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MRIDULA KOSHY'S NOVEL *NOT ONLY THE THINGS THAT HAVE HAPPENED*: A DIPTYCH

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Abstract

A Diptych in art is a two panel painting connected using a hinge. Even though there were many deliberate efforts to bring forth this style of writing as a canon, especially in medieval literature, it got unwind somewhere in the history. Recently it was Mridula Koshy, an Indian writer settled in America, came forth with this technique through her debut novel Not Only the Things That Have Happened. It is the story of a mother who lost her future and a son who lost his past, and both were never regained. Each of these protagonists forms each panel of the diptych and bakes their story independently so that one could treat each panel as two separate stories. When the feature time is considered, we can trace two cycle of period - a story of thirty-six hours and a story of thirty-six hours. Again the text can be bisected in terms of the setting also. The background of the first panel is a small remote area in Kerala. The local language used and the culture described here portrays the land as its mirror image. In the second panel the land portrayed is the United States. Unlike the usual stories set in America, Koshy presents "A small city in the Midwest, United States" which is not much close to the metropolitan region.

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Introduction

From the time in-memoriam there evolved and invented numerous narrative techniques in global literature. Some were left to the oblivion, some fight and flight with the time, and some were rediscovered. One such technique of narration that was popular once is rediscovered in recent past to the literature which is called "diptych". This research itself is an experimentation to bring forth the of technique diptych. A Diptych in art is a two panel painting connected using a hinge. Among a number of diptych art Wilton Diptych and Andy Warhol's Marilyn Diptych stood prominent. Considering literature, the attempts on this style had been scrutinizing from

the time of Chaucer onwards. Even though there were many deliberate efforts to bring forth this style of writing as a canon, especially in medieval literature, it got unwind somewhere in the history. Recently it was Mridula Koshy, an Indian writer settled in America, came forth with this technique through her debut novel *Not Only the Things That Have Happened*. This was as a result of the internal bifurcations she experienced due to her family's migration to the United States and later she returned to India as an adult long after her marriage.

Not Only the Things That Have Happened is the story of Annakutty Vargheese who gave up her illegitimate son to a German couple. To the rest of her life she wailed for her "lost son" and strongly believed that he will return once. This text features not only the mother but also the lost son. He was again lost from the German couple and through many dramatic moments he was adopted once again by an American family. Thus he became Asa Gardner. But he was a man who searches for his history and a failure in his present life. It was a line in Anwar Alikhan's article on this text in *India Today* – "the novel is a literary diptych"- made me to explore the possibilities of such a statement with solid proof. In all senses – narration, characterisation, settings and time – the text is a literary diptych. *Not Only the Things That Have Happened* is the story of a mother who lost her future and a son who lost his past, and both were never regained. Each of these protagonists forms each panel of the diptych and bakes their story independently so that one could treat each panel as two separate stories. When the feature time is considered, we can trace two cycle of period - a story of thirty-six hours and a story of thirty-six hours. The entire text is narrated in a duration of thirty-six hours that is, from 18 May 2004 to 20 May 2004. But the story narrated in this time is of the life of Annakutty and Asa in thirty-six years. Again the text can be bisected in terms of the setting also. The background of the first panel is a small remote area in Kerala. The local language used and the culture described here portrays the land as its mirror image. In the second panel the land portrayed is the United States. Unlike the usual stories set in America, Koshy presents "A small city in the Midwest, United States" which is not much close to the metropolitan region.

This is not a sort of research that starts in a hypothesis and finds a result from an array of observations. This is a work that started on a line of an article published and a mere declaration of the author that she chose this style deliberately. This was a door opened to explore the less applauded technique in art and least recognized style in literature. Here the consideration is not concentrated merely on the structure of the text, but its form, characters, settings, and time that is its literal aspects.

Diptych: Art And Literature

Diptych is a technique used in the art of painting. As in the Webster's Dictionary, it is "a picture or a series of pictures painted on two hinged tablets." Two divided images are contained in the two tablets but are continuous, or two closely related images and are separated, as in portraying a couple with one person in each panel. Diptych is a combination of two Greek words, 'di' and 'ptyche', which mean 'two' and 'fold' respectively. Considering diptych in art the best known representations are the Wilton Diptych and Warhol's Marilyn Diptych.

Wilton Diptych is an enormously rare piece of art exists now. It is dated back to late 14th century (c. 1395 – 1399). The painting is called so,

because it was from the Wilton House at Wilton near Salisbury, Wiltshire. It is a diptych of late medieval panel painting from England and had its both sides painted. Thus there are four pictures painted, all in total, in the inner left panel, inner right panel, outer left and outer right panels. Considering the date of creation, by an unknown artist, Wilton Diptych could have actualised in the hindmost of King Richard II's rule (1367 -1400). The diptych upholds the description that, "On the inside, Richard II is presented by the three saints to the Virgin and Child and a company of eleven angels. The outside bears Richard's arms and his personal emblem of a white hart chained with a crowned around its neck." The inner left panel of the diptych contained the figures of King Richard II who is knelt down, Saint John the Baptist, Edward the Confessor and Edmund the Martyr. Saint John the Baptist is the patron saint of Richard and the other two ruled England once and were later revered as saints. The delicate blue nourishes the inner right panel of the Virgin and Child who are encircled by the eleven angels. The encircling angels and the flowery background stimulate elegance and they resemble the garden of Paradise. Both the panels evoke a sense of interaction through their gaze and gesture. When the outer panels are taken into account, the left panel bears the picture of a white hart or a stag, King Richard's emblem. The stag has its neck encircled with a crown and a golden chain, and is sitting on a meadow. About the right panel, in the book *Making and Meaning*, the Wilton Diptych by Dillian Gordon, it is written as follows: "On the other is a coat of arms with King Edward the Confessor impaled with the arms of the Kings of England. These arms were adopted by Richard in 1395."



Fig. 1 Wilton Diptych ("Wilton Diptych")

Marilyn Diptych by Andy Warhol is another doubtless and prominent example for diptych art. Marilyn Monroe (1926 – 1962) was an American actress. She was considered as the brand name for the sexual attitudes in 1960s. Her short term life as a celebrity came to an end by her unexpected demise as a result of overdose of barbiturate. Even after her death she is said to be the unbeatable sexy symbol of all times. Immortality of her name was superimposed through the Marilyn Diptych created by Andy Warhol. Andy Warhol is said to be the one who championed the Visual Arts Movement, popularly known as Pop Art. Visual Art Movement focuses on experimenting on visual arts specifically drawing, painting, sculpture, printmaking, crafts, photography, filmmaking, literature and architecture. Talking into account the Marilyn Diptych, Warhol had chosen the widely popularised photograph

of Marilyn from her movie *Niagra*, 1953. The image conveys a mystic feel in the eyes of the model that seduces the viewers. It is clear that the main two themes that Warhol depicted through this were popularity and death of the celebrity. Realistic representation through art has been always a concern both to the modern art and to the pop art. As a common factor of both these movements Warhol had chosen basic human temptations and desires like power, success, wealth, failure, mortality, food, sex etc, as major themes for experimentation. The diptych is arranged in such a way that the left panel has vibrant variety of contrasting colours, which shows the zenith of Marilyn's stardom, and the other side bears a black and white effect that suggests her transience. For that he made the images to the right panel to be faded away and blurred out. The recurrent appearance of the face has an effect of both reinforcement and negation in the minds of viewers. Interestingly, the diptych is arranged in five rows of Marilyn's images which acknowledge a film strip, paying homage to her, who was once a national icon.



Fig.1 Marilyn Diptych “Marilyn Diptych by Andy Warhol (Article).”

Diptych is not a form that is being restricted in art or paintings only, but it has been widely experimented in literature too. Surfing for the definition of Diptych Literature, an online journal *Arthurdap Digital Journal* provides more nearer one as: “In literary terms, a diptych is a single work made into multiple parts, which although penned by the same author, are written distinctly enough so that they appear as though they could have been written by multiple authors.” A C Spearing made the term familiarized in literary conditions through his critique *the Awntyrs off Arthure* (1981) and for him diptych was used “to describe a group of poems and literary works in medieval literature”. For justifying his conclusion he reworked that in three eminent Medieval Poems viz; *The Awntyrs off Arthure*, *Golagros and Gawain*, and the story of Ceyx and Aleyone from Chaucer's *Book of the Duchess*. Spearing says, “I also suggest that such diptych structures are not uncommon in the medieval narratives”.

The starting few lines of Chaucer's General Prologue to *The Canterbury Tales* are treated as if they are written in diptych format and this is explained by Colin Wilcockson in his work *The Review of English Studies* (345 – 350). The first thirty-four lines are taken from the Prologue and are

stated as diptych by dividing sixteen lines in each half. That is, lines 1 – 16 consist in the first portion and the lines 19 – 34 are contained in the second section. The middle two lines, 17 – 18, are treated specially as “rime riche” (“Rhyme created by using identical syllabic groups or different words pronounced the same”, *Random House Webster's College Dictionary*). The first part is about the nature and the changes took place by the arrival of the month April. Also this portion gives reference to men and women who set out on pilgrimage and their desires. The second half of the ‘diptych’ is more related to the poet in Tabard Inn and is about a group of pilgrims to Canterbury, like the poet himself. And later on they discuss their plan for the next day. Up to this point of the Prologue, Colin considered the piece as a diptych. From the thirty-fifth line onwards there is a clear division, as it accounts the characterisation of each of the pilgrims separately including their social status and way of dressing.

Approaching to modern literary tradition, diptych picks up another definition – a literary work consisting of two parts, or a narrative telling the same story from two opposite point of view. After the medieval times of literature that celebrates the style of diptych, it made its reincarnation in touching on three short stories written by Herman Melville. Melville, one among the prominent American novelists, who was also a short story writer as well as a poet, got recognition especially through his novel *Moby-Dick* (1851). His widely discussed three diptychs are *Poor Man's Pudding and Rich Man's Crumbs*, *The Two Temples* and *The Paradise of Bachelors and Tartarus of Maids*. Another note on Melville's style of writing can be found in *Herman Melville: New Edition* by Harold Bloom.

The diptych structure serves Melville as a formal means to represent the totality of his world while at the same time inscribing the gesture of gender exclusion. Melville uses diptychs to represent sexual and economic polarization and exclusion in several pieces of short fiction: *Poor Man's Pudding and Rich Man's Crumbs*, *The Two Temples* and *The Paradise of Bachelors and Tartarus of Maids*. His method in these stories is to juxtapose two separately set tales told by the same first- person narrator. (115)

Hans Bergmann who worked on Melville's works explained more about diptych style adopted by the writer in the *Companion to Melville Studies*. It is as follows:

Comparison between Great Britain and America seemed to be popular at the time Melville published his three diptychs. The main topics in Melville's three diptychs are opposition between rich and poor, religion and drama, male and female, corruptness and goodness. (261)

A short time ago, in 2009, *Jeff in Venice, Death in Varanasi* is written by Geoff Dyer, a contemporary English writer rising to fame. It can be taken into account as the example for diptych that got published recently. The semi- autobiographical novel happens in Venice and Varanasi as Jeff Atman, a journalist, got assigned with some works in these places. The first scene at Venice is all about lives got constructed upon imperfections, fall short relationship, unsatisfied job, and the sex and so on. In Varanasi at the banks of Ganges, Jeff is with another project in his career. Here he undergoes complete transformation from the life of carnal pleasures to spiritual pleasures. “Jeff came to Varanasi intending to visit only for a few days he

ends up staying for months and find or loses – a hitherto to unexamined idea of himself, the self”(Top Pages, 177).

The examples never come to an end. More experiments on the diptych style got continued even in modern literature voluntarily or not. This project explores recent writings in English alluring to this style with the complete consent of the author. One such writer who voluntarily chose this style in her writings is Mridula Koshy. Mrs. Koshy adopted this style of writing not only as a way of experimentation, but also a way of self-exploration. She is indebted to her life itself to get introduced to and to get used with the style of diptych writing. For further analysis of her style and experiences, her debut novel *Not Only the Things That Have Happened* is considered for examination.

Mridula Koshy: Life And Career

Mridula Susan Koshy is a distinguished writer in English, especially among the online readers in India. Her works and perspective find inspiration from many of the present reputed literary figures like Jeet Thayil, Paul Zachariya, K. Sachidanandan, M. Mukundan, and Chandrabhas Chaudhary. the works of Koshy portray the restlessness, jolts, and complications of, and within the current Indian society. Koshy forms a web of human emotions and traps her female characters using the baits like abandonment, confusion, and tragedy.

Not Only the Things That Have Happened (NTTH) is her debut novel published by Harper Collins in 2012. The work which has its international edition in the name *Lost Son*, is about a mother who lost her son forty years ago and thereby lost her future too. Koshy herself tells about the story:

The book explores the personal situations and social prejudices and inequalities that can lead a biological parent to give up a child, as well as the lasting effects of adoption on the lives of both the biological family, the adoptive family, and the adoptee himself or herself. (From an e-mail received from the writer.)

The story is being narrated by different characters, which conceives their emotions and impacts of life experiences. This work is also an open confession of Mrs. Koshy about her positive attitude towards adoption. She herself has adopted while living in America.

She adopted the style of diptych- a style prevailed among medieval literature and a well-established form in art- in all her works and made the style widely accepted. Thus one can find duality in characterization, settings an even in the arrangement of time in her works. *NTTH* can be sited as a perfect example for this. Peeping into her life one could assume that she would have adopted his style from her own life on having a dual life as a Keralite and ought to settle as an American citizen. What she said about it is, in an e-mail, “I favoured the diptych structure for my novel in part because in my own life I have experienced internal bifurcations resulting from my family's migration from India to the United States and my return to India as an adult.” Her stories are almost all set in Kerala and in Unites States. Adoption and motherhood are observed as the main themes.

In her debut novel *Not Only the Things That Have Happened* the first part deals with the life of Annakutty Varghese in Kerala, who gives up her

illegitimate four-year old son to a German tourist and then spends the rest of her life regretting the decision. Her son, Asa Gardner, features in the second part, who struggles with his status of “a child without history”. The story spans a 36 hour period and moves between Kerala and Midwestern United States. It also paints a web of memories that cover over forty years of their life.

Not Only The Things That Have Happened: A Diptych

Both as a writer and an adoptive mother herself, Mrs. Koshy succeeded in portraying the theme and representing the mental trauma experienced both by the adoptive and biological families, and the adoptee himself or herself. Not only on this work, but most of her works published before and after have discussed this theme in one way or the other. Koshy quotes on this as:

While there may be a forever adoptive family, there is also a biological family the adoptee is separated from, and the adoptee may desire to be reconciled too. In this picture, the kind of unhappiness arises from the lack of legal and social avenue for affecting the desired reconciliation. (mridulakoshy.blogspot.com)

Here along with the inner agony and social repugnance experienced by the adoptee, she also made a discourse about the situations which the biological family navigated through which are equivalent to those of the adoptee. Normally the former part was chosen by many other writers, but the latter one- the biological family- was kept untouched and was seized by Koshy. The prelude to Anwar Alikhan's article about the text says,

The text explores the personal situations and social prejudices and inequalities that can lead a biological parent to give up a child, as well as the lasting effects of adoption on the lives of both the biological family, the adoptive family and the adoptee himself or herself. (*India Today*, 28 December 2012)

NTTH is about the life of Annakutty Vargheese, the wife of one-legged Thampi and the mother who relinquishes her illegitimate son, and about her “lost son” Asa Gardner who was adopted by a German family and was brought up by an American family. The first half of the text features Annakutty Vargheese, the mother. Her life is like a cob-web that is intervened between her life and her memories of her son. Annakutty herself was an outcast not only considering her dark complexion but also from the treatment she had received from her step mother Saramma. Annakutty was in a relation with a young guy, who is “nice chettan” for Tessiebaby, while they were at Cochin. This made Saramma to shift their residency from Cochin. Later she was made to live in a convent with nuns in a remote village in Tamil Nadu. The writer would have diffusely described that – on keenly observing through the lines- Annakutty got conceived from the priest at the convent. It was those nuns who arranged the German couple for adopting her son, Madhu. After she relinquished her son, the rest of her life was looted by the fate keeping aside his memories she had and her wild goose chase to get him back. The only happy thing that can be traced out from her story is her life with her husband Thambi. She met him in her monthly journey from Thambaram to Pondicherry to visit the police officer to see whether she could catch a straw to get back her son. On such a journey she was invited into his life. About their marriage, she recounts once to Nina: “We had a marriage of

sorts. Just a cup of tea and no asking for Father and Saramma for permission, no dowry, no Jesus. A party marriage. At the place where your Perappan spent so much time at. At the junctions in the Party Headquarters.” (151)

This part travels between the memories of Annakutty on her death bed having Nina listening to all her worries, and the memoirs of other characters on their discourses with Annakutty after her death. This panel ends by leaving a key to the next part. It was a letter that she had handed over to Nina. It was addressed to her son, whom she believed to be return once. The words in the letter were this:

Annakutty Vargheese

1945 – 2004

I live in you. (189)

Asa Gardner, the son who lost his history and his efforts to find it is portrayed in the second part. Here the narrator features the life of Asa from the point in time of his life he was adopted – he was separated from his mother – by the German family. Not only Asa alone but also, like Annakutty’s story, Asa’s story is also suffused by the other characters who are intervened to his life. Asa, then called Madhu, was adopted at the age of four by Mr. And Mrs. Oster, a German couple. For Mrs. Oster there was nothing emotional in this adoption. For her it was just for her piece of mind, a sort of escapism from the guilt of aborting the baby she conceived from Henry before their marriage. As she said, “I was moved in my heart with pity for him that he must leave his mother. But I did not experience the rush of love that a mother is supposed to feel. To be frank, I did not expect to feel anything. So I am not surprised” (213). But the boy was lost on their return journey to Germany when they reached Delhi. On a close analysis, there is nothing wrong in stating that it was deliberately done by Mr. Henry Oster who has little interest in this adoption. There wasn’t any kind of fleeting emotions while he was saying, “we lost the boy.”

Madhu’s life was, until he was adopted by the Gardner family, with those boys in the railway station. They called him “Chuck – Chuck” as they found him from a train. He was brought up by the Gardners who brought him to the United States, where he spent the rest of his life. There he got “a family with David and Marge as his parents, and Margaret, Veronica and Rebecca as his sisters.” (228) He wasn’t welcomed here too whole – heartedly, and the intensity of the denial was high from David, as he thought there was some immoral relationship between Asa and Marge, as Marge tempted to care him a lot. This made Asa to left his house in a later time and battled with his life to make his own name. It was this time he met Le Ann and fell in love with her. Asa knew that he was an Indian and he tried to bake his past adding his memories and those hot from Marge. His trauma of craved past and the identity crisis is expressed in its peak to Le Ann once.

He said, ‘I don’t know who I am. I try on stories, to see if I can fool people into believing that I am somebody. But maybe also to fool me. I don’t know. I don’t know what my mother looks like. Where she is. Where I am near people like you, white people, you know I am not from your group. But when I am go to another group they think the same. Black people, Indian people. They all know. So who am I? (313)

His search for himself finally reaches Delhi station, but he feels the further enquiry to be wild goose chase. To the last his intention was only to patch up his broken life with Le Ann and their little angel Noel. Presently Noel is with her mother and he will be with him in a couple of days in a month. Asa never wants Noel to be another one like him and to miss any link of her life. "The thing is, he thinks, Noel doesn't have to be lost to be found. She can stay found without ever getting lost." (350)

The text becomes a diptych not only considering the mother and the son in each panel of the text. It becomes so in characterisation, time, settings, and the inner turmoil of motherhood. Considering the first feature, characterisation, the first panel features the biological mother – Annakutty Vargheese. All the chaos she suffered after she lost her son is presented through her monologues. And all those memories she herself shared with us is not mentioned by any other characters during their narration. Even in her last breath she shares her hope that her son will return once. That longing for the reunion made her to write those words, "I live in you." There isn't any chapter in the text, which are narrated by Annakutty, passed by without having the phrase "my son". When Asa's turmoil was expressed as mentioned earlier, the mother in Annakutty wailed as:

O my son. My son, my son, O lost to me – my son, my son. Yes, I ran from you the moment I made you. I ran so hard, I lost you. Why should you come? Madhu, I gave you up. But I never gave up loving you. Will you not come? It is how I have loved you, knowing you would return. O my son. My son, my son Madhu – my son, my son. (158)

The other side we have Asa Gardner, the adoptee and a forty year-old man, yearning to regain his past and presently exhibit himself a failure. Alike his mother, the readers have mercy on him through his monologues. Throughout his life all he received was repudiation and dejections. Even though Le Ann was a solace for him, but that too was short lived. When Annakutty recurrently calls for her "lost son", Asa mined the word "Amma" from the craters of his memory, ignorant about of which language the word is or any other related facts. The second panel starts with his words – "Amma I am remembering everything" (191). These words are recurrently uttered by Asa to make himself calm. Once Le Ann had told him that, even though he knew nothing about himself, the answers for all his questions reside beneath him. These words lit the lamp of hope in him that at some point he could fill the blank pages of his life. When Nina was there for Annakutty in her latter part of life until her death, it was Noel who possessed the role of a companion for Asa.

The text has some speciality in its way of narrations too. Unlike the usual novels this is not narrated by a single person, whether one among the characters or the narrator or a third person.

In the first half we come to know more about Annakutty as a mother from her own words. But alternatively the text protrudes the stories of people involved in Annakutty's life in the way they narrate the story like her niece Nina, her sister Tessie, Valli- a tribal woman who became the friend of Annakutty when she came as a new bride in the village. Tessie recounts her childhood days which she was taken care of by Annakutty. For her it was her sister who brought up her rather than her mother. As a silent witness her words opens the story of Annakutty until she gave birth to the baby. Nina, who was with Annakutty and Thambi as her parents were working in Dubai,

reveals the after marriage life of Annakutty. The next half also bears a number of narrators. Their narrations help the reader to seek the answers for their questions. Gretcher Oster, the German woman who first adopted Asa describes her reason for adoption and how they lost him. Marge Gardner reveals her love and care for Asa and thinks that she wasn't able to protect him as when he was in need. She stood for the symbol of motherhood trauma when we try to find similarity in motherhoods represented in both halves.

Setting of the text is the next point of consideration. The first half of the story is happened in a remote area in Kerala, India. The portrayed land of Kerala has got enough resemblances with the Kerala the author once lived. The description is not to the mark so that only a reader who is born and brought up and knew the culture deeply could understand the narration in its full form. It has the description of typical village culture and an explication of extreme poverty. There are many colloquial expressions amid of the discourses which add to the gentleness in their life like "Ayyoo", "chee", "entamme", "chettan" etc. "A small city in the Midwest, United States" in the place where the second half is set. There aren't much complicated descriptions about the land that puzzles the reader. Narration about the geographical features in comparatively less here. This portion starts with a day of Asa with his daughter Noel. It revolves around the life of Asa in the United States after being a Gardner. The only exception seen here is the chapter where Mrs. Oster is narrating. Though being an American citizen, Asa's mind swings between his homeland India and the place where he is brought up.

NTTH to be a diptych, time is the other point of observation which is not least in its importance. The text says the story of thirty-six years in the life of a mother and her son, narrated in duration of thirty-six hours. Here the characters travel back and forth in time instead of a linear mode of narration. The first panel oscillates between 19 and 20 May, 2004 in Kerala. Here happens the last time of Annakutty's life, her death and cremation. This section starts with her thoughts on Annakutty on the day of her death, and ends with her "dreams for Annakutty". Even though these two things happened in the consecutive days, the thoughts ventilates whereof decades. And the second panel between 18 and 19 May, 2004 in United States, where Asa and his life is introduced to readers, he reaches India in search of his past and going back to his family. Here the section starts and with Asa's concern for Noel. This section reflects the transition phases in Asa. First of all is his shift from "Madhu" to "Chuck – Chuck", not only on the name but also in this history. or we could say his past got erased at this point.

The name they give him is his to keep for the years it takes him to forget nearly every word he has ever known as his. He forgets 'son' and 'food' and the place that is his home. And he begins forgetting with 'Madhu', the name for himself. (241)

The next phase was he switch from "Chuck – Chuck, Indian Citizen of Unknown origin", to Asa Gardner. This transition was not that much easier for him and his life was rewritten there after a complete rubbing out of his past. "... 'grip the pencil like this and repeat after me while writing, "My name is Asa Gardner"' is a directive to him for all the years since he first sat across from her."

Thus the total duration is from 18 May to 20 May 2004. But the life they share in this time is of three decades in which a mother who suffered the

worst in looking for a reunion with her son, and a son who fruitlessly go in quest of his roots. Thus a complete man-life is explained in a very short span of time, which is a rare experimentation.

Conclusion

Not Only the Things That Have Happened is thus a literary diptych considering from any angle- characterisation, time, and space. This unique style is adopted by Mrs. Koshy deliberately as a form of experimentation in her career. Rendering this technique of diptych structure to literary and film studies it opens a new arena for detailed analysis in multiple levels other than a linear narration offered by the writer or the director. Gender and Cultural studies gain more effective benefits due to this narrative structure. Proving a work to be a diptych, micro dissection of its characters and their psychoanalysis can be done, also the contrasts and similarities they possess with other character or characters. This investigation unlocks and initiates a novel area of research gap in the area of studies on literature and visual arts equally. So this rediscovered style is a new-fangled and hopeful study in the area mentioned earlier. This incorporates all the possible areas surround the subject and analyse it in detail with minimum effort and maximum accuracy.

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