he was running behind the woman in the meadow. Also Goran's girlfriend, Ulla confirms Linda's statement as she too clearly remembers Goran wearing a white tennis shirt with a collar and black Levis jeans. Ulla had broken off her relationship with Goran at the gym on the same day when the murder took place. Then she headed to her sister's place while Goran left speeding away in anger in his red car. He wanted to rush into the arms of a married lady, Lilian Sundae, who was another woman in his life but she, too, did not want to meet him. The chances that he met the Indian woman were high as he left the gym after 8 p.m. and reached Elvestad by 8.30 when the victim's cries were heard near Gunwald's home. The probability that he vented out his frustration on the Indian woman by killing her because he faced double rejection from two women made him the prime suspect. Although Goran Seter was a hard nut to crack third degree methods could not be used to acquire a confession. These traditional methods were replaced by the Reid technique. In the following lines:

Created in a time when the third degree method of interrogation was waning in popularity, the Reid technique was initially a welcome and revolutionary change from the violent methods it replaced before the first iteration in 1942 of what became the Reid technique. Officers interrogating suspects often got the suspect to “come clean” by resorting to barbaric tactics like using their bare fists, stripping the suspect naked, threatening the suspect or depriving him of food and water. (Gallini 531)

According to Gallini, a critic, the Reid method moved away from the traditional system of physical abuse. As described in the above quote, harsh methods of interrogation were employed to obtain a confession from the suspect. These third degree practices had become outdated techniques by the twentieth century. Then the Reid’s interrogation which was a modern American method of cross examining a suspect had become famous in UK, Norway, Sweden and other developed nations of the world.

Fossum demonstrates the working of the Reid technique in *The Indian Bride*. In the Reid technique, there is always a factual analysis of the crime scene, forensic evidence and the narratives of local populace. This initial investigation helps in identifying the motive/s, psychological traits and other details about the suspect/s involved in the crime. The next step of the Reid method is a preliminary interview which is also called ‘Behaviour Analysis interview’. The observation of verbal and non- verbal behavioural patterns helps the detective form an opinion before an official interrogation. The final phase of interrogation consists of several steps formulated for obtaining a confession from the suspect.

The interrogation begins with the ‘confront’ strategy in which the suspect is told that there is enough proof for his/her conviction so that s/he breaks down in the initial phase of inquiry. The next step is that of ‘theme development’ in which s/he is made to feel that authorities are by his/her side when the investigator shifts the blame of the perpetrator’s crime to the victim or circumstances that forced him/her to commit the crime. The investigator efficiently ‘handles denials’ when the suspect objects to committing the crime. The officer does not accept his/her statements when the suspect says that ‘s/he could never do something like this!’ or ‘s/he could never kill someone’. In fact, these avowals confirm his/her crime. The investigator then sneaks into his/her personal spaces by getting closer to him/her or looking directly into his/her eyes. This psychological line of attack tears the veil between secrecy and truth. The suspect struggles to maintain his/her own sanity when the investigator throws the ‘alternative question’. For example, if the suspect is a male then the investigator may ask him if he raped a woman for sexual pleasure or whether he wanted to teach her a lesson for wearing revealing clothes. The suspect accepts the second option in order to avoid public shame. The confession is then recorded in audio-visual form. Thus, the detective swiftly moves from the pleasant conversation to crime talk.

Fossum establishes that the PEACE interview was also one of the widely used models for criminal interrogation throughout the novel *The Indian Bride*. The first stage of this method is known as the Planning and Preparation phase. The investigator analyses the facts related to the case and prepares an interview plan that includes interrogation strategies and questionnaires for giving the whole process a good start.

Then the next phase 'Engage and Explain' starts with the investigator easing the suspect's fears by discussing exciting topics of personal interest and then swiftly moving on to the case. The suspect is then informed about his/her rights- s/he may ask for a break, food or may even choose to remain silent. The main emphasis is on establishing a rapport so that the suspect can present his/her narrative freely.

In the 'Account' stage, the Cognitive interview gives a lot of scope to the suspect to present his/her side of the story. The Conversation Management technique is used in case of stubborn suspects. Each cluster of information is broken into minute parts so that the interviewer can ask him/her specific questions. The interviewer then gives him/her an understanding about the gist of the whole interview. The suspect can ask the interrogator questions in the 'closure' stage. In the 'Evaluation' phase, the findings are examined for deciding the further course of action.

Fossum's detective character, Inspector Sejer, may or may not have knowledge of these theories of interrogation yet his interviewing style can be related to the Reid technique and the PEACE Model. Also, the novel *The Indian Bride* was originally published as *Elskede Poona* in Norwegian language in 2000. By this time, the Peace model had substituted the Reid technique which was severely criticised for forced confessions. The critic, Gudjonsson, supports another thinker, Williamson's views as he put forth the main principles of the PEACE model in the following lines:

The principles of the new 'investigative interviewing' approach were to provide officers with an ethical foundation for police questioning. Now, the focus was on information gathering rather than on confession per se (i.e. reliably establishing

the facts), non- coercive interviewing and accurate recording of the interview.
(Gudjonsson 54)

Gudjonsson's principles of investigative interviewing give a lot of importance to the ethical dimension during cross- examination of the suspect. The next important aspect is to collect details by finding facts about the crime through interrogation. The focus of the interview, according to Gudjonsson, therefore, shifts from confession to recording facts. The basic approach was to use non- intimidating methods, thereby endorsing a non- coercive ideology.

So Inspector Sejer, too, starts his investigation by following the standard norms of the PEACE model but he also makes use of the best practices of the Reid technique. At the same time, his detective powers are a great asset. He switches over and over again to the natural mode instead of completely relying on theoretical formulae. Therefore, Inspector Sejer begins his interrogation with Goran by working within the framework of the PEACE Model. However, his interaction with Goran had started much before he was detained in prison for the final interrogation.

The preliminary interview is one of the most important requirements of the Reid technique. Even the PEACE model cannot begin with its initial preparatory stage without the introductory talk with the suspect. The preliminary interview with Goran had already confirmed that he passed the crime scene wearing a white t- shirt and black jeans at the time of the murder. It clearly showed that his clothing matched the perpetrator's attire. Ulla, too, had confirmed that he left the gym in a white t-shirt after a brief shower but his mother gave a contradictory statement. She revealed that he was wearing a blue t-shirt when he came home. This made it clear enough that the white t-shirt was soaked in blood

after he had murdered Poona. He changed over to his sweaty gym shirt which he had worn during the workout and immediately went for another shower. Inspector Sejer also noticed scratches on his face but Goran immediately defended himself by saying that he had a fight with his dog.

During the preliminary interview, Sejer analyses Goran's behavioural patterns which give a strong indication of criminal tendencies. He tries to hide deception with a broad smile that never leaves his face. This expression is the trademark of a criminal. When Goran says, "Why do I have to answer this?" (Fossum *IB* 167), he actually behaves like any other criminal who does not want to answer a question that would expose him. Thirdly, the reason he gives for not committing the crime is that he has a girlfriend and he never goes about assaulting women. When the suspect mentions the reasons for not committing the crime loud and clear, it casts more doubt on the intentions of the suspect. Thus, the Preliminary interview and the Behavioural Analysis interview are important phases of the Reid interview. These interview forms are also the building blocks of the PEACE model as they give stability to the whole investigation.

Inspector Sejer's mind works continuously as he goes about scrutinising every detail from eyewitness reports and narratives of locals to forensic evidence while reviewing the whole case. The preliminary interview and the Behaviour Analysis interview have provided a strong basis to the case. Thus, he abides by techniques of the Reid interview but his cross-examination begins with intense planning and strong preparation to accumulate information from the suspect. Thus, the first stage of the PEACE model, Preparation and Planning, is aptly demonstrated in the novel.

The crime novel takes off to the second stage, Engage and Explain, when Sejer gets Goran into a working/ talking relationship by explaining that he is entitled to certain rights- Right to rest during the interrogation, Right to food and drink, Right to leave the room when he is tired. Goran's defence lawyer had already warned him against indulging in intense conversation. It was decided that he should take deep breaths and answer questions tactfully.

Inspector Sejer smartly engages Goran in a working/ talking relationship by pouring out coke for him, asking him about his dream house and showering him with compliments. He makes Goran realise that he is a successful man with a great career, strong physique and a circle of doting friends. His second compliment almost flatters Goran as Sejer tells him he has a vivid imagination because he has given his dog 'Cairo' a superb name. Sejer then boosts his ego by asking him about his girlfriends. Although the high number comes as a shock to Sejer, it is a matter of great pride to Goran to have 12 to 15 girlfriends. By now, Sejer has completely engaged him. He further reveals that he gets bored of girls easily and then he dumps them. Goran complains that he is tired of their constant fuss. Sejer's remarks about the fun in their fuss and the pleasure of the chase calms his anxiety. At this point, Sejer immediately asks him about Ulla, his girlfriend, who keeps on breaking up with him.

The conversation moves from Ulla to Linda when Goran gives a 'denial' as mentioned in the Reid technique-"And that moron who identified my car, she couldn't tell the difference between a bus and a truck. Its crap that you take that stuff so seriously" (Fossum *IB* 230). However, Sejer could recognise this statement as a strong denial of Goran's involvement in the case but he instinctively knows that agreeing with this

explanation would set him free. To neutralise the situation, he tactfully calms him down by telling him, “Let’s take it easy. We’re in no hurry” (230). He then moves on to the next question. Sejer handles Goran’s refutations in a way an investigator deals with denials in the Reid interview.

Goran who had actually thought of answering after three breaths is now more relaxed and he talks at length to Sejer. This stage has engaged him completely and he is surprised because no one has asked him anything about the actual murder. He gets his most awaited break of bacon and egg meal during lunchtime that completely refreshes him. He sees no threat so he does not occupy his mind thinking of anticipated questions and answers he should give to defend himself. Inspector Sejer, however, has a strong strategy of an engaging talk already designed to frame Goran so that he will find it difficult to break free from the conversation when the actual investigation starts. The ‘Explain and Engage’ stage is thus the preparatory stage for the “Account” stage.

The Account stage during the interrogation begins with serious cross-examination of the interviewee. Inspector Sejer cannot get Goran to give out details through the “free narrative mode” or the Cognitive interview as he has stubbornly denied all allegations. So the only way out is the Conversation Management Technique which is used with non-cooperative suspects. So the Account stage begins on a lighter mode with Goran feasting himself on delicious pizza.

The suspect’s losing himself to relish the mouth-watering taste of the pizza could have facilitated slip-of-tongue during the investigation. However, Goran is quite alert while delighting himself on the sumptuous meal. Sejer keeps on asking him about his whereabouts at the time of murder but he insists that he was with Lillian in action. Thus,

when Sejer wants Goran to give him an account of his whereabouts, he sticks firmly to his statement. However, while biting into his pizza, he agrees that he was angry as Ulla had broken off with him. Now, Sejer wanted to know if he needed comforting. At this, Goran grinned heartily because he thought that Sejer could not understand that he needed sex more than comforting. He made fun of Sejer so as to make him realise that he is too old- fashioned to live in present times. His rude behavior never put Sejer off instead he continued his questioning with another compliment- “You are too quick for me, Goran” (237).

Fossum shows that the Behaviour Analysis of the Reid technique helped Sejer to focus on the emotion of ‘aggression’ which is a dominant trait among criminals. The whole interview was full of many instances which pointed out at Goran’s aggressive behaviour. He kicked off his shoes aggressively when he makes a casual observation about sex with older women. Later on, he even grabbed a coke bottle and threw it against the wall. While Sejer used another method of the Account stage in which the Suspect is asked to empathise with the victim, there is total absence of the feeling of pity for the murdered woman. In the Account stage, the suspect may also be asked to give his opinion about the killer. When Sejer asks him to just talk about what kind of a person the killer could be, he tells him rudely that to find the murderer is his problem. In another instance, he asks Sejer if his sick mutt (dog) is walking. It was clear that Goran’s callous attitude, lack of feeling for others and aggression manifested itself in such violent modes of attack on inanimate objects during the interrogation. Sejer could, thus, relate his behaviour to the fact that he must have definitely bashed the woman in a fit of anger.

The behavioural patterns of the suspect are, therefore, analysed in greater detail during the account stage. While Sejer carefully examines his behaviour, he also tactfully calms down these bouts of aggression by switching over to sweet-talk. When the detective and suspect share similar interests, the interrogation is no longer a tough process instead it becomes a friendly conversation. Their lengthy talks on their pet-dogs bring them close to each other. But this is also a strategy to make Goran talk more about dogs, women and body-building exercises so that some vital information about the murder slips off during such discussions. Sejer tells him a story about how he was stabbed when he was young. They also arm-wrestle with each other. Sejer won the challenge leaving Goran feel embarrassed. After testing his strength while arm-wrestling, Sejer tells him that Poona weighed 100 pounds. This statement places indirect blame on Goran for the murder because Sejer was trying to tell him that only a powerful man like him could have the strength to kill Poona.

The detective can clearly understand the difference between the behaviour of a truthful and a deceptive person. A truthful person confronts this kind of accusation but a deceptive person's reaction can be observed through body language. When Sejer comments on his raw strength, Goran pressed his lips tight. He begins to feel dizzy as he knows that the smart detective is slowly spreading his tentacles all over him and his crime will be discovered soon. However, if Goran feels that he will be exposed, he may use his 'Right to Silence' and just stop talking. In order to avoid this, Sejer asks him non-threatening questions- "Do you like Indian food?" (241). This demonstrates how Sejer uses the Conversation Management technique to quickly change the topic by starting a

new dialogue on Indian food and then on pet- dogs for bringing him back to the original conversation.

Fossum makes evident that the 'bait question' forms the crux of the inquiry. This dominant question could either prove/ disprove Goran's innocence. Throughout the interview, Sejer continues asking him if he was with Lillian at the time of murder and he would say 'yes'. Warren Holmes, a critic, calls such lies a major hole in the story:

If a story has a major hole, it cannot be considered logical. Often a guilty suspect will craft a persuasive story but it will have one hole in it that will never reconcile. Even in an innocent person's story, you can't always make all the pieces of the puzzle fit because of faulty memory, coincidence or chance. But a hole that can't be explained is caused by a lie. When evaluating the likelihood of deception, the hole in the story outweighs the rest of the story, no matter how persuasive. (W. Holmes 25)

The 'hole' in the Goran's story overshadows the rest of the narrative as he lies that he went to see Lillian while she denies meeting him. He repeats the same lie again and again. He clings to this story as he can tell the police that he was at Lillian's house when the woman was murdered so that no one will blame him for the crime. But Sejer gives the hole in the narrative a lot of weightage by making it the bait question.

Although they indulged in interesting talks, Sejer would come back to the same question again. When Sejer would ask him whether he was at Lillian's place, he would make a departure from this basic question to clarify other details about his whereabouts at the time of murder. Then he would ask him behaviour provoking questions about the

women in his life. Such questions based on the feminine gender were behaviour provoking questions because he hated women although he wanted them only for sex.

Sejer also asked him leading questions as was the bag was green or did it look like a strawberry or a melon but Goran was too smart to get trapped. He quickly answered these questions. He simply said 'No' to every question asked in succession to ascertain the colour and shape of the bag. Sejer then moved on from the bag to expand on other details starting from Goran's raw strength and then he went on to comment on his muscles and hands dripping with sweat at the gym, the magnesium powder used to dry out his sweaty and slippery palms. He continues his questioning by letting him know that traces of magnesium powder were found on Poona's bag. This was the bait question in which the interrogator informs the suspect that he has solid evidence against him. While a truthful person will straightaway deny such allegations, a guilty subject will evade the matter or his anxiety levels will increase considerably. Similarly, Sejer observes that Goran has lost his mental equilibrium as he could feel his thoughts flying off in all directions.

The detective's shift from the humane PEACE model to the harsher Reid technique according to which the investigator builds psychological pressure to quicken a confession is clearly demonstrated in the novel. The following lines give a gist of the techniques of the Reid method:

It seems that the success of the interrogation depends on the extent to which the interrogator is successful in identifying psychological vulnerabilities, exploiting them to alter the suspect's belief system This represents a potentially very

powerful way of breaking down resistance during the interrogation. (Gudjonsson 120)

The eminent thinker, Gudjonsson's quote explains Goran's psychological vulnerability because he is totally exhausted and he was losing control of his mind after a lengthy series of continuous interrogation sessions. He gets drained out because he makes determined attempts to defend himself. Goran also feels that his body is deteriorating as he cannot exercise in prison and his frustration is bringing him to a breaking point. Also Sejer is too well-versed with signs of surrender. Therefore, he seizes the opportunity when Goran's active deceiving mind becomes inactive and now his mind has lost the power to mince lies. His physique and mind is slowly deteriorating when he unknowingly admits that the woman did not have a suitcase. These alarming words caught Sejer's attention as it ascertained that he had met the woman and he had killed her. The following dialogue elucidates how Sejer takes the final plunge by asking him the following leading questions in continuous series:

“Were you with someone?”

“No”

“Did you ask Einar to get rid of the suitcase?”

“She didn't have a suitcase!”

“But the bag,” he said calmly, “Do you remember the bag?”

“It was yellow,” Goran groaned, “It looked like a fucking banana.” (Fossum *IB* 268)

These words escape from Goran's mouth as he is too exhausted by now to firmly stand by his lies. Thus the Account stage comes to an end with preparations for Goran's confession. However, the PEACE model expects only an account of the events and not a confession but the ultimate aim of the Reid technique is a confession. Even lawmakers exercised considerable pressure on detectives to follow the PEACE model without expecting a confession. But, a responsible detective will never be satisfied without eliciting a confession from the suspect when all evidence goes against him. Inspector Sejer is a true detective who uses both his intuition and evidence to solve the Who-Dunn-It mystery by using techniques that have been registered in his mind through continuous practice for ages. Also, it is not only about years of experience but Fossum also refers to how detection powers are a natural endowment.

The Account stage finally comes to an end after Sejer collected the following details- Goran had given Poona a lift from Einar's café to Gunder's home. On the way, he tried to molest her. Her refusal had infuriated him. What spiked his anger was Poona's love for Gunder who was much older than him. By declining Goran's sexual advances, she had invited death. His ego was brutally damaged as he was already discarded by two women on the same day. It was this anger of double rejection that made him furious but he was totally exasperated when she pushed the door of the car in order to escape. She ran to the meadow where Goran smashed her face in anger with heavy dumbbells. Goran's white t-shirt was soaked in blood so he changed over to the sweaty blue t-shirt he had worn while exercising at the gym. Afterwards, he rode in his car for some time and then he came back to the crime scene again to check if the woman was really dead. When he saw her calling out for help, he struck the woman again and he finally killed her. Now the

blue t-shirt was also covered with blood stains. When he reached home, he saw his mother at the window. He knew that she would definitely ask him about the bloodstains on his clothes so he rolled in the mud with his dog. He told his mother that the dog scratched his face and then he went for a shower.

Sejer comes to the closure of the interview after obtaining the above details. After narrating the events of the murder, Goran gets a jolt because he did not even realise that he had finally made a confession. To confirm the confession, Sejer asked him- “Do you confess to murdering this woman, Poona Bai, on August 20th?” (Fossum *IB* 273). Goran’s confession gives the interrogation an air of finality but the conclusion depends on the final observations.

Sejer reaches the final stage of the PEACE model when he evaluates all details retrieved through Goran’s confession. Goran does not mention the woman’s protruding teeth although he tells Sejer that he wanted to pull her neatly coiled hair. Even Skarre was not satisfied with the outcome of the case as he felt that Linda Carling was an unreliable witness. However, the picture was clear with Goran’s confession and Sejer’s verification of all details. Sejer’s final statement puts an end to the case- “Just because some pieces of the puzzle don’t fit doesn’t mean that Goran is innocent” (289). However, the investigating team tends to validate the confession by recovering the dumbbells used to kill the victim. It was essential to retrieve them to conclude the process of investigation and establish the identity of the culprit.

Fossum meticulously points out that the victimiser slips into ‘amnesia’ (loss of memory) at the time of and even after the criminal moment. Hence the offender is not able to give a clear picture of his/her actions. Goran, too, does not remember where he

has thrown the dumbbells. At this point of time, Goran is experiencing amnesia because his anger reaches boiling point. He, therefore, does not even realise that he has killed the victim, Poona. The emotional effect of memory loss in perpetrators as Goran is explained in the following lines:

The study of perpetrators offers an excellent opportunity for improving our understanding of the effects of extreme emotion on memory. Perpetrators of violence commonly report memory impairment for the violent act ... [they] refer to their actions as personally traumatic. (Porter et al. 116)

Amnesia, therefore, works to neutralise the conscience of criminals so that emotional turmoil does not break them down. A criminal may not be able to recollect events that transpired at the crime scene as amnesia facilitates repression of memory. Even if images of crime flashed in the mind of the criminal then s/he starts preparing defense mechanisms by imagining stories. S/he trains his/ her own mind to believe that these stories are real so that s/he remains out of the picture and this would prove his/her absence from the crime scene. Limited Amnesia is also experienced after the criminal episode when the perpetrator claims to have partial memory about what s/he did or his/her reaction after the crime.

Fossum illustrates how Goran experienced a complete black out phase when his anger soared high so he hit Poona with the dumbbells repeatedly. Therefore, Amnesia due to unrestrained anger caused him to commit the crime but he repressed all the negative emotions experienced by him. This complete loss of memory of the criminal moment reduced his emotional suffering drastically. Throughout the interrogation, it can be observed that he instructs himself to say "I was with Lillian" so that he believes in

himself. If he believes in his lie, then the truth will not cause any worry but Inspector Sejer through his expert detective strategies finally makes him confess his crime. Goran experienced Partial Amnesia after killing Poona as he could not remember how he disposed off the murder weapon, the dumbbells, nor could he remember where he was driving his car. Yet Inspector Sejer knows that most of the details match with his confession. Sejer is a seasoned detective who through gut- feeling and years of experience along with right knowledge of criminal behaviour understands the difference between a true and a false confession.

After a thorough investigation into the detective strategies of the Cognitive, Reid and Peace interview in *The Indian Bride*, the researcher seeks to present a critical analysis of Karin Fossum's next novel, *The Caller*. It is a well- acclaimed novel which encapsulates a series of events based on the paradigm of Criminology. The recurrent criminal pattern is established through the 'modus operandi' of the crime. While observing the pattern of the crimes, the investigating officers try to proceed further to unfold the secrets of such mysterious cases which would have otherwise remained unsolved. The team of investigating officers, Sejer and Skarre, examine each case by subtly observing the place of crime, motive of crime and important clues which may help them to approximate the miscreant. In this novel, the perpetrator has been engaged in crafting horrible situations to steal the peace of mind of the victims by playing pranks one after the other. These dangerous series of pranks are no less than crimes committed on different individuals in separate events. Johnny Beskow, the main character, in *The Caller* is a sadist who derives pleasure in humiliating his victims through these 'crafty' pranks.

Sadism, in *The Caller*, involves victim- shaming largely for exercising control over the target by asserting one's own importance through the prank mode. It also implies that the victimiser seeks pleasure not only in playing around with the emotions of gullible people but he also draws them to submission by forcing them to accept his superiority. Pranks can be mild but these mischiefs also escalate into high degrees of sadism. Normally, this may not involve bodily harm but these dangerous hoaxes create situations which are even more pernicious than physical abuse. The victims of all these dangerous hoaxes are left with no other option but to live perpetually in the dark shadow of embarrassment and never ending ordeal of anxiety.

Fossum throws light on the sadistic traits of Johnny Beskow, the prankster, in *The Caller*. Sadism is defined as deriving joy from the pain of others. As a typical sadist, he experiences malicious delight when his victims become the scapegoat of his pranks. The first target in the prank-crime series is an innocent child of eight months, Margerete, who is found in her tiny pram covered in a pool of blood. Her parents kept her in the pram in the garden outside their house while they were busy in the kitchen. The ghastly sight of their little baby smeared in blood would torment them all their lives. The parents, Karsten and Lily Sundelin, continue to remain in a state of shock even after doctors inform them that their baby is safe and that the blood is dropped on the child by a prankster. Thus, this sensation of terror permanently wounds the psyche of the victims of the sadistic persona.

The overlapping of sadism with narcissism as a complex trait of human personality is at the centre of the novel. Johnny is secretly present to experience narcissist pleasure when his victims are in a state of total confusion. The subsequent occurrence is a

perfect example of how narcissism or his excessive self- love incites sadistic behaviour. The next event that creates shockwaves is the publishing of the obituary of an old lady, Gunilla Mork, who has celebrated her 70th birthday along with her children. Inspector Sejer then asks her to recollect the events of that particular day when the obituary was published as it may spell out some links to the case. She ultimately gives some information: “Just today there was a young boy on my doorstep; he was looking out for a job” (Fossum *CR* 86). The statement gives an understanding that the suspect, Johnny Beskow, was present there as a pizza boy who wanted a new job to watch the reaction of the old woman for deriving sadistic pleasure.

Fossum further throws light on his sadistic character shrouded in narcissism by presenting the next incident in the novel. Johnny Beskow feels a sense of superiority by psychologically overpowering his victims. The secret pleasure he derives from dehumanising his victims by playing pranks on them is necessarily sadist. This is clearly shown in another shocking sequel of sinister design of the prankster which takes the old couple, Helge and Astrid Landmark, to depression. The old couple is astonished to see an undertaker at their door who came there to pick up Helge Landmark’s corpse. He tells them that Helge’s doctor had reported his death two hours ago. Helge feels bad because his deteriorating health has given the prankster a chance to make fun of him. The undertaker also agrees that it is the evil design of some sadist who tries to frighten the peace of the ageing couple and so the whole episode must be reported to the police. Inspector Sejer took up this case seriously and he proceeds with formal inquiry. Then Helge Landmark tells them that the boy who enquired of town centre took off on a moped. Thus, his main intention is to create a hoax- like situation so that people are

shaken violently to the core without causing them any physical injury. The sadistic pleasure derived by the humiliation of his victims that makes him exult in pride is the outcome of the feeling of narcissist joy. Thus, Nevid et al. also highlight that narcissist grandiosity is directly proportional to low self- concept in the following lines:

The narcissist's self- esteem is like a reservoir that needs to be constantly replenished with a steady stream of praise and attention lest it run dry. A sense of grandiosity helps people with a narcissistic personality mask their underlying feeling of worthlessness. Failures or disappointments threaten to expose these feelings and drive the person into a state of depression, so as a defense against despair, the person attempts to diminish the importance of disappointment and failures. (457)

The grandiose joy is, therefore, the outcome of an individual's tendency to escape from disappointments and worries, enabling one's self-esteem to reach splendid heights of narcissism. The masking of the feeling of worthlessness by indulging in self- praise helps in evolving of their narcissist personality. Also, the need for dominating their victims by controlling them further bloats the egos of narcissists. Thus, the pleasure derived from sadist acts fuels their narcissist tendencies.

Fossum shows that the sadist traits of the victimiser, Johnny, take on gigantic proportions when he dehumanises or objectifies people and afflicts them with misery. The categorisation of Johnny Beskow's pranking behaviour under Sadistic Personality Disorder results from his urge for obtaining sadistic pleasure by playing wicked pranks on his victims. This is clearly demonstrated in the forthcoming episode in the novel. Further, in this series, another crime is perpetuated and this crime is very close to the

earlier ones. The next victim of the prankster is Evelyn Mold who is informed by the Caller that her daughter has met with a serious accident. The woman rushed to the hospital immediately. The thought of her daughter's death or her being confined to the bed and living a vegetable life made her feel that the whole world is slipping off from her hands. The lady at the reception counter in the hospital reported that no one has been admitted for any accident. She further convinced her it may be a fake call or a prank: "You know the one has been playing pranks on people, the one everyone's talking about, the one calling in fake obituaries and messages." (Fossum *CR* 163) Finally, her daughter's voice on the phone was a great relief from all the mental agony but this horrible incident had shaken her to the core. Although the victims are not physically harmed in these events, they undergo currents of shocks which are indescribably painful as they are forced to live in perpetual mental agony. Thus, Johnny's pranks reveal his obsession for power and perverse pleasure which are hallmarks of anti-social behaviour.

The concept of 'anti-social behaviour' when applied to these incidents shows that the culprit is a hard core sadist who intends to terrorise the victims and their relatives by creating this kind of nuisance in their life. The culprit, after committing one crime, goes into hiding and then comes forward to challenge the investigating team in a brief stint. Sejer concludes that all these incidents have been staged by the culprit one after the other as he is least bothered about the repercussions of the intimidating enactment of the sinister pranks. Thus, individuals with anti-social character "violate the rights of others, disregard social norms and conventions, and in some cases break the law...and [they] lack feelings of guilt or remorse following their wrongdoing (Nevid et al. 443).

Thus, the sadist component of Johnny's personality that is directly related to his anti-social behavioural patterns gives a glimpse into the dark side of his character. Johnny has most of the qualities of an anti-social element - harassing people, causing them harm or raising an alarm by shaming and terrorising them for the sole purpose of deriving secret pleasure. However, the traumatic condition of these victims became the leading cause of their psychological damage.

The sadistic creativity of the prankster causes intense 'Psychological harm' which manifests in the alternating psychic strides experienced by the victim even long after the episode. Their shifting moods show that they struggle to come to terms with reality because of the bitter experience of humiliation. 'Psychological harm' can be explained as follows:

“Psychological harm tends to pass through different phases. In the first stage there is usually a reaction of being overwhelmed, with a clouding of awareness and general bewilderment, characterized by slowness, general dejection, disbelief and lack of ability to react appropriately. In a second phase, as awareness sharpens and the bewilderment produced by the state of shock dissipates, more dramatic emotional reactions appear: pain, indignation, anger, impotence, guilt, or fear, alternating with periods of profound dejection. Finally, there is a tendency for Flashbacks, either spontaneously or as a result of a stimulus specifically associated with it (a bell, a noise, a smell, etc.), or of a more general stimulus: a violent film, the anniversary of the crime”. (Echeburúa et al. 11)

In the above quote, different stages of Psychological harm which have been discussed give a glimpse into the suffering of the victim. Basically, the after-effects of a harrowing experience are observed in a victim's behaviour when s/he goes through

various phases of psychological trauma. Immediately, after the painful incident, the shock is so intense that it seems as if the victim does not react to anything at all. Slowly, the individual faces reality but s/he is still in a state of shock hesitating to come to terms with life. Therefore, during this stage, there is a sharpening of awareness that makes him/her plunge into despair. The victim may even cry or scream uncontrollably. Feelings of guilt, anger and utter helplessness begin to surface through their interaction with others. Lastly, any stimulus associated with the crime triggers a series of flashbacks which makes it even more difficult for them to come out of their victim status.

The magnitude of 'psychological harm' in *The Caller* was so immense that the prankster makes the victims feel the most terrible moments of the past tragedy throughout their life. However, at the end, they realise that it was only a wild prank. Instead of finding relief, all of them feel 'unsafe'. The possibility of the perpetrator harming them again could not be ignored. Moreover, Lily cannot adapt herself to life again after her little baby is soaked in blood by the prankster. Karsten hates to see Lily's transformation from a strong woman to a crybaby who expects her husband to protect her and the baby all the time. The hoax disrupts the Lily- Karstein loving relationship as she lives in constant fear that the prankster may attack the child again. Evelyn Mold was relieved to know that her daughter did not meet with an accident but the pain she felt during that moment had shaken her for a lifetime. After a number of days, she landed in hospital because she could visualise the series of flashbacks of the whole event. Gunilla Mork could feel death very closely after her fake obituary was published by the prankster. She had no thoughts of death before this incident but now this prank made her count on the remaining days of her life.

The novel depicts the tragic consequences of Johnny's antisocial behaviour. All his victims suffer irreparable psychological damage ensuing from their humiliation at the Prankster's hands. Johnny's sadistic pranks had ruined their lives. His victims felt the loss of what they considered as 'safe spaces' which were now suddenly transformed to dangerous zones. Their refusal to cope up with the trauma is due to the deep mental scars left behind after the scathing attacks.

However, the worst victims of 'psychological harm' are Theo's parents and the prankster himself. Theo, an eight year old boy, was attacked by a pack of dogs and he was killed instantly in the dense forest. It was assumed that Schillinger's ferocious dogs must have moved out of their kennel when the prankster sneaked out after intentionally unlocking the gate. He, never, in the wildest of his dreams thought that Theo would be killed by the savage dogs because of his prank. All this while, Johnny Beskow's pranks made him feel invincible. He just wanted to have some fun but he did not realise that his pranking pattern had turned him into a sadistic personality.

The term 'psychopath' or 'sociopath', however, cannot be applied to explain Johnny's antisocial behaviour. The untimely killing of Theo does not amuse him; it rather sends him shock waves of repentance which excludes him from the bracket of a psychopath. Hence although Johnny indulges in anti- social behaviour and he finds it difficult to follow rules, he is far from being categorised as a sociopath or a psychopath who do not have regard for others. A sociopath/ psychopath is far more dangerous than antisocial elements in society. Johnny has a strong sense of conscience because of which he cannot be grouped under these categories. The following line from the novel proves that he must have committed suicide as he feels responsible for the child's death: "If what

happened with the dogs was my fault, I would've drowned myself" (Fossum *CR* 283). Actually, it is quite possible that Johnny unlatched the gate and freed the dogs although he never confesses the truth to Inspector Sejer. The investigating team cannot ascertain the cause of his death but Sejer's observations about Johnny having a strong conscience cannot go wrong. Sejer, however, suspects that someone must have led him towards that dangerous point of the dam but Johnny's untimely death had blocked all doors for further investigation.

An analysis of the anti-social behaviour and sadistic persona of Johnny Beskow also unfolds the story of the novel. Thus, after a thorough assessment of the plot of the novel, the researcher seeks to examine the mother-son relationship in the novel with respect to various psychological theories which examine the complex mind of Johnny Beskow. Fossum, as a dexterous novelist, at the start itself tends to prepare the background for the readers who may get some hint in evaluating and adjudging the following threads of the plot. The suspicious character, Johnny Beskow, is always seen riding a Suzuki to meet his grandfather, Henry Beskow, living alone in Bjornstand. He is much attached to his grandfather and he enquires and ensures of his well-being by frequenting his place. His mother is always drunk and hence shares no bond of attachment with her son. He tends to connect to his roots but he is disappointed by the indifferent attitude of his mother who refuses to disclose his father's identity and whereabouts. His grandfather tells him that his mother has created all the chaos in the family and started overdrinking. He further adds that- "Just before you were born. It wasn't so easy, you understand. Bad things happened" (Fossum *CR* 40). The family background generates an understanding that the young boy, Johnny Beskow, was

deprived of familial love and affection and there was no one to stop his overdoing. He, therefore, keeps himself busy in brutal activities which might give him some momentary mental pleasure.

Fossum attempts a complete reversal of the Freudian Oedipal complex in the novel *The Caller*. This psychoanalytical theory has been explored by many writers in their works for describing a son's excessive desire for his mother and a feeling of rivalry towards the father. On the contrary, the son, Johnny Beskow, has extremely malicious feelings for his alcoholic mother while he is anxious to know more about his father. The fatal Mother- Son attraction of the oedipal conflict is substituted with the even more deadly desire to kill his mother. The following extract from the novel examines a son's psychological fantasies of the death of his mother:

“I wish you were dead”, he thought, I wish you would stop breathing right now. When you die I will clap my hands in joy in the middle of your funeral service I will sing and dance. And when you're finally in the ground, I'll visit you every night to piss on your grave.” (Fossum CR 78)

In the above quote from the novel, Johnny adapts to the psychological mechanism of erasing all the painful memories of his emotional abuse and neglect by eliminating the maternal figure from the troubled recesses of his mind. Johnny Beskow, thus, becomes accustomed to finding sadistic pleasure in imagining his mother's death. The temporary relief that he experiences while thinking about freeing himself from his mother helps him cope with his frustration. But his mental state worsens when his 'wishful thinking' turns into episodic reveries in which he designs imaginary plots to kill his mother:

One day, when I've reached my limits, I will shock you from your stupor. And you will get up from your sofa screaming, covering your face with your hands. I can boil the kettle, and throw water in your face. Or, he thought, hot fat. Hot fat is definitely more effective. Fat burns into the skin, it doesn't evaporate like water.

(30)

The brutal assassination of his mother's body within the landscape of his mind sketches a scary picture of Johnny's psychological state. He even wants to pour boiling oil/fat on her so that the hot greasy substance sticks to her skin and chars it completely. He hates her because she is helplessly clutching on to sore memories which lead to her complete withdrawal from life. However, both Johnny and his grandfather do not realise that extreme depression could be the reason for her psychological condition.

Johnny's mother is immersed in long- lasting spells of sorrow throughout her life. She is always in a state of alcoholic stupor which leads to emotional abandonment of her only son during the most fragile phase of his childhood. The turbulence in his mind caused because of the constant neglect by his mother led to an accumulation of agonising memories from childhood till adult life. His mother always shunned him out of her world and completely ignored his needs as a child. The child's identity is, particularly, trivialised as she locks herself in misery by dwelling more in the past rather than in the present. The child is totally excluded from her life as she gives more mental space to her painful experiences. She ruminates on the tragic phase of her life and so Johnny's welfare takes a backseat. In fact, she does not value the child in her life while magnifying her sorrow so as to bring about a total erasure of the child's existence from her mind. Consequently, the desire to destroy the mother- figure is the result of frustration and

shame arising out of his helplessness to address the situation. Also, the people belonging to the 'ordered' society look at them as "the mad woman and her scrawny son" (30). This kind of negative public opinion adds insult to injury. Therefore, Fossum demonstrates the damaging effect of psychological depression on the mother-son relationship when he sees her as a terrifying monstrous mother-figure that must be eliminated from his life.

Metaphorically, it is essential to understand the vicious relationship between Johnny Beskow and his mother in the light of the story of Medusa depicted in Greek mythology. The archetypal image of Medusa, the demonic mother-figure of Greek mythology, has given a fresh psychological perspective to the grand narrative of the "terrifying female". In art and literature, Medusa is depicted as a woman with long tresses of wriggling snakes for hair and this is the most popular image that is strongly etched in human memory. The hideous appearance of the gigantic female monster's chicken legs, sagging skin, gnawing teeth and her serpentine locks of hair drives people to hysteria. Medusa was powerful enough to turn people to stone by her vicious stare. However, at the same time she was cursed to lose all her seductive beauty which made her look like a beast. She was also tormented by long-lasting spells of madness, banished to live in exile in the underworld. This classic tale is a great psycho-literary treasure as Johnny's mother can be seen as the female version of the Greek Medusa.

The female Medusa of the Beskow household, Johnny's mother, has lost her appeal just like her originally stunning Greek counterpart whose metamorphosis from a ravishing beauty to an ugly creature was the cause of tragedy. Johnny Beskow views the shrivelled body of his mother as a mass of wreckage because she cannot hold herself on her scrawny legs just like Medusa, the scaly chicken-legged femme-fatale.

Medusa's dangerous locks of serpentine hair have a striking resemblance with his mother's uncombed hair. He unconsciously relates the dishevelled condition of his mother's hair to the snake-headed creature. The frightening mother-figure is now at parallel with the Medusa image as she has taken on the fierce form of the gargantuan beast. Of course, she is not a fiend from gothic fiction but the severity of depression has made her appear like a monster to her son. The gruesome appearance of his mother as Medusa is a psychological rendition of his intense hate for her. The thought of mutilation of his mother's body gives him cruel pleasure. He feels like slicing her eyeballs and chopping off her ears or shoving a fish down her throat. This strong urge for destruction of the monstrous mother has strong associations with the decapitation of Medusa, the mythological gorgon.

The Greek hero, Perseus, also tactfully slayed Medusa by avoiding her gaze or it would have turned him to stone. So he used a mirror to see her reflection in order to put up a fight with her. The war between them came to an end when he chopped off her head. Thus, Perseus frees the Greek warriors from Medusa's spell of tyranny. Then Goddess Athena becomes invincible as she wears the severed head of Medusa on the armour of her breast so that her enemies turn to stone. Thus, Medusa's head coiled in a hairy snake-maze and her fatal stare has haunted minds of people to such an extent that the narrative of this great mythological figure provided rich theoretical material for psychological studies.

Psychological interpretations of the Medusa tale associate the terrorising mother-figure with the consuming anger of the malformed beastly woman. Therefore, Johnny's cold-blooded mother is, for him, the living Medusa. The comparison between the

bloodcurdling gaze of Medusa that turns living people to stone and the crippling effect that the wicked stare of his mother has on him point towards deep layers of psychological meaning. The need to free himself from her frightening gaze will bring him closer towards freedom and self- discovery. This can be explained as follows:

The threatening image of the snake- woman is a metaphor of the mother figure. The growing child has to cope up with and eventually has to emancipate from his mother's gaze. The separation from the mother leads to the boy's independence and to the liberation of his sexuality. The decapitation of the Medusa can then be seen as the cutting of the umbilical cord....She is decapitated (decapitation= castration) by the hero Perseus. (Miller 118)

Johnny, too, plays the role of Perseus as he wants to liberate himself from the clutches of his mother by killing/decapitating her. At the same time, like Perseus, he desires freedom from his mother's Medusean gaze which will open up pathways for liberation of sexuality. Also, his separation from his mother symbolises the cutting of the umbilical chord.

The Medusa- Perseus war stands as a metaphor for the tumultuous mother-son relationship. Johnny wants to see his mother die Medusa's death. Therefore, we find him telling the investigating team that he desperately wants his mother to be beheaded on the gallows or to be strangled to death by the garrote. Thus, inflicting torture on his mother's body by beheading her corresponds to the decapitation of the snake-woman by Perseus.

Freud captured this intriguing moment of the beheading of Medusa and came out with a fascinating Psychological equation of 'Decapitation= Castration' in his most

famous work, *Medusa's Head*, first published in 1922. The above psychological equation has been interpreted critically in the following lines:

With Medusa's head in mind, Freud insisted that dreams, fantasies and representations of decapitation symbolized the primordial masculine terror of castration....Castration Anxiety, grounded in the body, was the terror men had to traverse to become men, while accepting the reality of her castration made a woman....For a century, our culture's reigning interpretation of decapitation has been Freud's decapitation= castration. (Janes 136)

The decapitation/castration of the mother-figure is a step towards the revival of masculine powers which were once lost due to fear of her stony gaze. A man's desire to decapitate/ castrate his mother arises from the desire to free himself from the Medusa-like mother. Since Medusa represents the destroying, castrating mother in Freudian theories, she is slaughtered brutally to safeguard his manhood. Thus, the mother's castrating or devouring nature results in her own castration/decapitation.

The workings of the psychological equation of 'Decapitation= Castration' can be easily seen in the failing mother- son relationship. Johnny's mother has unknowingly castrated her son as she has been ravenously attacking his masculinity by neglecting him or hurting his feelings. Like the serpent- woman, Medusa, she chooses the night to wake up from her deep slumber only to crawl about the house on her thin legs. When she notices him, she remembers that she has a son. Then she asks him about his whereabouts, what he ate and then the discussion would end with a warning asking him to leave the house if he could not find a job. Although she makes an attempt to start a conversation with him, towards the fag end of the day, it only ends in displeasure as Johnny cannot

forgive her for nullifying his existence. So Johnny's desire to decapitate/castrate the devouring mother from his life originates from the wounds of castration. Similarly, another critic, Howard Eliberg- Schwartz, provides a critical evaluation of Helene Cixous views on the decapitation of Medusa which is symbolic of her retreating into silence in the following words:

To be silent, to have no subjectivity is to be decapitated.... it is the symptom of the real dangers women face in a culture that is anxious about the powers of masculinity. From Cixous' perspective, Freud's misreading of Medusa is illustrative of this very problem, for he erases the meaning of Medusa's head for female experience. (Eliberg- Schwartz 7)

The beheading of Medusa brings back masculine order after destroying feminine chaos represented by Medusa. Johnny Beskow goes through a kind of symbolic castration and so he wants to destroy his mother by imagining her decapitation on the gallows or on the garotte. Thus, the men of the Beskow household blame her for all the chaos in the house. Johnny Beskow feels that their house will no longer be a pandemonium of disorder after the decapitation/castration of their Medusa.

The castration anxiety is infuriated with the glimpse of Medusa in any other devouring, castrating woman. Johnny Beskow feels powerless when Else Meiner, a young girl, who is his grandfather's neighbour, teases him 'Linggonberry Head'. She irritates him because she is fond of him but her continuous mockery frustrates him. He feels castrated and so he wants to decapitate her power by 'beheading' her. The 'decapitation' of Else Meiner by cutting off her locks of hair in the dark is symbolic of crippling her feminine prowess.

Else's metaphorical beheading by chopping off her locks of hair eliminates the fear of castration which was initially triggered by his Medusa- mother's serpentine hair. The attack on Else Meiner is nothing but an expression of anger towards his mother. The original object of hate is his mother but the 'beheading' of his mother is not so easy. In other words, he feels helpless as he is aware that the complete elimination of the Medusa-Mother from his life is something that will never happen in reality. He feels powerful only when he kills her in his thoughts but his masculine potency is only an illusion. The traumatising presence of his mother has loaded him with anger which he needs to divert elsewhere. Therefore, he directs his resentment by playing pranks on people who are not at all responsible for his problems. He lets loose his anger on these victims who are mere objects or punch bags to him. They suffer a great blow as the boy's anger changes its course, shifting from his mother to these 'soft targets'.

Freud terms this aspect of human behavior as 'Displaced Aggression'. The concept 'displacement of aggression' studies the issues responsible for the objectification of Johnny's victims. The following lines throw light on the term 'Displacement of Aggression' which was the main reason behind the September 11, World Trade Centre attacks at New York City:

One interpretation of the 9/11 attacks is that they arose out of frustration with the situation in the Islamic world. Rather than attacking the corrupt and despotic rulers of Saudi Arabia and other such regimes, the terrorists targeted the US mainland. Thus, it could be argued that the terrorists displaced aggression onto a highly powerful foe, but did so in a sneaky way that involved subterfuge rather than open warfare. (Moghaddam 190)

Fathali Moghaddam, a scholar, explains how terrorists relocate their aggression on innocent people although their real targets were the tyrannical rulers of their own land or the highly powerful American government. This concept elaborates that people in authority may openly transfer their anger onto people under their control but the powerless assailant becomes the 'attacker in hiding'. The fear of being discovered may prevent the powerless aggressor from an open display of anger to the source and so he transfers his rage by attacking the powerless target. This constant 'transfer of aggression' and cruel behaviour denotes the sadistic traits of the attacker's personality.

Similarly Johnny Beskow's secret attacks are a hot topic of discussion in the community but at the same time his identity as perpetrator of these crimes remains a mystery. He has become powerful as everyone fears the 'faceless- attacker in hiding' but at the same time his targets are respectable members of civilised Norwegian society. The victimisation of these people, in this case, by the aggressor serves a dual purpose- transfer of aggression and disruption of social order.

The individual's fury, therefore, is transferred from the powerful source to another vulnerable person who becomes the 'target' of attack. The victims in the novel have done absolutely nothing to provoke Johnny's anger. They are not responsible in any way for the aggressor's condition. This transfer of feelings from the real object of anger who is powerful to a weak person/s is a defense mechanism used by the aggressor for regaining of emotional stability.

Symbolically, the 'killing' of the mother calls for the annihilation of her 'womb'. The womb is the dwelling place for all the cosmic energies; it is the eternal source of life and creation. First of all, the Medusa figure gains prominence as she is the carrier of the

womb. The life-force of the womb forces him to acknowledge his mother's latent Medusa-like power which makes him 'look away' from her womb so as to vent out his frustration on other people.

Similarly the forceful shift of Johnny's aggression to his victims strikes terror at the core of civilised society. There is no mention of terrorism in the novel but Johnny's pranks evolve from multiple attempts he makes to create disorder in ordered society. He never attacks his despotic Medusa-mother directly instead his anger is relocated to hit a 'powerful foe'- the cultured citizens of Norwegian society. Johnny's attacks are well-planned as he sneaks into his victims' lives in order to transfer onto them all the pent up frustration against his mother.

Johnny cannot, therefore, devastate his mother's womb because it is both an object of hate and it is also a symbol of life, destroying and recreating his personality. So the transference of anger results from Johnny's reluctance to lose the last strands of his self-concept as the loss of the womb would lead to the complete erasure of his identity. The inner battle with guilt finally makes him inflict a kind of life-taking self-punishment so that his drowning is symbolic of his return to the watery womb/tomb.

The next novel, *In the Darkness*, by Karin Fossum is an in-depth exploration into the ever-expanding dark zones of female criminality. The masculine spaces of power and control are, therefore, threatened as women's crime dismantles traditional perceptions of womanhood. Thus, the transgression of the female from the confines of domesticity to the dangerous realm of crime and violence denotes her quantum leap transformation from 'victim' to 'tyrant'. The criminological pattern in the novel is investigated in light of theories of Crime and Female Criminology. This involves the study of female

transgression as a revolutionary move that liberates the 'female body' from traditional constructs of femininity.

The 'female body' has always been the site of oppression but it is also a powerhouse that puts up a strong resistance against all forms of control. The violent act of transgression gives a glimpse into the dark core of female criminality. At the same time, it also establishes the female body as the site of power. Thus, female criminality begins with oppression and ends with transgression.

The study, therefore, explores into the life of Maja Durban, a prostitute, as it throws light on the most powerful aspects of her character. In addition to this, the novel depicts the role played by Maja to bring about a subtle transformation of Eva Agnes, the lead character, from a 'scarecrow always dressed in black' to a woman who begins to think of her body as a repository of voluptuous sexual energy. Eva loses her identity due to her entanglements with bills and monetary struggles which force her to live a bare hand to mouth existence. The uniqueness of her long legged body was unknown to Eva till Maja complimented her for her exceptional beauty. That is when Eva looks in the mirror and admires her long legs and her small breasts. She thinks:

If Maja can become a millionaire with that round little body, I certainly can with this! She thought wickedly. And she pictured the wad of notes once more, thought about where they'd come from and shook her head....I haven't really changed, she mused, merely discovered a new side to myself. (Fossum *ITD* 194- 195)

The hidden potential of all women is forcibly buried in narratives of shame woven around a woman's sexuality. Now, Eva's vulnerable femininity is replaced with the recognition of her own sexuality. Eva views her sexuality as a strong force that would

conquer masculine pride and it would also help her live a meaningful life. Her mind plays riot when she thinks of Maja's words: "But what you have got between your legs, Eva, is a gold mine. A real gold mine. And that's where they all want to go." (184) Thus, she begins to see her body as a site of power as the flow of currency will end her financial troubles. It would also have an overpowering influence on the male sex. The nudity of her body leads her to a journey of self-discovery.

Similarly, Fossum depicts the knife as a Freudian 'phallic symbol'. The novel explores how the prostitute, Maja, fights oppression by using it to draw boundaries for restricting her clients' sexual behaviour. If her clients violate rules, they will never be allowed again. A sharp knife is kept under the bedspread so that it could be used as a weapon against perverse attacks on her 'female body'. Any weird outburst of sexuality can be abruptly put to an end by showing them the knife, a phallic symbol, in possession of the female prostitute. Here, the act of clutching on to the phallic knife is symbolic of the firm grasp on male sexuality. It, therefore, cannot be explained as her psychological need to overcome her 'lack of penis'. With the phallus- knife in her hands, she can control its movements in order to wield feminine power. According to Maja, the knife commands respect and instills fear in her clients. This clearly means that a phallus- knife in a woman's hands signifies pulling the reins of phallic energies to either control or devastate masculine power. In this way, she puts up a strong resistance to her 'objectification' as a prostitute.

Karin Fossum demonstrates the power of the 'female body' by throwing light on how men cannot escape from the sexual appeal of Maja's body. Also, the possession of money brings in a flow of abundant power. Therefore, all the men emptying their pockets

at the prostitute's den is symbolic of draining of power or transference of power. Maja's body derives its power from her own sexuality. The wads of notes she stacks in vases and shoes act as power symbols. Now, the traditional world had stripped the prostitute of all dignity but she resurrected her identity from 'a fallen woman' to a 'powerful woman'. In other words, she has redefined herself as an influential woman equipped with her own sexuality and the power of money.

Fossum's representation of the liberated prostitute dismantles power relations between the sexes. This dynamic force of feminine power is abruptly curtailed through rape, violence or murder. Maja's client, Peddik, murders her as he recognises her 'female body' as a site of power. This is because when Peddik gives her money for sex, a shift of power takes place. He has now economically drained himself of financial power. He also feels that her body belongs to him as he has paid a price for a stipulated period of time. At the same time he also feels that his sexuality has been defeated by 'the female body'. Therefore, Peddik permanently damages the 'site of power' by suffocating the prostitute to death.

Fossum's engages with the task of bringing about a reversal of prostitute- client relations. This reversal is a great blow to the client's (Peddik's) orthodox ideology that makes him view the 'female body' as a cultural symbol of sexual subservience. The presence of a knife under the bedspread leads to the client's discovery of his 'victim status' while the prostitute's increasing power wounds his masculinity. Maja, being a prostitute, is proud of her body which is also a symbol of power. The dynamics of power relations have changed as she no longer represents the weaker female sex. Her body is also no longer the 'exploited body' but it is now a site of power. This drastic transference

of power makes Pedddik feel jealous of her. The client's desire to monopolise power by dismantling the woman from her stable position renews his impaired manhood. Thus, the novel demonstrates how murder is used as a powerful weapon to silence the burgeoning/escalating feminine forces so that there is a re- emergence of male power.

Fossum creates Maja's character to contradict the popular image of a prostitute languishing in a gloomy setting of a brothel surrounded by lustful men gnawing like vultures on her vulnerable body. The shadowy figures of the Streetwalker prostitutes walking down busy lanes in Norway and locating men hungry for sex also does not bear any resemblance with Maja. It is difficult to brand her as a prostitute because of her elegant dressing style which sets her apart from underpaid sex workers. She also looks different from other ordinary rich women as her fashionable clothing makes her stand out as a sophisticated woman. Maja's character also invalidates the conventional definition of 'prostitution' as outlined below:

The exchange of sex or sexual services for money and/ or other material benefits, it is better conceptualized as an institution which allows certain powers of command over one person's body to be exercised by another. The client parts with money and/or other material benefits in order to secure powers over the prostitute's person which he (or more rarely she) could never exercise. He pays in order that he may command the prostitute to make body orifices available to him, to smile, dance or dress up for him, to whip, spank, massage or masturbate him, to submit to being urinated upon, shackled or beaten by him, or otherwise submit to his wishes or desires. (Davidson 10)

The stigma associated with prostitution subjects women to extreme humiliation. The sexual act which is more than physical humiliation extends to create severe emotional suffering. Most of them are forced into prostitution because of which they go through severe psychological trauma. Their exploiters, at times, may even refuse payment for sex as described in the following words:

The Prostitute is always at a singular disadvantage in the exchange. The client makes direct use of the Prostitute's body and there are no "objective criteria" through which to judge whether the service has been satisfactorily performed Prostitutes... can always be refused payment by men who claim ...that their demands have not been met. (Pateman 208)

The benchmarks for sexual gratification are determined by individual patriarchal standards. The claim of men towards fulfillment of sexual desires is more or less an assertion of ownership of her body. So their belonging to a particular gender gives them the choice either to make or to refuse them payment. However, Maja's life is totally different from other prostitutes who live a disgraceful life of being susceptible to disease and all forms of abuse. In fact, she resurrects the image of the prostitute from its traditional depiction of being a 'filthy whore' to the independent professional sex worker who exploits her own sexual appeal to make her clients abide by a set of rules. The Jungle telegraph explained these codes of behaviour to customers who never flouted these rules:

A thousand, give or take. Money first, goodies after. I lie still with my eyes closed and a becoming smile and I don't give the tiniest moan. No kissing, or necking, I

can't be bothered to treat them like babies. Clothes off and condoms on. It's like working a one arm's bandit, the money comes pouring out. (Fossum *ITD* 182)

Fossum throws light on how the dynamics of power that determined the client-prostitute relations changed completely with power concentrated in Maja's hands. The question of clients not making their payment does not arise because she makes them pay before they indulged in sex. Clients with erotic sexual demands were simply discarded by her to be never allowed again. Thus, her business flourished with clients on her own terms and conditions.

The reason for this shift in power can be related to some extent to the legal system in Norway. A law passed in 2008 penalised the buyer of sex rather than the prostitute. This policy does hamper a prostitute's business as the client, too, comes under the purview of law. Initially, the legal system in most countries of the world punished the prostitute severely and allowed her client to walk away freely. But, in Norway, the buyer of sex and not the prostitute is reprimanded into custody. The struggle for rights of prostitutes had begun much before the 1990s. Since the novel *In the Darkness* was originally published in 1995 in Norwegian language, it presents the conditions of life prevailing in that particular era. At this point of time, professional prostitutes like Maja operated their businesses from their homes and churned out money only because they escaped legal action. Of course, the worst sufferers were always women in brothels and Streetwalker prostitutes as they lived in miserable conditions. However, professional prostitutes like Maja were not bothered about the social stigma associated with prostitution.

Although prostitution was considered as a social and religious crime, it still flourished in Norway because it generated a source of income for women. It was, however, difficult for the police to raid women like Maja who worked as prostitutes indoors. Maja was not a streetwalker nor did she work in a brothel so she did not come under the lens of legal authorities. As a result, she could carry out her dealings smoothly without any fear of police raids or involvement in legal hassles.

Carol Smart, a renowned feminist, disapproves of another argument that is put forth in favour of prostitution. She rejects the view of some people who feel that prostitution must never be abolished due to the availability of these women to satisfy the sexual demands of men with social or political influence. In the following lines, Beauvoir, a staunch feminist also states:

And it has often been remarked that the necessity of sacrificing one part of the female sex in order to save the other and prevent worse troubles.....a caste of 'shameless women' allows the 'honest woman' to be treated with the most chivalrous respect. The prostitute is a scapegoat; man vents his turpitude upon her, and he rejects her. (529)

Thus, Simone de Beauvoir rightly says that it is usually assumed that influential men, in the absence of prostitutes, would then abuse their power to sexually devour any woman they wanted. Also, the number of rapes would keep on increasing, thereby, threatening the security of all women. So it is widely accepted that prostitution comes to the rescue of women who do not want to give in to forced sexual relations. But, contrary to this opinion, all forms of sexual molestation continue even though prostitution may be a popular choice in many societies.

The suffering of prostitutes is clearly invisible to governing bodies but 'prostitution' as a profession, whether to be eradicated or retained, becomes a largely debatable issue. The total elimination of the 'prostitute's body' will definitely wreak havoc in men's lives. Legal systems may not strictly ban prostitution because on the external front, it seems to be a source of income for these women. However, the ulterior motive of any patriarchal society is to mask the ravenous sexual urges of men with the veil of humanity. Therefore, professional prostitutes like Maja were rising high in this career because of their sexual desirability while nothing was done for prostitutes languishing in brothels or on the streets.

The 'body' of the prostitute, therefore, is seemingly more important than the prostitute herself. Her body sets into motion the whole institution of prostitution which may not get its sanction as a business from legal authorities but it is still allowed to thrive in many regions. Apart from this, they are also subjected to humiliation as they are looked down upon as 'sinners' or viewed as objects to be discarded after use even by their own clients.

These clients always come knocking on doors of prostitutes for experiencing ecstatic moments of sexual delight but these 'bodies' which are appealing before sexual indulgence appear horrible immediately after the intercourse. The client re-locates his own anguish, self-hate and guilt he experiences after the intercourse, and transfers these negative feelings of shame to her body. This eases his burden of guilt and he looks at her body as vile even though they share equal responsibility in the crime.

Fossum presents this phenomenon of 'hate- after- sex' in the novel when Maja's murderer- client shouts back at her because he feels that he has wasted a thousand kroner

for a five-minute job. After the sexual intercourse, he regrets because it took him so much of hard work to earn that money which he had to give Maja for her easy labour. Apart from this, he is a psychopath for whom the female body is nothing but an object of penetration. He, therefore, tears apart her legs violently in order to force his penis into her vagina. Hence the brutality of clients on prostitute's bodies should also be deemed as rape as they must not use coercive means even if they have purchased/ hired sexual services. If marital rape is a serious issue, then even this kind of rape within the framework of the institution of prostitution should be punished severely.

Fossum also suggests that any form of sexual violence inflicted on prostitute's bodies, therefore, should be designated as rape. Carol Smart throws light on the definition of Rape: "Rape is a violent expression of hatred for women, not of sexual desire for them. Which is not to argue that men do not achieve some kind of physical pleasure from raping women" (97). Further, another critic, Menninger's phrase was further developed by Ruth Herschberger to explain rape as "a form of intravaginal masturbation" (Herschberger 19; Smart 97).

Maja's murderer also needs a prostitute's vagina only to masturbate himself. By doing so, he cruelly inscribes his hate on a female prostitute's body through his violent sexual expression. He is, therefore, a misogynist for whom sexual violence is the means of undervaluing the prostitute's feminine identity. Therefore, prostitutes have to deal with the sexuality of their clients. They also have to tackle the same clients' feeling of abhorrence towards their bodies. Along with this, they also go through deep psychological trauma due to social stigmatisation.

Fossum, thus, throws light on the social hypocrisy involved in not directly imposing an outright ban on prostitution in the later part of the twentieth century. At the same time, people are socialised into accepting constructs of prostitutes as objects of disgust. However, Inspector Sejer, the Police Officer, who is investigating Maja's murder case, is the representative of the most civilised faction of society that thinks of prostitutes as human beings. Fossum also throws light on how strategies of socialising which regard prostitutes as social outcasts are at work to indoctrinate the community with a feeling of disgust for these women. But, fortunately, people like Sejer can see through this social hypocrisy and they reject such marginalisation tactics that diminishes the character of prostitutes and other oppressed groups. It is evident that he takes the murder of a prostitute as seriously as any other homicidal investigation when he says:

You killed her, and you were seen. It was a gross and totally unnecessary murder. Totally unfair. She was a woman....and a small woman at that, with only a fraction of your musculature. According to the pathologist's report she was one metre fifty five tall and weighed fifty- four kilos. She was naked. You were sitting over her. In other words...She was utterly defenceless. (Fossum *ITD* 389)

Inspector Sejer takes Maja's killer to task for his negative attitude towards prostitution. He tries to bring home the idea that even though she was a prostitute, ultimately, she was a woman- a real, living being of flesh and blood. The killer sitting over a naked woman and then taking away her life after rendering her defenceless is not acceptable to him. Peddik, according to him, has committed a crime worse than prostitution itself. While Maja's body was a means of providing sexual pleasure to so

many men, she never experienced spiritual degradation. Thus, Inspector Sejer lays all threads bare to investigate the murder of a prostitute.

According to Carol Smart, a renowned feminist thinker, many prostitutes are murdered mercilessly and these crimes go unnoticed because of their 'invisibility' as human beings. Their invisibility from the social milieu, when they go missing, never sparks doubt because of the rapidity of their disappearance from the collective psyche. The murder of a prostitute is not given any importance at all as they are thought of as insignificant beings deserving punishment for their promiscuity. Even police officers and people in authority turn a deaf ear to their complaints and do nothing about the abduction, rape or murder of prostitutes. It is only when some horrifying incident involving the homicide of multiple prostitutes takes place that authorities wake up and gear into action.

The most precise example to justify this argument is the scandalous Green River Murders in which America's deadliest serial killer, Gary Ridgway, was convicted of killing 48 prostitutes. The reason why mostly prostitutes were his target is revealed in his words:

I picked prostitutes as my victims because I hated most prostitutes and did not want to pay them for sex. I picked prostitutes as victims because they were easy to pick up without being noticed. I knew they would not be reported missing. I picked prostitutes because I thought I could kill as many of them without getting caught". (Ridgway, "Green River Killer Gary Ridgway's Statement to the Court")

The American serial killer, Gary Ridgway, assassinated 48 prostitutes fearlessly because of the ambiguity of law and lack of concern of authorities towards the murder of prostitutes. The casual treatment of the first few murders became the driving force that

led him to assassinate one prostitute after another. The outrageous number of murders made it obligatory for the authorities to solve these cases. Hence many prostitutes lost their life due to the negligence of both the locals and the government.

Fossum further creates awareness about this kind of lawlessness which is on the rise because laws are structured on religious principles. Many stringent regulations are drawn from early religious practices that still govern the beliefs of people. Therefore, religious scriptures are the true source for excessive hatred for prostitutes. The universal hatred for prostitutes is also validated by law. The loathing of prostitutes then manifests itself in more wicked forms of killing. Also, the solidarity of people is witnessed when they hold protests demanding justice for innocent victims of crime but the murder of a prostitute is always neglected by lawmakers and the common masses. The suppression of investigation of a prostitute's murder is a common occurrence since religion runs like an undercurrent within frameworks of law; it creates loopholes which become escape routes or even serve as opportunities for crime.

The underlying motive of sexual perversity combined with hate for prostitutes and women in general takes on violent modes of expression. In this context, a close association, can be drawn between Maja's killer, Peddik and Gary Ridgway. Their sadistic sexual energies violate female bodies which are, for them, cultural symbols of oppression. Their sexual objectification of women stems from massive hate for women.

Fossum describes that women are perceived by such psychopaths as 'bodies' to be mutilated through rape or murder. Of course, Peddik is not portrayed as a serial killer in *In the Darkness*. But his sexual deviance is made worse with his misogynist tendencies which could have turned him into one if his first murder was handled loosely. So

Peddik's pointing the knife towards Maja's naked body while at the same time taking pleasure in seeing her chalk- white skin gives strong signals of his abnormality. This act of arousing the senses by delighting in the beauty of her light skin texture and also harbouring the desire to ruin that beauty is reminiscent with psychopathic behaviour similar to the notorious killer, Gary Ridgway.

Any procrastination of this case due to prejudices towards prostitutes, would, therefore, have made Peddik revel in his power and commit more murders. So Peddik would have become fearless if the first murder would have escaped thorough investigation. His hate for prostitutes would continue to grow and it could have surely turned him into another serial killer. The case progressed till the murderer was traced because of Inspector Sejer's brilliance and his sensitivity towards the issue of prostitution.

The sensational news of a Prostitute "killed in her bed" (Fossum *ITD* 227) was a hot topic of discussion. However, the case could not reach its final conclusion without Eva Magnus' narrative that connected the loose ends of the sequence of events leading to Maja's murder. The most crucial evidence was provided because of the presence of Eva Magnus in the adjacent room at the time of the murder. Maja advised Eva to watch her perform sex with a client so that she could understand the tricks of the trade. Hence, unfortunately, the whole murder episode was witnessed by Eva from behind a door of the dark room. She was waiting there for her turn, mustering courage to prostitute herself for the first time before taking on the next client. Maja planned to take the first client, Peddik, by then Eva was still struggling with her decision. The scuffle between Maja and her client gave her a jolt. Eva was grappling with the fear of the client storming into the

room if he realised that she was watching them from the dark room. Fortunately, the dangers of prostitution were revealed to her in a single stroke before she took on her first client. Maja was lifeless, her body lying diagonally across the bed with a pillow over her face. When Eva ran to the window, she saw the killer speeding ahead in his car.

Some of the most important observations Eva made were the killer's ponytail that looked like the erection of a penis, his pot-belly and that the car which he drove was a white Opel. Eva wanted to leave Maja's home immediately because she did not want to be identified by anyone. Her greatest fear was that she would be tagged as a prostitute if she was found there. No one would believe that she was not a prostitute. Her plans of entering the profession collapsed because of Maja's murder. Her greatest fear was that the state authorities would take her little daughter away from her. So she decided to escape from there as soon as possible.

The re-enactment of the crime scene in the form of flashbacks had left a deep scar in her mind. She could never take her mind off the pot-bellied man's ponytail that stuck out like an erection. She wanted to catch a glimpse of the killer so she follows him wherever he goes only to find him involved with his family and work. However, she had no intentions of revenge but her curiosity could not stop her from just meeting him and knowing more about him. She keeps a knife with her fitted neatly into the thigh pocket of her trousers only for safety as she was going to see a killer. Eva's thoughts were clear: "Just a little security for a lone woman" (333). Eva meets him on the pretext of buying his car. Of course, Eva was not interested in the car. She was just prying around to find out more about his life and his reaction after the crime. When he calls her a 'schizophrenic', Eva's anger reached boiling point. She then firmly seized the knife that

was hidden in her trousers and pushed it in his back till she could feel the blade being blocked by his bone. In a wild outburst of anger, she kept on stabbing him rhythmically to silence his groans.

Eva's confession is not the final strand that completes the story of the novel. She suffers a great setback when Inspector Sejer informs her that she had killed the wrong man. Eva had killed Egil Einarson instead of Peddik by mistake because both of them had ponytails and a protruding pot-belly. Their striking resemblance with each other left Eva clueless about the real killer. She had seen the whole sex scene and murder being enacted before her eyes from the adjacent room. She, however, did not realise that the darkness had blurred her vision and she saw the killer from behind while he committed the crime. Inspector Sejer also pointed out that she must have covered her eyes because of which she missed vital details pertaining to the killer. Even when she saw him speeding away in his car, she did not see him from the front. On that fateful day, Peddik had come to Maja in a white Opel Manta which he had borrowed from Eigil. The white Opel Manta and their striking resemblance became the actual cause of a tragic mistaken identity.

Ian Gargan, an eminent Forensic Psychologist in his book, "The Line: What would it take to make You Cross It?" presents a thorough analysis of interesting case studies which suggest that the line dividing normal individuals and criminals is blurred because an ordinary person may lose mental equilibrium and slip from normalcy to criminality. The most remarkable part of his study is what he calls the "grey areas" which exist between the normal and criminal zone. However, there is no clear line demarcating the 'good' and 'evil' or 'normal' and 'criminal' behaviour. This is simply because people cannot be categorised in the above separate spheres due to the complexity of human

behaviour. The postmodern conditions of life push them from the peripheries of normalcy to these grey areas characterised by lack of control and situations provoking criminal behaviour. The grey area becomes a conflict zone where intense psychological pressure ruptures the delicate/ blurred line from where the ordered mind makes its departure into criminality.

The present study also makes an attempt to investigate into these grey areas of the human mind by understanding the working of postmodern chaotic systems through the lens of the Chaos theory in the novels of Karin Fossum. The emergence of chaotic systems due to the collapse of ordered/structured traditional systems has given a wide scope for the application of this rationale to Criminological studies. Chaos theory emphasises on the aspect of the uncertainty of life and non- predictability of human behaviour. It also invalidates the concept of the ‘cause-effect relationship’ that was the edifice of traditional scientific thought.

N. Katherine Hayles argues that the precision of the cause- effect connection cannot be determined in non- linear chaotic systems as the turbulence created by unpredictable evolutions gives the world its complex form. She points out that the Chaos theory celebrates the grand failure of Newtonian Science which is firmly rooted in the fixed notion of order valued by the proponents of the scientific ‘cause-effect’ relationship in both academics and everyday life. She further elaborates on the appropriateness of the Chaos theory for mirroring the chaotic post- modern condition in the following lines:

Whereas the Newtonians focused on the clock as an appropriate image for the world, chaos theorists are apt to choose the waterfall. The clock is ordered, predictable, regular, and mechanically precise; the waterfall is turbulent,

unpredictable, irregular, and infinitely varying in form. The change is not in how the world actually is-neither clocks nor waterfalls are anything new-but in how it is seen. The broadest implications of chaotics derive from this change in vision. (Hayles, *Chaos and Order* 10)

Similarly the characters in the novels of Karin Fossum are greatly influenced by turbulence of the chaotic worlds (systems) they live in as the Newtonian cause-effect clockwork order fails to explain their unpredictable behaviour. The commotion of the waterfall is a metaphorical device used for reflecting the restless minds of her characters plunging into more turbulent states within chaotic environments. So, in short, the root cause of their psychopathic behaviour cannot be easily determined. Moreover, the scrutiny of their psychopathic behaviour may not involve a traditional cause-effect analysis. In fact, the failure of the scientific formula of cause-effect is due to the uncertainty of life and the unpredictability/complexity of the human mind. Thus, traditional boundaries of order get blurred only to assimilate tumultuous forms within postmodern chaotic systems.

One of the most important components of postmodern chaotic systems is fractals. The branching structure of trees and the respiratory system, the zigzag flow of rivers in their deltas, the intricate design of snowflakes and the pattern formed during the striking of lightning in the sky- are all examples of fractals in nature. These chaotic fractals form amazing patterns which reflect the beauty of divinity. The real essence of this theory is then the beauty of disorder emerging from chaos.

The beauty of the fractal human self lies in its potential in harbouring the turbulence of chaos from which appears a wonderful pattern of order. Fossum's Eva

Magnus lands in trouble as she rejects 'chaos' to grasp 'order'. She also runs away from the mess in her life to find order but she ends up as a murderess. She ruins herself as she ignores the beauty of the chaotic fractal self.

Terry Marks- Tarlow defines 'Fractal Separatives' as the labyrinthine peripheries of the fractal self which merge with the world outside while letting its own boundaries collapse to allow its own assimilation with people and society. He elaborates on the concept of 'Fractal Separatives' and the fractal self in the following lines:

Fractal separatrices characterize only severely pathological states, such as borderline or paranoid personality disorders or psychotic states.... that fractal separatrices are not just evidence of psychopathology, but characterize all psychological boundaries.... Along with a source of psychopathology, open boundaries are a fount of aliveness, creativity, and even higher consciousness. They preserve the mystery and wonder of life. We grow through our ability to tolerate ambiguity, to hold opposites without succumbing to the tension of reducing one side to the other, and to understand ambivalence. All these emotional skills relate to embracing rather than rejecting underlying fractal dynamics, along with their paradoxical elements. (Marks-Tarlow, "Fractal Dynamics")

To sum up the above quote, he explains that rigidly adhering to the fixed boundaries of one's own fractal mind and rejecting the complex fractal self of others and that of society leads to a psychological breakdown. The above quote from his paper 'Fractal Dynamics of the Psyche' throws light on the way people with closed minds cannot survive the chaos inside and outside their fractal separatrices.

In *The Caller* the closed fractal separatrices of Johnny Beskow's mind will never expand to embrace the multi-dimensional self of his mother. Johnny simply fails to understand the ambiguous nature of his mother's fractal psyche. Again, Eva Magnus, another lead character of Karin Fossum's novel *In the Darkness* commits the blunder of killing an innocent man who had nothing to do with her friend's murder. This is because she fails to recognise the complex patterns of the real killer's psyche and her own fractal self. In *The Indian Bride*, Poona, is also killed for no reason. However, the problem gauged from the purview of the Chaos theory indicates that the killer in *The Indian Bride* finds it ambiguous when a woman says 'No' to sex. The rigid separatrices of his mind do not merge with the distinct Indian self of the woman as it appears fractal to him. The victim and the killer represent national frontiers of two diverse nations but the clash of individual and cultural identities do not allow for the assimilation of the fractal self. The reason why he finds her strange is that the beauty of the fractal Indian culture is unknown to him.

Further, the connection of the theory of the fractal self to examine psychological disorders is explained further in the following lines:

I am suggesting that in a normal psyche, the basin boundaries are thick fractals, which permit a kind of porosity between these components of the psyche, and thus, integration. But in another mind, the basin boundaries may be like concrete walls or iron curtains. This is a dynamical model for multiple personality syndrome: the sandy beach model. From the perspective of this model, the pathology comes from the poverty of chaos in the basin boundaries, and thus I call it MPD, for multiple personality dischaos. (Abraham 172- 73)

According to the critic, Abraham, the porosity of psychic boundaries is like sand that readily absorbs the fluid nature of other complex human beings. The concrete walls and iron curtains built around the mind stand for rigidity that hampers not only communication but also obstructs the flow of human feelings from one person to another. To add to this, pathology springs from non-adaptability and excessive severity which leads to failure in recognising, accepting and celebrating differences.

The tumultuous impact of ‘the flap of the butterfly’s wings’ is another concept that is clearly illustrated in the novels of Karin Fossum. The characters experience the phenomenon of ‘swinging of the pendulum’ which signifies the unexpected twists and turns in their lives. Just like the wild and unpredictable oscillations of the pendulum, life thrusts them into chaotically murderous states of mind. The initial condition created by the rhythmic flutter of the colourful creature’s wings is only a small co-incidence that is enough to swing the pendulum so that the whole ordered system moves into a chaos.

For instance, the lead character of *In the Darkness*, Eva Magnus, while trying to peep through the door thinks that she is only learning the secrets of prostitution. But this naive sneaking makes her the prime witness of a prostitute’s murder. She has absolutely no desire of seeking revenge but only the strong urge of observing the reaction of the killer by following him everywhere lands her into trouble. Finally, her anger flares up when she meets him and she stabs him without even realising that he is the wrong man. She had not seen the real killer as the small chance of seeing him did not give her a complete picture. The unique resemblance between the innocent man and the killer was also co-incidental just like her accidental presence at Maja’s apartment on the day of murder.

The flapping of the butterfly's wings actually let loose a thunderstorm starting with Eva sneaking from her dark hiding place that led to a huge chain reaction from following the wrong person out of curiosity and then killing him. The take-off from innocence and landing to murder is like the initial push that drives the pendulum into fanatically chaotic situations.

Johnny Beskow in *The Caller* by Karin Fossum plans out his pranks cautiously to scare his victims. The sadist in him makes him find pleasure in exercising power over his victims. He thinks his scary pranks are of a mild nature. So when he unlatches the gate to release the ferocious dogs, they tear little Theo to pieces. This prank kills Theo and apparently drives Johnny to suicide. The unlatching of the gate for fun was a very miniscule event just like the flap of the butterfly's wings that created a tornado destroying Theo's parents.

Similarly, the initial condition that led to a series of events in *The Indian Bride* can be attributed to Gunder's inability to pick Poona from the airport. He had to rush to the hospital to attend to his sister who had met with an accident. Poona, therefore, breathed her last on foreign land because of the fatal accident of Gunder's sister. Secondly, the next co-incidence was that she missed Gunder's friend who came to the airport to pick her up. Subsequently, a sudden twist of fate brought her to encounter Goran, the frustrated man rejected by two women. Although she was not responsible for the other women's actions, Goran chased her through the lonely fields and brutally killed her. If Gunder had gone to fetch her from the airport, Poona would have lived a happy life with him. The woman's journey from India to Norway only to experience a violent death is an example of how the pendulum swings back and forth from order to chaotic

states. Each coincidence in the novel is like the flap of the butterfly's wings that throws Poona in the whirlwind of chaos.

In Karin Fossum's novels, the abrupt twist of fate due to which characters get caught up in suspicious circumstances or the flaring up of a tiny spark of rage brings about a deviation from normalcy to abnormal behaviour. Thus, it is discovered that the murders committed in Fossum's novels are not well- defined and planned. Criminals, being incited by their aggression made them cold- blooded killers of their victims. This transgression taking on dangerous dimensions of a murderous thunderstorm is one of the most significant influences of the Butterfly Effect.

Thus, the chapter throws light on the criminological pattern by tracing multidimensional aspects of Crime in the selected novels of Karin Fossum. The principles of the Cognitive, Reid and PEACE interviewing techniques, the framework of the 'Medusa Complex' and the Chaos theory when applied to these novels gives a glimpse into the complex mind of the criminal.

The next chapter has been devoted to examine the novels of Kalpana Swaminathan in the frame of criminological thought attributed extensively to analyse the criminal psyches of female perpetrators and to explore the forensic narratives embedded in these texts.

Chapter III

Exploring the Psyches of the Carnavalesque

Femme-Fatales in the Select Novels of

Kalpana Swaminathan through the

Narratives of Forensic Science

Chapter III

Exploring the Psyches of the Carnavalesque Femme-Fatales in the Select Novels of Kalpana Swaminathan through the Narratives of Forensic Science

The present chapter undertakes a critical investigation of the selected novels of Kalpana Swaminathan from the perspective of Criminology. The novels selected for the study are *Bougainvillea House* (2005), *The Monochrome Madonna* (2010) and *The Secret Gardener* (2013). The research will throw light on the French term ‘femme- fatale’ which means dangerous women or mortal incarnations of feminine sexuality and death. The joy of transgression experienced by the femme- fatales in Kalpana Swaminathan’s novels is associated with the pleasure derived from the mayhem that takes place at the carnival festivities. Therefore, the study explores into how “the delight in being deviant” (Katz 312) shapes the psyches of the carnivalesque female criminals in the novels selected for the study. The research, therefore, seeks to investigate into the psychological machinations of the femme- fatales depicted in the above novels. It also establishes a subtle connection between Forensic Science and the crime narratives of Kalpana Swaminathan.

Kalpana Swaminathan’s famous novels *The Monochrome Madonna* and *The Secret Gardener* are from her collection of crime narratives called the ‘Lalli Series’. In these novels, Lalli, a retired police officer, is the chief investigator. After superannuation, she resorts to private detection to satiate her never- dying Ulyssean spirit. She now investigates criminal cases which are not likely to be solved by the police. Dr Q, a

forensic expert; Sita, Lalli's niece; Mr Shukla, a policeman and Savio, a police officer and Lalli's buddy, form her investigating team. However, Kalpana Swaminathan does not incorporate 'Lalli' as the chief investigating agency in *Bougainvillea House*. Hence Dr Liaquat Ali Khan and his team embark on the task of discovering the secret of crime.

A brief introduction of the above select novels of Kalpana Swaminathan is essential for investigating the psyches of the carnivalesque femme- fatales depicted in her works. The first novel, *Bougainvillea House*, refers to the ancestral home of the Aranxas situated near Baga village in Goa. The main protagonist of the novel, Clarice Aranxa, is introduced as a 60 year old dying woman, suffering from catatonia and depression. Marion, Clarice's daughter, brings her old mother to Bougainvillea House, their ancestral home in Goa. It was here that Clarice had punished her unfaithful husband, Clive, by pushing him in a well many years ago. Now, she experiences a psychological crisis as destiny hurls her forcibly to Bougainvillea House. When she reaches there, Clarice is torn apart because she meets Clive's illegitimate son, Justin. Hence Clarice forces her daughter, Marion, to kill her dead husband's mistress and her son, Justin. Marion also kills her fiancé, Keith, because Clarice fears that he will get to know everything about her dark past. The novel finally ends with Marion's tragic suicide.

In The *Monochrome Madonna*, another novel included in this study, the main protagonist, Sitara, wants to get rid of her husband, Vinay, in order to enjoy sex freely with other men. Sanat Varma, one of them, is a sexual predator. In addition to this, he is a thief who runs a prostitution racket. Sanat Varma knew that Sitara wanted to explore her weird sexuality by crossing the limits of perversity. He, therefore, involves Sitara in the sex trade. However, Sanat Varma draws the line when Sitara tells him that

she wants to transgress all boundaries for experiencing the pleasure of violence by murdering someone. Since he does not agree with her, Sitara murders Sanat Varma. Then she tries to blame her husband, Vinay, for the murder by depicting him as a dangerous psychopath in her fake diary. However, Vinay is a true gentleman who loves Sitara so much that he worships her as his Madonna (Mother Mary). Being an artist, he captures her grace and beauty in a mesmerising painting so that no one could escape the aura of the glory of his earthly Madonna, Sitara, descending from the skies. In his painting, he replaces Virgin Mary by inserting the face of Sitara which made her look as heavenly as the Christian goddess. The beautiful painting of Sitara as the Madonna adorned the walls of the couple's living room. In the painting, Sitara's face flashed in bright golden hues while the background was smoothened in tints of reddish brown sepia to give it the finesse of the monochrome shade.

The artistic connotation of the word 'monochrome' suggests varying shades of the same colour. The traditional picture of the Madonna that bursts out in an array of colours is usually placed on catholic altars of worship. It was originally the Italian artist, Raphael's masterpiece. But Vinay's Madonna was quite different. So he used to the monochrome shade to describe the dark and mysterious nature of his lady. However, Vinay's artistic manipulation of turning Sitara into the virgin goddess is an expression of his deep love for her. The Monochrome Madonna painting generates a lot of interest throughout the novel. It is an important clue that helps the mastermind detective, Lalli, in decoding the painting in order to prove Vinay's innocence and it also reveals Sitara's evil character.

Kalpana Swaminathan's next novel, *The Secret Gardener*, is a complex construct of a chain of murder episodes interlinked to 24, Patwardhan Cross, home of Anil and Priya. The garden at 24, Patwardhan Cross, unfolds the story of the past that helps in sketching out the lives of both, the living and the dead. The novel opens when Priya, Anil's second wife, is trying to revamp the garden outside their house. The gardener, Maruti, finds a sphenoid bone while digging the garden. The sphenoid bone, usually located at the base of the human skull, found in this cursed place unlocked a horrifying family secret. In the meantime, another finger- bone with an elegant pink nail also found in the same place revealed a shocking narrative of a series of heinous crimes.

Lalli and her investigating team take up the case and they solve the mystery. They find out that, Varsha Gurav, Anil's first wife, was the only daughter of her ageing parents. After killing her parents, she secretly buried their bodies in the garden. She also provoked Makarand, a young boy who was obsessed by her charms, to commit suicide because he had photographed her when she was dragging her parents' bodies to the burial pit in the garden. Later on, she got married to Anil, a college teacher. However, Varsha's erratic behaviour had driven him into Rita's arms. Rita was a librarian in Anil's college and also a professional make-up artiste and hairdresser. But they broke off soon because Anil was too used to the comfortable life he had in his wife's house. However, Varsha did not want to spare Rita nor would she forgive her husband for his betrayal. So she requested Rita to do her make- up and even before she came to 24, Patwardhan Cross, she had already made preparations for Rita's funeral.

Varsha then killed Rita and buried her in the same garden. She planted cacti over her grave and fertilised them with manure. Nobody came to know about Rita's murder

because she was supposed to leave for Dubai on the same day to pursue her ambition of starting her own beauty parlour. Varsha also wanted to kill her husband so she placed Anil's suicide note between two DMT cans in the shed. This shows that she had now turned into a compulsive murderess. However, Anil nearly escaped death as he had not eaten the poisoned kheer that Varsha had prepared for him before she boarded the flight to Delhi. Varsha's plan was to be out of the city when Anil would breathe his last after consuming the poisoned kheer but she herself died in the plane crash. After sometime, Anil married Priya and he brought her to his first wife's home. Priya is, therefore, shocked when Maruti shows her the sphenoid bone and the painted fingernail that he digs out from the garden. At the end of the novel, the exhumation of the corpses of Varsha's parents and Rita by the investigating team solves the mystery.

After a brief outline of the plot of the novels by Kalpana Swaminathan, the focus will shift to the psychological exploration of the dangerous femme- fatales - Clarice in *Bougainvillea House*, Sitara in *The Monochrome Madonna* and Varsha in *The Secret Gardener*. They are, in the true sense of the term, the most dangerous and seductive women, whose criminality will be explored in context of the 'femme- fatale' in the ensuing analysis of the selected novels.

To elaborate further, some examples of the mythological and literary depictions of 'femme- fatales', as ruthless and manipulative women, are Eve, Cleopatra, Salome, Medusa and Coleridge's Geraldine (Hanson and O'Rawe 3). They are called 'femme- fatales' because these deadly women seduce men to death by wielding the power of their sexuality. The "La Belle Dam sans Merci" in the novel *Bougainvillea House* is Marion who cries miserably like the helpless fairy in Keats' poem after killing Keith, her future

groom. She also takes the life of her next lover, Justin, who turns out to be her half-brother. After murdering her fiancé, she unknowingly falls in love with her half-brother, Justin, who happens to be the son of her dead father's mistress. Marion's lovers have to die and the most tragic part of her existence is that her mother forces her to seduce these men to their death. Similarly, the tear-eyed fairy in Keats' "La Belle Dame sans Merci" also wanders the earth in search of love but the men who fall for her lose their life. Thus, the fictional and graphic portrayals in texts and films of the fatal side of these women are so exaggerated that the tragic aspects of their personality are completely ignored.

Rebecca Stott, a critic, describes the femme fatale as an "emblem not just of otherness, but of "chaos, darkness, death, all that lies beyond the safe, the known, and the normal" (37). Similarly, Sitara's abnormal sexual cravings and her fascination with murder makes her one of the most terrifying femme-fatales in Kalpana Swaminathan's *The Monochrome Madonna*. Also, in *The Secret Gardener*, when Mr. Kolve, an old man, sees Varsha dragging Rita's body, she uses her femme-fatale tactics of offering sex in order to silence him. On the other hand, in *Bougainvillea House*, although Clarice is an old woman, her unfulfilled sexual desires influence her criminal behaviour. She takes revenge not only by killing many people but she also swallows her own daughter like a serpentine femme-fatale creature.

A psychological study of the femme-fatales in Kalpana Swaminathan's novels creates a fertile ground for understanding their criminal behaviour. Swaminathan's extensive research and interest in human psychology has enriched the literary texture of her famous psychological thriller, *Bougainvillea House*. The novel *Bougainvillea House*

rises from basic level psychoanalysis and plunges into the dark recesses of the criminal mind to create a new psycho-criminological pattern in the text.

Swaminathan's extensive use of Criminal Psychology in *Bougainvillea House* provides an understanding into the tumult in the criminal's mind. The main protagonist, Clarice Aranxa, lays bare her thought processes through interior monologues and soliloquies as she moves between conscious and semi-conscious mental states. The reader, therefore, finds it difficult to distinguish between her flights of fantasy and the real aspects of her life. Clarice derives immense psychological pleasure when she actually ruminates on lies but everyone still believes that she is speaking the 'truth'. She also controls everyone's lives even when power slips from her weak hands. All these aspects of her life show that she desires to rule the solitary territories of her own mind like an undisputed queen which makes her a mysterious character.

Swaminathan employs psycho-criminological narrative patterns in the text to depict the downfall of Clarice, the sovereign monarch of Bougainvillea House. She actually has no stamina to change her dress or bathe and she cannot even hold a lipstick or a plate suggesting that she is losing her grip on life. Lack of muscular ability and neurological issues have crippled Clarice completely. The novel shows that the physical impairment of her muscles and the gradual onset of Catatonia were psychic repercussions of the storm in her mind. The following lines describe the painful tremors that Clarice experienced and the role of the neurologist, Dr Liaquat Khan, in helping her cope up with the agony. Liaquat Khan says:

Nothing is like what we think it is. Forty pages of fine print won't tell you the first thing about a tremor. The patient knows more about the tremor than you do because he's got it and you don't and possession is nine-tenths of the law...

The best you can do is show him the face of the enemy. Where it lurks, how it plans and moves, how it will conquer, crush and absolutely nullify him.

(Swaminathan *BH* 125)

Swaminathan throws light on Clarice's worsening condition as she suffers from catatonic depression, a psychiatric disorder, manifested by tremors, long-lasting spells of stupor and failure of body mechanisms in *Bougainvillea House*. This is because she confines herself to peripheries of normalcy for many years by turning a blind eye to the horrifying events of the past. She does not want to cling to old memories of killing her husband because this guilt would have tormented her throughout her life. Although she actively discards these thoughts, her unconscious mind absorbs all of them so as to rationalise her criminal actions. Later on, the dark secrets locked in the heart of Bougainvillea House are violently ruptured when Clarice tries to establish a connection with her sinister past. These repressed feelings play havoc in the dark zone of her mind.

The abrupt emotional explosion causes psychic tremors of anxiety and prolonged depression when she comes to Bougainvillea House in old age. Apart from this, her psychopathic persona makes things worse. Thus, the mask of sanity is torn violently when she designs her next plot of killing another victim. Additionally, the pain of her husband's deception and the suppression of her own sexual energies are like fearful serpents of the past that coiled tightly only to strangulate her soul. Her wishes, desires and conflicts do not seem to be visible externally. They were, however, still lurking in the

remote corners of her unconscious mind so as to take on the form of the fiercely demonic catatonic depression.

Swaminathan further explores into the psychological dimensions of criminology in *Bougainvillea House* in order to examine how criminogenic environments nurture crime. The last moments of Clarice's life are horrifying as Bougainvillea House is more than a living entity; it bears a stark resemblance to Clarice's mind- remote and mysterious. It is a cursed place with dark forebodings as an atmosphere of gloom enshrouds the ancestral mansion.

In the following lines, Swaminathan demonstrates how a traumatised mind transforms the most serene places into depressing surroundings as these locales encompass venomous memories of corruption and crime:

None could help that devastated country I called home. I carried it within me. I carry it still, with all its dislodged rocks, uprooted trees, its wires still careening with current, live. It rumbles within me like a storm although it is long past, and I will never see such storms again.

To quiet it, Clive died. That did not help. (Swaminathan *BH* 5)

The above quote elucidates that an oppressive atmosphere looms large in the secluded mansion. However, this traumatic setting is the product of Clarice's forlorn soul which in turn instigates her to commit more crimes. The criminogenic environment of Bougainvillea House turned her into a compulsive murderess long after she pushed her husband to death. This criminal action had driven her to insanity but the root cause of the first murder was their marital discord.

Clarice's psychopathic behaviour which Clive failed to recognise initially was responsible for this ugly downturn in their marriage. Bougainvillea House was not a place inhabiting criminals or touched by the brutalities of murder and crime earlier but it becomes a criminogenic setting when Clarice schemes her husband's death there. The interior locales of Baga village connected to Bougainvillea House were remote places where crime would go undiscovered. The countryside scene favouring the execution of crime feeds her ego with the overarching feeling of her own superiority. Thus the psychopathic traits inherent in her own personality and the criminogenic setting fuel her desire to murder her husband.

Another critic, Nicholas D. Thomson, throws light on the personality of a psychopath by focusing on subtle characteristics that distinguish them from normal people. He describes a psychopath in the following lines:

Psychopathy is characterized by a constellation of personality and behavioral traits that offer many advantages to perpetrating crime. For instance, the psychopath is able to use others by conning and manipulating them, using her self-centered confidence, superficial charm and charismatic personality. Getting someone to do what she wants is the tip of the iceberg. Without the ability to feel empathy or remorse, and the callous equanimity and desire to hurt others, she is truly a damaging perpetrator. (3)

According to Thomson, psychopaths are charming but more than that they are manipulative and totally devoid of feeling. They have the ability of devising Machiavellian strategies for swindling people into losing their heart or money. They are

fraudulent tricksters who derive sadistic pleasure by inflicting pain on their victims. They may also push their victims into dangerous situations only to desert them.

The working of psychopath- victim power equations between Clarice and her husband in *Bougainvillea House* can be analysed with reference to Babiak and Hare's rationale of the process of 'Psychopathic Seduction' (Babiak and Hare 48). It involves three crucial stages: 'Assessment, Manipulation and the Abandonment Phase' (57). According to Babiak and Hare, eminent researchers, the whole process of seduction starts with the identification and assessment of vulnerable targets. After studying them thoroughly, they seduce and manipulate their victims emotionally so that they give themselves completely to be used by the psychopath. When they have nothing left to offer, they are simply cast off by the psychopath. The victims go through a lot of psychological trauma when they realise that they were drained monetarily and/or emotionally by the psychopath. Therefore, psychopaths are rather cruel as they brutally hurt those who idealise them. The following lines describe the true nature of a psychopath:

As it turns out, what's not to like is absolutely everything about this dangerous and sometimes deadly charmer. His image of perfection is only a mask, set up to ensnare his target into a vision of her [his] dream come true, which eventually turns into a nightmare. (Moscovici 22)

Claudia Moscovici, a distinguished thinker, in her famous work, *Dangerous Liaisons*, therefore, refers to Babiak and Hare's model of 'Assessment, Manipulation and Abandonment' (Babiak and Hare 48). She further elaborates on the same formula and titles it as 'Idealize- Devalue and Discard' (Moscovici 90). Moscovici points out that this

method is used by psychopaths in order to dupe people. She explains that psychopaths are capable of throwing off their charms in order to ensnare their victims. These victims, in fact, begin to idealise them so much that they soon get entangled in a relationship with them. Such people are easy targets as they are fascinated by these enchanting predators who will spell doom on them in course of time. The following lines elucidate that the fascination of these victims for the psychopath is merely a kind of fiction:

If psychopaths are the writers, directors, and stars in the psychopathic fiction, then it is important that those around them be cast in supportive roles. The first goal in creating the psychopathic fiction is to convince others of their honesty, integrity, and sincerity. Concurrently, they focus on the identification and manipulation of potential “pawns,” or those individuals who have something the fraudster wants. There can be many pawns ... all being identified for the specific resources they can potentially provide, such as information, money, expertise, staffing, influence, contacts, and so forth. (Babiak and Hare 125)

Babiak and Hare, eminent researchers, argue that these psychopaths build a narrative of ‘Psychopathic Fiction’ in order to manipulate their victims. They lure people with their dashing personalities only to seduce them for pleasure. Then they use the devaluation technique to show victims their shortcomings. The self- concept of these victims takes a drastic beating and they develop a kind of master-slave relationship. The victims blame themselves for the loopholes in their relationship and they even strive hard to rise to the expectations of the psychopath. The psychopaths enjoy the game as their victims grind themselves to achieve goals set for them. They experience a sense of power when their victims devalue themselves, are defeated and then they finally acknowledge

the superiority of the psychopath. When their targets are no longer useful to them, these psychopaths begin to distance themselves from them. So after having extracted maximum value from their victims by exploiting them to the core; they will simply dump them. Psychopaths enjoy taking their victims from the Idealisation phase to the Devaluation phase and then to the final stage till they discard them. It is definitely a pleasure ride for psychopaths but for their victims it is a devastating experience.

Similarly, Swaminathan also depicts how the Clarice and Clive relationship in *Bougainvillea House* can be viewed as the psychopath- victim combination. Clive was mesmerised by Clarice's beauty and he had high regard for her kinsfolk as they were direct descendants of the Portuguese. He, thus, idealised her by placing her on a high pedestal. However, the master-slave colonial ideology governs their relationship. She constantly devalues his identity by exaggerating her own greatness. She scorns him by uttering the following words:

A queue of suitors a mile long and I had to marry a man who sweats like a pig, I used to tell him bitterly. It made him nervous, baths three or four times a day, talc cologne- no deodorants those days, none of your aerosols. He still sweated. Change your shirt, I'd tell him, six times a day. (Swaminathan *BH* 22)

Thus, Clarice cracked the colonial whip by asserting her racial and cultural supremacy. Clive reduced himself to a victim as he bathed three to four times a day and then dabbed Eau –De- Cologne to freshen himself. But his attempts to make himself presentable to her were foiled by the hot weather which made him sweat persistently. She also ordered him to change his shirt six times a day. She burdened herself with the herculean task of disciplining him immediately after marriage. Here the wife, Clarice,

acts as the colonial master who gains control over the dominion of her husband's mind. She carries on the legacy of 'the white man's rule' when she says: "Quite early on in our marriage I taught him manners" (15). He slavishly accepted her superiority as his mind was trapped in the clutches of a psychopath who utilised the colonial strategy to subjugate him. She also hounded him to make money and the pressure to satisfy her not only forced him to work hard but the resultant stress turned him bald within a year of marriage. Although he accomplished all the goals, his deceitful wife set higher limits to demean him.

However, the psychopathic pleasure of colonial chase is thwarted when Clive falls for another woman, Mrs. Borges. Now, he starts assuming greater power by spurning her off and making the psychopath, Clarice, a victim. But, psychopaths will never allow their victims to become more powerful than them. Clarice cannot stand rejection and the only way to curb Clive's ever-increasing power was to end his life. Thus, the psychopath-victim relation is complete when she finally "discards" her husband, Clive, by killing him. This criminal action shows how narcissist tendencies of psychopaths let them go to any extent to retain their power.

Clarice's diplomatic colonial strategy of making Keith feel like an 'Indian' having the privilege to marry a white descendant is at play again. Clarice acts like a colonial despot by making him transfer his flat in Marion's name to make the Indian-Portuguese alliance perfect. But Clarice sees to it that he is killed by Marion immediately after he hands over his territory or the flat, to be colonised by a powerful conqueror or the Clarice-Marion (Mother-Daughter) pair.

Swaminathan further investigates into the unique postmodern pattern of disordered and chaotic narratives in the Who-Dunn-It mystery in *Bougainvillea House*. Clarice's interior monologues act as a linguistic device for letting loose a web of lies intermingled with traces of the truth. Marion's fiancé, Keith's murder, takes the plot of crime novel further but the Who-Dunn-it mystery is brought to the forefront with Clarice taking immense pride in being the Crime Queen. However, Clarice's worsening condition dampens the prospects of her being regarded as the sole murderess. The search for the ultimate truth is futile because it is, after all, a postmodern tale of crime. So it becomes difficult to decipher the truth when imaginary/ real worlds and fiction/ reality clash in the text. This is how the Who- Dunn-it plot in the novel generates lot of excitement by complicating the underlying mystery. Although all her interior monologues are crime narratives that give glimpses of truth, yet all the intriguing tales of how she pushed Keith and other victims to their death are mostly by- products of fantasy and an assortment of lies.

According to the observations of the neurologist, Liaquat Khan, Clarice fantasises of indulging in a killing spree although her body is drained off the massive strength needed to take someone's life. He confirms that the onset of catatonia crippled Clarice's psychomotor abilities. Also, many other psychological abnormalities rendered her physically incapable of committing crime.

Liaquat Khan, the neurologist, discovers that she is a pathological liar but he tries to understand the ocean of tumult that lies beneath the tip of the iceberg of her unconscious mind. He recognises that the torrent of suffering was caused by all her repressed feelings which were acting in totality to drive her to madness. This is because it

may seem that all the pent- up feelings may have vanished over a period of time but these repressed desires are stored in the unconscious mind. In fact, it implies that the feelings stifled in the unconscious mind direct the behaviour of her conscious mind which further leads to spells of insanity.

Swaminathan focuses on how Clarice's inner conflict generates strong undercurrents of psychic energy which explodes with great force so as to cause an outbreak of insanity. Clarice's mind has been a storehouse of repressed complexes that have accumulated in her unconscious mind over a period of time. These bottled- up feelings have struggled to reach the conscious mind. The stagnant repressed feelings had to be let loose to reduce her suffering. This negative psychic energy had to be converted to positive feelings. But this could happen only when she would accept the reality of the dark parts of her life. Her caretaker, Pauline, in broken English, rightly says: "Everything locked inside heart. Everything locked and the key thrown away. Lost. Now she want to look inside. Can't Open" (Swaminathan *BH* 155).

Swaminathan, therefore, presents the character of Dr. Khan, a neurologist, who wanted Clarice to have a discourse with her inner mind in order to save her from catatonic spasms. This exercise of excavating into her earlier life would take her into deeper layers of the unconscious mind. The following excerpt from the novel, in which she blinks her eyes to say 'Yes', demonstrates the manner in which the doctor convinces her during one of her catatonic spells to dig deeper into the shallow areas of her unconscious mind so that she can find her lost self:

You are thinking things over, aren't you, Clarice?

Blink.

After you have thought them over, you will be able to talk again. You will be able to see again. You do understand that, don't you?

Blink

But now you need to be undisturbed, you need to concentrate on your thoughts.

Blink (Swaminathan *BH* 188-89)

The 'talking therapy' method was, therefore, employed by Liaquat Khan and his team to let her repressed feelings find an outlet so as to help her move towards emotional stability. The doctor was determined to make Clarice talk about her fears so that it would give her relief. But he knew that she was a hard nut to crack and she would not open up easily. Moreover, he, too desperately wanted to know what was troubling her so that he could prescribe proper treatment.

Swaminathan uses the narrative ploy of the neurologist turning into a detective so that his medical investigation becomes the basis for the construction of the entire crime tale. Dr. Liaquat Khan appoints an experienced but stone-deaf nurse, Sister Abby, who acts as a crucial investigator to unravel the mystery. The strategy employed by them was that the nurse was to keep aside her hearing apparatus while Clarice poured out her feelings- both real and fictitious. The deaf nurse convinces her into believing that she is not listening to Clarice. The nurse further asks Clarice to speak her heart out during the whole week as it will help her to lighten her burden. Of course, Clarice's psychopathic tendencies made her extra-cautious. She pretends to be gasping for breath and cries out for help but the nurse also cleverly does not turn around to help her. When Clarice makes

sure that she is deaf, she narrates her story aloud which is recorded by the nurse in a series of tapes.

These confession tapes help her escape painful detective/ psychiatric interrogations and at the same time they prove to be strong evidences that identify Clarice as the main killer. But what makes this auditory mode of confession a unique element is that it is much more than a self-abasing declaration of her guilt. The tapes reveal that the feeling of guilt has been displaced by a sense of pleasure derived from her pride in her own criminal genius. The desire to exaggerate her heroic criminality is so gratifying that she escapes into fantastic reveries of imagining herself a skillful murderess- to plan, execute and indulge in a killing spree singlehandedly. Although, the Doctor, Liaquat Khan, recognises these uncontrolled thinking processes of fantasy as a kind of Freudian wish fulfillment yet he knows that most of these accounts from her life are also realistic. So his whole medical team that actually has no prior experience in detection performs the tough task of solving the whodunit mystery.

The tape narratives of Clarice in the novel are a blend of the whodunit mystery and postmodern confusion as she keeps on manipulating the truth by presenting different versions of reality. The suspense of the novel is heightened when she points out to the uncertainty of the postmodern world: The truth, then! The truth that I have always spoken; so many truths to so many people- which one shall I choose for you.” (Swaminathan *BH* 5).

The postmodern mystery with its multifaceted versions of truth and Clarice’s psychic disorder reflected by the fragmented tape narratives of fantastic and real worlds, thus, blend wonderfully to create a brilliant criminological pattern in *Bougainvillea*

House. However, in the last tape, Clarice reveals that she had no strength left in her weak body. So she plotted the killings and then she instigated Marion to finally execute her murderous plans. But Liaquat Khan and his team were still suspicious of Clarice's final truth. They, therefore, go through a long exercise of sieving necessary details. At last, they co- relate Clarice's final statement to Marion's suicide note which brings to light the fact that the mother-daughter duo had committed the murders.

The most captivating feature of the novel that leaves a lasting impression of pity and fear is Marion's suicide at the end of the novel *Bougainvillea House*. The mystery is solved but it is still not complete. As a result of this, a re- thinking process begins when the stupefied reader is pushed to flashback mode to put together the entangled threads of the story. Her suicide reveals significant aspects of the mother-daughter relationship. Marion was instrumental in committing the murders so she is, in fact, an accomplice in crime.

Swaminathan further examines the psychological concept of 'Paranoia' for gaining an understanding into Clarice's state of mind in *Bougainvillea House*. It is a psychological disorder, according to which the 'ego' of paranoid individuals becomes a fertile ground for feeding it with grandiose ideas of their own superiority. Their egos bloated with pride help them to cope up with their inner complexes of low self-esteem. Fantasy plays a great role by making such individuals feel 'all-powerful' and invincible. Their feelings of intense lowliness are replaced to imagine themselves basking in the glory of their make-believe worlds. Similarly, the shame of rejection and the guilt of murder caused a lot of anxiety damaging Clarice's self-concept. She is worn out by her neurological problems, too. Therefore her battered ego escapes to zones of fantasy in

order to escape suffering. Hence she envisions herself as a flamboyant goddess with superhuman strength who reigns supreme in the wild terrains of her own mind.

Swaminathan exemplifies how fantasy takes on dangerous proportions when Paranoiacs feel uncontrollable fears about their being exposed as a ‘maniac’ in *Bougainvillea House*. Clarice’s mind is tortured by the thought of Keith coming to know about her illness. Her fears fuel her delusions which make her believe that Keith will leave Marion or he may marry her but assume power again by pointing out at her weakness. In that case, her authority would be muted because of her dwindling health. Although Keith was harmless, the reason for his reckless murder was her delusion that he would take over as the master of the house. The thought of surrendering power to Keith is unacceptable to her as it threatens the grandiose ideas of her own superiority that she has fed in her paranoiac mind. Thus fantasy in its extremes leads to the impairment of her ego which then leads to criminal behaviour.

These realms of fantasy are crime zones— a space in Clarice’s mind where her victims are imprisoned, conspiracies are hatched and then put to practice in reality. Keith suffered the misfortune of getting trapped in the clutches of Clarice, a venomous cold-blooded psychopathic creature. He was pushed down the Santacruz Bridge so violently by her daughter, Marion, that his head got severed while his body was crushed under a speeding local train. Hence the crime tale takes a dramatic turn when Marion, the woman he loves, kills him. In fact, she, too, was a helpless victim. She was wasting her life to satisfy a heartless mother.

Swaminathan presents Clarice as a psychopath- mother who manipulates her own daughter to commit the murders in *Bougainvillea House*. The old woman’s brutal plots

are put to action because Marion followed her mother's instructions. The desire to be loved by her mother was so intense that she was ready to do anything to win her heart. Like a puppet, the strings of her life are animated by her mother's satanic mind. Clarice shattered her daughter's identity by coercing her to conduct many killings one after the other. But out of all of them, Marion was the worst sufferer as she goes through massive psychological trauma while she executes the murders to please her criminal mastermind mother.

Swaminathan, thus, investigates into the criminological pattern in the novel by examining the influence of psychopathic tendencies on motherhood. Clarice's impaired psyche was detrimental to the emotional growth of her children, Melissa and Marion. She was a cold and distant mother who shooed them away whenever they came crying to her. Also, their loving embrace would make her feel uncomfortable. She regarded little acts of love as feeding or dressing them up as humiliating and boring tasks. She dumped the complete responsibility of their upbringing on Pauline, the maidservant. The following excerpt from the novel proves that she would always evade herself from maternal responsibilities of love and nurture: "Mummy, Mummy, they whined that morning. That was strange too. They never came to me until they were dressed up and ready to go out. Why was it my turn that morning?"(Swaminathan *BH* 37)

The absence of motherly feelings is a common feature that is typical of a psychopathic mother. Also, Clarice shows signs of a narcissistic persona who loses herself in self-aggrandising reveries in order to magnify her own greatness by reminiscing the aura of a lost past. Her inner struggles and her withdrawal from the present takes her to fascinating zones but her self-absorption hurts her sensitive children

who crave for her love. Hence, the novel *Bougainvillea House* delves into the narcissist feelings of psychopathic mothers that leave ugly scars on the tender minds of their children for lifetime. Also, the crime story in the novel brings to light the manipulative techniques employed by psychopath mothers to exercise complete control over their children's lives.

Swaminathan explores the psychological concept of the 'golden child- scapegoat- lost child' (Forward 42, 88) operating in the relationships of siblings in the novel *Bougainvillea House*. In doing so, she highlights strong psychopathic traits of Clarice's character. Among both children, Melissa, is hardly mentioned in Clarice's story. Therefore, her invisibility in the novel makes Melissa, Clarice's 'lost or neglected child' while Marion is the 'golden child'. Thus, Swamianthan depicts the character of psychopath mothers who adopt these methods of categorisation in order to control the lives of their own children and also to further their own narcissistic goals.

The golden child is conditioned to adapt to the sinister designs of narcissist parent/s. The motivation of being the 'chosen one' creates an inner-drive in the golden child to become the warrior for fighting the battles of the narcissist parents. Apart from this, children are also ordained by these selfish parents to play a strategic role of devising and executing their conspiracies. In fact, this 'favoured child' is the most exploited one as s/he ruins his/her own life for the happiness of self-centered parents. Although narcissist parents have no real love for either of them, they express open dislike towards the 'scapegoat child'. While such parents may wear the mask of motherhood/ fatherhood to exploit the 'golden child', they cannot disguise their aversion for the scapegoat child who

becomes the target of their anger and frustration. The lost child is the neglected child or the invisible child whose presence/absence does not matter at all to the narcissist parents.

Although Kalpana Swaminathan obviously never mentions these psychological aspects in her novel, yet it is explored that the same relationship- structure works to create rivalry among siblings. Of course, the golden child, Marion, is not only favoured by Clarice but she is the 'chosen one' for executing her vicious plans. Clarice projected herself as a goddess- like mother so that the child is in awe of her artificial grandeur. She moulded Marion's mind in such a way that she blindly accepted her mother's ideas. She surrendered herself completely to her mother. But Clarice, being the psychopathic- narcissist mother never loved her. She thinks:

The affection of an unloved child is a chilling thing. Marion has no restraint, none. When she was little she would rush to hug me every time she entered the room. I would put her away from me gently, and tell her that was quite enough, there was no need to make such an exhibition, but she never got the message.

Poor Marion. (Swaminathan *BH* 7)

The above lines show that Clarice systematically incorporated the feeling of inadequacy in Marion's psyche by starving her of maternal love. The child's fragile self was crushed due to Clarice's overpowering nature. In fact, she feels totally incomplete without her mother. The need for love always pushed her to please her mother but all her attempts to win her mother's heart were a big failure. Her psychopath mother cleverly set higher goals for her to achieve but when she accomplished her target there was only harsh criticism of all her painstaking efforts. Marion would then revive all her lost energies again in order to push herself to fulfill her mother's rising expectations. She did

everything right from crowding her with luxuries to murdering people. But her ungrateful mother discards Marion when she no longer needs her by urging her to commit suicide. Thus, Clarice, the psychopath mother puts into practice the formula of Idealise- Devalue – Discard to manipulate Marion, her Golden child.

Swaminathan puts forth that Marion is also a victim of a severe form of ‘Dependent Personality Disorder’. The sole purpose of her life was to quench her mother’s thirst for revenge. But, sadly, in spite of all her sacrifices, she could still not find a place in her mother’s heart. Marion knew she is a mere puppet in her mother’s cold hands that mercilessly throttled her to death. However, her tragic suicide that ends her life suggests that Marion, too, suffered from Dependent Personality Disorder, as she could not think independently of her own existence without her mother. Thus, the fascination for the mother along with the desire for motherly affection takes on the form of a severe psychological disorder.

Marion was affected by Dependent Personality Disorder mostly in its earlier stages during her childhood when she would crave for the attention of her mother. It is in its developing stages when her aggressive arguments with the doctor actually mirror her fears of being unable to live life alone after her mother’s death. The disorder then takes on gigantic proportions when she commits a series of murders at the behest of her mother. Towards the end of the novel, her dependency problem becomes so uncontrollable that she stabs herself brutally as a final attempt only to find some place in her mother’s heart. However, Dr Liaquat Khan concludes that it is a joint psychological disorder or ‘Folie à deux’ that prompts her to take her own life. In the following words:

There it was.

A Shared madness. *Folie à deux*.

Yesterday the words would have read as gibberish. Today they clanged and clamoured within the echoing dome of his skull. A pathological relationship in which a dominant party strives to maintain a link with reality while the other fulfills dependency needs.

Whom did Clarice depend on? Who was closest to her in thought and action? Who did what Clarice could no longer do?... Who was her shadow?
(Swaminathan *BH* 307)

It can be clearly estimated that Marion commits the murders under the influence of a 'shared madness or psychosis'. Although Marion was the victim of an unscrupulous psychopathic mother, yet she was not totally ignorant of her vile ways. This is because she finds intense psychological pleasure by sacrificing her happiness for her mother. She willingly allows herself be exploited by her mother as an Induced/ Shared Delusional Disorder was the root cause of their joint criminal behaviour.

Lasegue and Falret, psychiatrists, in 1877 used the clinical term *Folie à deux* to explain the human mind's mechanism of transferring delusions to loved ones/family members. The individual with primary experiences of these delusions infects the minds of people associated with them. Thus, these people, mainly loved ones/ family members who are in the central domain of his/her influence slowly start getting entangled in the web of delusion cast by the main sufferer due to the emotional attachment between them. It is this connection of mind and soul that makes the others feel for such people to such an extent that they start validating the diseased person's emotions and ideas. In the following lines:

...phenomenon of *folie a deux* and the apparent wholesale transfer of delusions, without modification, from one person to another. It implied (almost) a bizarre form of infective process - the concept of 'mental contagion' discussed by Lasegue and Falret (Enoch and Ball 195).

This 'psychological yoking', therefore, conjoins the beliefs and thinking patterns of people who have close ties with the person capable of infecting others with this mental disorder. Their loved ones also develop a serious mental derangement because they get so influenced by his/her delusions that their minds stop thinking independently or they are not able to see the difference between right and wrong. Their psychic- emotional connect is like a magnetic force that makes two separate minds develop a mutual understanding towards each other to such an extent that they even start creating or fabricating grandiose beliefs in order to justify the evil or perverse actions of their associates. These delusions, especially produced in the minds of psychopaths are awe- inspiring to their partners whose minds get contaminated by the transmission of the "induced/ shared psychosis" (Swaminathan *BH* 307). Moreover, their 'psychological yoking' happens so rapidly only because they are also beguiled by the psychopath's charms.

The concluding part of the novel *Bougainvillea House* gives an understanding of the 'Shared Psychosis' syndrome which links the Clarice- Marion relationship to real life criminal pairs-- Ian Brandy and Myra Hindley, Frank and Rose West, Paul Bernado and Karla Homolka (Swaminathan *BH* 181). Swaminathan mentions that these serial killer pairs are partners in real life but they are also accomplices in crime as the criminal ideology of the dominant partner becomes the ultimate 'principle of life' for the subordinate partner. According to the Shared Psychosis syndrome, from each of the

above mentioned pairs, Ian Brandy, Frank West and Paul Bernado are the dominant partners. Similarly, Myra Hindley, Rose West and Karla Homolka are subordinate partners whose minds have been swept off by the mesmerising charms of their dominant partners. That is why these subordinate partners were active participants in all the conspiracies hatched by their dominant partners. For each one of them, the criminal design of their lover was just not an ordinary command or simply a challenge thrown at them; they saw it as a great opportunity to show their dominant partner that they can do anything for love.

It has been found that the dominant partner recruits a partner who is blinded by love so that s/he places him/ her on a high pedestal. But it is not only intense love but also low self esteem which is the basic weakness of the subordinate partner that the dominant partner looks out for so that s/he can manipulate him/ her the way s/he wants. This is exactly how the Shared/Induced psychosis concept operates in Paul- Karla criminal pair.

Karla Homolka shocked the world when she made a blatant confession about how she drugged her sister so that she could be raped by Paul when she was under the influence of sedatives. Karla's gift of her sister's virginity to Paul soon proved to be her worst mistake as it took her sister's life. In return, he married Karla but the threat that he would leave her soon made her give in to all his demands. Karla always stood by him when he raped and murdered women and school girls. However, it cannot be concluded that Karla became a murderess only for the sake of love. The fear that he would walk out of her life also forced her to live a shameful life with him. Yet it cannot be ignored that this kind of transgression happened because Karla, too, had perverse sexual instincts. In fact, a video tape recovered from their home during an investigation proved that she was

an active participant in these crimes. These recordings have not only captured some of the most violent moments of murder but also reveal Karla finding pleasure in sexually abusing the victims.

Swaminathan also mentions another criminal pair, Fred and Rose West, who committed worse crimes under the influence of Shared/ Induced Psychosis. It should be noted that both Fred and Rose found sadistic pleasure in sexual acts while hurting and violating their victims. Their victims were not only young women but also their own female children. The women they forcibly confined had to go through humiliating acts of sexual barbarism before being bludgeoned to death. Also, the West girls were raped by Fred and they were also forcibly pushed into prostitution when they were just eight years old. Thus, their home, 25, Cromwell Street, had become a slaughter house, brothel and burial ground of their victims. The skeletal remains of their victims dug out one after another by the investigating police team showed signs of brutal torture. Fred's signature style of dismembering toes and fingers of his victims helped the Police identify him as the rapist- murderer. However, Rose West's excessive libido along with Fred's psychopathic rapist- killer instincts made them share/ induce and transfer the same criminal beliefs in each other's minds. Therefore, Fred and Rose West, Paul and Karla created an environment of horrid sexuality for satisfying their uncontrollable lust. Their common obsession towards perverse sexuality had made them think alike and share/ induce sexual- criminal notions in each other's psyches.

Kalpana Swaminathan has, therefore, drawn parallels between the working of the Shared/ Induced Psychosis in these serial killer criminal pairs with Clarice- Marion relationship. The novel demonstrates that the separate minds of the mother- daughter duo

worked as a conjoined mind due to which they accepted each other's criminal ideology as their own. Here, the dominant partner, Clarice, established grandiose dogmatic ideas to legitimise all the murders. This involved the systematic manipulation of the Catholic doctrine of 'doing one's duty'. Clarice construed the meaning of this religious phrase as murdering the weak in spirit or killing them to admonish their sin. The real motive, however, was to push them out of her life because their presence made her old wounds bleed again. Then she brainwashed Marion completely by making her feel responsible towards her Catholic/ daughterly duties of helping her mother out by pushing these people, who she felt were weak in spirit, to their deaths. Clarice contaminated Marion's mind with her weird ideas as she had a strong influence on her daughter's life. Marion, then, murdered the people who threatened her mother's sense of security. Their living presence was an attack on her mother's dignity.

But above all, the Shared/ Induced Psychosis syndrome allows her mind to give sanction to murder by looking at it as a commitment. Her final duty towards her mother is to kill herself. But it is all her mother's game plan. Clarice wants her daughter to die because the people associated with her dark past were now in their graves. So Clarice feels that Marion has to die now as she is the only one who knows all the dark secrets of her life. Clarice wanted to dump her subordinate partner because she was hardly of any use to her now. So she starts feeding/inducing Marion's mind with suicidal thoughts. She elaborates on the glories of suicide by brainwashing her so that she finally kills herself. Thus, there is a close connection between reality and fiction as the novel demonstrates the influence of Shared/ Induced Psychosis on the criminal behaviour of serial killers. Then the Clarice- Marion relationship and their criminal strategies are investigated to

establish the fact that this collective/shared psychological disorder becomes the driving force behind some crimes in the narrative and in real life.

The narrative of *Bougainvillea House* describes the complex nature of the human mind and its thinking patterns that have a deep impact on human relationships. Marion's mind is a residue of her mother's psychotic beliefs. These absurd ideas clothed in cultural drapery are now an important aspect of her psyche. Her thought- process, is thus, structured by her mother unscrupulously so as to enable Marion establish a deep psychological connect with her mother. Marion's attachment towards her was then tactfully channelised by her mother to form a criminal coalition. Her reasoning prowess, too, is controlled by her mother as she puts into action all her wicked plans. Her suicide, too, manifests a psychological need to find real maternal love.

Marion's psyche, which is both damaged and destructive, is the by- product of her relationship with her mother. Clarice, on the other hand, was always a conspirator. The real reason behind Marion's suicide was her mother's inability to look into Marion's big brown eyes which had become a signifier of her crime. Marion's brown eyes always made Clarice travel back in time and re- imagine the criminal moment when she pushed her husband in the well. At that time, Marion was present near the crime scene as she was a little child cuddled in Pauline's arms. After Clive's funeral, the police closed the case but little Marion would not allow her mother to forget her crime. She would clap her hands and shout "Mamma, Push. Mamma, Push" (Swaminathan *BH* 338). However, as time passed by, she forgot everything.

The unconscious mechanism of pushing her victims to their death is still at work although the old memories had retreated in the dark zones of her mind. This episode was

completely erased from her memory and Marion grew up to love her mother unconditionally. But still it was a harrowing experience for Clarice to look into those big brown eyes which sent shivers down her spine. So the real thorn that pricked her conscience again and again was Marion and she could not rest till she was out of her life. The only solution was to entangle her in the web of motherly love and then drive her towards suicide. Marion's suicide clearly indicates that such killer psychological traps have ruined the lives of many victims. Their invisible psychological attack can be deadly as it destroys the basic framework of society. The novel, *Bougainvillea House*, thus, presents the criminal pattern established due to the psychological maneuverings of the criminal mind.

The next novel to be investigated under the scope of study is Kalpana Swaminathan's *The Monochrome Madonna*, in which the over-sexed femme-fatale, Sitara, is a psychopathic character. Her husband, Vinay calls Sitara his 'Madonna'. In Raphael's masterpiece, all the divine figures that crowded the Madonna painting disappeared in the dull monochrome shade to give way to a woman "stepping out of a splash of glory" (Swaminathan *MCM* 6). The original painting of Raphael's Sistine Madonna is full of angels and saints but Vinay makes Sitara reign supreme in his artistic depiction of the Madonna. Although Vinay's painting lacked the lustre and originality of Raphael's masterpiece, he captured Sitara's grace and beauty in a photographic moment to last forever till eternity. Vinay is so passionately infatuated with Sitara's beauty that he worships her as a goddess but Sitara, the femme-fatale, in her diary, had falsely depicted him as a monster who hoarded women's embellishments for creating a secret treasure and then killed them.

Nicole Motte, a critic, evaluates the psychology behind ‘hoarding trophies’ by sexual predators and serial killers. These tokens are memoirs of their exploits and they are also symbols of their false power. In the book, *Encyclopedia of Murder and Violent Crime*, Motte defines the concept of ‘trophy taking’ as follows:

“A trophy is in essence a souvenir. In the context of violent behaviour or murder, keeping a part of the victim as a trophy represents power over that individual. When the offender keeps this kind of souvenir, it serves as a way to preserve the memory of the victim and the experience of his/her death. The most common trophies for violent offenders are body parts but also include photographs of the crime scene and jewellery or clothing from the victim. Offenders use the trophies as memorabilia, but also to reenact their fantasies. (476)

Motte observes that trophies of crime, for these offenders, are a kind of re-enactment of the past through which they experience the same kind of criminal pleasure again so as to re-create their sexual fantasies. They feel immensely powerful when they look at these trophies again and again. They consider these trophies as rewards for their exploits and a reminiscence of their power assertion strategies which they wrongly deem as ‘heroic’.

The psychopathic treasure hunt of women’s embellishments heightens the psychological pleasure in *The Monochrome Madonna*. The diary is Sitara’s ‘Book of Lies’ in which she falsely accuses her husband, Vinay, of having sexual relations with low class females. She also blames him for hiding mysterious monuments and trophies taken from the servant women in the loft of their home.

Sitara makes him appear like a dangerous psychopath by describing how he stuffs all these ‘souvenirs’ or ‘love tokens’ he has procured from these servant women in suitcases. Sitara also names strange objects as Vinay’s souvenirs in her diary that have wrecked her married life- a velvet rose that has fallen off a dress, lace split into threads as if it was ripped off from a dress and nail clippings, long and short with grime underneath. His other love conquests include a hairclip with long wavy hair entangled in it; a grimy handkerchief dabbed with powder in neat folds and cheap nail paint for puffy, wrinkled and aged nails worn out by soap and water.

As pointed by the notable criminal psychologist, Robert Hare, Lying, deceiving, and manipulation are natural talents for psychopaths (46). Similarly, Sitara does not feel guilty when she lies in her diary about how her husband, a psychopathic Computer Graphics expert, misuses his technological skills by pasting her face on nude pictures of women. She uses him as a puppet so that she can blame Vinay for Sanat Varma’s murder. In this way, she can protect herself from the law by depicting him as a psychopath- exploiter and herself as the exploited.

Swaminathan shows that the treasure- huntress is actually Sitara, the femme-fatale. The sexual predator she depicts in her diary is actually an extension of herself. The fictional trophy- procuring psychopath of her diary is an enactment of her wildest dreams. All the love tokens that she mentions in the diary reflect her own secret desire to accumulate a treasure which would serve as a memory of conquests collected from her victims. Her psychopathic imagination takes huge strides when she narrates a made- up story about how she found a nail polish bottle in Vinay’s pockets. She lies further by saying that she was so shocked that it made her mind wander to the woman who must

have cursed herself for buying the stuff for five bucks. The outgrowth of the pus boil in the form of a tiny bead on a servant woman's thumbnail and the pus being wiped off with a handkerchief are some images her mind re-creates for projecting her husband as a psychopath killer. Sitara created such imaginary female characters in her diary in order to frame Vinay. For example, the servant-woman who would flaunt the 'Sacred Heart locket' to tell the world that there is someone (Vinay) who loves her is a fictitious character of her fake diary. This shows how her mind even goes far enough to link these objects to age and psychological construct of these women.

Sanat Varma, the psychopathic invader, in *The Monochrome Madonna*, has a huge collection of female conquests- broken bangles, grimy nails, strands of hair and many more things that belonged to his female victims, stacked recklessly in his house. Therefore, Vinay was innocent while Sanat Varma was the actual culprit who collected these love tokens. Both Sitara and Sanat Varma wanted to use these trophies or prized possessions which they called Variety Products so that Vinay is arrested for murder. Sitara borrowed these trophies from Sanat Varma and kept them in her loft so that Vinay could be portrayed as a psychopath instead of Sanat Varma. But no one would believe that there were female victims without a corpse. The real reason why Sitara had to kill Sanat Varma was that he was too scared of murdering someone. Sanat Varma's character validates the claim made by Robert Hare, an eminent researcher in his famous work *Without Conscience* that "not all criminals are psychopaths, and not all psychopaths are criminals" (86). Although psychopaths are fewer in number as far as the general population is concerned, Hare asserts that "Psychopaths are well represented in the prison population" (86-87). Therefore, although Sanat was involved in many petty offences, he

could not be a hard core criminal as was expected of him by Sitara. He could be the brain behind prostitution rackets and thefts but he was scared of blood. Sitara, on the other hand, was more egocentric. He did not listen to her so she drugged his tea with an overdose of Rophynol. The drug acted in a few minutes and she hit his head on the pointed ledge in her drawing room again and again till he fell down pulling the table cloth. Sitara picked up the cup right in time or it would spoil her expensive table cloth. Her nervousness made her drink the last sip of tea in the cup. Then she climbed up the loft to keep the Variety products which Sanat Varma had brought in Vinay's suitcase. That is how Sanat Varma's life came to an end. Her monstrous doings spell out strongly that Sitara was nobody's friend- a dangerous psychopath had killed another.

Swaminathan brings out the characteristics of psychopaths through the depiction of the character of Sitara in *The Monochrome Madonna*. She shows how narcissism in psychopaths fuels the joys of transgression making them feel invincible. Sitara also committed the crime thinking that no one will even doubt her. She never showed any signs of nervousness after she killed Sanat Varma. She ate sandwiches and made demands for Chinese food and gobbled up everything voraciously as if nothing happened. A psychopath, too, never suffers from guilt and has no conscience.

Lalli, the female investigator in the novel, *The Monochrome Madonna*, rightly identified Sitara as an 'opportunist', the most important characteristic that defines a psychopath. Actually, the reason behind killing Ramona was that Sitara wanted a female body to nail Vinay so that she could prove that he had hoarded the Variety Products/ love tokens from women and then killed them. But he could not be proved a bigamist serial killer without a corpse. Therefore, it was only through Ramona's murder that he could

surely reach straight to prison. Instead of feeling ashamed of her crime, Sitara smiled with pride when Lalli called her an ‘opportunist’ In fact, she wasn’t confessing her crime but just as a psychopath takes delight in his/ her own Machiavellianism, she, too, boasts about her efficiency at manipulating both people and the crime scene.

The psychological model of ‘Idealise- Devalue and Discard’ (Moscovici 90) operates in the Sitara- Vinay and Sanat Varma- Rashmi relationship. Although Rashmi has no sweet memories, she describes her husband, Sanat Varma’s irresistible stare that made all the women in his life accept defeat. Her words reveal the nature of psychopaths who seduce women with their charms when she says: “Who could resist him? One look from him, and it was all over with us. He only had to look at you, and you were on fire” (Swaminathan *MCM* 220). Sanat Varma’s wife does everything to please her ‘tall English speaking rajah’ (220) but ultimately he devalues and discards her by turning a loyal wife to a prostitute and he tortures her physically by breaking her bones.

Also, the relationship of the Vinay- Sitara pair can be viewed from a psychological perspective. Vinay’s true love just gives Sitara a sense of superiority and she just wants to use him to materialise her abnormal designs. She throws her psychopathic charms through her metallic voice, her sophisticated looks and her strategic mind. All these aspects of her personality compel not only Vinay but everyone else to become her slave.

Similarly, the Sitara- Sanat pair of two psychopaths is, thus, egocentric, incapable of feeling love and they see affectionate and faithful pairs as morally weak. So they devastate their partner’s lives by throwing them into worse situations. Both Sanat Varma and Sitara are, therefore, the most terrifying psychopathic creatures.

Swaminathan, in *The Monochrome Madonna*, aptly demonstrates the working of both the inductive and deductive method for identifying Sitara as the criminal. Firstly, the assimilation of data by Lalli's niece, Sita, from the crime scene which includes her observations of the huge man, Sanat Varma, lying in a pool of crimson blood, the wound at the back of his head oozing with blood and creating a spray- like pattern (chintz) on his shirt and the pointed ledge near the book shelf- all of these are important details which she notes down quickly. The investigation of primary details pointed towards the probability of Sanat Varma's sudden death which took place because he accidentally hit his own head against the protruding metal bracket. This tentative hypothesis keeps on changing with further evidence contradicting Sita's assumption when Dr. Q points out that the man just cannot keep on banging his head against the pointed ledge till he dies. The forensic report which states that the tea in the cup was drugged and the same content was found in the man's stomach completely nullifies Sita's conclusion of the man's accidental death. Further, Sitara writes a fake diary to make Vinay appear as a psychopath. Again, Sita believes in her narrative of lies and she concludes that Vinay is a dangerous psychopath Killer.

Although Sita, Lalli's niece, employs the inductive approach to prove that Vinay is a womaniser and a serial killer, Lalli firmly rejects her hypothesis when she says the following words:

“Well, it's a lovely theory. What I am after is fact. And we have come away with two facts, not bad for one afternoon! And read that book, do!”

“But you think it's a plausible theory! A Hypothesis?”

“Except for one thing- your theory doesn’t explain the Monochrome Madonna!”
(Swaminathan *MCM* 186)

Therefore, the Monochrome Madonna painting which Sita does not include in her key observations gives the investigation a new edge as Lalli begins her investigation with deductive strategy instead of Sita’s inductive method of reasoning. She makes the Monochrome Madonna painting the starting point of her investigation. Thus, she begins this case with the description of the Madonna masterpiece which is an induction or a combination of ideas and feelings, the meaning of which is deduced by the detective. The process of induction begins with Vinay’s close observations of Sitara’s character which he sums up in his painting. The dark shades of Sitara’s character are cloaked in the striking beauty of the Christian goddess, Madonna, in monochrome shade. The artistic masterpiece is, therefore, an induction or the painting is an outcome of a series of observations that complete the whole picture. Also, the image is both a graphic and emotional representation of his love for her. The painting is an inductive compilation of fact and feeling expressed through the picture when the artist- husband reaches the peak of creativity.

Since the deductive method of reasoning starts with an idea and moves on to observation, it can be applied easily to Lalli’s detective thought process for deciphering the meaning of the picture. The deductive technique is employed by Lalli for understanding the painting as an idea- an expression of true love. She then decodes subtle clues indicating Sitara’s wicked character. The picture presents Sitara’s goddess- like beauty but it also depicts her fall from grace. After a thorough analysis of the painting, the assumption that Sitara is the killer becomes Lalli’s hypothesis.

In order to validate her hypothesis, she collects data from different sources. Although she falsifies Sita's theory of Vinay being the killer, she relies on the young girl's research of the crime scene. Lalli knows that Sita's investigative technique is a failure because she does not ask the right questions and Sita also totally ignores the connection between the Monochrome picture and the murder. However, she notices that Sita has a keen sense of observation. Sita builds a strong case with all her observations – the white table cloth fallen on the floor with absolutely no tea stains, the cup on the bare table and Sitara's fake gold- toe nails. With the help of some of these key details, Lalli moves on to unravel greater secrets, specifically the prostitution racket at Variety Club. Therefore, Lalli formulates the hypothesis that Sitara is the killer and then she tallies all her evidence through a proper mode of investigation for confirming her hypothesis. However, she refers to Sita's inductive observations time and again as they give her deductive investigation a subtle direction.

In the next novel, *The Secret Gardener*, Swaminathan demonstrates how a psychopathic personality can be evil magnified in human disguise. She presents another psychopathic character in this novel, Varsha, who drags her mother's body and kicks her inside the burial ground. Also, the aggression with which she drags Rita, her husband's mistress, by pulling her hair and throwing her with full force inside the grave gives us a true understanding of not only fictional psychopaths but their shocking capacity for wickedness in real life.

The worst victim of Varsha's psychopathic behaviour was Makarand, a young boy seduced by the charming femme- fatale. Makarand was so infatuated by Varsha that he always followed her and clicked her pictures. Her crime was confirmed when the

images of Varsha dragging her parents' corpses and burying them were retrieved from Makarand's pendrive. When Varsha comes to know that Makarand has not only clicked her photos but has also recorded and captured photographic shoots of the whole murder episode, she uses pressure techniques to mentally harass him. To avoid any further problem, she went to his mother and frightened her by smashing the laptop in which he stored all the pictures. Then she warned his mother of dire consequences if they did not leave the locality immediately. The only way to mask her crime was exaggerating his mistake so much that his boyish infatuation for her should make him feel like a pervert. Unable to face this critical situation, he preferred to commit suicide to evade police arrest and humiliation. The psychological trauma of being labelled as a seductive beast weighed so heavily on Makarand than Varsha's criminality that he killed himself. This shows how psychopaths highlight the weakness of their victims to disguise their own crime.

Kalpana Swaminathan uses the literary device of poetic justice to end Varsha's psychopathic killing spree in *The Secret Gardener*. If Varsha had returned from Delhi, then she would have buried Mr. Kolse in her garden dead or alive. Mr Kolse was enamoured by her charms but he died of guilt for committing adultery with Varsha, a girl young enough to be his daughter. On the other hand, her impaired conscience made Varsha immune to her victim's suffering. However, destiny takes its toll and she dies in the plane crash. Thus, poetic justice is an integral part of both literature and human life because these serial killers with a psychopathic mind are either framed by law or their lives are cut short because they themselves are in the danger zone or their own misconduct brings doom on them for a lifetime.

The Dark Triad of Personality is a recent psychological term that can be applied to the femme- fatales of Swaminathan's novels. In 2002, Delroy L. Paulhus and Williams, researchers, coined the term 'Dark Traid' which refers to three dark traits of human personality, namely, Psychopathy, Narcissism and Machiavellianism.

Minna Lyonns, a thinker, delves into the issue of the 'Dark Triad' by explaining each negative trait of human personality in the following lines:

As well as the toxic core, the three traits have some unique characteristics. Machiavellianism is distinctive in the flexible, chameleon- like use of strategies from defection to cooperation to suit the demands of the situation, with the ultimate aim of gaining benefits for the self....In essence, individuals high in Machiavellianism are skillful political maneuvers, with an eye for opportunities to exploit in order to achieve personal gain. The features of psychopathy include reckless risk taking, and very shallow empathy toward other people. Those high in psychopathy may be less flexible and more opportunistic in their behaviors than high Machiavellian individuals. Narcissism, in turn, is characterized by vanity and grandiosity and an inflated self-assessment. (2-3)

In a nutshell, the dark traits of Psychopathy, Narcissism and Machiavellianism are present in selfish individuals with manipulative and selfish nature. Their political intrigues show their lack of feeling for others. In fact, the pain of their victims gives them psychopathic pleasure and their use of Machiavellian strategies makes them revel in their narcissist power.

The theory of the psychological triad can practically explain the dark nature of the female characters in the novels of Swaminathan. Clarice, in *Bougainvillea House*, is the

withered Machiavellian narcissist despot bearing the fragrance of a Portuguese flower but she has the stink of a psychopathic murderess. Sitara, in *The Monochrome Madonna*, is a treacherous narcissist psychopath obsessed about her sexuality who designs masterstroke Machiavellian plans for ruining the life of the man who loves her. Varsha, in *The Secret Gardener*, is the heartless psychopathic femme- fatale, with absolutely no feelings for her parents. Her husband's treachery does not really break Varsha's heart but it hits her narcissist- egoist self so hard that she murders Rita, his mistress and tries to poison her husband. The Machiavellian tactics of digging pits in the garden to bury her victims would have gone undiscovered if she was alive. Thus, all the villainous female characters in the novels of Kalpana Swaminathan are perfect embodiments of the Dark Triad personality.

Having explored the gross murders committed by the criminals under the influence of psychopathic, narcissist and Machiavellian condition of the Dark Triad, the researcher further investigates how these crimes are investigated, exposed and brought to notice by investigating officers through the scientific application of Forensic Science.

Kalpana Swaminathan presents female psychopathy in its ugliest forms in *The Secret Gardener* but the novel also demonstrates how Forensics can expose the mysterious pattern of crime in the contemporary world. Although the novelist keeps the reader glued to the murder driven plot, Swaminathan moves on with great dexterity from the present crime scenario to the remote human past. In the novel, *The Secret Gardener*, the Forensic Surgeon, Dr Q, mentions how the development of the sphenoid bone located at the base of the skull plays a dynamic role in shaping human history. It is the most important human bone that has brought about a complete transformation in ancient man

by changing his 'ape-like' facial structure to the charming Homosapien gentleman of the modern generation. He says:

Of all our bones, Lalli, this is the bone that makes us truly sapient. It marks the change from archaic to modern man. The Neanderthal sphenoid is longer, making the base of the cranium longer. The facial skeleton juts out. The difference between the archaic hominids and Homosapiens is dictated by the change in this bone. The sphenoid shortens, bringing the skeleton beneath the hood of the cranium. (Swaminathan *SG* 103)

Dr Q, the forensic surgeon, in *The Secret Gardener*, thus, makes a striking anthropological reference to the process of human evolution and how it actually helps forensic scientists distinguish between the remains of ancient and modern humans. The sphenoid bone itself becomes an important indicator to determine whether the human remains belonged to pre- historic or present times. If anthropological evidence has estimated that the human remains are fresh, then it calls for immediate forensic and legal investigation.

In *The Secret Gardener*, Swaminathan creates awareness about Anthropology which deals with the remnants of human past. Another interesting area in Anthropology is the history of evolution of humankind, their genealogy, their adaptation to different environments and cultures of the world. The ability of Anthropologists to date back fossil remains of both animals and human beings enables them to provide valuable information to police and detective teams. Thus, Anthropology in Forensics is about establishing the identity of decomposed skeletal remains of unidentified persons by interpreting evidence to recount the time and circumstances including trauma that led to their death. It also

determines the age, sex, stature, physical features and general health of the deceased along with estimating the PMI. In the novel, Kalpana Swaminathan presents an important character, Dr Q, a forensic surgeon, who explains PMI or Postmortem Interval as “the interval between death and the discovery of the remains” (Swaminathan *SG* 209).

The discovery of the sphenoid in the garden raised questions about the deceased’s identity in the novel *The Secret Gardener*. The sphenoid, a beautiful wasp shaped bone, situated at the base of the skull gives shape to the whole nasal cavity and creates tunnels through which several nerves pass. It can also indicate Vitamin C deficiency, scurvy, sinus pathology, low absorption and other health problems. Hence Dr Q points out that the sphenoid bone is a speaking bone that provides a wealth of information about the health of a person. After examining the bone, he points out that the owner was in general good health and he had no lifestyle diseases that the younger generation suffers from in present times. It must be noted that forensic experts also use their knowledge of Anthropology to reconstruct the facial features of the dead by performing a skeletal analysis.

Dr Q in *The Secret Gardener* does not even have to look at the whole skull but he just sees the sphenoid bone and easily points out that the victim had a broad jaw and a prominent nose. Dr Q’s proficiency also reveals Swaminathan’s mastery in the field of Forensic Anthropology. Apart from this, Swaminathan is herself a practicing surgeon. The novel also gives adequate information about how a test is performed to find the PMI of the sphenoid bone. The luminol test conducted on the sphenoid bone was positive and intense so it indicated short PMI. This confirmed that the man had died just five years ago since the test is always negative for older bones. However, another use of the luminol

test that is not mentioned in the novel is about how it can detect traces of blood even if it is washed off from the crime scene and not visible to the naked eye.

Apart from the sphenoid, the discovery of the finger bone from the garden was a quantum leap that led to the speeding up of the criminal investigation since this homicidal case was going nowhere due to lack of evidence. To unlock the mystery, Kalpana Swaminathan makes her characters think on lines of Forensic Taphonomy. Forensic Taphonomy investigates the environmental factors of the burial ground including soil and water that brings about the decomposition of the corpse. It also studies an interaction of these human remains with plants, insects and animals that bring about changes in bone structure and alters post- mortem evidence.

Swaminathan presents taphonomical evidence in the novel *The Secret Gardener* in which the finger bone recovered from the garden is the best example of rodent attack on human remains buried in the earth. The bone is described as a desiccated twig, fibrous bark and mummified bone as there was no moisture in the form of marrow left in the bone. So Savio pointed out that other carnivores would never touch a dry bone at all but rats love to gnaw on dry and mummified bones. Thus, the team found it difficult to find out the conditions that led to the mummification of the bone. Although the mummified bone caused a lot of confusion initially, Dr Q solved the problem.

Dr Q, in *The Secret Gardener* uses his taphonomical knowledge of Forensic Soil Science to examine the burial environment, the garden, where he immediately locates the grave site. It strikes him that the mummification of any bone takes place in a dry environment and only sandy soil lacks moisture. The bushy growth of cacti in sandy soil gave him the clue that they could dig for Rita's body right there. It was clear now that

Varsha had mixed sand in the soil to grow cacti after burying Rita's body. The action of sand had mummified the finger bone and this unique postmortem change helped them trace Rita's mortal remains.

The exhumation of two skeletons is a breakthrough discovery in the homicidal case that solves the sphenoid mystery. Makarand's slideshow pictures photographed the ugliness of the criminal moment of Varsha dragging her parent's bodies and dumping them in the pit. This was enough evidence to prove that both skeletons were the decomposed remains of her parents. Further, the pictures that Makarand had clicked showed that the murdered man wore the traditional Parlekar dress of banian and pyjamas, usually made up of cotton. They could easily be identified as male and female only by their clothing. In the following lines from the novel, she writes:

Two skeletons, bones askew and fragmented, identifiable as man and woman only by the tattered nest of clothing, the smaller of the two was wrapped in a sari, the leg bones emerged from a decorous navari, the pink fabric showed where the earth had been cleared away. Her companion wore trousers beside the spill of foot bones were a worn pair of leather sandals. (Swaminathan *SG* 210)

It is, therefore, fascinating to note the way Kalpana Swaminathan throws light on the aspect of bio- deterioration of clothing in burial environments. Robert Janaway, a researcher, presents vital information about the bio- deterioration of clothing in burial environments. According to Janaway, cotton and other natural materials are most vulnerable to degradation while polyester is more durable in post burial environments (169). Thus, Taphonomical evidence proves that cotton is susceptible to quick degradation since the rotting corpse provides moisture to the cotton fibre and so the

decaying body becomes an easy target of microbial attack. Similarly in the novel, *The Secret Gardener*, the pink sari worn by the woman in the picture clicked by Makarand is only stained by the colour of the soil but when the mud is cleared away, the pink fabric is still seen. Since the woman wears the sari while she is at home in the night, it can be assumed that it was made up of synthetic/polyester fabric that is resistant to the decomposition process and it was even more durable than cotton.

The final stage of decomposition, that is, skeletonisation and dismemberment of the remains has taken place within a span of some years as there is a pointed reference to the spill of footbones protruding from the leather chappals in Swaminathan's novel *The Secret Gardener*. The following lines present details about the effect of soil on leather found in ancient burial grounds:

The robust nature of tanned leather buried for nearly 100 years is amply illustrated by recent excavations of burials from the Western Front of the First World War, where bodies had completely skeletonized and the rest of the non-metallic uniform items had decayed, but the boots remained recognizable on the feet (Janaway 171)

Here the researcher, Janaway, illustrates that leather is resistant to any kind of soil damage and interaction except for fungal growth deteriorating its fine quality. Janaway's example gives clear reasons for the old man's leather chappals still being intact although his cotton clothing had deteriorated completely. However, Rita's cotton jeans hadn't decomposed because her body was buried in sandy soil. To understand this phenomenon, it is important to understand the impact of sandy soil on buried human remains.

Another group of researchers which includes Dorio Piombino- Mascali et al. present information about the mummification of bodies in sandy soil with reference to pre-historic mummies such as the Chiribaya and Tiwanaku found in the Southern coastline of Peru in the lower part of Osmore valley. Here, bodies of humans and animals had mummified naturally due to the action of sand on the buried remains. Dorio Piombino- Mascali et al. present their findings as follows:

The arid conditions of the sand desiccated a number of these corpses naturally ...Furthermore, dry pre-historic mummies such as the Chiribaya and Tiwanaku, are found in great numbers in Peru while not all of them have been scientifically investigated, information seems to confirm that most of those bodies mummified spontaneously, due to burial in arid, sandy soil. (105)

According to the above excerpt, the soil composition, soil PH and moisture content. has a lot to do with biodegradation of remains. The mummification of the pre-historic Chiribaya and Tiwanaku can be related to the shrivelled condition of Rita's corpse. Swaminathan describes Rita's skeletal remains laid out on a sheet of tarpaulin as follows:

Shrivelled, desiccated and fragmented, the body was still strangely beautiful, the face a papyraceous mask crowned with a topknot of luxurious curls held together with a jeweled clasp. She had died in anguish that was evident from the contorted posture in which the body had mummified. (Swaminathan *SG* 231)

The above quote from the novel makes it clear that the sand has extracted all the moisture content from the soft tissues leading to the natural mummification of Rita's

remains. Ultimately, the talking bone (sphenoid bone) and the finger bone proved that bones never lie.

Kalpana Swaminathan, the novelist, therefore, deserves appreciation for not only captivating the attention of the readers with a murder driven plot but also for her proficiency in Forensic Science that helped to unfold the gruesome tale. Along with her scientific knowledge, she also throws light on the importance of logical methods of reasoning.

Swaminathan employs the inductive- deductive and the deductive- inductive approaches which are well- established logical modes of reasoning in forensic and criminal investigation. In the inductive method, the investigator and his team find clues or they make a series of observations which build up the body of evidence related to the criminal case. The observations/clues are crucial as they help the team in establishing a pattern/s based on these specific experiences to formulate a general theory. This theory is the ground on which deductive reasoning begins. In the deductive method, the theory founded through the inductive approach becomes the investigator's hypothesis. The observations made may either validate or nullify the hypothesis. Thus, the investigation moves from a general theory to draw a specific conclusion. Also, the expansive theories of genetic studies are applied to analyse DNA samples or broad psychological principles are applied for interpreting criminal behaviour. So while solving criminal cases, the investigator/s may also refer or draw out conclusions from theories which are already a part of a vast body of scientific and forensic knowledge. Thus, Swaminathan's novels show how both approaches of logical reasoning complement each other while solving criminal cases.

The shift from the inductive mode of reasoning to the deductive method in Swaminathan's *The Secret Gardener* is a perfect illustration of the working of rational thought in criminal investigation. The discovery of the sphenoid bone in the garden raises a lot of questions but Lalli and Dr Q recognise it as a human bone located at the base of the skull after much discussion. Their search for answers generates some data about the bone. Their thinking prowess can be seen through their quick identification of the skull bone due to their gathering of profound knowledge about its role in the history of development of the human frame from the Neanderthal age to the present times. Lalli's mind is no doubt a storehouse of knowledge but she gathers some more information from Dr. Q whose guess that it could be a male bone helps her in forming her hypothesis about the gender of the bone. However, this particular theory of the shard being a male bone becomes the starting point of the deductive method of reasoning. Now, from inductive, Lalli switches over to the deductive mode in order to test this theory.

The inductive approach contributes in putting forth the theory that it belonged to a seventy year old man, while the deductive approach starts with this paradigm as a basis for further investigation to deduce the same conclusion. Since it was a forensic investigation that construed information from a large database of CT scans, it took on the form of a deductive approach. The theory/ conclusion obtained from both methods of reasoning is the same as it is confirmed that it was a sphenoid bone that belonged to a seventy year old man.

In the novel *The Secret Gardener*, the manicure treatment given to Sita at Arifa's beauty salon is a novel inductive technique that could hardly strike a crime fiction writer's mind to develop the mystery of the crime plot in the novel. The shade of nail

paint on the mummified finger takes Lalli to the salon. This method of reasoning is inductive because Lalli goes there with a blank mind which is ready to receive some information about the bone. For Arifa, it is a deductive process as the colour of the nail paint she sees on the mummified finger bone is fixed in her mind as firmly as any theory. Arifa wants to ascertain the shade of the nailpaint on the finger bone so she makes Lalli's young niece, Sita, to go through the rigorous manicure process. The nailpaint is applied on Sita's nails after oiling, steaming and massaging of her hands. She then tells them that this particular shade was in vogue only in 2010. Arifa gives the final verdict when she says that the woman could not have her nails painted anywhere in the world before March 2010. Arifa's deductive thought process proceeds from theory to conclusion. Thus, Lalli has used the inductive method as she starts with basic data- collection at Arifa's salon to get to know something about the finger bone. However, Arifa gives her a reliable theory about the year and month of murder and she clearly mentions that she would depend more on Arifa's nail theory rather than carrying out a bomb curve test for determining the age of the bone.

Therefore, the information that the sphenoid bone belongs to a seventy year old man and that the finger bone's nail was painted in March 2010 enabled Lalli to get more evidence from interviews of people connected with the case. Armed with all this information, Lalli theorises that there are corpses buried in the garden since both the bones were found in the garden. Lalli then tests her inductive inference of the presence of dead bodies in the garden of 24, Patwardhan Cross through the application of deductive approach. The bodies are dug out from the exact sites of burial because of Dr Q's forensic knowledge about the influence of different types of soil on these bones. The

sphenoid bone matched the man's skeleton and the finger bone was missing from the mummified body of the woman buried in sandy soil. Lalli also procured photos of Varsha dragging her parents' bodies to the burial site which she had dug for her parents in the garden from Makarand's pendrive. The methodical deduction not only validates that there are corpses in the garden but the police also close the case after Lalli and her team members find out that Varsha was the killer.

The working of inductive to deductive and deductive to inductive methods of logical reasoning is observed in Swaminathan's *Bougainvillea House*. The neurologist, Dr Khan, collects a lot of data related to the medical history of his patient, Clarice. He makes specific observations about the psychological conditioning of the mother- daughter duo by analysing their behavioural patterns. The inductive process is complete when he theorises that there is something that she has buried in her heart and it is the root cause of her severe catatonic depression. This inductive theory that Clarice's mind needs to be explored to help her come out of psychological distress is also the hypothesis on which he bases the clinical investigation. Thus, the deductive method is employed when the doctor formulates this hypothesis and works towards validating/ nullifying it. Clarice's confession tapes confirmed that the storm in her mind has caused the entire psychological trauma. The storm in her mind was due to her desire for revenge and fear of public shame because of which she killed the victims. The hypothesis is validated further after the team verified the data and found out that Marion was missing on each day when these victims were murdered. The team also applies the already- existing psychological study of 'Shared Psychosis' to the behavioural patterns of Clarice and Marion and they conclude

that the mother- daughter pair committed the murders under the influence of Folie à deux syndrome.

After undertaking a psychological journey into the dark mind of the femme-fatales of these novels, the researcher seeks to highlight the multifaceted dimensions of their carnivalesque personality. In Bakhtin's carnival, people from all walks of life are dressed up in colourful costumes for performing the masquerade which in literary texts is symbolic of the act of disguise and demasking. However, for Gerard Aching, a theorist, these masking practices are subtle techniques of power assertion centering on discourses of recognition, misrecognition and demasking (Aching 6).

Gerard Aching's discourse on recognition, misrecognition and demasking can be applied to highlight the relationship between masking and power which is clearly demonstrated through Clarice Aranxa's carnivalesque character in *Bougainvillea House*. Clarice puts on the façade of catholic piousness and Portuguese civility for evading recognition as a murderess. In this way, people would not come to know about her crimes. By wearing an invisible mask of propriety, she is actually exercising power over others so that everyone is brainwashed to see her as a goddess- like white woman although she has committed a series of murders. The fear of being put to public shame if her crime is discovered makes her put on the mask of sophistication for evading derecognition so that she is recognised/misrecognised as a chaste woman in respectable society.

The mask, thus, serves a dual purpose- of hiding her crime and re-affirming power. Secondly, Pauline, Clarice's caretaker, reveals how Clarice and the whole Aranxa family masquerades by wearing a false mask of dignity in the following words in broken

English: “All lace and make- up and scent these Aranaxas, everyone think they are so great, so high, their shit don’t stink but I know. I Know! I know their stink, I know their stains” (Swaminathan *BH* 202).

Thus, the above excerpt in which Pauline mentions the ‘stinks and stains’ of the Aranza family in general and Clarice in particular, has a strong association with Bakhtin’s description of biological mechanisms of the carnivalesque body. Bakhtin puts forth his ideas on the grotesqueness of the carnivalesque body in the following words:

The emphasis is on the apertures or the convexities, or on various ramifications and offshoots: the open mouth, the genital organs, the breasts, the phallus, the potbelly, the nose. The body discloses its essence as a principle of growth that exceeds its own limits only in copulation, pregnancy, childbirth, the throes of death, eating, drinking or defecation. This is the ever unfinished, ever creating body, the link in the chain of genetic development, or more correctly speaking, two links shown at the point where they enter into each other. (Bakhtin 26)

Thus, according to Bakhtin, neither king nor fool- none can deny the grotesqueness of the carnivalesque body. These biological functions are at the core of human existence but are considered as taboo subjects in civilised society. Pauline refers to the stink and stains left behind by excretion and defecation, thereby distorting Clarice’s cultured body and transforming it to a carnivalesque body in the most grotesque form.

Carnavalesque sexual imagery forms the core of Clarice’s memory- the fleshy warm cunt or the long tubular penis and the role of these organs in what she calls ‘fucking’; her younger sister’s aborted foetus which looks like a shiny lump with red strings and Clarice’s urge to defile the nurse by smearing the woman with her shit makes

her a carnivalesque character. Thus, Bakhtinian theories have been used extensively for analysing the carnivalesque aspects of Clarice's character.

Swaminathan also depicts the grotesqueness of Sitara's carnivalised body in *The Monochrome Madonna*. The carnivalesque character of Sitara can be analysed by elaborating on the concept of the grotesque body. The grotesque, in Bakhtinian terms, begins when "exaggeration reaches fantastic dimensions" (Bakhtin 319). In his famous work *Rabelias and his World*, Bakhtin refers to "men with disproportionate phalli ... and others with unusually large testes" (Bakhtin 328) as carnival figures. Here, the lopsided phallus and testes of the carnival figures have nothing to do with the symmetry of Sitara's sexual organs but these erotic images suggest her huge leap from normal sexuality to perversity. The exaggeration, here, indicates the fiery sexual desires which have taken the form of gross carnality. So she goes beyond the stirrings of sexual excesses to satiate her uncontrollable lust by getting involved in prostitution. It shows that her monstrous sexuality has assumed gigantic proportions for acquiring carnivalesque pleasure.

Bakhtinian carnivalesque imagery of sexual excess and violence is also seen in the works of George Bataille. During the investigation, Lalli finds Bataille's *The Story of the Eye* on Sitara's bookshelf. Sitara had got rid of all her books but she has not parted with this novella. The heroine of *The Story of the Eye* was oversexed and adventurous-indulging boldly in copulation at its worst. Pornographic sexual imagery as of eggs, eyeballs and urine for arousal and gratification by the lead character, Simone, is a symbol of both artistic and sexual transgression. The novel also depicts themes of violence and sex as Simone seduces a priest and then kills him at the point of orgasm. The most daring act described in the novel *The Story of the Eye* is the pulling out of the eye from the dead

body of a priest' for sexual pleasure. The eye, a delicate organ, is touched on the body and rolled inside her vagina- this action crosses heights of perverse human carnal desires. This book nurtured Sitara's passions and outbursts of voluptuous sexuality. The heroine of the book, Simone, had inspired Sitara to experiment with sex in the most blatant way and break social barriers that restrained her from obtaining sexual pleasure. However, Sitara fails to see that the book is an abstraction- an idea and that the striking pornographic images actually bring out the linguistic beauty of the text. (Bataille, "Story")

During a carnival, participants indulge in feasting, excessive sex and dressing up in elaborate costumes. Similarly, Sitara in *The Monochrome Madonna* embodies the spirit of the carnival as she crosses the boundaries of sexual decency. She, thus, flaunts societal rules by dressing up in an elaborate way during the sexual performance with her clients. Apart from her indulgence in sexual orgies, Sitara wants to find pleasure in murder. The freedom that her wild spirit finds in deviance makes her revel in murder which is the essence of carnivalesque pleasure. In another incident, Sitara parades herself almost half- naked in her undergarments in order to force others into obeying her. Such semi- nude parades are an intrinsic element of the carnival as it signifies inversion of rules of polite society. Moreover, she dares to bare herself before the world till her demands are fulfilled in a patriarchal society where women's dress is a reflection of morality. Thus, Sitara's carefree spirit, licentiousness and desire for violence make her a carnivalesque character.

Thus, the carnivalesque spirit of Swaminathan's female criminal characters is clearly manifested through their flouting of cultural norms by deconstructing traditional

patriarchal notions of society that restrict their freedom. Swaminathan, thus, presents the carnivalesque nature of the female characters of her novels through precise forensic details to present narratives of violence, betrayal and crime.

The next chapter comprehensively presents a comparative analysis of Fossum and Swaminathan, writers from Norway and India, two countries which are culturally and geographically different. The similarities and dissimilarities are brought out quite objectively based on actual exploration and deliberation of the novels through characters, society, culture, investigating techniques and other methods employed by the detectives and police officers to unfold the mysteries of homicidal crimes.

Chapter IV

Criminological Pattern in the Select Novels of

Karin Fossum and Kalpana Swaminathan:

A Comparative Study

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Criminological Pattern in the Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study

The present chapter is extensively devoted to make a comprehensive study of the novels of two women writers, Karin Fossum and Kalpana Swaminathan, from Norway and India respectively. Their works represent the socio-cultural and geographical diversity of these nations located in different landscapes on the globe. The study, therefore, demands a comparative survey of their literary expressions to authenticate the validity of the research. The chapter also explores into the resemblances and dissimilarities pertaining to all paraphernalia necessitated to examine the high literary value of the works of these writers.

The novels selected for the study are *The Indian Bride* (2005), *The Caller* (2011) and *In the Darkness* (2012) by Karin Fossum. In addition, Kalpana Swaminathan's *Bougainvillea House* (2005), *The Monochrome Madonna* (2010) and *The Secret Gardener* (2013) have been taken up for research. Having examined various aspects of thematic backdrops and theories testified in the preceding chapters, it is according to reason, to focus on elements of comparison with regard to the engagement of criminal issues, cultural and geographical backgrounds, characterisation, methods of investigation and public view towards crime reflected in the selected works of these writers.

A comparative analysis of the selected works of Fossum and Swaminathan in this chapter initially throws light on the application of the Chaos theory to their novels. The theoretical framework of the Chaos theory, therefore, studies how the co-existence of

order and disorder is manifested through abrupt shocks of criminality which dislocates organised social structures in their selected novels.

Firstly, the ‘pendulum model’ and ‘sensitivity to initial conditions’ principle of chaotic systems can be easily applied to the novels of Karin Fossum. In Fossum’s novels, crimes are co-incidental or they just happen at the spur of the moment in a fit of rage. For example, there is a sudden transition of Goran in *The Indian Bride*, Johnny Beskow in *The Caller* and Eva in *In the Darkness* from normalcy to criminality. It is the ‘initial push’ of aggression that makes them oscillate from pro- social to criminal behaviour. In true sense of the term, they can be referred to as disorganised criminals.

The novels of Kalpana Swaminathan are slightly different in their depiction of the Chaos theory. The female killers; Clarice in *Bougainvillea House*, Varsha in *The Secret Gardener* and Sitara in *The Monochrome Madonna*, may not experience the ‘initial push’ into a haphazard or unplanned crime. Instead, they plan both their crimes and defense meticulously. So the characters in Swaminathan’s novels organise themselves in such a way that they slip into the muddled zone of crime, taking their minds from order to a state of ‘organised chaos’.

Fossum and Swaminathan depict the underlying disorder lurking beneath organised systems in familial and social structures. Consequently, order is devoured by the anarchy prevailing in these systematic structures. The whole social system then oscillates into chaos. So many people like Eva Magnus from the novel *In the Darkness* by Fossum live an impoverished life in the well-established Norwegian economy. In wealthy nations as Norway, the quick cheesy meals symbolise progress. However, the economic excess has damaged the social structure leaving behind broken homes. As a result,

individuals living in these high-profile societies try hard to cope up with psychological disorders and alcoholism. The strings of cheese on the pizza melt in the mouth but this easy availability of food does not reduce the struggle of the characters hit with depression and alcoholism. Johnny in Fossum's *The Caller* stands for so many unemployed youth who have no desire to work inspite of living in progressive economies as Norway. Thus, disorder gulps down the order of these booming economies. On the contrary, Goran Seter in Fossum's *The Indian Bride* has everything that a man would want- a good job, loving parents and steady girlfriend. Yet it is strange that his mind experiences a shift into abnormality in spite of living in a well-established society. This is, therefore, a perfect illustration of "crime admist plenty" (Wilson 3) due to the co-existence of order and chaos in familial/ social/ psychic systems.

Similarly, in Swaminathan's novels, the beauty of the ordered garden in *The Secret Gardener* is a veil for a graveyard of corpses. Also, the systematic appearance of Bougainvillea House clearly exemplifies how familial/social/psychic systems put on false appearances of order only to bury their dark chaotic secrets. Another important point that sets both the novelists apart is their incredible skill in the portrayal of the character of criminals. Swaminathan's characters are perfect female conspirators who take delight in murder. They lack humanity as they are proper manifestations of evil.

The complexity of Fossum's criminal characters embodying traits of both kindness and cruelty, however, sets her apart from her Indian counterpart, Swaminathan. Fossum's characters take a leap from goodness to extreme monstrosity which resembles the shift from order to disorder. These characters are, thus, mainly positioned at the midpoint that Doyne Farmer, a mathematician, calls 'Edge of Chaos'.

The idea of 'Edge of Chaos' is clearly demonstrated in the anatomy of the butterfly which is indicative of the complexity of the criminal character:

In particular, the butterfly attractor is most interesting to criminologists as the shape of the two wings or outcome basins is twinned with a clear juncture in between. Using deviancy as an example, one wing may depict pro-social behaviour and the other anti-social behavior. Given a similar set of circumstances, an individual over time may fluctuate between the two wings. The point of most uncertainty occurs just at the juncture between the two wings. (Young T.R. 39 - 40; Beesley 73)

Young and Beesley, researchers, therefore, find a strong association between the phenomenon of the Butterfly Effect and the anatomy of the creature. The middle section of the butterfly stands for a clear demarcation between criminal and non- criminal behaviour. It also indicates the swift transition of these individuals into antisocial behaviour. Therefore, Julie Beesley further argues that:

From a criminological perspective, if we could identify such junctures, we could identify the tipping point of where an individual chooses criminal over non-criminal behaviour.... One needs to discern the specific points where individuals or groups transform from pro to anti- social behaviour. (73)

In the above quote, Julie Beesley, a researcher, throws light on human behaviour through the lens of Criminology. She argues that it is the 'tipping point' that demarcates criminality from non- criminal behaviour. But at the same time, it is the same tipping point that indicates the criminal choice made by individuals frantically and their swift transformation from normal to anti- social behaviour.

Similarly Eva Magnus in Fossum's *Inside the Darkness* loves her father unconditionally while in *The Caller*; Johnny Beskow's grandfather means the world to him. Apart from Fossum's characters, Swaminathan's character, Marion, from *Bougainvillea House* commits so many murders only because she worships her mother. When these characters show no signs of criminality, they are positioned on the wing of the butterfly that depicts pro-social behaviour. However, the dark side of their personality makes them 'anti-social' and places them on the other wing of the butterfly. The body of the butterfly that holds the wings is the 'edge of chaos' or point of uncertainty from where characters make their departure into criminality.

The Chaos theory, thus, has given a fresh perspective to the field of Criminology. The principle of co- existence of 'order and disorder' finally displaced the scientific belief of cause-effect association with the idea of unpredictability of chaos. The novels of Fossum and Swaminathan present a chaotic world in which criminality and order influence the fractal self of individuals. Both the novelists demonstrate how unpredictable oscillation of the minds of human beings from order to chaos is the core element of criminal behaviour.

Mike Presdee, a critic, in his most notable work *Cultural Criminology and the Carnival of Crime* associates the pleasure of criminality with the notion of 'beauty in disorder'. He explains that there is "a hidden aesthetic in the disorderly" (Presdee 20) which results in what Katz, a thinker, describes as the "delight in being deviant" (Katz 312). The joy of transgression is defined in the following lines:

The secret pleasure from crossing boundaries and the sickening excitement of something nasty, frightening or disgusting; something defined as outside

normative rules....Crime is rarely routine or dull; there is something sensual and visceral about it. (Penfold- Mounce 4).

The pleasure of transgression, thus, lies at the heart of criminality. Katz's description of the 'seductions' of crime' or the criminal's delight in deviance is clearly justified through the critic, Ruth Penfold- Mounce's enumeration of the pleasures of crime. On one hand, crime is scary and disgusting but the seducing nature of crime is a gateway to carnivalesque delight.

The carnivalesque principle of finding joy in transgression provides a sharp edge for evaluating the nature of female criminality in the novels of Fossum and Swaminathan. In Fossum's *In the Darkness* although Eva's leap from normal behaviour to criminality may be regarded as transgression yet the pleasure principle that drives carnivalesque characters to commit murder is largely missing. It must be noted that in Eva's case, it is not the 'delight in being deviant' but it is her uncontrollable anger that leads her to stab her victim to death. Also, it is economic need that pushes Eva to consider prostitution; therefore, she cannot be called a carnivalesque character.

Swaminathan's voluptuous character, Sitara, in *The Monochrome Madonna*, views prostitution as a mode of celebration of female sexuality. The enactment of the carnival by depicting her indulgence of in perverse acts leads to a total erasure of moral codes inscribed in the collective consciousness of a traditional society. Swaminathan in the novel *The Monochrome Madonna*, therefore, focuses on the aspect of 'prostitution as choice' for gratification of robust sexual desire.

The ritual of dressing up in colourful costumes for enacting different roles, drinking and feasting coupled with copulation, are the hallmarks of carnival festivities. In

Fossum's novel, *In the Darkness*, Maja, the rich prostitute, initiates Eva into prostitution by making her wear a red dress. She also gives her a sandwich and some wine to prepare her for the performance of carnivalesque copulation. However, Eva is violently shaken to the core when Maja is murdered by her client. This incident exposes her to the ugly side of prostitution and also brings Eva out of her carnivalesque stupor.

Eva's Indian counterpart, Sitara, in *The Monochrome Madonna* by Swaminathan, also puts on fake golden toe-nails and artificial eyelashes for the performance of the sexual masquerade. The 'carnivalesque performance' of sexual orifices in the hotel room dissolves the boundaries that subvert her femininity. However, Sitara's self takes on the form of the grotesque body of the carnival that is bloated with sexual excess and it still wants to find more pleasure in the most abhorrent act of murder.

There is a celebration of female sexuality in the novels of both writers. However, Sitara's Norwegian protagonist, Eva Magnus from the novel *In the Darkness* by Fossum, differs greatly from her Indian counterpart. First of all, it is not in any way sexual drive but abject poverty that forces Eva to decide on taking up prostitution as a means of livelihood. Although both of them are regarded as femme-fatales yet the need to experience irrational pleasure through prostitution and murder makes Sitara more dangerous than her Norwegian counterpart.

The title 'Carnivalesque femme-fatale', thus, can be appropriately used to describe the shady personality of Sitara, the mighty seductress, in *The Monochrome Madonna* whose grotesque body knows no boundaries of sexuality. She is also always on the prowl to seize every moment that gives her 'delight in being deviant' (Katz 312); ranging from satisfying her massive sexual appetite to being fascinated by murder. The

transgression from abnormal sexuality to find pleasure in murder makes her a carnivalesque femme- fatale.

A psychological reading of the minds of the dangerous femme fatales from the novels of Swaminathan clearly relates their predatory nature to the 'Dark Triad' of human personality. Narcissism, Machiavellianism and Psychopathy- are the three psychic constructs that form the core of the dark triad of human personality. Comparatively, Swaminathan's female killers scale great heights of criminality as a combination of the dark triads; Narcissism, Machiavellianism and Psychopathy, makes them dangerous femme- fatales.

Swaminathan's most sinister character, Clarice Aranxa, in the *Bougainvillea House*, is the perfect embodiment of the 'Dark Triad' psychological syndrome. The most important components of the 'Dark Triad'- Narcissism, Machiavellianism and Psychopathy are dominant traits of her persona. First of all, she is a narcissist who is obsessed with the grand appearance of herself. Her excessive self- love is demonstrated through a relevant example in the *Bougainvillea House*. Swaminathan presents how Clarice magnifies her own image in her mind when she speculates about her death. She has kept the best brands of accessories and clothing ready so that she can be dressed like a queen for her funeral. She has included the following stuff in the lavish box which would be opened at the time of her burial:

Estee Lauder it's always been for me, same as Elizabeth Taylor, and I am not changing brands now. Hypoallergenic, odourless: cleanser, astringent, foundation, matte powder, highlighter, blush, both crème and powder. And all my eye make-up, including the brushes, with special instructions to use the electric blue- eye

shadow- it sets off the gleam of black silk...A whole bottle of Chanel 5 I've put in, for a good dousing with it before I meet my maker. Let's hope Mendonca doesn't steal it.

Lingerie, too, I've put aside with the suit...Apricot lace camisole, pure silk, of course, from Paris. My underwear must be white, made of cotton. No slinky whorish stuff in the presence of our Lord. (Swaminathan *BH* 18)

The above lines describe her as a true narcissist with the desire for self-adoration and love for a splendid life. She not only wants a grand funeral but she desires to be decked up like a queen even when she turns into a mere corpse. In fact, she feels that her burial ceremony will be the last time when her lifeless body will create a deep impression of her grandiosity in the minds of people.

In addition to this, the slavish submission of people to the despotic queen of Bougainvillea House, only to be exploited by her, makes her a narcissist. The royal ancestry of her Portuguese lineage makes the dominating old woman feel, like a narcissist, that she is someone special. Although she is physically crippled, her mind works with Machiavellian speed. It is because of her narcissist persona that she engineers so many murders. She poses as a god-fearing woman who pretends to help those people who are weak in spirit to find strength in god but her main purpose is putting an end to their life. Her daughter, Marion, too, believes in the fabricated doctrine of the scrupulous Machiavelli as she is the victim of the 'Shared Psychosis Syndrome'.

Swaminathan brings to light how the 'psychological yoking' of the daughter, Marion, to her mother's criminal ideology in *Bougainvillea House* is brought about by their shared insanity (psychosis). It is this 'infecting madness' which is most favourable

to Clarice for executing her masterstroke plan. Clarice's veiled strategy is to use her daughter to overthrow many characters who are actually not spiritually weak but they are linked to her murky past. The absence of feelings and the psychological inclination towards exploiting others fully to achieve her own ends make her a dangerous psychopath killer. She shows traits of a psychopath mother who is devoid of maternal feelings. She remains disturbed because she can see the whole re-enactment of her wicked past in her daughter's brown eyes. So the Machiavelli- Psychopath, Clarice, leads her daughter to suicide only for putting her own narcissist self on a high pedestal.

Swaminathan depicts how the Narcissist- Machiavellian-Psychopath framework forms the Dark Triad of human personality that distinguishes Sitara in *The Monochrome Madonna* and Varsha in *The Secret Gardener* from other ordinary criminals. Sitara's glamorous fashionista image conceals her real self of being a malicious psychopath, narcissist, a sexual predator and a violent Machiavellian murderess. She not only dumps the man who loves her as his Madonna but she uses her Machiavellian machinations for trapping him in a fake criminal case. The notorious psychopath, Sitara, delights in the pain of her victims. The fact that she is wielding her power on them makes her revel in experiencing narcissist pleasure.

Swaminathan in *The Secret Gardener* presents Varsha, another cold-blooded psychopathic killer, who murders and dumps her victims in her garden time and again. The way she drags her parents' corpses and flings them into their graves without any regret is indicative of her psychopathic nature. Being a psychopath-narcissist, she will never forgive betrayal. So Varsha's Machiavelli mind works fast so as to make plans to kill her husband. Then she also buries his lover, Rita, in the same garden. While

Swaminathan's characters, Varsha and Sitara in *The Secret Gardener* and *The Monochrome Madonna* belong to a category of psychopaths who harness the power of their sexuality in order to get what they want. However, Clarice in the *Bougainvillea House* belongs to another psychopathic grouping where women pose as 'virtuous' for wielding their power through the psychopath-victim relationship.

Swaminathan brings out the dark side of her femme- fatales by applying the notions of the Dark Triad syndrome. Apart from the fictional representation of Swaminathan's characters, the role of the three core traits of the 'Dark Triad' among atrocious real- life male personalities in unleashing terror throughout the world is also discussed in the following lines:

We freely acknowledge that some individuals possess more than one of the Dark Triad traits. Indeed, their positive intercorrelation suggests that a subgroup with all three traits lurks within any large community. Successful dictators such as Gadhafi and Saddam – eccentric but not psychotic- are likely candidates. Others include diabolical terrorists such as Osama Bin Laden and Anders Breivik. Their psychopathy provoked extreme brutality and their Machiavellianism facilitated strategic manipulation. Finally, their narcissistic sense of superiority and entitlement readily justified their behavior. (Furnham et al., "The Dark Triad")

In a nutshell, many well- known dictators and dangerous terrorists employ their Machiavellian strategies to give subtle direction to their psychopathic plans. Their zeal for controlling the masses springs from deep- rooted narcissism and even extreme acts of brutality are never opposed directly since they are at the pinnacle of power. The Dark Triad model of human personality, thus, can be clearly applied to explain the

psychopathic, narcissist and Machiavellian tendencies of the female killers of the novels of Swaminathan as their maneuvers match the actions of the most famous Dark Triad predators in criminal history.

The predominant traits of Fossum's criminal predator, Goran, in *The Indian Bride*, are psychopathy and Narcissism. The murder of Poona does not involve any Machiavellian tactics because the bludgeoning of the woman was the result of explosion of anger that made him lose mental control. However, the strategy he exercises to hide his crime makes him a Machiavelli to a certain extent. The scratches on his face could have made the whole community suspicious about him. Hence he rolls with his dog in the mud so that he can tell everyone that it was not the woman but his dog who scratched him. He also hides the murder weapon and the blood-soaked shirt in order to evade detection. He has left behind absolutely no forensic evidence that could prove him a criminal. The Machiavellian defense ploy, thus, makes Fossum's character, Goran, fit in the Dark Triad model.

On further analysis, the obsession for a muscular body and a strong physique can be associated with Goran's fully inflated narcissist ego. Also, he has no feelings for the women in his life. They are, for him, sexual objects to be used and disposed off. But when this psychopath is rejected by two women at the same time, it is a blow on his narcissist ego. Hence the discarded narcissist- psychopath, Goran, strikes hard till Poona, the bride from India, loses her life.

Thus, the psychological framework of the 'Dark Triad' is of great significance to understand criminal behaviour. However, criminals in Fossum's novels do not fit into the Dark Triad model so it cannot be completely applied to describe their character. It has

been established that Goran Seter from the novel *The Indian Bride* by Fossum is affected by the 'Dark Triad' syndrome but all the other criminal characters fall under other categories of psychological disorders.

Different kinds of psychological disorders in the Fossum's novels correspond to distinct shades of human personality. Johnny Beskow in Fossum's *The Caller* is an antisocial narcissist because he loves breaking rules. These carefree flings help him experience wild pleasure liberating him from burdensome and mundane social and familial structures. He has no control over any aspect of his life. Therefore, playing pranks gives him a feeling of power over his victims. The pranks cause so much of pain that his victims are devastated for a lifetime. Although his crimes are brutal, yet he cannot be regarded as a case of psychopathy or sociopathy as such people do not feel for others. A high degree of antisocial behaviour along with lack of empathy takes on the form of the more serious psychopathy or sociopathy. On the contrary, Johnny Beskow repents when he realises that his pleasure- pranks have caused misery in the life of his victims. He feels so hurt because of Theo's death that he commits suicide. If he was a psychopath, he would never take responsibility for his crimes. Therefore, it can be concluded that Johnny Beskow does not suffer from psychopathy or sociopathy, he is merely antisocial. Similarly, in Fossum's *In the Darkness*, Eva Magnus' abnormal behaviour stems from her financial depravity and uncontrollable bouts of anger.

Although a study of psychological disorders puts Clarice Aranza in Swaminathan's *Bougainvillea House* on a high scale of the 'Dark Triad' syndrome, yet her complex character opens wider perspectives of psychological research. The Obsessive –Compulsive Disorder explains her fascination for rules and order making her

reign over Bougainvillea House with an iron hand. Also, it is evident that she is a 'paranoiac' who lives in isolation because she is too suspicious of others. To add to this, she blatantly kills her victims for fear that they may learn about her past life. Clarice is, thus, a paranoid old woman who doubts the integrity of decent people. She attacks them on the invalid basis of her paranoiac observations. Clarice is also a 'schizoid'- an emotionally and sexually cold and detached person who has no feelings for anyone, including her own children. Also, as a schizoid, she is a cold and distant mother who has dumped the responsibilities of upbringing and child care completely on Pauline, her maid. Her paranoiac personality seems to be at play when she doubts her husband's fidelity. Thus, the recurrent overlapping of all these psychological disorders, including the Dark Triad Syndrome, adds complexity to her character.

A tentative psychological case study of these fictional characters establishes that such uncontrollable personality disorders drive individuals towards criminal behaviour. Serial Killing is one of the most dangerous forms of criminality which is also triggered by such psychological disorders.

The serial killer angle, therefore, sets forth a new direction for drawing a comparison between the writings of Fossum and Swaminathan. The deadly women in the novels of Swaminathan are dangerous serial killers. Clarice Aranxa and her daughter, Marion, in *Bougainvillea House*, can be classified as 'Team serial killers'- a prototype of serial killers that depends on another and they form a double force together for accomplishment of the criminal task. They also come under 'Quiet serial killers', a typical kind of silent killer whose invisibility helps them evade detection. Sitara in *The Monochrome Madonna* falls under the category of 'Hedonistic- Thrill serial killer' for

whom the act of killing is just a kind of pleasure. Mostly property crimes are committed by Comfort/Gain serial killers'. In *The Secret Gardener*, Varsha was in a hurry to transfer the whole property in her name. So it was personal gain that motivated her to attack her parents. Then, the brutal murder of her husband's mistress makes her a 'Revenge serial killer'. Thus, Swaminathan has brought great variety to her texts through the portrayal of different kinds of Female serial killers.

In contrast, most of the Norwegian murderers in Fossum's novels are not serial killers. Peter Vronsky, a notable critic, in his book *Female Serial Killers*, elucidates that "those who murder two or more victims" (19-20) can be identified as a serial killers. Since all the criminals in Fossum's novels have committed one murder, they cannot be called serial killers. They, however, commit 'Crimes of Passion' because they kill under the strong influence of passion. So they are completely different from serial killers. This kind of murder can happen anywhere in unpredictable circumstances when a sudden rush of anger compels them to swiftly attack their victims. Crimes in the category of 'Crimes of Passion' are, therefore, unintentional.

In the novel, *In the Darkness* by Fossum, when the victim calls Eva a 'schizophrenic', she strikes him multiple times in a fit of blind rage. Since the word 'schizophrenic' signifies mental deficit, it acts as a trigger that makes her cross the line between sanity and criminal behaviour. The knife under the prostitute's bedspread also triggers Peddik's anger and he kills her under the heat of passion. In the novel, *The Indian Bride* by Fossum, Goran is under severe mental pressure after being rejected by both his lovers. Poona's loud screams make his head reel in anger. The 'transference of

anger' takes place as the victim, Poona, becomes a punch bag for the outlet of his emotions.

Fossum presents the most crucial point of the 'sudden blackout' due to the outburst of passion that the perpetrators experience in her writings. Porter, Woodworth, Doucette present their research on their study based on a criminal who stabbed his wife 14 times while experiencing a 'sudden blackout'. In the following lines:

We continued to struggle down the stairway... (I) didn't see her face. I could see her peripherally... and I had enough coherency... to know I was going down the stairwell...I remember growling...I wasn't actually vocalizing that growl... but I was growling inside my head. I felt like I wasn't inside my head...it was almost another part of me manipulating me...I was totally focused on what was in front of me and nothing else mattered. I remember choking her, but I don't remember seeing her face anymore... she wasn't a person anymore. I remember holding my wife while I picked up the knife. I remember picking up the knife over my head, and that's all I remember...from the point where I picked up the knife, it was black. I don't remember stabbing my wife. Apparently I stabbed her all over her body... I stabbed her 14 times. (123)

The above crime narrative is an excerpt from the interview of a man who brutally stabbed his wife. It gives a glimpse of the blackout state of mind that a criminal experiences at the time of murder. However, the above narrative may be a fabricated tale presented by the killer to evade or reduce punishment on grounds of onset of temporary unconsciousness or 'Amnesia' experienced by 'Passion' killers. The crime narrative is quite doubtful because psychopaths are great liars. However, there are chances that there

is a grain of truth in the blackout element of his story or at least the blackout experience is common in most killers who strike their victims in a fit of passion.

In Fossum's novels, the perpetrators face this kind of a complete blackout at the time of murder. Every killer from each of her novels has attacked their victims in a wild fit of rage taking the criminals to a complete blackout state. The realisation that she stabbed her victim multiple times dawns on Eva in Fossum's *In the Darkness* only after the murder. The killer, Goran, in *The Indian Bride* could not calm down till he had bludgeoned the woman to death. He could not recollect where he threw the murder weapon and his blood-soaked shirt. The credibility of the blackout-rage element of the story may be a doubtful in the case of certain real life criminals. This is because they make use of such narratives either to appear less criminal so as to evoke sympathy from the judicial system. However, it cannot be denied, even by psychologists, that 'Crimes of Passion' happen in a state of destructive anger since aggression is a universal human passion.

Comparatively, Swaminathan attempts to show that the cause of violence in *Bougainvillea House* is mainly aggression arising out of the desire for revenge and fear of discovery. However, it was not sudden anger that was responsible for so many serial killings. The aggression nurtured in Clarice's psyche for a long period of time led to many behavioural problems and it finally ended in serial crime. The female killers in Swaminathan's novels are more organised in their criminal acts. They would never let anger blind their criminal purpose while the sudden surge of anger makes the perpetrators of Fossum's novels disorganised killers. Peddik in *In the Darkness* by Fossum does not realise that the police team would track him down so easily. He is not bothered about

clearing any trace of evidence and he also leaves behind his unique code, that is, his semen, in the vagina of the prostitute after having intercourse with her. Eva Magnus is also a perfect example of a disorganised killer because even after stalking Einarson for many days she killed the wrong man who had nothing to do with Maja's murder. However, this does not mean that the killers depicted by Swaminathan are perfect at organising crimes. In *The Monochrome Madonna*, Lalli can easily see through Sitara's book of lies, the fake diary, written by her to make her husband look like a psychopath killer. Thus, all acts of murder may seem to be organised but the truth is that these organised crimes are planned by disorganised minds.

Peter Vronsky, a theorist, largely considers the 'organised vs. disorganised' concept as a necessary basis for Criminal Profiling through a detailed investigation of the modus operandi and signature style of killers. The following lines provide a clear distinction between 'modus operandi' and 'signature style':

A criminal may leave one or both traces of the following behavioral processes: MO modus operandi, or method of operation and signature, the personal imprint of the offender. While every crime has an MO, not all crimes will have a signature, or at least, one immediately visible. (Vronsky, *Serial Killers* 333)

The above quote elucidates that the procedure of execution of crime, that is, the modus operandi, either remains the same or it may change as the killer moves on from one homicide to another. The course of action s/he adopts for all crimes mostly remains unchanged due to his/her familiarity with the modus operandi and repeated performance of the crime. The signature style remains the same and it is used by killers who want to make their presence felt on the crime scene.

In *Bougainvillea House* by Swaminathan, Marion employs the same modus operandi of pushing all her victims to death. Her first victim, Keith, is pushed from Santacruz bridge so that he falls down on the railway tracks to be crushed to death under the wheels of a fast train. When she goes to Goa with her mother, she kills many more people there. At that point of time, she adopts a new strategy. She seduces all her victims so that they follow her to the cliff from where she pushes them to their death. The change of location signifies a change in modus operandi although the basic 'push' mode of operation remains the same. However, in Swaminathan's next novel, *The Secret Gardener*, Varsha's modus operandi changes from striking her parents with a huge stick to an easy method of poisoning her next victim. The diversion from one modus operandi to another depends on the changing circumstances, the criminal's learning experiences and the perpetrators' need for disguising their identity.

The signature style of the criminal, however, is the core expression of his/her personality. It remains the same and so it becomes instrumental in criminal profiling for linking up all the cases associated with the same signature style. The following lines elucidate that a criminal adopts a particular signature style as result of moorings of fantasy:

The signature...comes from within the offender and reflects a deep-rooted fantasy that he has of his crime—it is something that the perpetrator does for himself, regardless of the necessities of the crime.... The signature is always static because it emerges out of a long history of deep-rooted fantasies that the offender has evolved long before he committed his first crime. He brings those fantasies with him to the crime scene. (Vronsky, *Serial Killers* 333- 334)

According to Peter Vronsky, an eminent theorist, the killers' imagination plays an important role in determining their signature style. All the memories that are sealed in their mind along with the need to overpower their victim gives rise to strange fantasies. As time goes by, these fantasies evolve into imaginary crime narratives within the territories of their mind. They visualise themselves as either the victimiser or the victim in these scripts of fantasy which are enacted in their mind or even in dreams. Such criminals play out their fantasies when they encounter powerless people who become their victims. The crime scene is, thus, a fertile ground where the criminal makes himself/herself known and visible through his/ her signature style.

Swaminathan in the *Bougainvillea House* shows that the enactment of the childhood fascination for the push game evolves into Marion's modus operandi. The push strategy that she adopts to kill all her victims corresponds to her mother's dark past. As a tiny child, Marion saw her mother pushing her father into the well. So over a period of time, this deep rooted fantasy of the 'push style' took on the violent form of a criminal strategy that she enacted out on the crime scene as her modus operandi. Marion's push style can be seen as her modus operandi because she does not leave any signature or she will never leave her mark on the crime scene.

The landscape of the cemetery garden in *The Secret Gardener* by Swaminathan is a powerful metaphor that can explain Varsha's love for gardening but later she turns the beautiful place into a graveyard of corpses. The burial of all the corpses within the confines of her garden helps in a quick and secretive body- disposal technique. However, the shock-effect that everyone goes through when the bodies are dug out from the garden makes this mode of criminal operation her signature style.

Swaminathan's female rogues, therefore, are organised serial killers with a perfect modus operandi for executing their crimes. Their discrete signature style distinguishes them from one-time murderers of Fossum's novels. It does not mean that Fossum's protagonists do not have a signature style. The only difference is that their trademark style cannot be identified in the first killing since they are all involved in first-time crimes of passion.

The weapons of opportunity accessible to the characters in the novels of Fossum and Swaminathan give a subtle direction to their modus operandi. The disorganised killers do not have a clear-cut modus operandi as such crimes are not pre-planned. Hence in the novels of Fossum, characters find themselves slitting throats, bludgeoning and stabbing their victims as they find heavy objects (a dumbbell) or sharp instruments (a knife) right in front of their eyes. This murder weapon, that is, the dumbbell used by Goran in Fossum's *The Indian Bride* and the knife used by Peddik and Eva in *In the Darkness*, provide them the opportunity for letting loose their aggression. Their intention may be mainly to strike their opponent hard in order to silence them. However, extreme levels of anger make them lose their minds, following which an urge to destroy the opponent takes over their rational thought. Whether murder is intentional or not, their fatal blow kills their victim even before they realise that they have committed murder.

Fossum and Swaminathan have systematically busted the criminological myth of female killers' fascination for poison as a murder weapon through their portrayal of violent female characters in their novels. Criminal records of real-life male Serial Killers like Edward Pritchard (*The Human Crocodile*), Dr. Harold Fredrick Shipman (*Doctor Death*), Johan Otto Hoch (*The Bluebeard Murderer*) show that they used poison for

committing murders. These examples clearly demonstrate that poison is no longer a feminine murder weapon as it is also a lethal weapon of masculine choice.

The systematic erasure of the popular image of female poisoners as seductive temptresses or Angels of Death by both novelists, Fossum and Swaminathan, makes both the Indian and Norwegian female criminals as powerful as their male counterparts. The female killers' aggressive strategies seem to be more lethal than a vial of poison. In Swaminathan's *Bougainvillea House*, Marion's 'push' line of attack is forceful enough to fling her victims from a height. Varsha's brute feminine force in *The Secret Gardener* by Swaminathan is more powerful than the murder weapon, cyanide, to cause the immediate death of her parents. She disrupts all boundaries that confine the female sex in fixed gendered roles when she drags the corpse of her husband's mistress by her hair to the burial ground. Sitara in *The Monochrome Madonna* by Swaminathan, first drugs her victim's tea and then bashes the head of the semi-conscious man against a pointed ledge again and again in a fit of violent rage till he loses his life. Although Varsha chooses poisoning and Sitara's method is also close to poisoning, yet their homicidal technique is a grand display of superhuman strength. Eva Magnus, the Norwegian killer in Fossum's *In the Darkness*, like her Indian counterpart, Sitara, summons all her strength to handle the giant-sized man by stabbing him rhythmically in continuous movements with her knife.

The popular image of the gruesome female murderess has nurtured the collective psyche of people. The novels of Fossum and Swaminathan have uprooted widely held cultural beliefs of women's powerlessness by bringing about a subversion of traditional constructs of femininity. Thus, female transgression is viewed as grotesque in all its

forms. This representation of female criminals as monstrous perverts forms the core of traditional and modern criminological thought. Also, the prejudice of authorities/ judges towards female killers while making a decision about their punishment is reflected in the law of the land. Therefore, a kind of one-sided judgment is always responsible for judicial discrimination between male and female killers. Their biased verdict results in severe punishment/decapitation inflicted on women who they look at as fierce Medusa-like female killers, specifically for violating gender codes.

Helene Cixous' "The Laugh of the Medusa" can be employed to explain the biased attitude of men in power towards female criminals. The terrifying nature of their crimes makes these women appear as frightening as the monstrous female figure, Medusa, from Greek mythology. However, the psychology behind this misogynist standpoint is the irrational fear among men that these female killers will usurp masculine power zones. Therefore, they adopt the Medusa myth to demonise these female killers who have blasted the male ego and taken recourse to criminal behaviour. Feminist critics like Cixous make known the strategies employed by men to bring about the subjugation of women. The punishment/decapitation of the laughing Medusa which became the most predominant ideology also forms the backbone of patriarchal structures. Medusa's laughter is a threat to the phallogocentric views of society. So, according to the patriarchal standpoint, the laughter of the female- killer Medusas has to be silenced before it goes on - "to smash everything, to shatter the framework of institutions, to blow up the law, to break up the 'truth' with laughter" (Cixous 888).

Both Fossum and Swaminathan depict women who are placed in different geographical locales of India and Norway as killers to bring out the manifold shades of

female criminality- dangerous, brutal, goal- oriented and pleasure seeking female Medusas. Although Fossum mostly deals with male killers, leaving Eva Magnus as an exception, she skillfully portrays these men as ferocious murderers with robust bodies, blasted egos and voluptuous sexuality.

A critical evaluation of the criminological pattern of these killers which includes a study of their modus operandi and signature style helps in their further classification in different groups- Serial killers and Crime of Passion killers, Organised and Disorganised killers, Male and Female killers. Thus, Criminal typology is instrumental in establishing a framework for the smooth progress of Criminal Profiling.

The 'corpse' is, in the first place, the focal point of origin of myriad layers of narratives which accelerate the process of Criminal Profiling. The reading of the crime story inscribed on the corpse extending to a thorough analysis of the crime scene is an important aspect of Criminal Profiling. Although both the female writers set their novels in the backdrop of eastern and western cultures, yet the expert coverage of different aspects of forensic details and crime scene analysis, largely considered to be a male domain, enriches the narrative structure of the crime tale.

The research makes an attempt at understanding forensic terminology and the technical aspects of Crime Scene Analysis in connection with the texts prescribed for study. The writers of both nations, Fossum and Swaminathan, have profound knowledge of these scientific procedures involved in crime detection. However, they present the crime narrative in a simplistic way without using any technical jargon. Although the Forensic details keep the readers glued to these novels yet the vast plethora of Forensic Science needs to be explored by readers of Crime Fiction.

A critical orientation towards this wide area of learning will raise the standards of artistic delight by drawing parallels between Literature and Science. The forensic evaluation is the core element of critical investigation that brings out the criminological pattern underlying these texts. Therefore, there is no doubt that both the novelists have an exhaustive knowledge of scientific techniques which helps them to add a new dimension to the crime story. These novelists do not make straightforward references to forensic terminology but a cross reference with Forensic Science is necessary for in- depth analysis of the criminological pattern in these novels. Therefore, a brief survey of these technical concepts which are at the core of the crime narrative is undertaken to look into the emergence of invisible forensic patterns underlying these texts.

Swaminathan substantially explores the domain of Forensic Anthropology in her novel *The Secret Gardener*. In this novel, the sphenoid bone found in the garden becomes the centre of criminal investigation. However, it is also presented as an anthropological piece of evidence that traces the historic shift of ancient people from their Neanderthal past to their evolution into modern human beings. The novel demonstrates the use of luminol testing, a method used by Forensic Anthropologists, for finding out the physical attributes of victims, including the gender and the age of the victims at the time of their death.

Swaminathan in *The Secret Gardener* centres her forensic discourse on the ‘speaking bone’, a small fragment of the missing corpse, which gives voluminous information about the victim. The bone speaks about the stable condition of the victim at the time of his death. The forensic team sees it as an indicator of good health. All these details are found to be correct when the sphenoid bone is matched with the skeletal

remains of the male corpse exhumed from the burial site of the garden. Swaminathan's novel, *The Secret Gardener*, therefore, demonstrates the quantum leap of the crime genre from simple Crime Scene Investigation to include more advanced techniques of Forensic Anthropology.

Forensic Taphonomy, a sub division of Forensic Anthropology, is extensively used to systematically conduct a scientific investigation of the skull bone, sphenoid and the finger bone found in the garden. Swaminathan in *The Secret Gardener* presents several bio- taphonomical aspects in relation to rodents gnawing on the skeletal remains and the action of soil on the corpse in terms of mummification and skeletonisation.

Forensic Pathology is the most important area of criminal inquiry that is concerned with a thorough examination of the corpse. Although the roles of the Anthropologist and Pathologist are quite similar, the basic difference between the two is that the Anthropologist handles bones while the Pathologist deals with the corpse.

Fossum's *In the Darkness* provides clear- cut information about various stages of human decomposition which helps a Forensic Pathologist to find out the time and conditions of death. In Fossum's *In the Darkness*, the discolouration of Einarrson's bloating corpse due to accumulation of gases and the loose skin hanging from his bones indicated that the corpse was on its way to decomposition. The decomposition process slowed down as his corpse floated in water for a long period of time. The corpse's progression towards putrefaction gives them sufficient evidence that it was in water for about six months.

The Pathologist character, Dr Snorrason, in the novel *In the Darkness* by Fossum also makes a casual reference to another case of a woman whose body was submerged in

the ice- cold water of a lake in Ireland for seven years. He further states that the body was as good as new as it was found in the frozen state. The extempore remark made by the Pathologist about the later case has a striking resemblance with the exhumation of the 'Soap Lady' from Philadelphia. She was called 'Soap Lady' because of the formation of a coating of a waxy soap like substance, adipocere, on her whole body. The saponification process which prevents decomposition to a great extent usually takes place in burial grounds with high moisture or in cold waters. Every fictional case can, therefore, be connected to actual Forensic History. Inspector Sejer says:

The way criminal pathologists managed to pull together a semi rotten mass of skin and hair and bones and muscles, and turn it into a complete human being with age and weight, and physical attributes, condition, previous complaints and operations, dental hygiene and hereditary disposition. (Fossum *ITD* 23)

In the above lines, Inspector Sejer brings out the importance of the Forensic Pathologist. Although the Forensic Pathologist is presented in a glamorous role in television and novels, his massive contribution to the investigation largely comes from tirelessly working on foul- smelling and brutally murdered corpses. Therefore, the homicidal detection will go nowhere without the pathologist sniffing the stench of crime from the decaying corpse.

The investigative deliberations of criminal cases presented in the novels of Fossum and Swaminathan are mostly centered on Criminal Profiling. However, the whole procedure of investigation essentially depends on a close survey of the past life of the living and dead victims, their psychological make-up and a careful analysis of their behavioural patterns. Therefore, the loose ends of the criminal narrative are tied up with

the detective's skillful rendition of victim- criminal experiences. The investigation moves from the preliminary stage to the final segment only because the team understands the victim more closely with every phase of inquiry.

The rise of Victimology, an emerging area in Criminological studies, explores the role of the victims towards their own victimisation. Victimologists also study these victims as the perpetrators' chosen and easy targets. They also do not neglect the fact that a great degree of responsibility towards their own victimisation/ homicide is shared by victims who enrage their opponent to such an extent that the fierce attack by the adversary takes away their life.

Victimology Studies, therefore, help in the development of a keen sense of observation towards discerning victims from other people who are not or cannot be victimised. Therefore, different conditions that lead to their victimisation and behavioural patterns of victims are studied under several theories of Victimology.

Fossum and Swaminathan put forth several reasons for the victim's susceptibility to crime in their novels which have been explained in light of theories of Victimology propagated by eminent criminologists. In the following lines:

Crime should be seen in its functional dynamics. An all-dimensional view of crime cannot accept the criminal's behaviour and the victim's behaviour as two distinct and separate forms of conduct. The victim is a part of crime, often playing an esoteric and not an exoteric role. (Schafer 146)

Stephen Schafer, a criminologist, explores the dynamics of the Offender-Victim relationship by rationalising victimisation. According to Schafer, in some cases, the

homicide is the consequence of a kind of collaboration between both parties- the victimiser and his prey. The above lines by Schafer, thus, indicate that both the criminal and the victim play an important part in the performance of crime.

Schafer's theoretical approach of 'offender- victim relationship' is at play in Swaminathan's *The Monochrome Madonna* in which both the victim, Sanat Varma and his killer, Sitara, are partners in crime. The novel exemplifies how criminal actions revolve around victim behaviour. Also, an association between them sparks off a series of crimes. They had overcome their desire for each other after indulging in sexual excesses and then she became a part of prostitution racket that was run by Sanat Varma (the Victim). Therefore, here, the victim's behaviour is synonymous with criminal behaviour. In fact, the performance of all sorts of crime, for them, was a way of testing how far they could go by experimenting with the extremes of crime. The underlying purpose for the consensual end of their sexual liaison was basically because Sitara wanted to explore the erotic dimensions of her carnal nature through prostitution.

V.V. Devasia, a critic, in his research work on "Victimology and the Role of Victim in Crime" published in Cochin University Law Review writes: "Victimology focuses on both the victim's condition and the victim's relationship to the criminal" (220). He further elaborates on the occurrence of crime as a 'shared responsibility' as follows: "The victimiser and the victim act on each other directly by sharing a common place, or indirectly by symbolic relationship" (233).

Marvin Wolfgang's Victim Precipitation theory puts forward an important point about the active role played by the victims in advancing or precipitating their own homicide (29). In Swaminathan's novel, *The Secret Gardener*, Rita's extra marital affair

with Anil provokes his wife, Varsha, into murdering her husband's mistress. Thus, theories in Victimology ascertain that both Criminology and Victimology may be two separate areas of study but they have to be merged together to study the Offender- Victim relationship.

Hindelang, an important proponent of the Lifestyle Exposure theory, puts forth that the lifestyle of certain individuals increases the risk of their victimisation. In the novel *In the Darkness* by Fossum, Maja's lifestyle as a prostitute was the reason behind her victimisation. Similarly, in *The Monochrome Madonna* by Swaminathan, Sanat Varma's way of life throws him in the danger zone. Also, according to this theory, a dispute between the victimiser and the victim ends in homicide. Therefore, the disagreement between Sanat Varma and Sitara takes on the form of a battle between two poisonous snakes in which the most venomous reptile strikes the opponent with its sharp fangs in order to kill him. Comparatively, prostitution, as both a profession and lifestyle, makes Maja in *In the Darkness* by Fossum vulnerable to the attack of several psychopath sexual predators.

The principles of Cohen and Felson's Routine Activity theory and Hindelang's Lifestyle Exposure Approach theory can be applied to the novels of both writers. The three important preconditions that speed up victimisation, according to these theories, are "proximity, reward and absence of a capable guardian" (Cohen and Felson 45). Therefore, the strategy of Fossum's Caller- Prankster dropping into the homes of his prospective victims on the pretext of inquiring about addresses gives him enough scope of knowing his targets. This initial step of developing proximity helps the Caller, Johnny, gather information about the solitary life of his targets who mostly belong to the older

generation. They become desirable targets because the absence of a guardian would make his plan work without any obstacles. The prankster's risk-taking nature turns out to be a rewarding enterprise due to his inclination towards instinctual pleasure.

The novel *The Caller* by Fossum reflects both the Lifestyle approach and views of Cohen and Felson's theory of Predatory Victimization. The victims are targeted by predators because they are all alone in isolated surroundings without a guardian. The writer points out that people in Norway felt so safe that they left their children alone in prams in garden areas outside their homes. Thus, the prankster appears from nowhere and soaks the little infant in blood. These theories can be easily applied because of the lifestyle choice in Norway of leaving children without a guardian in isolated surroundings.

Hans von Hentig, another thinker, presents the categorisation of victims according to their characteristics in his essay "The Criminal and his Victim" (26-27). According to his theory, the Indian Bride, Poona, comes under the susceptible immigrant group. However, the conditions for Predatory Victimization are also fulfilled as she is even more vulnerable to attack because of the absence of the guardian in foreign land. Thus, the presence of the killer in this place transforms the serene surroundings into a criminal space.

Different forms of victimisation have, therefore, been explored extensively by both the novelists in their works. However, Swaminathan's noteworthy analysis of behavioural patterns of a rape victim gives clear understanding about the Post Traumatic Stress Disorder (PTSD) experienced by many women in the aftermath of a terrible rape.

Priya, the rape victim, in Swaminathan's *The Secret Gardener* does not speak to anyone about the horrifying predatory attack that changed her outlook towards life.

The psychological strategy of 'minimisation of sexual trauma' is adopted by victims in order to cope up with the shame associated with rape. Priya, too, does not tell anyone that she has been violated by some gangsters and she pretends that nothing has happened. However, the signs of trauma cannot escape Lalli's eyes. Lalli easily points out that Priya puts on a brave front as a veil in order to repress the painful feeling of shame. She would end up feeling humiliated if people came to know about the shocking incident. She did not want to lodge a police complaint against the kidnappers mainly because further investigations by the police would make them suspect that she was raped by the kidnappers. So when she exonerates her abductors, it should not be mistaken as an act of forgiveness. In fact, she wanted to escape police investigation so that it does not bring more disgrace upon her. Lalli fully understands that Priya tends to hide her feelings and that she is undergoing severe mental trauma. She puts forth her findings regarding Priya's post- rape behaviour in the following words:

I remembered Priya's stillness and her silence. I remembered her eagerness to exonerate her kidnappers. And they had raped her? Priya shows the usual pattern of a victim of abuse. Perfect self- containment and composure, and a need to ingratiate or exonerate the abuser. A refusal to empathize with the victim, any victim, even her own son." (Swaminathan *SG* 240)

Swaminathan, in the above lines, refers to Lalli's careful observation of the typical patterns of body language and actions of a rape victim. She notes that her distinct behavioural patterns from self- absorption to lack of empathy for other victims resembles

the way rape victims conduct themselves in a post- traumatic situation. However, it is the inductive method of reasoning which lets her arrive at the conclusion that Priya in Swaminathan's *The Secret Gardener* was gangraped by her abductors.

The Inductive method of reasoning is also employed by Fossum's Inspector Sejer and his team as all the observations about the suspect lead them to conclude that Goran from *The Indian Bride* is a psychopath. The following excerpt from the novel is a perfect example of Inductive reasoning:

“He has no understanding of love. He has a woman or he hasn't. He's incapable of talking about his feelings. He is obsessed by sex and by having a woman he can show off to. He appears to be in good mood, smiling and coping well in the circles he moves in, but I suspect he is callous and very simple. Lacking in the ability to empathize with other people's feelings”.

“You are saying he's a psychopath.” (Fossum *IB* 258)

The last line of the above excerpt “You are saying he's a psychopath” (258) is the conclusion taken after the whole discussion. Inspector Sejer puts forth his observations about certain events and situations from Goran's life. His team, after having analysed his behavioural patterns, logically concludes that he is a psychopath. Also, the above example clearly states that as in inductive reasoning, these observations begin from a specific case (Goran) to understand the broad spectrum of Psychopathy.

Comparatively, Fossum's *The Caller*, is a prime example of how Inspector Sejer and his team exercise their inductive faculties of reasoning. They sort out the information collected after visiting all the victims and then they try to reconstruct the entire episode

by visualising the whole series of incidents. Sejer extracts information from Gunilla Mork that “the Polish student had stood on her doorstep asking for work” (Fossum *CR* 86). From Skarring’s wife, he had obtained a very good description of a “man who had come to buy a tray of eggs, or rather a boy. He had also ridden a moped...” (155). Even Helge Landmark remarked that “the person who rang the doorbell, he took off on a moped” (153). His wife also reports that the boy who enquired of town centre may be about 17 or 25 years old. Lily Sundelin also observed that a young slender boy about 18 or 25 years old kept on observing them and zoomed off on a moped. All these versions were strongly supported by Britt who contacts Skarre and tells them that the suspect who bought eggs will come to their shop again as he has forgotten his gloves. The pair of gloves is black in colour with red skulls. Skare, after reaching there, observed closely and finds that they are made in China and can fit “just a teenager I think. Skinny as a blade of grass” (196). Britt’s colleague further informs him that he was wearing a red helmet “with small golden wings on the sides” (197). He appears like “an angel, dark and handsome with really long hair and he wears jeans and a T-shirt” (196).

Fossum demonstrates the working of the Inductive approach used during the investigation when Sejer narrows down all the details to come to the conclusion that the miscreant is a young boy using a moped or a small motorcycle as narrated by the victims. Also, these narratives emphasise that the culprit is one and the same person who is the mastermind behind all the unusual occurrences in quick succession. Thus, in *The Caller*, logical reasoning starts from collecting data about the criminal to finally draw a conclusion.

In *The Indian Bride* by Fossum, Inspector Sejer begins his investigation with an inductive approach as eyewitness interviews and forensic narratives turn out to be the most valuable source of information. The data generated from these narratives contribute towards Sejer's hypothetical view of Goran being the main suspect. Inspector Sejer's hypothesis becomes a hard lined theory with every bit of evidence going against Goran. Therefore, Goran's arrest on grounds of his being the suspect takes place because of Sejer's inductive reasoning. The Deductive method of reasoning involves Goran's confession that the Inspector deduces through several interviewing techniques.

The Reid and PEACE interviewing techniques are the most humanitarian styles used for cross-examination of the suspect which are fully explored by Fossum in *The Indian Bride*. Fossum has full- fledged knowledge of these methods of questioning criminals. Hence her fictional character, Inspector Sejer, extracts a confession from Goran by starting the interrogation with a friendly conversation. He then shifts effortlessly to make striking statements that directly indicate Goran's involvement in Poona's murder. In the following example, the policeman, Sejer, agrees to arm-wrestle with young Goran but later he regrets his foolishness when Sejer draws connections between the force required to strike a woman and Goran's massive strength:

Very slowly Sejer pushed Goran's fist to the table.

"Too much static training. Don't forget stamina. Remember that in future."

Goran massaged his shoulders. He didn't feel good.

“Poona weighed one hundred pounds”, Sejer told him. “Nothing for a grown man to brag about.”

Goran pressed his lips tight.

“But I don’t suppose he goes bragging about it. I can see him clearly,” Sejer said, staring directly into Goran’s eyes. “He’s mulling it over, he’s trying to digest it. Get it out of his system.”

Goran felt dizzy. (Fossum *IB* 141)

Fossum demonstrates how police officers like Sejer may not be interested in delving deep into abstractions of interviewing techniques but the smart investigative practices of such detectives become theoretical models for personnel in future. Sejer’s mode of investigation, in Goran’s case, is a combination of Reid and PEACE interview technique but he relies fully on his understanding of criminal nature. He knows that:

Deceptive interviewees may feign anger as a defensive ploy to hide their deception. They will often not be calmed down. Their intent is to put you on the defensive and to make it appear that your further effort is hopeless.... An interview is more of a marathon than a sprint. (Yeschke 21-22)

Yeschke, thus, puts forth his findings on the strategies adopted by deceptive suspects in order to escape the whole interrogation procedure. The aggression of the interviewee is, therefore, not a mode of attack but it is only a defense mechanism used to protect themselves from the embarrassment of answering questions. The suspect knows that these questions are tiny steps that will make them blurt out a confession. So they

attack not only the detective but they also try to destroy any effort made by the investigator towards writing the crime narrative.

Similarly, when Goran in *The Indian Bride* by Fossum is taken into custody, he is too aggressive, but Sejer tames his wild fury into a confession. Also, Johnny in *The Caller* by Fossum calls him Grandpa while Sejer shares his food with him. However, in an outburst of anger, he grabs Sejer's tie and tells him that he will drown himself if he is the reason behind Theo's death. Therefore, Johnny may be overfriendly but he also has the audacity to manhandle a police officer. Peddik in Fossum's *In the Darkness* puffs cigarettes profusely releasing thick clouds of smoke when the investigation is in progress. He says that he will say absolutely nothing without a solicitor. Thus, Sejer's vast experience has introduced him to criminals from all walks of life. He knows that he must: ...expect a variety of behaviours from suspects, from compliance to non-co-operation, from being overly friendly to being abusive and even aggressive. In the context of interviewing, it can be extremely frustrating for police officers to be confronted by a suspect who says nothing. (Boyle and Vullierme 19)

The above theorists, therefore, throw light on the fluctuation in behavioural patterns from one suspect to another which gives the investigator a glimpse into varying aspects of human behaviour. However, the suspect may also switch on and off from one behavioural mode to the next making an investigation even more difficult. Boyle and Vullierme mention different types of behaviour among different suspects during interrogation sessions. The first kind of suspect is too overfriendly while it becomes difficult to handle the aggression of abusive suspects. However, the greatest challenge faced by the investigator is to get information from suspects who say nothing.

‘The Right to Silence’ is misused by Goran in Fossum’s *The Indian Bride* and Peddik in *In the Darkness*. They do not co-operate with Inspector Sejer because these criminals know that they are actually suspects in the eyes of law and that they are just exercising ‘their right to say nothing’. A quick assessment of the situation creates an assumption about the helplessness of the police officer and the criminal- suspect’s ever-increasing power over investigating authorities. However, in the novel, all these problems do not hinder the investigation. In fact, their silence becomes speech with the slightest provocation:

He lowered himself into his chair again-“She was utterly defenceless.”

“She wasn’t fucking defenceless, she had a knife!”

His shout reverberated round the room, then there came a sob. (Fossum *ITD* 389)

The above dialogue from the novel *Inside the Darkness* by Fossum, shows how Peddik breaks his silence. At first, this seems to be impossible. But Inspector Sejer instigates him to speak up by calling the prostitute, Maja, ‘defenseless’. At the same time, he also gives sufficient evidence about his involvement in the crime. So Sejer could directly accuse Peddik of committing the crime.

On the contrary, Lalli’s investigative techniques in Swaminathan’s novels do not seem to have much resemblance with the Reid and Peace interviewing techniques but the ‘humanitarian principle’ that lies at the core of these methods forms her investigative ideology. The Norwegian custodial rule of the suspect’s ‘Right to Silence’ during an interrogation that adds great responsibility on Sejer’s shoulders is not a hurdle for Lalli as this statute is hardly applicable to Indian law. Moreover, Lalli, being a private

investigator, can make use of innovative methods of investigation as she does not need to rigidly confirm to traditional methods of the police procedural for crime detection. However, since she works with a group of police officers who seek her help for cracking difficult cases; her inquiry has to follow all norms of police investigation. For example, in Swaminathan's *The Secret Gardener* when the finger bone and sphenoid are found in the garden, Lalli and her team could not do anything as it would be difficult to get official orders to dig out the garden without strong evidence.

In Fossum's novels, the suspects in police custody in the prisons of Norway are given pizzas and coke during an interrogation. Similarly, Swaminathan's detective character, Lalli, too, discusses crime with suspects over a delicious platter of food. The reason behind this practice is that while gobbling up a meal the suspects become relaxed and they may feel little or no psychological pressure to guard their secrets. At this point of time, when their taste buds are more active than their mind, the investigator attacks them with questions so that the flavour and aroma of the food takes them closer towards a confession.

Chris Hoffman, a thinker, outlines the procedure of direct accusation which goes perfectly with the investigative methods of Swaminathan's Lalli and Fossum's Inspector Sejer. In Swaminathan's *The Monochrome Madonna*, for instance, Lalli is certain that Sitara is the murderess. Similarly, Inspector Sejer in *Inside the Darkness* and *The Indian Bride* has enough evidence that proves Peddik and Goran's guilt. Thus, during the last phase of the interview, Swaminathan's Lalli and Fossum's Inspector Sejer can make strong accusations as they have collected lot of evidence that goes against the suspects. The following lines explain the term 'direct accusation' as follows:

The direct accusation is best used when there is substantial evidence of the suspect's guilt of crime. In this style the interviewer begins the interrogation by informing the subject that the conversation is to discuss his/her involvement in the incident. The investigator informs the subject that the evidence clearly indicates the subject committed the crime. Normally the subject will deny the accusation. The interviewer immediately re-accuses the subject, using the same wording as before, and then begins offering rationalizations for the crime. (Hoffman 11)

According to Hoffman, the 'direct accusation' method, takes the suspect by surprise as the investigator presents every miniscule detail about the crime. The suspect who may be the criminal thinks that they have hidden the truth. But, they are caught unawares because they do not realise that the whole team was involved in a painstaking intellectual and physical exercise in order to unravel the crime. At first, they may deny their involvement in the crime. However, the 'surprise element', actually, takes them from negation to confession.

Fossum and Swaminathan make it clear that the main motive behind interrogations conducted by any officer as Inspector Sejer and Lalli is to extract a confession. In *The Monochrome Madonna* Lalli sharply accuses Sitara of murder at the start of the investigation itself. Then she presents a clear-cut narrative of incidents from which she derives each clue. All these stories help in shaping up evidence against Sitara. The following excerpt from the novel brings out the story behind the fake gold toe-nails found in the flush tank which is one of the important clues in the novel:

The Blue view Hotel remembers you, Sitara. You were there between 11 a.m. and noon that morning. We know the name of your client. Even as I speak your

photograph has been identified by him. As usual, you left your costume at the hotel. But that day you were in a hurry to get home, weren't you? There were so many things to be done before your guest arrived! You took off your costume at the hotel, cleaned off your make-up, but you forgot your fake toenails. You were still wearing them when you killed Sanat Varma. (Swaminathan *MCM* 240)

The fake gold toenails, of course, are an important clue as Lalli goes to Blue View Hotel to uncover the whole mystery. Therefore, Lalli puts forth each clue and satisfies everyone's curiosity by revealing the story behind the evidence. Then, she questions Sitara till she acknowledges the truth. Comparatively, Sejer uses a very different kind of an interrogation style. He does not narrate stories while asking questions. In fact, he shortens the questions to make them more specific and direct. These questions further the storyline as they reveal the plot of the crime:

“The dumbbell, Goran? What did you do with it?”

“Don't remember. I might have thrown it in the lake.”

“So you went back to Norrevann?”

“No. Yes. I'm not sure.”

“And afterward?”

“I drove around for a bit.”

“So you went home at last. Tell me what happened then.”

“I chatted to my mom a bit and then I took a shower.”

“And your clothes? Gym clothes?”

“I put them in the washing machine. Afterward I threw them out. I couldn’t get them clean.” (Fossum *IB* 272)

The structured format of Sejer’s questions, however, does not imply that he uses the same method for all suspects. Goran in the *The Indian Bride*, Peddik in *Inside the Darkness* and Johnny in *The Caller* are youngsters with different personalities. After a thorough analysis of the behavioural cues provided by each suspect, both Fossum’s Sejer and Swaminathan’s Lalli, grill them with a series of extempore questions. Their expertise at understanding the behavioural patterns of criminals makes them come out with innovative questions which help them to quickly ascertain the truth without a formal or structured set of questions. The confession phase in their novels comes to an end when all evidence goes against the suspect. The recognition of facial expressions and bodily movements (Kinesics) also contributes largely towards confirmation of the crime.

The principles of Kinesic interviewing can be widely applied to the novels undertaken for study. The novels of both writers, Fossum and Swaminathan, are practical demonstrations of police/detective interrogations that focus on non-verbal behavioural signals for identification of criminals. Thus, the following lines emphasise on the mode of detecting the deceitful expressions of criminals and examining the flawless practiced performances put up by them during an interrogation:

He may script and rehearse the “scene” in his mind numerous times. Of course, in rehearsal, the performance is almost always flawless....What the liar can never successfully rehearse or anticipate, however, is the type, depth, or strength of the emotion he may experience when that moment finally arrives and he must present the flawless performance. Signs of stress and deception signals occur because the

deceptive subject is unable to totally monitor and control his or her emotional and cognitive responses. The mere attempt at monitoring, censoring or staging the deceptive response creates dissonance between the emotional and cognitive messages, and hence creates the cues that the subject may be engaging in deception. (Walters 9)

According to Walters, the script of crime is inscribed in the mind of an organised criminal, in the form of a perfect plan of the homicide. However, after committing the crime, both organised and disorganised killers, try their best to eliminate the scene of crime from their thoughts. They may also take to another course which involves preparing a script of lies to avoid conviction. The continuous enactment of this script in their minds prepares them to face the interrogation. But, the moment of questioning, exposes their criminality. The facial expressions and body language hold a mirror to the distortion that takes place between thought and feeling.

Fossum and Swaminathan clearly demonstrate the incongruity between emotions and cognitive responses through the actions of the suspect- criminals in their novels. In *The Monochrome Madonna*, Lalli accuses Sitara of murdering Sanat Varma when she is relishing coconut cookies. All this while, Sitara thinks that she has fooled everyone, including Lalli, into believing that she is a victim and her husband is a psychopath killer. But when Lalli questions her, "Sitara's hand froze midway to a biscuit" (Swaminathan *MCM* 236).

Similarly, Peddik in *In the Darkness* had sufficiently trained his mind to forget about the prostitute he had murdered in a fit of rage. He thought that the investigating team was questioning him about his friend's murder. He was sure that he would get away

easily as no one has suspected him of committing the crime. However, Sejer takes him by surprise by suddenly mentioning Maja's name and then he waits for deception signals coming from his behavioural cues- his trembling head, licking of lips, taking deep drags of smoke and most importantly 'directing all his energies at keeping his composure' (Fossum *ITD* 385).

Peddik's total concentration on monitoring of all energies by censoring fear and anxiety actually throws him out of control although he tries his best to maintain his composure. He feels that he has revealed nothing yet his body language has said it all. Therefore, Sigmund Freud rightly says: "No mortal can keep a secret. If his lips are silent, he chatters with his fingertips; betrayal oozes out of him at every pore" (Freud 77-78).

Stan B. Walters, a critic, further explains that "Charles Darwin set out to study the various phenomena associated with human emotions. Among the many things Darwin learned was that "these behaviors were consistent no matter what the culture or ethnic group" (8). Therefore, the behavioural cues and reaction of these criminal characters during any interrogation is not really poles apart although the trial of these characters from the novels of Fossum and Swaminathan comes under the jurisdiction of law which may be different in India and Norway.

Fossum and Swaminathan throw light on the working of the Retributive and Restorative Justice system in India and Norway respectively. Both writers, thus, give a glimpse into the statutory principles of these countries. In India, collective consciousness of justice and the revulsion of the whole community towards immoral nature have led to the creation of laws grounded on the concept of 'Retributive Justice'. According to this

concept, murders and other heinous crimes are severely reprimanded with harsh modes of punishment. Comparatively, on the other hand, Norway adopts a reformatory approach in order to give criminals a chance to mend their ways so that they become productive members of society. Therefore, the novels of Fossum present the mode of operation of 'Restorative Justice' practices starting from the interrogation procedure itself. In Retributive systems, cross-examining methodology involves using brutal forms of torture during interrogations due to which the accused may lose his/ her life or s/he may even commit suicide.

The enactment of the drama of interrogation in the novels of Fossum is also a narrative of the legal structures that have stemmed from the humane philosophy of Restorative Justice in Norway. The fictional representative of the Norwegian Police, Inspector Sejer, never employs coercive or unscrupulous means for extracting confessions from suspects. On the other hand, he begins his interrogation by following all legal procedures when he informs Goran about his Right to Silence or that he may even call for his solicitor. Inspector Sejer says:

You have the right to have someone present throughout the interrogation. Such as Fris. You have the right to rest whenever you're tired. Food and drink when you are hungry. If you want a break off the interrogation, you can leave the room at any time and return to your cell. Is what I am saying quite clear? (Fossum *IB* 226)

Inspector Sejer's adherence to the Norwegian code of law which is prescribed for Police officers ensures a smooth conduct of the investigation. Thus, the procedure of investigation confirms to the legal system of Norway which is built on the humanitarian principle of Restorative Justice. Also, in Norway, "those willing to work hard can move

beyond their criminal records” (Chin 260). Hence a lot of emphasis is laid on adoption of corrective measures for reforming the criminal and reinstating him back to the community.

Specifically, Fossum in *The Caller* refers to Johnny who could not be kept in police custody as he was a minor. Thus, she depicts some aspects of the legal system in Norway which may not be too rigid towards juveniles accused of crimes. Therefore, Sejer feels that- “the justice system would let him [Johnny] off easy, because he was young and had no prior convictions, and because his upbringing had been of the unfortunate variety” (Fossum CR 286). In contrast, Swaminathan hints at the retributive nature of punishment in India by making a mention of the excessive torture due to police pressure because of which many criminal- gangsters have turned informers: “Known Depredators were rounded up every once in a while when unsolved cases spilled over. Many, over the years, turned informers, with the usual consequences” (Swaminathan SG 13).

Fossum and Swaminathan explore the public perception towards the justice system and the criminal in order to throw light on the success/ failure of the Retributive and Restorative systems which function as legal structures in India and Norway respectively. Fossum also presents the perspective of the victim and the general public towards the restorative nature of punishment in Norway which may be beneficial to the criminal but unfair to the victim as described in the following words::

If they convict him, he'll be jailed for many years. Afterward they'll probably squabble about the sentence, Goran and his defence lawyer. Say that it's too harsh. Because he's young. From my point of view, he'll still be young when he's

released. A man in his mid- thirties still has his life ahead of him. Poona hasn't.
(Fossum *IB* 292)

Therefore, the lack of faith in authorities is reflected through common man's opinion about the irregularities in the legal system: "But when it comes to justice, I don't have much faith in the authorities. They have too many rules to follow, and there's so much red tape" (Fossum *CR* 270). Also the short term of imprisonment makes it possible for "the vast majority even of those convicted of felonies and sentenced to prison will spend most of their lives in free society" (Chin 3). Therefore, Gunder, in *The Indian Bride*, is heartbroken because his wife will never come back while the victimiser will still be young and he will have a long life to live. Also, red tapism acts as a legal hurdle towards procurement of justice.

Swaminathan also puts forth several retributive law practices in India in *The Monochrome Madonna*. In this novel, she shows that once a crime is detected a criminal cannot escape punishment easily by pleading for 'Insanity Defense' in India: "The lawyer told Vinay that Sitara was too sane for an insanity plea" (Swaminathan *MCM* 163). Although 'Insanity Defense' is a legal provision in India yet such prejudices prevent proper psychiatric inquiry. In many cases, however, the accused is acquitted if mental illness can be proved. But even if psychological findings prove that the individual has serious mental disorder, there is always a possibility that the upright, stable physical appearance does not make him/ her look insane. Therefore, retributive punishment ideology may not work for psychopaths. If Sitara was placed in Norway in that era then the 'insanity plea' would work for her to some extent as she would meet all the necessary criteria for psychological assessment and rehabilitation of insane psychopathic criminals.

Also, the influence of cultural beliefs on tenets of law is explained through the following statement: “If she killed Sanat Varma, she did her wifely duty in protecting her husband. What else can a Bhartiya nari do? That alone will make her sane in the eyes of law!” (162) hence she is confident that the Bhartiya Nari image will come to her rescue and save her from imprisonment. The cultural approach of ‘Sati Savitri’ is at play in line with the patriarchal mindset of traditional social structures.

Similarly, in Norway, a prostitute would lose custody of her children. In the novel *In the Darkness* Eva Magnus says, “I thought they would take Emma away from me if it got out. It made me ill, I ran away from the whole thing.” (Fossum *ITD* 308) Therefore, although prostitution was allowed to flourish to a great extent in Norway yet it is important to note that prostitutes still lived in fear that authorities would strip them off their maternal rights. Therefore, the novel depicts the impact of the social abhorrence of prostitutes that is at the core of cultural consciousness and it ultimately becomes the law of the land. So this speaks volumes about possibilities of loopholes in the judicial system. Thus, in order to break free from the brutalities of some orthodox traditional practices, laws should be re-framed in modern times. However, inspite of all these efforts, the deep-rooted cultural prejudices in the minds of practitioners of law (Lawmakers, Judiciary and Investigating officers) come into play and hamper the whole judicial process.

Dynamic cultural forces shape mental constructs and create national identities of individuals across different countries of the world. The influence of social patterns on the psyche of individuals in Collectivist and Individualistic cultures is also an important part of the present study. Therefore, a comparative study of both locales from the perspective of transition of these societies from ‘collectivist’ to ‘individual’ cultures is undertaken in

order to understand the impact of culture on behavioural patterns of psychopath criminals.

Rakesh K. Chadda and Koushik Sinha Deb, important researchers, provide a clear distinction between societal groups influenced by Collective and Individualistic cultures. The feeling of group solidarity in collectivist cultures fosters nurturing of human values and sensitivity towards mankind. Thus, there is more mental stability as every individual considers himself as a part of a larger cohesive group. However, the emphasis on economic independence, complicated goals and survival in an age of cut-throat competition with complete disintegration of the family unit finally kills basic human goodness. Thus, psychological instability may be common in such individualistic cultures.

Mealy, another researcher, points out that the competitive culture in individualistic societies contributes in a big way in nurturing psychopathic traits among individuals. In the words of Mealy:

As a society gets larger and more competitive, both theoretical models and empirical research show that individuals become more anonymous and more Machiavellian, leading to reductions in altruism and increases in crime. Social stratification and segregation can also lead to feelings of inferiority, pessimism, and depression among the less privileged, which can in turn promote the use of alternative competitive strategies, including antisocial behavior. (523- 541)

The above quote explores the changing nature of societies progressing towards industrialisation. According to Mealy, the largeness of any economy implies increasing population, growing rates of unemployment and tough competition. Although these

places are crowded yet individuals suffer alone. This kind of isolation along with deteriorating social conditions makes people more individualistic. Therefore, there is always a great possibility of people experiencing the transition from a collectivist to an individualistic culture, thereby developing psychological disorders.

The novels of both writers depict the collectivist culture of both India and Norway which focuses on the welfare of the group rather than on self-centered individuality. The collapse of the collective spirit of the small Norwegian communities depicted in Fossum's novels is the consequence of emotional turmoil of the populace due to the increasing expansion of the remote countryside.

In *The Indian Bride* Goran's narcissism was budding in a collectivist society in which the economy was gearing up for taking a big leap towards progress. Goran belongs to Elvestad, a close-knit community, based on core human values but at the same time it was also a self-sufficient economy in which people have great purchasing power. The development of narcissist outlook in Goran's persona can be related to the fusion of collectivist and individualistic cultures in the geographical locale of Norway. It was now full of shopping centres and business establishments spread widely across the rural background. The timely pay cheque that Goran receives on the first of every month is sufficient for acquiring modern sports goods, a perfect wardrobe and more than fifteen girlfriends. The narcissist endeavour to maintain a robust physique by way of gym-workouts is in itself a strong indication of excessive self-obsession. Along with this, the discord between his parents is also the cause of his aggression. Although he claims to have many girlfriends, he feels rejected when he is turned down by two women. Goran's

hostility towards women, his inclination to temporary relationships and his unstable mind- all these factors denote the influence of individualism on collectivist societies.

In *The Caller*, Johnny and his mother live on the financial aid provided by the Norwegian government which is indicative of the functioning of the principles of a collectivist culture. His mother's alcoholism and the elite crowd of Norway that treats him as 'the other' are to be blamed for his anti-social nature. The novel, thus, depicts, the trend of individualism emerging in Norway's collective culture in which well-established people look down on Johnny because he has no ambition in life. Therefore, they are in a big way responsible for Johnny's reclusive behaviour.

Swaminathan describes the pluralistic culture of India in the novels selected for study through the unique characterisation of women representing different communities in India. In Swaminathan's *The Monochrome Madonna*, Sitara wants to preserve her 'Bhartiya Nari' image while finding thrill in prostitution and murder by remaining within the framework of the collectivistic Indian culture. For her, the essence of freedom is closely related to sexual liberation which is wrongly interpreted by her as a part of the western culture for validating her perversity. She fails to understand that the transcendence of cultural mores for finding pleasure in the wicked act of murder is a punishable offence in both India and Norway. Sitara may never be forgiven by Indian society for crossing the threshold of womanhood because she goes against Indian social norms practiced in collectivist cultures. She even goes beyond the limits of perversion by leaping into the dangerous realms of psychopathy as she kills for pleasure. The 'Halo Effect' blurs the vision of people from seeing the evil lurking inside her as she represents the 'rightness' that elite groups stand for. She is also regarded as quick-witted and bold

for her cunning nature by people who are a part of an individualistic culture. So, in other words, Sitara captivates everyone with the magnetic dynamism of a psychopath. Hence Sitara's psychopathy reaches its peak because of the dual effect of both individualistic and collectivist societies which are an integral part of Indian culture.

Swaminathan explores the Folie a deux syndrome from the perspective of cultural influence in the novel *Bougainvillea House* in which psychosis/ neurosis is transmitted/ shared by propagating false religious beliefs. Clarice never wanted to lose out on her Portuguese identity and so she asserted the importance of the white culture time and again for reinforcing her meaningless religious thought. This religious ideology completely transforms Clarice from a Christian fanatic to a dangerous psychopath killer. Therefore, the manipulation of religious ideas for committing serial murders shows the strong influence of culture on people with psychological disorders.

Although culture shapes human minds yet it cannot be the root cause of psychological imbalance among individuals in contemporary times. Another researcher, Cooke also gives strong evidence about the existence of psychopathic individuals right from pre- modern society. Also, the cause of psychopathy cannot be attributed only to genetic disorders. Psychological disorders may or may not be hereditary and cultural/ environmental influences may or may not be the cause of mental disorders. Psychopathy and other mental disorders could be in-built within the individual's psychological schema. Of course, culture plays an important role in conditioning of psychopathic minds or it may worsen such mental disorders but it may not, in all cases, be the root cause of mental illness. Moreover, Samenow, a psychologist, states that it is important to abandon the cause or the why factor and develop an understanding of how criminals think (8).

Therefore, these novels demonstrate that human behaviour is complex and the traditional explanation of environment and heredity is insufficient to explain psychopathic behaviour.

The next point of comparison to be taken into account is the agency of investigation employed by these novelists to unfold the complex knot of crime. Fossum has employed a team of male members- Captain Sejer and his junior officer, Skarre, to handle the mystery of crime. Swaminathan employs Lalli as a female investigative officer to trace out the real culprits involved in different homicidal cases. Swaminathan, on the other hand, has presented her female characters as of not only having scripted but also of being involved in criminal cases in a formidable manner. They appear to be more hardcore miscreants as they are depicted as masterminds who design the entire sequence of crime with so much of expertise that it becomes next to impossible for the investigating agency to crack the racket of crime. The job of these investigating teams involves tracing out the perpetrator involved in the horrendous act of intimidation.

Swaminathan and Fossum's investigating teams comprise of experienced officers with high degree of professionalism. They handle everything strategically to track down the culprit. It is a practice that the same detective team continues to be the investigating agency of most of the crime novels in the Inspector Sejer series authored by Fossum. Apart from *Bougainvillea House*, the other novels *The Monochrome Madonna* and *The Secret Gardener* have Lalli as the chief investigator. This practice of including the same detective teams has, therefore, mostly been followed by both Fossum and Swaminathan in all their novels undertaken for study.

Fossum has employed Inspector Sejer and his young associate, Skarre, to be the part of the investigating team to unlock the secret of crime in her novels. They are young male members who have sufficient experience to deal with criminal cases and they also engage themselves instantly with essential procedural formalities to bring the suspect within the purview of the law. Fossum provides a deep insight into the working of criminal psyches. She brings to light that “it is mandatory for the probing officer to delve deep into the mind of the accused to draw off his mental musings” (Pandey 6).

The investigating agency employed by Swaminathan in her novels is a lady officer, Lalli, who enjoys high degree of professional expertise to unearth and explore the unresolved enigma of the criminal act. Lalli, therefore, investigates the criminal occurrences in *The Monochrome Madonna* and *The Secret Gardener*.

The above description brings out the fact that both Fossum and Swaminathan are similar in the sense that both of them artistically engage the same team of officers to investigate the criminal activities in most of their novels. The authenticity of the same team to continue in other novels is validated because these experienced teams are known for their astounding strategy and integrity that busts the racket of crime without the least possible delay.

This sharp contrast brings out the fact that these novelists have different approaches towards crime and hence they have made different renderings to the nature of criminals and investigating teams. Their distinct ideologies can be validated by the fact that both of them belong to two culturally and geographically diverse lands. Their cultural and ideological tenets are accountable for shaping their creativity which is reflected in their works.

The next chapter entitled 'conclusion' contains the essence of analysis of the novels of both writers discussed, deliberated and explored in preceding chapters in the light of theories and concepts on crime.

Chapter V
Conclusion

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Conclusion

The concluding remark is an objective and dispassionate study of the selected novels of Karin Fossum and Kalpana Swaminathan in the light of theoretical framework of Criminology prominently used in their works. The research mainly explores homicidal issues depicted in their novels. A comparative study of the two writers belonging to different geographical locales, Norway and India, in the context of Criminology, throws light on significant literary and critical approaches applied for analysing their works. A close evaluation and critical investigation of the novels of these writers brings out the underlying pattern of crime in the texts under consideration. The research is, therefore, an encompassing study of the resemblance and differences in the strategies of these novelists that contribute towards evolving of a multilayered criminological pattern in these novels.

The research explores the criminological pattern in the novels of Fossum and Swaminathan by throwing light on several psychological disorders of fictitious criminal characters depicted in their works. The literary engagement of both novelists to their writings, thus, inadvertently turns into a tentative psychological case study of these imaginary characters. The psychological theory of the 'Dark Triad of Human Personality' is applied to their selected works. According to this theory, the three dark triads of human personality- Psychopathy, Narcissism and Machiavellianism, give rise to criminal behaviour. In Fossum's novels, Goran in *The Indian Bride* and Peddik in *In the Darkness*, fit perfectly into the 'Dark Triad Model'. It is seen that, in the case of Kalpana Swaminathan's leading women, all these traits are predominantly expressed in course of the progression of these novels. Criminal patterns emerge from the Machiavellian

conspiracies hatched by Swaminathan's narcissist female characters. Therefore, the characters of both novelists display a unique combination of Psychopathic, Narcissist and Machiavellian traits which corresponds to the 'Dark Triad of Human Personality'.

On the other hand, the psychological theory of Medusa's beheading/decapitation is a reflection of the misogynist outlook of male protagonists like Johnny Beskow in *The Caller* and Goran in *The Indian Bride*. These characters regard murder and rape as masculine practices of destabilising/decapitating women into silence. Similarly, the 'psychological yoking' of Clarice and Marion to form a criminal pair has been studied extensively under the 'Shared Psychosis Syndrome' or 'Folie à deux' in Swaminathan's *Bougainvillea House*. Swaminathan establishes how the attachment of the dominant and subordinate partner in crime turns into a mutual obsession for committing a series of murders. Also, the characters of Swaminathan can be categorised into Team serial killers (Clarice and Marion in *Bougainvillea House*), Comfort/Gain serial killers (Varsha in *The Secret Gardener*) and Hedonistic killers (Sitara in *The Monochrome Madonna*). However, in Fossum's novels, the term 'amnesia', is applied to explain the wild outburst of anger among killers that makes them experience a complete blackout phase. At this stage, they continue attacking their victims violently till they reach the cooling down phase. This implies that Fossum shifts from the popular portrayal of serial killers to depict the perpetrators in her novels as victims of 'amnesia'.

The Chaos theory has been applied to these novels in order to highlight the dynamics of disorder prevailing in organised societies of Norway and India. The undercurrent of chaos that forms the essence of organised social structures shifts the minds of the fictional characters from normalcy to criminality. The characters are pushed

from the threshold of sanity to reach the 'edge of Chaos'. It is this turmoil in their universe/ societies that is responsible for hurling their fractal (complex) minds into a pandemonium of chaos. For instance, in Fossum's novels, the advanced Norwegian nation is in a chaotic condition as the whole ordered system of society collapses into a state of disorder. The characters of Fossum's novels- Goran in *The Indian Bride*, Johnny in *The Caller* and Eva in *In the Darkness*, also lose their grip on 'order' to plunge into the dark chaos of criminality. Similarly, the dark setting of *Bougainvillea House* by Swaminathan plays havoc on Clarice's tumultuous mind; the beautiful garden that embodies a mysterious form of chaos is also a replica of the gardener's psychopathic mind in Swaminathan's *The Secret Gardener*. Further, in *The Monochrome Madonna* by Swaminathan, Sitara's heartlessness can be attributed to her own chaotic mind which is itself a microcosm of the chaos of the whole cosmos.

These writers, Fossum and Swaminathan, explore the concept of 'Fractal Separatives' within the broad scope of the Chaos theory. This enables an individual to discard the boundaries or enclosures around his/her own psyche and assimilate their own fractal self with the complex selves of other individuals. Peddik in *In the Darkness* by Fossum, through the sexual act, erases all physical and mental borders for accommodating the prostitute within the peripheries of his mind. But after satisfying his perverse urges, he hates her for being a prostitute. He, therefore, refuses to accept the fractal nature of her existence. He murders her brutally because of his deep prejudice towards prostitution. The porous boundaries of his psyche which brought about their physical union get sealed again. Comparatively, in Swaminathan's *Bougainvillea House*, the old woman's obsession for order makes her appear like a maniac because she hates

disorder but her mind slips permanently into the same chaos that she was trying to escape. The novels of both writers draw attention to the inability of these characters to recognise the complex and chaotic self of others which leads to a psychological breakdown. Therefore, these novels demonstrate that there is a co-existence of order and chaos in the cosmos of both the human mind and the external world. A common chord between disorder and order is the key to recognising the beauty of one's own fractal self and of others.

The 'Butterfly Effect' and 'Pendulum model' are important concepts included in the framework of the chaos theory. These models replaced the scientific Newtonian 'cause- effect' relation theory which could not be used for estimating the non-predictability of human behaviour. Similarly the 'cause- effect' approach is considered to be too outdated to determine the source of criminality easily. The Butterfly Effect indicates that the butterfly flaps its wings to give rise to a massive thunderstorm of crime while the pendulum model shows that the swinging of the pendulum into chaotic and psychic states of criminality denotes the unpredictability of human behaviour. These phenomena are predominantly manifested in Fossum's novels. Thus, Fossum's characters, Goran from *The Indian Bride* and Eva from *In the Darkness* would never have killed their victims. It is by mere coincidence just like a mild flap of the wings of the tiny creature or the initial push to the pendulum that drives them towards criminal behaviour. It is but a miniscule incident that turns into a violent episode of crime. It is in this respect that Swaminathan's novels are found to be greatly different.

It has observed that Swaminathan's novels do not show much scope for the application of the 'initial condition' principle of the Butterfly Effect and Pendulum

model. However, the Chaos theory can be applied to Swaminathan's novels because they also do not subscribe to the cause- effect relationship as a suitable yardstick to evaluate human behaviour. All the female psychopaths in Swaminathan's novels- Clarice Aranxa in *Bougainvillea House*, Varsha in *The Secret Gardener* and Sitara in *The Monochrome Madonna* are from decent families. However, the scrutiny of their psychopathic behaviour may not involve a traditional cause-effect analysis. That is when the principles of the Chaos theory are used to understand the complex mechanisms of their disordered minds.

Fossum and Swaminathan bring out the criminological pattern in their texts by combining the detective strategies with their knowledge of Criminal Psychology. The researcher observed that the use of the Behavioural Analysis Interview technique by both novelists expands the possibility of probing into the working of the criminal psyche. For instance, Goran in *The Indian Bride* moved behind when Sejer, the fictional Norwegian Detective, invades his personal space by bringing his face closer to his, thereby leaving no scope for secret thought. The Indian Detective, Lalli, on the other hand, purposely admires Sitara's opportunist nature and then she minutely observes Sitara's reaction to this fake compliment in *The Monochrome Madonna*. While feeding her voluptuous ego with praise, Lalli watches Sitara's reaction of clapping her hands which confirms that she is a narcissist. Similarly, while questioning the suspect, Lalli makes it a point to narrate the story behind each clue. After the completion of each narrative, she takes the dialogue further till the suspect- criminal confirms her findings. However, Inspector Sejer's mode of questioning is not based on long narratives- his questions are specific and direct. The suspect's response to these straight questions are narratives of their own as they provide

a brief account of events that are associated with the crime. Both Inspector Sejer and Lalli come out with a round of spontaneous questions which are more effective than any pre-planned layout of questions. However, the most common aspect among both novelists is that the friendly detective-criminal talk facilitates their smooth movement into the natural mode of investigation.

The study also establishes that the Inductive method of logical reasoning has been prominently used by Karin Fossum's detective character, Inspector Sejer. He gathers a lot of evidence against the culprits and after analysing all the details carefully he arrives at the conclusion that Goran murdered Poona in *The Indian Bride* and Johnny is behind all the hoaxes in *The Caller*. However, for Swaminathan's detective character, Lalli, the Inductive approach forms the base of her inquiry from where she takes a flight to the Deductive mode of reasoning. In *The Monochrome Madonna*, Lalli's investigations begin with her niece, Sita's observations of the crime scene. But Sita's conclusion that 'Sitara's husband, Vinay is the killer' is wronged as the Monochrome Madonna painting changes the whole course of the investigation to the Deductive approach. The decoding of the painting helps her formulate the hypothesis that Sitara is the killer which is validated through the investigation. Although Lalli's deductive reasoning confirms her hypothesis yet Sita's inductive observations form the backbone of the case. Thus, the Inductive and Deductive methods of reasoning create a rational pattern of investigation in the novels of Karin Fossum and Kalpana Swaminathan.

It has been found that the principles of Forensic Anthropology, Forensic Pathology and Forensic Taphonomy have been used extensively, especially by Swaminathan, for shaping the criminological pattern in these texts. In *The Secret*

Gardener, Lalli's forensic evaluation of the sphenoid and the finger bone dug out from the garden makes way for the construction of a narrative of crime which is based on Swaminathan's knowledge of Forensic Anthropology. Also, the skilled description about the effect of soil, water and air on the bones and clothing of the victims ascertains Swaminathan's expertise in the field of Forensic Taphonomy. In *The Monochrome Madonna*, the Forensic Pathologist, Dr Q, negates the theory of Sanat Varma's death by a mild accidental push as his fractured skull was broken into multiple fragments. On the other hand, in the novel *In the Darkness* Fossum makes commendable use of Forensic Pathology for describing various stages of decomposition of a corpse, from bloating of the corpse to its further putrefaction. In *The Indian Bride*, Dr Snorrason, the pathologist, performs a detailed examination of Poona's corpse to ascertain her identity. However, after analysing the Forensic techniques of both writers, it is established that Kalpana Swaminathan has more mastery on Forensic techniques than Karin Fossum due to her surgical background. The textual investigation of the Forensic methods adopted by Swaminathan and Fossum, therefore, shows that their presentation of the corpse-examination and crime scene analysis is in complete tandem with the scientific methodology used by Forensic experts in crime detection.

The literary interpretation of the novels of Fossum and Swaminathan make way for their orientation towards Bakhtinian thought. The researcher found that a common pattern of carnivalesque masking and demasking of criminality runs through Swaminathan's novels. The performance of players wearing colourful costumes and masks at the carnival has a strong association with Clarice and Sitara from *Bougainvillea House* and *The Monochrome Madonna* respectively. Both Clarice and Sitara move about in society

presenting themselves in a sophisticated way to the world. In doing so, they disguise their psychopathy within a mask of sanity for the 'social performance'. In Fossum's *In the Darkness*, before indulging in a sexual performance, Eva eats and drinks completing the feasting ritual of the carnival and she also wears an elegant outfit that resembles the costume of a carnival actor. The concept of the 'grotesque body' is explored in carnivalesque literature to describe the gargantuan dimensions of sexual organs for suggesting monstrous sexual desires. Sitara's grotesque body is inflated with sexual desires which drive her to abnormal sexuality. She also crosses all levels of perversion to find carnivalesque pleasure in murder. Therefore, Swaminathan's female characters are carnivalesque femme- fatales. However, the same theory can be applied to a lesser extent only in *In the Darkness* by Fossum to Eva's character from a carnivalesque standpoint. Thus, the researcher found that Bakhtinian derivations can be easily applied for considering the carnivalesque elements in the personality of these characters.

A study in Victimology studies was undertaken by the researcher for studying the behavioural patterns of victims and criminals in these novels. The theories of popular criminologists were applied for understanding the role of the victim in his/ her own victimisation. Schafer, a thinker, considers the offender- victim relationship as the cause of crime. Marvin Wolfgang's Victim Precipitation theory elaborates on the victim's role in inciting the criminal attack. The Lifestyle Exposure theory propagated by Hindelang and Gottfredson puts forth the idea that the lifestyle of these victims and their exposure to crime leads to their victimisation. Felson and Cohen's Routine Activity theory further mentions that proximity of the criminal to the victim, the reward factor and absence of a

capable guardian are the prime causes of criminal attack. Thus, the corpse of the victim becomes the centre of inquiry or it finds a place as a character in the crime narrative.

In Fossum's *In the Darkness*, prostitution, for Maja, is a kind of lifestyle which exposes her to a great risk of homicide. Similarly, in *The Caller*, Fossum throws light on the Norwegian lifestyle of characters leaving their old parents alone. Thus, Felson and Cohen's Routine Activity theory can be applied to Fossum's *The Caller*. Johnny rewards himself with sadistic pleasure by first gathering details about his lonely victims and then emotionally attacking people who are defenseless (without a guardian) by concocting hoaxes that shake them completely. Similarly, Schafer's offender- victim relationship can be suitably explored in Swaminathan's *The Monochrome Madonna*. Sanat Varma, is in a way responsible for his own victimisation. The criminal tendencies of Sanat Varma and Sitara first bring these like- minded psychopaths together. Therefore, one psychopath kills another and Sanat becomes Sitara's victim. Sanat can do anything but he cannot commit murder while Sitara wants to experience the hedonistic joy of spilling blood. Therefore, this novel brings to light the fact that all psychopaths are not necessarily murderers. Thus, the researcher found that the novels of both writers offer wide scope for applying theories of Victimology to enhance the literary value of these texts.

The researcher engages in a careful study of the terms 'signature style' and 'modus operandi' which facilitates in establishing a criminological pattern in these texts. The study brings to light the difference between these two terms which are necessary for critical investigation. The modus operandi is the strategy used for committing a crime. Signature style, on the other hand, means the murderer leaves the same signature on

every corpse at the crime scene. The killer's predominant style or modus operandi which keeps on recurring in every crime becomes his signature style.

It has also been found that a well- drafted plan in the form of a systematic modus operandi is used by 'organised' killers in the novels of Kalpana Swaminathan. However, in Fossum's novels, there is no logical planning in murder by 'disorganised' killers as they have no intention of committing the crime. The disorganised killers, namely, Goran in Fossum's *The Indian Bride* and Eva and Peddik in *In the Darkness* strike their opponents all of a sudden with a brute force in a fit of rage. However, in *Bougainvillea House*, Marion is an organised killer who adopts the modus operandi of 'pushing' her victims to their death. Although she uses the same strategy in a series of murders, it cannot be her signature style because she does not leave any personal imprint on the corpse or the crime scene. Similarly in *The Secret Gardener*, Varsha changes her modus operandi from beating her parents to their death with a stick to poisoning her husband's lover in the next murder. She, too, does not want to invite unnecessary problems from policing authorities so she does not leave her mark on the crime scene. Since the murder of Sanat Varma is Sitara's first crime, in *The Monochrome Madonna*, the novel does not offer enough scope for understanding her signature style. Therefore, it is inferred that the female killers in Swaminathan's novels have a perfect murder plan or modus- operandi but they do not have a signature style.

Therefore, it stands to reason that Swaminathan's novels depict criminals who handle crime more professionally as they have charted a well- designed plan of crime. So it becomes challenging for the investigating officer to implicate the criminal and prove their involvement in the crime. However, in the Norwegian series, crime is committed at

the spur of the moment with slightest provocation. The criminal does not plan the crime before-hand as to how to evade police arrest and so he can be convicted easily. Therefore, it is construed that the crimes of the Norwegian killers in these novels are basically disorganised in nature because they do not have a modus- operandi or a signature style. The pattern of crime emerging in these novels unfolds through a careful study of the modus operandi used by both writers to describe the criminal strategy of fictional characters.

The legal ideology of India and Norway which is based on the principles of 'Retributive Justice' and 'Restorative Justice' is reflected in the works of Karin Fossum and Kalpana Swaminathan respectively. 'Restorative Justice' in Norway is based on the humanitarian principle of abandoning cruel punishment practices and focusing on the rehabilitation of the criminal. For instance, in Fossum's novels, Inspector Sejer never uses physical force or dishonest means for procuring a confession. Therefore, milder forms of interrogation confirm to the humanitarian idea behind the greater law of the land - Restorative Justice. For example, in *The Caller*, the Norwegian court would give Johnny Beskow a moderate punishment after considering the impact of family background on his personality. In *The Indian Bride*, Fossum introduces the readers to the 'Right to Silence' conferred by the Norwegian law on suspects which hinders the procedure of criminal investigation. Although, this law emerges as a loophole in Restorative practices, it was framed as a precautionary measure for preventing the victimisation of the victimiser at the hands of police authorities. Fossum, therefore, draws the reader's attention to the legal ideology of Norway based on the core principles of the humanitarian approach. Thus, there is a slight variation in the depiction of the procedures

of punishment for criminals in Norway and India as depicted in the works of both the writers. On the other hand, the Indian penal code awards retaliatory or retributive kind of penalty to offenders. In *The Secret Gardener*, Swaminathan suggests that the fear for third degree methods mostly used by police officers drives Sukesh to commit suicide. In the same novel, she also indicates that many gangsters are turning into police informers for escaping inhuman torture in Indian prisons.

The research also analyses the perception of the public towards the Retributive and Reformatory practices of India and Norway in these novels. In Fossum's novels, characters feel criminal behaviour is being condoned through Reformatory punishment practices. Hence they condemn the legal structure of their country for its red tapism. The legal approach of Restorative Justice, according to the general public in Norway, may be favourable to the victimiser but it causes great emotional harm to the victim. In Swaminathan's novels, Retributive Justice patterns evolve out of the cultural obsession for enforcing discipline through harsh punishment. The legal compulsion of Retributive punishment is, therefore, a product of the collective consciousness of Indians which is clearly exemplified in the novels of Swaminathan. For example, everybody watches with mixed feelings of disgust and delight when Sitara in *The Monochrome Madonna* is dragged by the police towards the end of the novel. This serves as an example of public satisfaction which comes from the fixed notions of justice and order existing at the heart of the whole community in India. Thus, it has been established that values which are a part of the shared collective consciousness also get firmly inscribed as a legal discourse.

The novels of Karin Fossum and Kalpana Swaminathan examine the patriarchal beliefs coded in the cultural consciousness of societal structures that construct the law of

the land. The edifice of all legal canons is, therefore, rooted in their deep cultural ideology. For instance, in *The Monochrome Madonna*, Sitara plots to present in court that she killed Sanat Varma to save her honour. Of course, Sitara tries to throw dust in the eyes of law by showing herself off as a 'Bhartiya nari'. This legal loophole stems from cultural thinking patterns since the legal ideology of the land is bound to traditional patriarchal beliefs that form the core of Indian culture. Similarly, the Norwegian law that a prostitute will lose her children to legal authorities is depicted in the novel *In the Darkness* by Karin Fossum. Eva is totally shaken when she realises that she will be separated from Emma, her little daughter, if she enters prostitution. Although the social abhorrence of prostitutes is common in India, this prejudice is also a form of veiled patriarchy that forms the the core of cultural beliefs of the so- called liberal economies. Therefore, it is found that both the writers present legal discourses which are embedded in the narrative structure of their literary texts.

The rationale that psychological disorders are largely affected by cultural influences has been assessed reasonably by Fossum's portrayal of Norwegian way of life and Swaminathan's representation of Indian culture in their novels. The researcher has found that the dynamic shift from Collective to Individualist cultures in the geographical locales of Norway and India has been aptly represented in the novels of both writers. The novels depict that both societies are in the phase of transition in the wake of industrialisation and therefore there is a partial shift from the Collectivist to Individualistic culture. Fossum also illustrates the impact of cultural forces on the psyche of the female characters in her novels. In *The Indian Bride* by Fossum, Goran's self-obsession has its roots in a Collectivistic culture but it turns to narcissism when his mania

for a perfect wardrobe, a muscular physique and fifteen girlfriends is nurtured by a consumer- driven Individualistic culture. The mother-son duo in *The Caller* live on state sponsored charity which is a predominant feature of self- sufficient collectivist societies. However, their well- established neighbours are their worst critics as Johnny is seen as a person without any aim in life in a collective culture at the brink of expansion. Thus, the competitive nature of the Individualistic culture is seen to be slowly overpowering the collective spirit of these communities. Therefore, Johnny's anti- social behaviour springs from his marginalisation in a collective society favouring economic development that gives rise to an Individualistic culture.

Kalpana Swaminathan's novel, *Bougainvillea House*, depicts Clarice Aranxa, an orthodox Christian, who feels culturally superior as she has descended from the Portuguese. She emerges as a Machiavellian whose psychopathic narcissism is set ablaze by her rigid Catholic beliefs and racial grandiosity. However, the weight of her fanatic religious dogmas bends her victims to subordination. Thus, culture plays a great role in influencing her psyche but at the same time her mind uses culture as a weapon in order to exercise her cunning designs against her victims. Sitara, in *The Monochrome Madonna*, is admired for her false appearance and metallic smile in a competitive individualistic society that is losing collectivist values. Sitara's psychopathic manipulative strategies are regarded as 'smart moves' appreciated in collectivist societies on the brink of moving towards an Individualistic culture. Apart from culture, there are many other untraceable chaotic mechanisms operating within and outside the individual that influence criminal behaviour.

The novelists, thus, exploit the reader's fascination for psychopaths and serial murderers by depicting criminal characters in fiction. These writers, therefore, establish a link between psychological disorders and crime. The depiction of psychopaths and serial killers as ordinary characters from all walks of life by both writers heightens the interest of readers. Similarly, all texts taken up for study facilitate the interaction of the consciousness of the reader with the criminal mind of the fictional characters presented in these works. This literary intersection between normal and abnormal psyches of both the reader and the criminal character may lead to rejection or fascination for these fictional characters with psychological disorders. Initially, people suffering from mental illnesses were sidelined by the general public but this study helps in identification of psychopaths and serial killers in the social sphere and it brings them to the focal centre of the text.

Both Fossum and Swaminathan highlight the fact that it is a misconception to believe that only 'Heredity' and 'Environment' cause psychological disorders. They point out that the reasons for the 'chaotic' personalities of criminals depicted in their texts are unknown and yet to be established. The selected novels also do not offer any solution to treat these mental conditions because it is likely that the works of these writers are based on the clinical opinion that it is difficult to cure psychopathy completely. However, the novelists create awareness about psychological disorders like Folie à deux and the Dark Triad which are not widely known to the common masses. Apart from this, the research also provides greater insight into identifying mental anomalies in people with a dazzling appearance. A profound knowledge of these mental conditions enables readers to take precautionary measures while dealing with them so that they do not become victims of psychopaths or serial killers. At the basic level, a reading of these texts helps in handling

the psychotic behaviour of such individuals. The study also reduces the complexity of technical terms like Folie à deux/ Shared Psychosis, Psychopathy and Narcissism by demonstrating their meaning through the behaviour of the fictional characters presented in their works.

These novelists have aptly demonstrated their understanding of criminal activities and the criminological pattern through their texts. Their response to crime may be slightly different with reference to the imaginary depiction of psychopaths and serial killers influenced by social, economic and cultural factors in their respective nations. The novels of Fossum show that even ordinary individuals can lose mental stability and take recourse to criminal behaviour. Fossum's portrayal of the life of both killers and victims in her novels tears the mask of sanity exposing the disorder and turmoil that lies at the heart of progressive societies as Norway. Similarly, the Indian writer, Swaminathan depicts her characters as people with distorted criminal minds who wreak havoc on society although they have a good upbringing and are in financially stable positions. The researcher has also studied the impact of the collective cultural consciousness of each nation on their legal discourse and justice system. Fossum, in her novels, makes use of the Reid and PEACE methods for interrogating suspects in Norway. Comparatively, although Swaminathan does not follow the rules of the above models, she adopts the humanitarian approach of interrogation which is at the core of the Reid and PEACE interviewing techniques. Swaminathan also does not favour the Indian practice of third degree methods of interrogation. It has also been found that the pattern of crime with respect to modus operandi and signature style may differ from one criminal to another or it may usually be the same depending on circumstances of easy/challenging execution of the

crime. However, the reaction of criminals to face to face interrogation, like clenching fists or grinding their teeth, is basically the same across all nations and cultures. A study of the novels of both writers also reveals that disorganised crimes are more violent as these crimes happen unknowingly at the spur of the moment when characters burn in the heat of passion while organised crimes are driven by motives of property, money, sex, jealousy and revenge. Thus, it is observed that Swaminathan's approach to crime is subtle and deep while Fossum's innovative techniques of investigation capture the minds of readers.

The theoretical framework of Criminology has been utilised and applied extensively to elucidate the pattern of crime demonstrated in these works. It has been found that the techniques of crime, the methods of detection used to investigate the murder, the portrayal of the chaotic condition of their psyches and socio-cultural forces that influence criminal minds create a subtle criminological pattern in the novels of both writers.

It is finally stated that both writers have been subtle observers of the circumstances which shape criminality in the diverse locales of both places, India and Norway. The researcher has studied that socio-cultural factors play an important role in the conditioning of psychopathic minds. It is, therefore, likely that influences of culture and society aggravate criminal behaviour. The research also traced out that people with criminal bent of mind can cause tremendous harm to disrupt the functioning of a healthy society. The threadbare analysis of these novels in the light of the theoretical frame of Criminology will definitely promote the interest of future researchers to take up such topics which remain comparatively less explored in literature.

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Synopsis

**Synopsis of the Thesis to be submitted to the University of Mumbai for the Degree of
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Name of the Student: Maria Ahmed Shaikh

Title of the thesis: Criminological Pattern in Select Novels of
Karin Fossum and Kalpana Swaminathan- A
Comparative Study.

Degree & Subject: Doctor of Philosophy in English

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Date of Superannuation: June 30, 2016.

Name of the Research Centre: Ramniranjan Jhunjhunwala College, Ghatkopar, Mumbai.

Date of Registration: March 21, 2014.
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Signature of the Student:

Signature of the Research Supervisor/Guide:

Date of Submission of Synopsis: March 11, 2020.



**Head/ Director/ Principal
Research Centre**

Criminological Pattern in Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study.

SYNOPSIS

The research entitled *Criminological Pattern in Select Novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study* makes an attempt to analyse the criminological pattern and strategies of detection in contemporary Crime Fiction. The present research work is a comparative study of Karin Fossum and Kalpana Swaminathan and their response to crime in the distinct geographical locales of Norway and India respectively. The research explores these crime narratives based on the rationale of Criminology. The study of biological, sociological and psychological factors forms the core of the theoretical framework of Criminology. Therefore, the study establishes that the most fundamental concepts of Criminology are embedded in the literary texts selected for study.

The texts selected for research are *The Indian Bride* (2005), *The Caller* (2011) and *In the Darkness* (2012) by Karin Fossum. In addition, Kalpana Swaminathan's *Bougainvillea House* (2005), *The Monochrome Madonna* (2010) and *The Secret Gardener* (2013) have been taken up for the study.

The research establishes a strong connection between the distinct frontiers of Criminology and Fiction by encompassing mysterious crime narratives within the plot structures of the selected novels. The novel *The Indian Bride* by Karin Fossum explores criminal interrogation practices in Norway. *The Caller* by Karin Fossum analyses the

negative influence of ruined families manifested in the anti-social behaviour of youngsters. Karin Fossum analyses female criminal behaviour in *In the Darkness* through the lens of Criminology. On the other hand, Kalpana Swaminathan's *Bougainvillea House* is an exploration into the dark recesses of criminal minds. The next novel taken up for study is Kalpana Swaminathan's *The Monochrome Madonna* in which a painting holds the clue to decoding a crime. *The Secret Gardener* by Kalpana Swaminathan is an exhaustive study of Forensic Science interlocked with the narratives of crime.

The research has explored the criminal discourse that shapes the fictional elements in the crime narratives of Karin Fossum and Kalpana Swaminathan. The study also incorporates the Detective approach that generates Forensic, Eyewitness and Suspect narratives in these novels. Criminology includes the study of the detective style in Crime Fiction which involves a systematic exploration of the motive of crime. Further, these novels also present how the utilisation of rational methods of investigation along with reasoning ability creates the narrative pattern of these literary texts. The principles of Kinesic interviewing and the Behavioural Analysis approach used in criminal inquiry enrich the literary texture of the works taken up for study. Further, an exploration into the Reid interviewing technique and the PEACE model in Norway compared to the interrogation techniques used in India brings out the literary variety of these dissimilar nations through narratives of crime.

Karin Fossum and Kalpana Swaminathan have comprehensively tried their hands on the genre of Crime Fiction and they have exploited the theme of crime through their literary works. Crime Fiction has been a thrust area for prospective researchers and critics as it is a specific kind of creative expression which is analysed and evaluated under

established theoretical parameters of Criminology. The scope of literary and critical study, therefore, widens with the application of the theory of Criminology to the selected novels for exploring issues of transgression and violence in these crime narratives. Therefore, a comprehensive analysis of the theory of Criminology promotes an understanding and interpretation of literary texts in light of the theoretical framework of Criminology.

The researcher has analysed and explored the response of these female writers to crime and subsequent actions initiated to unfold the underlying psychological condition propelling the criminals into the terrain of crime. The psychopathic and anti-social behaviour of characters is explored in Karin Fossum's novels through her depiction of violence as 'Crimes of Passion'. Kalpana Swaminathan's novels present the psychological construct of the criminal psyche through gripping tales of ruthless fictional female serial killers. Also, since there has been only a slight exploration on this kind of work, it will encourage other prospective researchers to take up such women writers in order to substantiate the treasure trove of criticism on crime and criminological patterns in India, Norway and other countries across the world.

The corpus of the present thesis has been structured into five chapters.

Chapter 1

A Criminological Approach to Fiction: An Introduction

The first chapter titled 'A Criminological Approach to Fiction: An Introduction' involves the comprehensive study of various theories of crime and it has also surveyed the diverse terrains of Crime and Fiction. The chapter presents the biographical details of Karin Fossum and Kalpana Swaminathan. The personal background of these writers has laid the basic groundwork for a brief assessment of their works in order to discern their literary contribution to the genre of Crime Fiction. The development of Detective fiction which spans from the forensic narratives of Sherlock Homes to the postmodern anti-detective novel has been explored in this chapter. The study also traces the growth of Crime Fiction in India and Norway and it has given a glimpse into the influence of historical and cultural developments on the genre of Crime Fiction in both countries.

The study introduces various forms of the crime genre which includes the Whodunit (Who has done it?) novel, the Spy novel, the Hard-Boiled mode and the Police Procedural. The evolution of Crime Fiction is, therefore, understood in relation to its development in different eras. The development of the genre of the Crime novel is an important area taken up for study as it highlights the role of detective fiction in investigation of criminal cases and recent developments in Forensic Science.

The changing context of Criminology and its evolution as a full- fledged theory which is put into practical use for exploring various aspects of crime right from the past to the present times is taken up for study in this chapter. The framework of Criminology has been thoroughly grasped by elaborating on the history of this theory for

understanding its progression from a lay term to branching out into a voluminous approach including multi-faceted criminological perspectives.

A study of the (in) visible criminological patterns depicted in the novels of these writers involves the use of a variety of methods and instruments of analysis; especially the criminological rationale linked with interviewing methods and detection strategies which open manifold layers of interpretation in these texts. These novels are, therefore, explored to study the impact of crime on individuals and society.

Theories of the ‘criminal gene’ advocated by Lombroso and Richard Dugdale’s ‘The Juke Family Studies’ bring to light the biological and sociological aspects of crime in fiction. The influence of Marxist ideology on Crime Fiction has also been taken up for study in this chapter. The chapter also presents the views of Cultural Criminologists and their conception of the carnival of crime. The carnival of crime is experienced when, as Katz says, “there is delight in being deviant” or when one can feel “the seductions of crime.”

In addition, the psychological implications of the criminological theory and the sociological approaches to criminal behaviour have been used as vantage points of research. The grouping of Serial Killer novels based on the motives and the thinking patterns of serial killers also makes Criminology a captivating study of individuals suffering from psychological disorders. The Serial killers in these novels have been grouped according to their motives of crime. They are classified into Visionary Killers, Mission Oriented Killers, Hedonistic Lust and Thrill Killers and the Power Control Killers.

The research work presents an analysis of Female Criminology to be used in these texts for widening the scope of the study. Female Criminology deals with themes of exploitation of a woman's body and how the same body becomes a site of power by adopting criminal behaviour for fighting against her own victimisation. Criminological theories in context with female oppression and their criminal behaviour have been examined through the development of the currents of feminist thought.

Theories of Victimology which are an important part of Criminological studies are also applied to the selected texts in the forthcoming chapters. Victimology involves the study of the role of victims in their own victimisation. It also takes into account the difference between people who cannot be victimised and people who can easily become the targets of perpetrators. Schafer mentions that the offender- victim relationship is also responsible for their victimisation. Hindelang put forth that an individual's exposure to a certain kind of lifestyle is responsible for his/ her victimisation. Cohen and Felson's Routine Activity theory and Hindelang's Lifestyle Exposure Approach bring to light that proximity of the victimiser to the prey and absence of a guardian are some factors that cause victimisation. Thus, the narrative plots of these novels include incidents of victimisation of characters which are developed further through Victimology Studies.

The chapter also provides a brief outline of the steps of the REID interview and the PEACE model for conducting criminal interrogation. It also gives an introduction of terms and concepts in Forensic Science that have shaped the narrative structure of the texts taken up for study.

The Chaos theory is applied to novels of Karin Fossum and Kalpana Swaminathan to study the complexity of criminal behaviour. The co- existence of order and chaos forms the crux of the Chaos theory. The rejection of Newtonian ‘cause and effect’ relationship in Science could no longer be used to understand complex human behaviour. Therefore, the Chaos theory that throws light on the fractal nature of human beings replaced rational scientific thought.

The Butterfly Effect, a part of the Chaos theory, has been applied to the novels of Karin Fossum for establishing that a tiny co- incidence or a minor mishap may lead to a catastrophe. The metaphor of the mild flap of the wings of the butterfly in a particular place can create a thunderstorm in another part of the world is used for explaining how a minor mishap can make an individual slip into criminal behaviour.

The ‘Swinging of the Pendulum’ derived from the Chaos theory, is also a theoretical concept used to describe the ‘initial push’ that hurls individuals abruptly into zones of criminality. The ‘initial push’ given to the pendulum brings about fluctuations in its movement. Thus, the complex behaviour of characters swinging from normalcy to criminality have been associated with the irregular modes of oscillation of a pendulum.

The research work therefore, applies the theory of Criminology to point out how literature and crime, though different disciplines, are inseparably interwoven into the fabric of fiction. This investigation is interdisciplinary as it uses inputs, tools and techniques from Law and Forensic Science. The chapter brings out the relationship between the diverse terrains of Crime and Fiction.

Chapter 2

Tracing the Multidimensional Aspects of Criminology in the Select Novels of Karin Fossum: A Glimpse into Chaotic Criminal Minds

The present chapter has incorporated a critical evaluation of Karin Fossum's novels titled *The Indian Bride*, *The Caller* and *In the Darkness*. The critical analysis of these texts from the standpoint of Criminology unfolds manifold layers of meaning which provides a multi-dimensional approach to crime.

In Karin Fossum's *The Indian Bride*, the interpretation of accounts of Eye-witnesses and Suspects along with the Forensic evidence leads to the creation of narratives which gives the investigation a subtle direction. The methods of criminal interrogation and the interviewing techniques used in Norway for eliciting a confession from the accused also arouse interest in these crime narratives. The study also focuses on the Reid interview technique and the PEACE model which are used for criminal interrogation in these novels.

In Karin Fossum's *The Caller*, Johnny Beskow is depicted as an anti-social character who disrupts the life of his victims by playing sadistic pranks on them. The study of the family structure, improper moral conditioning and the environmental milieu responsible for his anti-social behaviour is also taken up for study in this novel. The chapter also draws a subtle comparison between his alcoholic mother and Medusa, the snake-woman in Greek mythology.

In the novel, *In the Darkness*, by Karin Fossum the marginalised discourse of prostitution is brought to the centre of the crime narrative. Several perspectives of Female

Criminology will be explored through an in- depth analysis of this novel. The feminine leap from being an archetype of a suffering woman to becoming a brutal killer thereby violating social codes of patriarchy is taken up for study as a part of Female Criminology in this novel.

The theory of chaos which rejects the Newtonian ‘cause- effect’ relationship to highlight the disorder prevalent in societal structures is applied to analyse the novels of Karin Fossum. The disturbing conditions that lead to inner turmoil and the complexity of characters’ disordered minds also form the core element of the Chaos theory applied in this chapter. The novels of Karin Fossum also illustrate how the crimes of passion can be related to the initial push required to swing the pendulum in a whirlwind of chaos. The initial push or small co- incidences that occur are like the mild flap of the butterfly’s wings that take them from normalcy to anti- social behaviour.

For instance, in *The Indian Bride*, by Karin Fossum, Gunder’s inability to pick up Poona from the airport can be explained as the mild flap of the wings of the butterfly that brought her face to face with her murderer. Similarly, Johnny Beskow’s prank of unlatching the gate and freeing Skillinger’s wild dogs is another example of the gentle movement of the wings of the butterfly that creates a thunderstorm when the dogs tear Theo’s body into pieces. Thus, the application of the Chaos theory and the Butterfly effect to criminal minds and their involvement in the alleged crime makes the study altogether more interesting.

The chapter also emphasises on the reasons behind criminal tendencies developed in male psychopathic characters of the progressive and financially stable Norwegian society. Thus, the research brings to light the significance of incorporating

approaches from various disciplines to build compatible grounds for research. The multidisciplinary research presents the rationale of Criminology that creates a strong ground for theoretical and interpretative analysis of narratives.

Chapter 3

Exploring the Psyches of the Carnavalesque Femme-Fatales in the Select novels of Kalpana Swaminathan through the Narratives of Forensic Science

The third chapter focuses on three important novels of Kalpana Swaminathan, namely, *Bougainvillea House*, *The Monochrome Madonna* and *The Secret Gardener*. The study relates the Bakhtinian concept of the ‘Carnival’ with the ‘pleasure principle’ that drives criminal behaviour of characters in the above novels. The theory of ‘carnival of crime’ is applied to these texts for analysing female characters as carnivalesque femme fatales and cold-blooded Serial killers. The female characters in these novels are called femme Fatales because they are seductive and manipulative killers. The Carnavalesque approach analyses how the women characters in these novels experience the joy of transgression when they deconstruct traditional and patriarchal notions of society by erasing boundaries limiting their freedom.

Kalpana Swaminathan’s novels focus on several aspects of Forensic Science like Forensic Anthropology, Forensic Taphonomy and Forensic Pathology. The Forensic Anthropologist is involved in the writing of the whole crime tale by examining bones or fragments of human remains. Forensic Taphonomy studies the effect of environmental components as soil, air, and rodents on human remains. The Pathologist performs a thorough investigation of the fresh/ decomposed corpse adding to the details of the narrative of crime. Thus, these novels are a perfect demonstration of Kalpana

Swaminathan's grasp on Forensic Science. The criminal actions of the female killers in these novels are also examined in light of Psychopathy, Sociopathy and other related psychological disorders.

Kalpana Swaminathan's *Bougainvillea House* is an intense psychological thriller that gives a glimpse into the darkest zones of the criminal mind. The novel depicts Clarice Aranxa, the main protagonist of *Bougainvillea House*, who is involved in a series of crimes. The concept of 'dark triad' of human personality which includes three psychological disorders, namely, Psychopathy, Narcissism and Machiavellianism are explored in the novel.

The Folie a deux Syndrome is studied extensively to throw light on the 'Shared Psychosis' of the characters in the novel *Bougainvillea House*. The insane behaviour of the mother- daughter duo is related to the criminal actions of several famous serial killer pairs mentioned in the novel. Kalpana Swaminathan provides illustrations of Ian Brandy and Myra Hindley, Frank and Rose West, Paul Bernardo and Karla Homolka who were partners in crime. The dominant partner in each pair influenced the subordinate partner to commit a series of crimes. The same dominant- subordinate partner association defines the relationship of the mother- daughter pair, Clarice and Marion, who are influenced by a kind of bond called 'psychological yoking'.

In *The Secret Gardener*, Swaminathan uses the mode of fiction for letting loose a reservoir of forensic details. The research has attempted to present these captivating tales of violence and betrayal from the perspective of criminological patterns of thought. Varsha, the femme fatale character in the novel, has also been evaluated from the context of the dark triad of human personality.

The Monochrome Madonna by Kalpana Swaminathan is about a painting that generates lot of interest throughout the novel as the painting veils the story of crime. Besides, an in-depth examination of Sitara, as a carnivalesque femme fatale, gives a new dimension to the Criminological approach. The main character in the novel, Sitara, has been presented as a 'rendezvous femme fatale' with an inclination towards the 'dark triad' syndrome.

Chapter 4

Criminological Pattern in the Select novels of Karin Fossum and Kalpana Swaminathan: A Comparative Study

A Comparative Study of the Criminological pattern in the novels of Karin Fossum and Kalpana Swaminathan has been taken up for study in this chapter in order to examine the similarities and differences in their writing by analysing and theoretically investigating their novels in the preceding two chapters. The novelists, Karin Fossum and Kalpana Swaminathan, belong to two different geographical locales and cultural backgrounds. Therefore, the researcher has investigated the patterns and practices of crime and process of investigation, response to crime, motives and other driving forces that lead to crime.

The present chapter also explores a wide range of psychological disorders- Psychopathy, Sociopathy and Narcissism which are studied in context to the criminal actions of the killers in the novels of both the writers. It also analyses the behavioural patterns of Karin Fossum's male assassins and Kalpana Swaminathan's femme fatales through the lens of Criminal Psychology. The research also delineates the character,

motives and psychological condition of the Serial killers in the novels of Kalpana Swaminathan while in Karin Fossum's novels the murderers cannot be mistaken as Serial Killers. In fact, they commit crimes of passion in a fit of uncontrolled rage. Thus, the comparative study gives a glimpse into the dark life of these characters.

The Chaos theory applied to the novels of Karin Fossum and Kalpana Swaminathan brings to light the presence of disorder manifested through jolts of criminality that dislocates organised social structures. The pattern of order and disorder prevailing in all communities is at the heart of the Chaos theory. In Karin Fossum's novels, there is disorder and crime lurking beneath the organised Norwegian society. For instance, Goran, in *The Indian Bride*, makes good money and he also has a steady girlfriend but he murders Poonabai in a fit of rage. He stands at the 'edge of chaos' and slips into criminal behaviour. In *The Caller*, Johnny Beskow's anti- social behaviour disrupts the ordered rural community of Norway. In Kalpana Swaminathan's *The Secret Gardener*, the corpses buried in the beautiful garden signifies the co-existence of order and disorder. Similarly, Bougainvillea House, the magnificent ancestral home of the Araxas, narrates the tale of violence and betrayal.

Criminal profiling on the basis of classification of killers into Organised and Disorganised killers along with an investigation into their choice of murder weapon, modus operandi and signature style also forms another key area of research in this chapter. The writers of both countries, thus, bring out manifold shades of gendered criminality.

The textual interpretation of Forensic terminology in the fictional narratives of both writers which present Crime Scene Analysis and Corpse- examination draws striking parallels with the scientific methodology so that it validates the crime tale. The research also concentrates on important areas of Forensic Science which includes Forensic Anthropology, Forensic Taphonomy and Forensic Pathology for investigating crime in the works of both writers.

Criminological patterns also involve the theoretical application of Victimology to the texts of both writers for analysing varying degrees of victimisation in India and Norway. The role of the victim and victimiser in writing the crime narrative is systematically investigated in these novels. The study of Victimology, therefore, involves categorisation of victims and theoretical models of victim selection have been examined in the backdrop of both countries.

The comparative study of the detective figures of the novelists, Lalli and Inspector Sejer and their teams, is the core element of Crime Fiction. The chapter analyses their style of interrogation, interviewing techniques and the use of Inductive and Deductive approach to arrive at a suitable conclusion. The strategies used by the detective for obtaining a truthful confession form the core of the Criminological approach.

The judicial system in India and Norway, being of 'Retributive' and 'Restorative' nature respectively, is aptly demonstrated in the novels of both writers. Retributive justice focuses on giving severe punishment to offenders while rehabilitation of criminals is the sole purpose of Restorative systems of justice. The influence of cultural norms on the law of the land that gets incorporated into the legal system is also

an important part of criminological research that is proved in novels of both writers. The study also delves into patriarchal beliefs that go on to become the law of the land in both India and Norway.

Thus, the crime narratives of Kalpana Swaminathan and Karin Fossum depict the criminal patterns, investigation methods, justice systems, punishment and reform practices adopted by India and Norway which are regions located in separate geographical locales with totally diverse cultural practices. Both female writers present their unique perspective on homicidal issues that have endangered human life in their respective communities.

Conclusion

The final chapter draws conclusions on the basis of critical analysis and investigation of data from the previous four chapters. It traces out associations, resemblances and inter-textual readings between the novels of Karin Fossum and Kalpana Swaminathan with respect to homicidal issues in their respective nations. It has explored subtle differences in the criminological pattern adopted by them in their works.

The researcher infers that the rationale of the chaos theory indicates the dynamics of disorder prevailing in ordered social systems which is appropriately presented in the novels of these writers. The Butterfly Effect theory which indicates that the tiny creature flapping its wings to give rise to a massive thunderstorm of crime has been applied to the novels of Karin Fossum. The swinging of the pendulum into chaotic and psychic states of criminality that denotes the unpredictability of human behaviour has been aptly demonstrated in Fossum's novels. Thus, the rationale of the Butterfly Effect and the

Pendulum model have be used to illustrate the fluctuating state of human behaviour in Karin Fossum's novels.

The works of the crime writers are examined within the theoretical framework of Criminology and psychological theories. The novels of both writers present a case study of characters affected by the 'Dark Triad of Human Personality' which includes the three traits of Psychopathy, Machiavellianism and Narcissism. The researcher also explored the 'Folie a deux' or the 'Shared Psychosis'syndrome which creates the dominant-subordinate partner pattern of relationship in criminal pairs.

The researcher infers that the legal framework of India and Norway which is based on the doctrines of 'Retributive Justice' and 'Restorative Justice' respectively is reflected in the works of Kalpana Swaminathan and Karin Fossum respectively. These writers have infused the legal discourse of the 'Right to Silence' and 'Insanity plea' used by the suspect/criminal and practised by these countries in their particular crime narratives.It also proves that laws and justice systems are greatly influenced by patriarchal structures, to a varying degree, in both lands.

These novelists have aptly demonstrated their understanding of criminal activities and the criminological pattern through their texts.It has been traced through the fiction of Fossum that characters are forced to commit crime at the spur of the moment in a moment of aggression. Their fictional Indian counterparts depicted in Kalpana Swaminathan's novels, however, are more specialised in criminal behaviour. They are professional masterminds as they know how to erase evidence from the crime scene and evade police arrest. As Karin Fossum worked as a nurse in a hospital, her rationale of

investigation is quite interesting but Kalpana Swaminathan's approach to crime is subtle and deep due to her surgical background. Their response to crime, therefore, is slightly different because of their diverse cultural and professional background.

The research has, therefore, explored the link between Criminology and Crime Fiction. It brings to light the criminological pattern in the selected novels and further opens up new vistas which if explored will contribute significantly to the enrichment of the domain of literature and literary criticism throughout the world.

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