

Review

A Double Universe: The Doppelganger and the Angst of an Uncanny World in John Osborne's play *The World of Paul Slicky*

Saranya Mukherjee

Guest Lecturer (Department of English) for P.G.Students in St. Paul's Cathedral Mission College.MA, M.Phil.(English Dept.), University of Calcutta. E-mail: trinayani.mukhopadhyay3@gmail.com

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An in-depth psychological study of plays and protagonists of John Osborne gives a primeval notion of an uncanny alienation. The theory is partially based on Sigmund Freud's notion of *Das Unheimliche*, which he discusses in *The Uncanny* first published in *Imago*, 1919. Freud's essay is grounded on analyses of Ernst Theodor Wilhelm Hoffmann's story. The present study would delve deep into the notion of angst and the reason of the anxiety that almost all Osborne-Protagonist suffer. Before analyzing the play under discussion, namely, *The World of Paul Slicky* the paper, in its introductory pages would deal with the notion of Doppelganger and uncanny which are the two fundamental theoretical tools to establish the argument. In the following paper it will be shown, how they are related to Osborne's protagonists; how the plays are but a mere way to express the fuming self of the double-folded psyche of a crossed mind. How the known notions' evaporation leads to the temporal fragmentation getting its fuel from the anxiety that causes the angst and its aberrations and hence split in concerned characters. How the people live a double life, being their own Doppelganger in a mininarrative society. The micro-politics in the mini-narratives are conspicuous: the polytonal mode of the play is laid bare in the respective characters revealing their clandestine relationships. The cluttered scatological representations of the 'world' Slicky belongs to, are interesting in the sense that they open up again the notion of, first the 'uncanny' and secondly the motif of the Doppelganger.

Key Words: primeval, uncanny, alienation, angst, Osborne-Protagonist, Doppelganger, polytonal, mininarrative, scatological.

"One always finds one's burden again." (Camus 3)

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INTRODUCTION

John Osborne's works created a huge uproar in the late 50s and 60s when they first appeared. However, after that effervescent euphoria once died a natural death they are not looked upon with exactly the same sort of enthusiasm, or eagerness as the works had once evoked. This study attempts to re-read the author's works

and his time with all the shakeups; it is a psycho-social re-reading of the angst, the passed anger, through certain ever-present self-induced angle. Generally Osborne is mentioned for his 'celebrated' anger and looking back to a lost past, but this study attempts to explore the complex psychic verity behind the anger and

how it can lead to split-self.

The study of plays of Osborne, be it *The Entertainer*, *The World of Paul Slickey*, *Luther* or the much celebrated *Look Back in Anger*, evoke a primeval notion of an uncanny alienation partially based on Sigmund Freud's notion of *Das Unheimliche*, which he discusses in *The Uncanny* first published in *Imago*, 1919. Freud's essay is based on the analyses of Ernst Theodor Wilhelm Hoffmann's (generally known as E.T.A. Hoffmann, 1776-1822) story, *Der Sandmann* ("The Sand-Man", 1816). Hoffmann's story concerns the frightened Nathanael who harbours almost a psychopathic fear of a mythical "sand-man" who putatively snatches the eyes of little children if they are not sleeping at night. He experiences the dreadful death of his father; which incident also relates to an ocular reference, as the villain Coppelius, the nightly visitor, tries to put red-hot coals into his eyes. When the man felt an attraction towards a girl, Olimpia, she turned out to be an automaton, a self-operating puppet. With the awe of this revelation he faces a violent episode in which the beautiful doll's eyes come out of her head. Signs of insanity grow within Nathanael, as a result of all these experiences. After his partial recovery, he resolves to marry his fiancé Clara, when suddenly at the top of a tower they visit, his madness relapsed and he died falling from the height, with his brain shattered into pieces. Freud read the story as a study of *Kastrationsangst*, castration complex, which is finely portrayed in Michel Tournier's story *Tupik* (in *Le Coq du bruyère*) in which the young boy's rejection of his father is indicated by his hatred for facial hair, a terminal negation, symbolizing infertility and loss of potential, which he associated with blindness that is a recurring element in the story as a physical as well as figurative element.

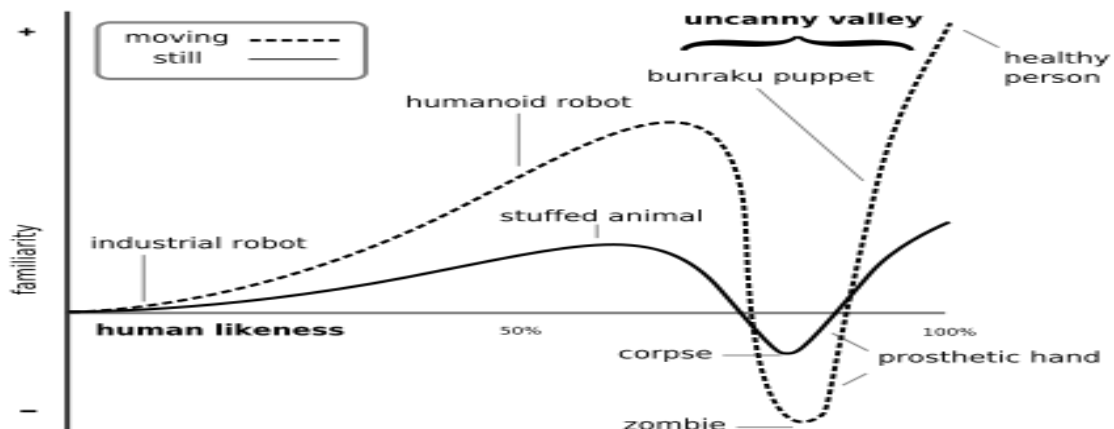
A graphic (Figure 1) representation of the workings of "the Uncanny": as cited in the discussion of the 'Uncanny' following Masahiro Mori's robotics in *Wikipedia*. The uncanny valley is shown as the place of negative impulse towards things which seem to be human but not actually humans.

The word "canny" etymologically means knowledge, cognizance; thus the prefix "un" denotes an obvious departure from the recognizable faculty (knowledge). This concept of 'uncanny' was initiated by Ernst Jentsch in his essay "On the Psychology of the Uncanny" (1906) in which he describes the term signifying "intellectual uncertainty". Later, the 'French Freud', Jacques Lacan explored this issue in his seminar *L'angoisse* ("Anxiety"), focusing on the angst of an individual. Freud's stressing on the etymological root of the term *unheimlich* points to the notion of the "unhomely": things which are not homely and as an extension of the notion "not familiar". We get this from the above story too; the placing of the Olimpian doll, an automaton mistaken as a human being is significant enough; the 'familiar' feature of a doll is its inanimateness: if that is somehow disconcerted, then, the

problem commences. The protagonist suffers from the fear of losing sight which is equivalent to the loss of the known world, which the concerned person will not be able to see anymore. His urge to be inside the homely, (the known, the familiar) and his inability to remain so creates the tension, from which the sense of anxiety develops. Thus the desire for the familiar and 'cling on to the homely' originates. We would deal with this concept of fear of losing, this seminal urge to return to familiarity and how the dwindling between the two produces a rift in one's character leading to a state of anxiety and eventually creating the Doppelganger. Again, to Freud, there is nothing called "no" (Dimitris 101) in the unconscious, unless and until a 'logical' no is forcefully extracted. Showing an example of a patient namely Dora he proposes that negation is the trait of 'Thanatos'. Here the relationships are suffering from that negation as what is left is only a thin logical acceptance of that death which is suggested by 'Thanatos'. The crux of this discussion is what Nicol Williamson opined, who played Bill Maitland, in *Inadmissible Evidence*: "This isn't a play about a man going down the drain. It's about a man slipping down the drain and desperately fighting not to do so." (Carter 1969, 87). This negation points to the motif of the 'Doppelganger' a term first coined by Jean Paulin his 1796 novel *Siebenkiis*. 'Doppelganger' or the "double walker", according to folklore is a "paranormal double" (Doppelganger, Wiki) of a living person denoting negativity, death, depression. It can be paralleled with 'ka' or the "spirit double" of the ancient Egyptian mythology. In Osborne's plays, a typical example of the Doppelgangers, carrying with them the ghost of the Edwardian England are the father-figures. They walk with the England that no longer exists. They are, what one may call a ghost rider, symbolizing past, living in past.

The idea of the unitary being was deconstructed by Freud with the three divisions of mind: Id, Ego, Super Ego, corollary to Unconscious, Subconscious, Conscious. Along with this unitariness the 'totalitarian' concepts of all kinds of organic wholesomeness began to crumble. The post war world is a world where, "God is dead" (as Nietzsche put it much earlier) and even the "Author is dead", (as Roland Barthes later proclaimed). The full-fledged 'human' thus gradually wiped out with the very advents of modernism and postmodernism. The hitherto known age-old concepts of truth, trust, and even the basic coherence of humanity were put into questions since the philosophical renderings of Heidegger. In the poems of Eliot or Baudelaire one can easily recognize partial descriptions of human body, degeneration of human mind and fragmentation of the whole human existence. The men are "hollow" without any substance; they are like the automatons that are capable of brutal soulless consumption and copulation only and nothing else.

In our present paper we would discuss how Osborne's



A graphic representation of the workings of “the Uncanny”: as cited in the discussion of the ‘Uncanny’ following Masahiro Mori’s robotics in *Wikipedia*. The uncanny valley is shown as the place of negative impulse towards things which seem to be human but not actually humans.

Figure 1: Image: 1

The World of Paul Slickey dealing with an idiosyncratic sense of this futility and abhorrence leads to an unknown world of eerie double-folded non-familiarity and hence the angst/anxiety. The plot can be said to be a predecessor of Harold Pinter’s *Homecoming* with its adulterous episodes that play a pivotal role in the main plot. Slickey is the imaginary name of the gossip columnist Jack Oakham of *The Daily Racket*. The place of action is the Mortlake Hall as Jack is the son-in-law of Lord Mortlake and the office of *The Daily Racket* where he works as Paul Slickey. Lord Mortlake is mortally ill and the whole family including his son, daughter, natural daughter, his mistress, a priest, is trying to save his life for another twenty four hours for not to live a miserably penniless life after his death, as far as the ‘agreement’ is concerned. The micro-politics in the mini-narratives are conspicuous: the polytonal mode of the play is laid bare in the respective characters revealing their clandestine relationships. The cluttered scatological representations of the ‘world’ Slickey belongs to, are interesting in the sense that they open up again the notion of, first the ‘uncanny’ and secondly the motif of the Doppelgänger. Osborne is surely as ‘violent’ as Jean Genet is, but his reaction to the violent without, is different. It differs in degree not in kind. It is a low-chord one; it is true that it verges on the sentimental most of the times; but in spite of that the plays’ content are fierce enough to shake the silent, sagging, drooping spirit of a modern individual. His is a ‘mellow’ cruelty which he presents in this particular play through the reference to the adulterous activities. ‘Demoralized’ women take major part in the plays of Genet; they are vital to Osborne’s play also, particularly this one: it is his well-known dramatic contrivance to break the conventional dignity of woman’s place in his society; here, the theme of ‘unfamiliarity’ is mostly associated with polygamy the polygamous women which

undoubtedly has an autobiographical reminiscent. In the given image above we have seen how the knownness is stooping with the introduction of elements like the zombie or the corpse. The world of Osborne as revealed in the drama is representative of one of those –the dead, the abnormal and that is what begets the Doppelgänger.

Now, contrary to the well-populated Victorian Morality, *The World of Paul Slickey* is full of adulterous relationships. Paul himself is in ‘love’ with his sister-in-law Deirdre, at the same time he, as Slickey is keeping zealous relation with his secretary Jo. Jo already knows the polygamous nature of Jack; his ‘interest’ in his sister-in-law, and is brutally ignorant about that. Whenever she gets his company she takes that as an opportunity. It is a matter of mutually using one another. His wife Lesley is having a relationship with Deirdre’s husband, the parliamentarian Michael. Now both Lady Mortlake and another elderly lady named Mrs. Giltedge-Whyte are the ‘women’ of the dying Lord Mortlake. The following conversation would prove how fatally callous these people can be regarding any relation; the polyphony appearing in the dialogues among dissimilar characters point to the little confinements and a loss of mutual communication enhanced by sheer animal need. The individual is caged by himself or herself and is unable to break the self-made fencing leading to the fragmentation of the selves. The sense of failure begets the notion of a forceful denial. The element of cruelty, unfeelingness towards any person very subtly lies in the exchanges between Lord Mortlake and his past mistress Mrs. Giltedge-Whyte where laid-back talks beginning with superficial repugnance become the hallmark of inter-relational violence in its possibly most micro form:

MRS. G.-W. : Why, I came to see you, Freddie.
Aren’t you pleased to see me after all these

years?

LORD M.: Why can't you leave me to die in peace!

MRS. G.-W. : You needn't worry, Freddie. I have no intention of telling anyone about us.

...

LORD M.: (admiringly). Gad, Ethel, you haven't changed much.

MRS. G.-W.: Haven't I, Freddie?

LORD M.: As damned attractive as ever. That girl who was in here just now is she?

MRS. G.-W. : Yes, Freddie, our daughter. (To desk)

LORD M.: Good heavens, what a careless pleasure-loving cad I was. (*Paul Slicky* 64-5)

The whole conversation includes derision, scorn towards the time-honoured virtues regarding any relation. In these points one could sense the 'unfamiliar' that encroaches the turbulent psyche of the individual making the space for the double-walker. Lord Mortlake's comment seeing Gillian, "MRS. G.-W.: She's pretty, don't you think? LORD M.: Too blasted pretty" (*Paul Slicky* 63) blatantly divulge the idea of an incestuous relationship. He at the first did not know beforehand that Gillian was his own daughter, but we wonder whether even such knowledge could have made any difference!

Cruelty is more scathing in the conversation between Mrs. Giltedge-Whyte and her daughter, when she is aggravated at her mother's insensibility:

GILLIAN: You do sound a bit barbaric sometimes.

MRS. G.-W.: I'm afraid, like so many people, you're inclined to be sentimental about these things, Gillian. I've noticed it before. Ever since we had to eat your bunnies during the war. (*Paul Slicky* 62)

The unsympathetic reference to eating of the favourite bunnies in scarcity during the war here once again is symbolic; like Billy in *The Entertainer* the parent generation is shown to be eating up life vis-à-vis emotions/soul of their children. The familiar construct of care and cure of the parent-child relationship is absent. The whole plot revolves round such references of lack of minimum admiration or patience towards each-other giving the notion of *Kastrationsangst* and the essential violence associated with it. The 'violence' of a dehumanized machine-system is flagrant as people are only after the 'little animal something'. The "erratic fire"(Banham 44), to quote John Russell Taylor's phrase, of the content continues; the essence of polyphony is achieved through the permutation and combination of dialogues. The following exchange reveals how the 'virtuality' of the media merges with that of the personal.

The without mingles with within, the familiar with unfamiliar, reality with appearance/fantasy:

JACK: No, it's not that. At least I hope not. She's still mad about that story I wrote about the Church Commissioners having invested money in her brassiere company,

JO: Was it true?

JACK: What do you mean true? Once you've said it in print, it's difficult to make it sound like a downright lie. You should know that by this time. It made a nice couple of columns. I simply suggested that the Church's one foundation might yet turn out to be an intimate undergarment in ear-pink and mystery-blue. Her old man was furious about it. Thank God, he doesn't know it was me. (Round to front of desk)

JO: You mean to say that your wife's family don't know that you're Paul Slickey?

JACK: You know what her father and the Great Man feel about each other. She'd cut my allowance if it came out.

JO: Your allowance? (To JACK)

JACK: You know me, kid. I have to live big! (Embraces her.)(*Paul Slicky* 13)

As in Genet's *The Balcony*, contemptuous remarks and Church/religious faith are just going hand in hand in Osborne's play too. Church, as a metaphor of religion parallels the brothels in *The Balcony* and the Brassiere Company in the present play. Jack's wife seems to be a brassiere-queen. Jack, on the one hand, is keeping an amorous relationship with his secretary Jo, and living a double life; on the other he blurs the demarcation line of truth and lie. Is he trying to make the truth 'established' or make the lie a truth through 'establishment'? However in the process the Metanarrative of religion is 'demoralized'. Jack is a "double walker". He has got two different identities: one real one virtual, probably. But which is the real one? Is it Slickey or Jack? Are both virtual? Jack has got no repentance being an adulterous; he needs to live big, so he needs the "allowance" from his in-laws and at the same time he would carry on his gutter journalism making it a clandestine one as to make the 'incoming' of riches from his wife's side, free-flowing. Thus the questions remain about the particular identity of this fellow whose 'doubleness' makes him a fuzzy character.

Osborne's surnames are interesting. Beforehand there was Jimmy *Porter* and now Paul *Slickey*. The word 'Slick' means glossy/smooth; but the polish is superficial. Slickey is every modern individual(s) who are slipping all the way to the gutter to survive, some willingly, some unwillingly. In a way they have killed their conscience; the

full generation of Osborne suffers from the guilt of 'killing the albatross' which is making them 'sadder and wiser'¹. But this wisdom does not carry that solemnity associated with Coleridge's; it is stripped of its gravity. Slickeys are worldly wise. They know to live by 'slipping' from one hole to another! Osborne unleashes his eccentric ferocious tirades on these dehumanized men in the preface of the play:

No one has ever dedicated a string quartet to a donkey although books have been dedicated to critics. I dedicate this play to the liars and self-deceivers; to those who daily deal out treachery; to those who handle their professions as instruments of debasement; to those who, for a salary cheque and less, successfully betray my country; and those who will do it for no inducement at all. In this bleak time when such men have never had it so good, this entertainment is dedicated to their boredom, their incomprehension, their distaste. (*Paul Slickey Preface*)

Slickey lives by his name. But not only him, others also, are as sloppy and 'slippy' as much as he is, if not more. Lord Mortlake as the traditional father figure fits into the Osborne-convention. He is a perfect example of the Victorian stiff upper-lip hypocrisy. In this piece after he was assured by his mistress that she would tell nobody about their surreptitious liaison, Lord Mortlake comments thus; this rogue is a sharp one having faith on the Empire, the good British lordship!

LORD M.: Thank heaven for that! I need hardly say that it was a great shock seeing you here this morning. I have to be so extremely careful. So many people look up to me, Ethel. Not only my family, but people who matter the Press, the leaders of Church and State. (*Paul Slickey64*)

The surveillance of the Metanarrative organizations is infringing enough. The design of surveillance impinges on one's privacy creating predicament for the individual; and thus in order not to be 'othered', in order to remain in the 'mainstream' with the 'self', one has to say 'no' against one's will. Thus the man gets bifurcated into the without and the within. Here comes the significance of negation or *die Verneinung*. So, the family is no priority. It seems that it does not matter much, if the family comes to know about his infidelity. At the worst, it will mean and it will matter only as much as it will be if the other institutions would; because the institution called 'family' is not sufficient to provide him any good or bad name; the institutions which can, are mentioned right above. Mortlake publicly is a 'moralist'. He is a person who tries to keep his 'image' clean in front of the society as it is a

question of status. He would bring closure to things that are obscene! He would talk about drama and literature and its profaneness! And try to forbid the obscenity: "only a few weeks ago I started an influential movement to step up the stage censorship. There is altogether too much laxity-"(*Paul Slickey64*). When Mrs. Giltedge-Whyte refers to the success of Mortlake in some libel case he confirms his complete confidence in the British Law, as a dutiful citizen would do: "That was an achievement of which British Justice can be justly proud. We got 'em twelve months apiece." (*Paul Slickey64*). In the next line we notice his gestures in course of talking to Mrs. Giltedge-Whyte about the immorality and profaneness of the English society: "...but after all one must believe in something. Otherwise there's nothing left except the transientjoys of personal pleasure. (*Eyeing her warily.*)" (*Paul Slickey 64*), (*Italicization mine*) and then, this conversation and gesture of Mortlake:

How proud you look in your pyjamas, Freddie! You never used to wear pyjamas. (Puts her hand on his knee, and he hastily removes it.)...

LORD M.: Marriages are breaking up all over the place. Separations are commonplace. In life, in literature and yes in the drama adultery is regarded as a jest and divorce as a mere unimportant incident. (*Looking her up and down again.*) There is far too much nonsense talked in this quack kind of psychology. (*Italicization mine*) (*Paul Slickey64-5*)

Lord Mortlake is the typical the old lecher, the pervert, the hypocrite who also lives a "double life" just like Jack. He is a socialite, a 'respectable' man who serves and belongs to the British status quo, an ornamentation to the fake societal existence; like Freddie, he is a total spoil. His ogling eyes are ever ready to devour the female; he takes every woman as an object of desire. And still on the surface he is honourable and will remain so at any cost. Osborne in this play reveals the irony behind dignified authority. Mortlake's double identity co relates Jack's. The motif of Doppelganger here works for both of them. Jack is carrying that with Slickey whereas Mortlake is with Freddie. Both of them are smacked by essence of the evil. This society is essentially standing as a foil to the known notions of greatness and morality and ethics of the previous world. The inhabitants of this era like Osborne viz-a-viz Slickys are lost. They dwindle, trying in vain to find out the meaning of the grand narration. This leads to the sense of a tremendous frustration that cannot be cured. The feeling of "unhome" is incurable. Hence, in order to create a balance, null though, the existence of a split/ ghostly self takes place –the Doppelganger.

We can imagine the disintegration of this debased and 'data-based' society. An amalgamation of garrulous people mobilized in course of the plot gives the scope of

polyvocality. Multi-voices cause multi-opinions; as a result, a disjointed and disoriented world opens its jaws before the audience utterly baffling them in an unacquainted atmosphere, in which the faces are out of their masks. It is as if one has reached the prehistoric time where all the ferocious animals are given a free rein. In this mode of fragmented plurality, the only constant in this differed and deferred world (in the Derridian sense of the two terms) is the notion of dissolution, degeneration, and deflation. The whole way to the 'hole' is full of gruesome people; at the peak of the compromise the demarcation line of those who are willingly doing things and those who are unwillingly, gets smudged. Mortlake chose to live under the Victorian master narratives, that of the Church, the State, the Society; these ideological apparatuses suit his living, his exhibitionism; imperative point is that while he is cautious about certain particular sections of the apparatus he is terminally careless about the other, to be exact the foundation called family. A person can do any immoral, unethical, cruel thing only if he remains able to hide that from the Panopticon, the existing power-pattern. Lord Mortlake is a walking Doppelgänger; he is a living corpse, an end result of the Victorian compromise, presented in its worst possible way: a cavity in the name of aristocracy, in the name of social benefactor. Lord Mortlake's hunger is insatiable. He is perpetually in a state of 'incompletion' as discussed in Dimitris Vardoulakis' essay. Just like Archie whose seminal dialogue through the play concerns reaching up to something, "all my life I've been searching for something", Mortlake does the same: "after all one must believe in something" is a recurrent line in the present play. The 'something' is never going to materialize; it is like that surreal representation of the girl Lily, in Arthur Adamov's (1908-70) 1952 show, a play foreshadowing Beckett's motif, *La Parodie*; in this play we see two men waiting to meet the girl; and the meeting never takes place; one of them is imprisoned and the other is run over in the street and ultimately placed in an ashcan (*Modern Drama* 151-2). It is a perpetual waiting that denotes the negation, the denial of a 'transcendental signified', to quote Derrida's term: it will be aggravated day by day as it is ever unfulfilling. Without getting that one according to Lord Mortlake, one would indulge in "transient joys of personal pleasure" in a given mini-narrative(s). Thus, the lecher tries to substantiate his aberrational thirst. Once again the parent generation of Osborne is treated with abusive references. This absence of a Metanarrative existence is similarly depressive enough to the next generation too. The angry author is wildly critical of these old ghosts of a mausoleum-society.

Osborne had immense hatred for this system sinking right in its own mud. The particular reference to the issue of ban on theatre is a bit more autobiographical. He faced enough difficulty to push through the play named *A Patriot for Me* which deals with the issue of a homosexual

named Alfred Redl against the background of the Austro-Hungarian war. It was a hectic task to get the seal of Lord Chamberlaine, for homosexuality was a then verboten issue. Again, Osborne's *Personal Enemy* before *Look Back* was not thought eligible to be performed in England. After the performance of the White Rose Players, Lord Chamberlaine cut certain scenes dealing with homosexuality. Theatre critic Walker gives details of the play being made dull and humdrum: "Two frantic days of re-organization followed at the theatre, for the cast had already memorized the original script. They had to re-learn the lot and there had I'm sure, to be some re-writing,... a lot of punch had gone out of the whole thing."(Banham 100)

Another intriguing portrayal is that of the old man George, a lunatic persona who is always dressed like an 18th century man: his exit and entrance is symbolic and mysterious as well. He enters through a secret panel, offering snuff to Lord Mortlake's mistress and being denied suddenly disappears through the stairs. This reminder of the age-old values personified in George, gradually proves to be ironical as we discover in the course of the play that it is George who has invented a drug which is able to change the gender of a man or a woman; he is symbolically represented to show the ambiguity of an existence where even the fundamental differentiation between man and woman is blurred; among other broken Metanarratives his is a new one. His first entrance in the middle of the conversation between Gillian and her mother is significant enough. It is only after her mother has referred to the eating of the bunnies and Gillian exclaims as a response, "Oh, Mummy, don't" (*Paul Slickey*63)—that George enters with his habitual dress up. A symbolic presence of the consuming past augments the grim irony of the present. His dressing is not 'usual'; it dates back to the glorious age of Enlightenment. In the mock-serious setting, the parent cohort is seen as shadowy, ghostly, cruel, evaporating, and ephemeral. The sense of the uncanny thus very subtly intrudes the 'known' region of a single modern individual, barring the 'don't' of the new generation and blurring the fencing between familiarity and unfamiliarity. Again, in another crucial moment, Uncle George appears for the second time, when Jack, Lesley, Michael and Deirdre are exposed to one another and they are thinking about the sex-change. The entrance is again sneaky: "Enter GEORGE, carrying a small leather bag. He stares at the company, particularly at JACK with his head still in DEIRDRE'S lap. He starts to go up the stairs." (*Paul Slickey*77) George's reappearance reiterates the notion of "spirit double". The motif of Doppelgänger here works for all the three men, Jack, Lord Mortlake and George.

Mutual unfamiliarity begets repugnance. The material need de-territorializes familiar relations. The hypocritical couples are ready to do anything and everything in order to get the inheritance of the father. Here again parish

people come under the scathing attack of Osborne; according to the will of dead Mortlake, the priest namely Father Evilgreen who was to perform the last duties for the dead Mortlake would have the money if any of Mortlake's daughters divorced. This man, who is recognized as a fraud and exposed in the newspaper, who chases Jack alias Jacqueline, thinking him to be really a woman, would do 'charity' of his choice with the money. The irony of the 'will' of an old lad reaches its peak as we see that a person who is absolutely alien to any kind of respectful bond within the family, to his daughter, his wife, his son-in-law, is making such a will. It will, to his mind, let the superstructure of the society be safe! The without is prevalent through the virtual presence of a collective notion, that of family; whereas, in actuality, the relations exist in devastated fragments; they are essentially plural, instead of being a collective one. Personal exchanges are exceedingly revealing regarding this; Jack taunts Lesley, "You're like the school lavatory seat in December!" (*Paul Slickey* 76) to which Lesley replies, "If men have become sloppy, boneless and emasculated, it's their own fault entirely." (*Paul Slickey* 78) We can see how the different selves of the same 'body' struggle among themselves. The notion of the dual-walker thus gets another dimension here.

Distrust and callous cruelty set the keynote of the play. Jack/ Slickey is a descendant of Archie, Mortlake, of Billy. They are all in a blind lane thinking only of personal and material gain and being lost in the dark dungeon in the process. The concept of being completely unknown to each other and the distanced existence bereft of all spiritual succour create a sense of utter loneliness in them, leading to chaotic activities. The modern fragmentation is suffering from its castration anxiety; the anxiety of being impotent/powerless, and therefore redundant. The word *heimlich* or "homey" is a little different from its English counterpart "canny" which etymologically means "to know". The homeliness is equivalent to knownness in its English counterpart. In Osborne the 'home' is no more present; home or family is a virtual reality, in the sense that it is just an amalgamation of few people having different mindsets, if, however, they at all have the thing called 'mind' in the first place. There is a profound sense of what George Lukacs would call the "transcendental homelessness" (Term used in *Theory of the Novel* 1920); it is a saga of 'hauntology'. The sense of collectivity, as it seems, is lost forever. Alan Brien, in *Spectator* (15th May, 1959) in an after show review commented that *The World of Paul Slickey* is a play "that shook London's theatre like a one-man earthquake" (Hinchliff 46). In this earthquake the whole sense of sanity is lost. Lord Mortlake dies in the process of making love to a woman who is not his wife; Archie keeps numerous relationships at a time and is ready to manipulate them to achieve personal benefit. The inhuman society is problematized in Osborne; as an

'emotionalist' he would again and again react to the dispersed morality he sees around him, for within he keeps faith in the 'Order', people of the great Empire that the contemporary chaos defies. What Kenneth Allsop writes under the title "The Emotionalists" Sums up our argument:

Osborne is romantic and sentimental about the Ordinary People. When you close in on that phrase and try to specify who exactly of the population of Great Britain have the standards of decency and honesty which Osborne finds sickeningly lacking in the sections of society he has thrashed so often, difficulties arise. (Banham 91)

Jimmys are born with the baggage of fear, uncertainty and without destination; time is against their notions and as an individual he/ they is/are left with the fate of a wretched one who could only howl behind his/their own dissertation(s)²: the lot on their back is the truth of their existence; it is the apparent Metanarrative, the alluring allusion without any substance, a virtual one. The self is divided into uncountable pieces; the anxiety of being homeless in one's own home is debilitating enough to create the crazy a little more paranoid. We, in our attempt, tried to apply the complex notion of *Unheimliche*/homelessness and Doppelganger to show the modernist prolegomena. The situation is devastatingly fluid, transmuting and transforming, ironically merry, paradoxically lively almost remembering the 'burlesque' or even the 'carnavalesque' as visualized by Mikhail Bakhtin; but underneath, there always runs an undercurrent of morbid self-doubt and self-deception, typical of the decadent, postcolonial England, the Doppelganger of its own previous self (land), from which even such a negative state of emotion as angst appears to be a rather positive outlet and viable alternative.

End Notes

1. An oft quoted phrase from Coleridge's "The Rime of the Ancient Mariner". The journey is of that: being wise and sad. The encompassing gloom is suggested in the killing of the albatross, the Metanarrative as a whole.
2. This Quotation actually occurs in Samuel Beckett's *The Unnamable*. Here I have altered that line a little to enhance the intensity of the content. For more, see, Beckett, Samuel. (2009). *Samuel Beckett: Three Novels: Molly, Malone Dies, The Unnameable*. Grove Press: Kindle Edition (Amazon).

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