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How much better to get wisdom than gold, to get insight rather than silver!

Proverbs 16:16

Through the ages, the pursuit of knowledge has been one of the oldest and most rewarding vocations; its findings rewarding mankind. Since its inception in 1903, Bankura Christian College has nurtured bright academics in their scholastic efforts and has produced noteworthy authorities in different fields of studies.

It is my privilege to introduce this volume of the Wesleyan Journal of Research. The journal covers an array of disciplines from the humanities to the sciences. An Inter-disciplinary journal which gives the brilliant young minds of several colleges a chance to not only to reveal their findings but also showcase their research in this prestigious publication. I thank the many people involved in the making of this journal and pray for the continuing success of this journal.

The Rt. Revd. Sameer Isaac Khimla

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About the Journal

Aims and Scopes

The Wesleyan Journal of Research is a multi-disciplinary, international, refereed journal. The journal appeared in the academic circle on June 29, 2008, the Foundation Day of the college. On the 29th day of June, 1903, the Wesleyan Mission College was established in Bankura (now in the state of West Bengal), India, with a lot of potential. The name of the college changed subsequently. Bankura Christian College as the name stands today was established under the aegis of the Founder Principal, Rev. J. Mitchell. The name of the journal is a tribute to the Wesleyan Methodist missionaries, the instrumental figures in the establishment of this 118 year old college.

Publisher

The journal is published annually by the Principal, Bankura Christian College, Bankura, West Bengal, India, 722101. Supplementary issues based on seminar/ conference proceedings are also published.

Editorial policy

To publish in WJR (Wesleyan Journal of Research), a paper must be of real merit that represents a clear and insightful exposition of significant aspects of contemporary research in various fields of arts and science. The manuscript must be an original work that has neither appeared in, nor is under review by another journal. The manuscript will be reviewed by two independent referees to be decided by the Editorial Board/ Editors. Authors may recommend during submission of the manuscript the names of three possible reviewers with complete mailing address. After publication, one hard copy of the journal will be sent to the first author free of cost. Additional reprints of article will be provided at a cost of Rs. 50/page/10 reprints.

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From the Desk of the Editor-in-Chief

More than 350 years of Scientific Publication

History of scientific publication shows its progress through time. It goes back to more than 350 years, the year 1665. In the year, Philosophical Transaction of the Royal society, the first scientific journal was published. Thanks to the endeavour of Henry Oldenburg of the British Royal society. Francis Bacon was the source of inspiration for Oldenburg for this work. Promotion of "Physico-Mathematical Experimental Learning" was the aim of the Royal Society which was constituted in London (Andrade, 1960).

Through facilitating the communication between researchers, Philosophical Transaction of the Royal society contributed a lot in the process of development of a scientific community (National Research Council, 2003). Philosophical Transactions published many landmark papers including Newton's first publication (Newton, 1671/1672). The success of the Philosophical Transaction motivated the beginning of many Journals. Though researchers now consider the scientific journal as the recognized platform for scientific communication, previously communications through personal letters were equally acceptable mode (Shuttleworth and Charnley, 2016).

Installation of the steam-powered press and new technology for paper production developed the publishing process at a tremendous space (see Shuttleworth and Charnley, 2016). Our realization about science has also been evolved in course of time.

T.H. Huxley defined science as "nothing but trained and organised common sense". Philosophers have faced difficulties in defining science. Some of them consider science as an activity as well as body of knowledge. Some Philosophers define science as the "the organization and classification of knowledge on the basis of explanatory principles" (Mayr, 1997).

However, the ideals of modern science were objectivity, empiricism, inductivism and elimination of metaphysical remnants (Mayr, 1997). Scientific article, the main component of scientific journal has undergone gradual change during the last 350 years, or more as per our desire of improvement. Now a days, about 30, 000 peer-reviewed journals publish more than 2 million scientific articles per year.

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Dr Fatik Baran Mandal
Editor-in-Chief
Wesleyan Journal of Research
&
Principal, Bankura Christian College
June, 2019

Editorial

It is a matter of pleasure and prestige for us to bring out this volume of the *Wesleyan Journal of Research*, a peer-reviewed multi-disciplinary journal published annually by Bankura Christian College.

Wesleyan Journal of Research, which was planned as multi-disciplinary podium for academicians and researchers from different walks of the academia to publish obtained ISSN number in 2009. *Wesleyan Journal of Research* is also included in the UGC-CARE list of journals. We feel happy that we can offer to our readers, along with the hard copies, digitized version of the journal which can be accessed from the college website. This will be indeed extend the reach of our journal and be of help to the readers and researchers across borders.

We would like to use this platform to thank sincerely all our contributors for their interest in our journal. It was a fulfilling experience to find that academicians and researchers from different echelons of the academia have contributed to our journal. We thank them for their patience and understanding support. We would also like to thank those contributors whose articles for certain reasons could not be accepted in this issue. We thank them for their interest in our journal and hope to work with them in our future issues.

Due to large number of manuscripts submitted for possible publication in this reputed Journal, some time it happens that we have to schedule some accepted manuscript to be published in next issue. A paper entitled, "One-soliton and Two-solitons solution of dust acoustic solitary waves in a dusty plasma with nonthermal electrons" authored by Dr. Utpal Kumar Samanta of Department of Mathematics, Bankura Christian College was accepted for publication in 2018 issue, but we have to publish it in the current volume due to some unavoidable circumstances.

We sincerely thank the authority of Bankura Christian College for their patronage and constant support and thank all who have, directly or indirectly, helped us bring out this volume.

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June, 2019

Cultural Anxiety Around Dementia in Anthony Doerr's "Memory Wall"

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Abstract : Dementia frequently presents itself as the gradual decline of an individual's inability to recognize. Read within the dialectic frame of the Ricoeur's use of the term recognition, Janelle S. Taylor reads dementia as running a course that involves the individual as well as her community. The current paper deconstructs such a Ricoeurian course of recognition. At the same time, dementia as medical illness, is energized by and operates through a monitoring that in its current cultural and communal logic involves self-surveillance. This paper examines Anthony Doerr's futuristic short story "Memory Wall" as it embeds dementia within the frame of anxiety mediated through self-surveillance. The story's 'memory wall' becomes a cultural symbol of anxiety as it attempts to stabilize Alma's (a patient of dementia and the story's central protagonist) identity by deconstructing and politically situating the act of recognition. The paper also examines the fiction of the 'memory wall' as a 'surveillant assemblage'-a term explained by Haggarty and Ericson while elaborating upon Deleuze and Guattari's work.

Keywords : Dementia, surveillance, recognition, anxiety, traces.

"Alma would have preferred amnesia: a quicker, less cruel erasure. This was a corrosion, a slow leak... Water in a vase, chewing away at the stem of roses. Rust colonizing the tumblers in a lock, Sugar eating at the dentin of teeth, a river eroding its banks..." (Doerr 7).

Dementia frequently presents itself as the gradual decline of an individual's inability to recognize. There are certain hallmarks of dementia, regardless of its specific causal diagnosis as Alzheimer's Disease, Vascular Dementia, Lewy Body Syndrome or other causes, which make the disease different from amnesia. While amnesia is a temporary memory disorder, dementia is essentially chronic, progressive, involves mis-remembering/mis-recognition rather than a blanket inability to remember and does, more often than not, lead to death. Despite the precarity of the condition and the resulting anxiety associated with it, the diagnosis of dementia is difficult and often easily missed as cases of pseudo-dementia are often misdiagnosed as dementia and vice versa.

The current paper examines Anthony Doerr's short story "Memory Wall" as it embeds dementia within the frame of cultural anxiety mediated through governmentality and self-surveillance. Doerr's short story is not a medical narrative. Neither is it the autobiography of a person or the close relative of a person suffering from dementia. This is no model of romanticism; nor is it an idealistic tale around the conqueror and the conquered. In Doerr's short story, dementia as medical illness, is energized by and operates through a monitoring that in its current cultural and communal logic, involves self-surveillance as a measure of Foucault's idea of governmentality. This corrective and correctional gaze rather than offering any real individual benefit, situates itself, around a personal and communal *anxiety*, which in a post-modern, biomedical and digitally-mapped world becomes more pronounced. In fact, the story's 'memory wall' becomes a problematic cultural symbol of anxiety as it attempts to stabilize Alma's (a patient of dementia and the story's central protagonist) identity.

In the discourse on dementia and recognition, the technoscientific futuristic device that the story weaves itself around, is a fiction that crucially overlooks an important facet of 'recognition' and memory

which the experience of a patient with dementia really entails. The progression of dementia is not visible. The invisibility of the disease produces an anxiety. Doerr's story therefore becomes a crucial marker of a certain cultural logic to this biomedical anxiety. The current paper explores the basis and effects of this anxiety along with the larger ramifications of how memory traces may be appropriated by this cultural logic to construct, what Haggarty and Ericson call 'surveillant assemblages', that tend to monitor and contain the self, specifically in the case of a dementia patient.

The story starts with seventy four-year Alma Konacheck, who lives in a posh suburb Vredehoek in Cape Town. Alma has been diagnosed with dementia. Her treatment is not pharmaceutical but cybernetic. A fictional futuristic device called the remote memory sensor has been installed into her skull. This unit comes with several cartridges that can be inserted into the remote sensor device on which memories are inscribed in spatial and temporal units creating a cyber-repository of past memories that can then be retrieved and replayed mechanically. These memory cartridges are meant to allow for re-membrance of the past which Alma is rapidly losing her grip on.

The plot builds itself around Alma's memory as she alone has the clue to her husband Harold's final moments. Importantly, she is his sole companion during one of his fossil-hunting treks where he suffers a fatal heart attack. His final moments at the Great Karoo are crucial as they coincide with his rare and path-breaking discovery of a highly-prized Permian fossil. Since the fossil is likely to fetch a huge price, the plot winds itself around its particular location, which is listed only in Alma's memory. So, while Alma is trying to piece together her own memories through the cybernetic biomedical device, as a last-ditch effort to salvage what she can of herself, a host of predatory characters wish to cash-in on that specific aspect of her memory which involves the prized fossil's location discovered by her late husband.

"Memory Wall" is a brilliant example of science fiction, where the riveting mystery plot is centred around the rogue Roger's brazen and intrusive attempts at securing the fossil's location in the Great Karoo through Luvo, a 'memory-tapper', who eavesdrops on Alma's memory. Luvo is crucial to the tale. He is a child orphan who is exploited by Roger. He has no 'real' memory embedded in his own experience. A victim of child abuse, Luvo has a brutal past, with no memory of "who might have installed four ports in his skull and set him adrift among the ten thousand orphans of Cape Town" (20) and with a recent history of severe headaches, backaches, bone aches, migraine attacks and a possible meningeal infection as the "holes in his scalp itch and leak a clear fluid; they are not nearly as symmetrical as the ports he has seen on Alma Konacheck's head". Thus, it may be inferred that Luvo has been abducted as a child and been made to criminally undergo, along with several others like him, a shoddy and illegal version of the same surgical procedure that Alma has enrolled herself for at Dr Amnesty's Memory Clinic.

Interestingly, Roger and Dr Amnesty are liminal characters, in terms of medical ethics, who interrogate and sustain each other. Dr Amnesty's extrinsically situated, visceral, therapeutic/corrective gaze ultimately channels, mediates, modifies and feeds into and out of a largely superficial and depthless capitalist information society. Meant to be a benefactor, Dr Amnesty, is also ironically the one who, in consultation with the accountant, facilitates Alma's final ouster from her home at Vredehoek to the Suffolk Home. Yet, he is only one among a battery of legal and plausibly illegal battery of practitioners, whose business is "harvesting memories from wealthy people" (10).

The story's literary realism is made poignant through Dr Amnesty's first-person narrative of the elaborate futuristic fiction of his theory of neural mapping and coding, Alma's re-iteration of it and-as an example of medical crime-Luvo's apparent inversion of it. Caught between "invisible machinery hums" (5) and Dr Amnesty's "invisible eyebrows" (6), Alma is only one amongst many others "with other machines prying the lids off other addled brains".

The cultural logic of dementia as emplotted in Doerr's fiction about the remote sensor device, Dr. Amnesty's clinic and the memory wall operates as 'surveillant assemblages'-a term taken from Deleuze and Guattari's work and further elaborated by Haggarty and Ericson. The current paper elaborates this performative aspect of surveillance exemplified by the story's 'memory wall'. Significantly so, the problem of dementia examined through the cultural logic of 'surveillant assemblages' operates at two levels: One, it fails to account for 'how' recognition works to constitute the identity of a person with dementia and two, it creates the demonic ground for an automated, extrinsic, violated, censored and hyper-monitored individual.

Read within the dialectic frame of the Ricoeur's use of the term recognition, dementia can be read as running a course that involves the individual as well as her community (Taylor). As discussed by Janelle S. Taylor, Paul Ricoeur, in *The Course of Recognition* (2005), seeks to examine the concept of 'recognition' within a philosophical frame so that it covers a whole range of the term's many meanings from etymology to semantics. Ricoeur's broad sweep covers the idea of 'recognition' from recognition as identification (of things), moves through self-recognition, and finally concludes with recognition by an Other. Here 'recognition' runs its dialectical course from the active to the passive voice, that is from the sovereign self's active recognising of external objects-a cognitive and intellectual matter-to that of being recognized-an ethical and political one that is passively granted by others. Arguably, as discussed by Taylor, the active voice does not simply culminate dialectically into the passive voice but becomes rather the ground/premise on which passive recognition by the other may be made possible.

Thus, as dementia presents itself, the patient suffers from an inability to recognize and intellectually differentiate amongst external objects at the same time as her inability to recognize herself and finally her inability to receive passive approval for herself as an ethically and politically situated subject. In fact, the three are interconnected. Moreover, the ethical and political situatedness of the subject is important because it extends a sense of integrity and coherence to a person. Integrating the broad scope of Ricoeur's framing of 'recognition', Taylor infers, "What begins in the sovereign self's active intellectual "recognition" of external objects ends in the socially and politically embedded subject's passive receipt of "recognition" granted by others" (314).

Read within a continuum with his earlier works, Ricoeur emphasizes the cultural-symbolic-linguistic aspect of recognition. This cultural-symbolic-linguistic aspect of recognition is an active and dynamic realm that may be understood as a conglomerate of memory traces that unfold as a differential text. A Derridean reading of memory traces may be used to examine this differential textuality further.

Derrida's views on memory are meant to problematize Freud's account of memory as a model of strict mental mapping. This problematic is important for an understanding of the grounds of the discourse on memory disorders. For Derrida, memory is not represented by fixed or absolute quantities in the neural system but a system of differences: "an equality of resistance to breaching, or an equivalence of the breaching forces, would eliminate any preference in the choice of itinerary. Memory would be paralysed. It is the difference between breaches which is the true origin of memory, and thus of psyche" (201). Also, for Derrida, "the subject of writing is a system of relations between strata: ... the psyche, society and the world." (227) What is important here, is the stress on the agential and non-local nature of memory traces. Thus, memory depends on 'how' these memory traces-consisting of differences that are deferred along an axis of scriptural subjectivity-are subsequently deployed within the neural/psychic system.

Taking a cue from Derrida, Ricoeur's course of recognition may well be deconstructed on the grounds that 'what' is remembered is displaced by 'how' a thing of the past is remembered-the active ability of the sovereign self is undercut by the subject's own agency in the exercise of the choice of itinerary, self-recognition and recognition by the other. All these are differing and deferring texts because what or how

a person recognises herself [or was recognised by other(s)] in the past or the ethical bases therein, would have an indeterminate consequence to the subject 'here and now'.

This would especially hold true in the case of a person suffering from dementia when she rapidly loses old memories and traces of memory and is unable to accumulate new ones. 'Recognition' of objects is not an index of quantity in terms of what all is recognized. Within the paradigm of a differed and deferred memory, 'how' those objects are remembered is ethically more crucial and bears directly on what all is remembered.

In the final chapter of the story, when Alma's dementia is in its final stages, Doerr writes: "Her hands, motionless on her lap, are cold and look to her like claws. As if they, too, might have once belonged to someone else" (Doerr 84). The iterability of the memory trace of her hands as claws or as having once belonged to someone else presents itself as 'how' she is not only unable to recognise her own hands but also 'how' those hands now become a violent metaphor of mis-recognition as 'claws' or 'alien appendages'. It is the latter which is more likely to ruffle her composure as an integral and coherent subject because it not only disrupts (as in the former case of her inability to recognise her own hands) but also violently distorts her body image and body schema. There is a hostile threat to the self (her motionless lap) from the 'other' (her hostile claws), no longer recognizable as herself. This violence is further intensified by the painful and alienating identification of the self, in fact, inimically masquerading as the hostile 'other'. 'They' (her alien claw-like hands) too (just like everything before or after them as mapped in terms of her body schema and body image) seem to gesture towards a whole set of memories—otherwise inscribed in the 'how' of their evolutionary presence, their untidy and (un)filtered/(un)conscious reality—now neatly ordered only outside the mind in a concrete, determinate heap of digital matter. This digital matter has a threatening presence underpinned by 'what' the data contains as it is, on the one hand, veritably divested of their 'how-ness'—the personal truth of lived reality perceived and perceivable in terms of the individual's own 'structures of feeling', as Raymond Williams would have it. On the other hand, this data is liable to be externally monitored, creating the *anxious* necessity to install safeguards.

In the penultimate line of the story, Alma thinks "I had somebody. But he left me here all by myself." (85) To Alma's mind, this 'somebody' could be Harold or Pheko or even her father whose legacy of the Treasure Island as memory trace has been her anchor that undergirds Alma's own fraught existence—with its webs and flows—as a child of the apartheid, as a working woman and a frustrated wife with her unfulfilled desires, racist beliefs/biases and her half-understood fears. It could be a no-body or even just a memory trace of someone 'she' once had. In the here and now, how (and not precisely who) she remembers this person who has left her here all by herself is crucial.

The erasure of memory traces is gradual and insidious and makes the disease invisible. It is the invisibility of the disease that creates an anxiety which often tends to construct prognosis around the idea of 'recognition' as a link with the visible/recognisable past culminating into the present and more importantly as a visible marker of health versus illness that presents the body as a function of Foucault's anatomico-clinical gaze. It may well be inferred that recognition is energized by and operates through a self-monitoring of the body. In fact, recognition becomes the biopolitical marker of dementia while "'biological life' and 'health' are increasingly informatic, managed not in terms of disease but as problems of self-entrepreneurship and risk assessment" (Hull 329).

In the postmodern age of technoscientific innovation, with biomedicalization's increased, economised and improved organizational and institutional reach, there is an increasing commodification of health and a more advanced dispersal of therapeutic and diagnostic mechanisms that succeed the gaze of the physician and are deployed as "technologies of the self" that are self-administered. For Haggarty

and Ericson, "the monitored body is increasingly a cyborg: a flesh-technology information hybrid" (611) and "the body is itself, then, an assemblage comprised of myriad component parts and processes which are broken-down for purposes of observation"(613) through the encounter with the surveillant assemblage which in turn "standardizes the capture of flesh/information flows of the human body".

The body-as-assemblage becomes increasingly de-territorialised as it gets transformed into a complex of discreet and quantifiable data flows that can be monitored and marketed. The 'standardization' administered by the surveillant assemblage, a visualization device (611) is violating because it glosses over the potentiality of memory traces as indeterminate markers of the here and now.

The story's 'memory wall' becomes a cultural symbol of anxiety as it attempts to stabilize Alma's (a patient of dementia and the story's central protagonist) identity. The memory clinic and its entire apparatus function as the surveillant assemblages that aim to reduce Alma to a collection of memory traces operable in the form of cartridges "Each cartridge was stamped from the same beige polymer, with a four-digit number engraved into the top" (8). The machine creates a corpus of apparently atemporal flows of data that can be striated as recognizably significant/relevant or insignificant aspects of the past. This involves a technology of surveillance centred around recognition clusters that feed and operate, within separate circuits, as a specific capitalist cultural system (based on profit and loss determining validity and invalidity) that rapidly normalizes itself.

The machine does not differentiate between data based on 'how' painful or blissful they once were or now are likely to be. An external corpus of data is created. That this data could be demonically misused or that it may not at all affect 'how' Alma recognizes things of her past today or even how she sees herself or others see her today has never been mentioned by the doctor. The machine is meant to be a quick-fix treatment for the rich Alma as a last-ditch attempt to hold on to how she visualizes herself. The therapeutic value of the machine inheres insofar as it re-feeds data into the cyborg complex created herein and offers a retention of memory through repetitive stimulation of the stained cartridges. 'How' Alma remembers Harold today, how she relates to him/Pheko today, how she deals with the mental inertia she encounters in her going about her ADLs (Activities of daily life), are matters that relate to her memory traces as emergent and unstable. These are made invisible in a mechanical and stable coding of memory through Dr. Amnesty's apparatus.

The Memory Wall comes to symbolize the memory trace in its supplementarity as an anchor, as an instrument/aid to memory, as a retentive barrier or even a preventive barrier between Alma as a subject of the past and Alma as the spectre of the past. The supplementarity of each memory trace creates a gap for the emergence of the biopolitics of dementia at those precise moments of the machine's entry (and with it its entire network of actors that operate as an apparatus of hyper-control) into Alma's (along with a mechanical transference to Luvo's) memory. Here, the machine's memory as data glosses over as real-lived experience.

Harold's photograph on the memory wall is a partial signifier of Alma's memory. The photograph as memory trace operates by its contact with people, things or events. Harold himself means differently to Alma as the same moment on the beach comes to her differentially as memory traces-a mix of physical sensations from the past "the pink flesh of his gums, the folds in his throat, his big-knuckled hands" (3)-in terms of how she sensed him, how his 'part grimace, part grin' makes her recall the cold water on the beach which reminds her of the moment back in time when the photograph was taken. At another time, the photograph reminds her simply of his death years ago.

Cartridge 4510 is another important signifier of how Alma remembers Harold. This is the cartridge that holds the key to Harold and Alma's most intimate moments as they once made love in a swimming pool. This is the memory trace that Pheko would like Alma to keep close, sensing the critical and crucial

moment where she would forget to perform activities needed for basic sustenance and this particular nugget of her memory might mean the difference between life and death. It is tragic irony, however, that at the end of the novel, Alma, in the community care centre, no longer remembers what it contains or even that it belongs to her.

The name, Dr. Amnesty, suggests not only "pardon"(5), "reprieve" or "wrongdoings", as Doerr suggests. What it implies, in fact, is an authoritative judgement pronounced on a quasi-criminal act committed. This corrective gaze of the clinician offers a simultaneous retribution as well as correction. Dr Amnesty's constant refrain to Alma is a seemingly masterly discourse on the cartographic location of memories in the brain. In a bid to crack the neural code, he claims to locate the damaged brain areas and then correct them. He claims to know what has never been known before about the neural mapping of memory. Alma is supposed to be privileged; for Dr Amnesty is equipped with the latest research on memory stored in "extra-cellular spaces" and cutting-edge technology where "we target the spaces, stain them and inscribe them into electronic models ... Forging new pathways. Re-membering. Do you understand?"(6; emphasis added)

Arguably, Dr Amnesty claims to decipher everything possible about the specific location in the brain where individual memories would be located, the storing of information as precise circuits as well as the specific active processes for memory search. Significantly so, the therapeutic apparatus that he installs in and via her skull, is not enabled biologically/internally but rather is biomedically empowered. In this process, the brain's own plastic potential is not enhanced except through the surveillance potential of the remote sensory device and the cartridges. The smoothness and ease of this easy and painless surgical procedure as a modern medical marvel, in fact, normalizes it and makes it seem real. The memory wall thus becomes a psychological metaphor that hinges on the surveillance potential of personal memory through biomedical methods.

While Alma's dementia progressively culminates into a near-complete loss of recognition, demonstrably what demonically remains is a whole corpus of her identity in the form of the Memory Wall and by extension all those cartridges that she has imprinted her memory traces on. From the most intimate and personal details of her life, her prejudices, her half-realized allegiances, her tacit assumptions and a life lived, loved and lost are no longer private. They are in public domain, subject to use and abuse, capable of having inferences drawn, incriminating evidences recorded and the lending a sense of finitude to the traces of memory. These memory traces, in turn, are liable to be circulated in an extrinsic loop set up within this apparatus, which is capable of censoring, controlling, selectively disseminating or even subjecting to neglect Alma's own scriptural subjectivity.

Thus, the short story employs a fictional futuristic device to undertake a voyeuristic detour of the human memory in order to portray the fragility of memories on the one hand and our cultural anxiety associated with dementia on the other. Moreover, it tends to sound an alarm on our biomedical potential and the risk of what it may easily and demonically overlook.

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