

I. Exploration of Excessive Materialist Creed in Human Relations

This research entitled “Critique of Reification of Human Values in Robert Galbraith’s *The Cuckoo’s Calling*” attempts to study how the human relationships have been commodified among the major characters in the novel. The central concern of the novel is the death of a super-model Lula Landry who falls to her death from the balcony of her fancy building. The novel initiates when John Bristow, the brother of the model, gives the case once proved to be suicide by police to a private detective, Cormoran Strike. The novel illustrates how most of the ties in the novel stand in the monetary term. The super-model Lula is no more than a mere commodity and most of the associations in the entire novel are the products of economic system. The basis of human relationships in the novel is commoditized.

The Cuckoo’s Calling is a debut crime fiction by Robert Galbraith. It was for the first time published in 2013. After the publication of the book it became clear that “Robert Galbraith” is a pseudonym. The actual author of the book is J. K. Rowling, the author of the Harry Potter series. Rowling depicts both physically and psychologically wounded war veteran as the protagonist who in a short span of publication wins the heart of the reader as a detective. The book gets comparatively high critical recognition after it is attached with Rowling. The genre is entirely new for Rowling as she has shown remarkable competence in her science-fiction of the past. It seems she has mastered the field and entered into new area.

The fiction unfolds its plot with the footsteps of a private detective, Cormoran Strike. Although the plot develops with him, it centers on the dead super model Lula Landry. The prologue shows how the death of Lula turns out to be the matter of mystery as it cannot be proved to be the murder due to intangible witness of the event. The event becomes hot cake for the journalist, who commercializes it up to the extent

and the holistic investigation synthesizes it to be a suicide. She is criticized on her moral ground and stated to reach the end due to her own attachment with immoral moneyed class which corrupted her up to greater extent:

So it was suicide after all, and after a moment's stunned hiatus, the story gained a weak second wind. They wrote that she was unbalanced, unstable, unsuited to the superstardom her wildness and her beauty had snared; that she had moved among an immoral moneyed class that had corrupted her; that the decadence of her new life had unhinged an already fragile personality. She became a morality tale stiff with Schadenfreude, and so many columnists made allusion to Icarus that *Private Eye* ran a special column. (5-6)

The doom Lula meets is seen from existential point of view. She writes her own misfortune which paves way for her decadence. Her superstardom becomes the major cause of her fragile personality. She is also compared with mythical character Icarus for her far reaching ambition.

The novel initiates three months later of the event. The plot of the novel initiates with the approach of Robin Ellacott in the office of private detective, Cormoran Strike. Robin is a twenty five years old pretty girl with long hair and pale cheeks. She has a long-term affair with Mathew. She takes help of an agency named Temporary Solutions to get in the office of the detective where she is supposed to remain for a week as a temporary assistant. She soon develops remarkable rapport with her temporary boss and the case of super model.

John Bristow, the adopted brother of Lula seeks to hire Cormoran Strike, the private detective to investigate his sister's supposed suicide. He visits Strike's office with his secretary cum girlfriend, Alison who is quite reluctant to reopen the case,

claiming it to be a real suicide. Bristow's other sibling, a brother named Charlie, had been a schoolmate of Strike before his death, when he fell into a quarry while riding on his bicycle. Bristow tempts Strike by claiming to give him double fee. Though Strike is desperately in need of money, he presents himself reluctant to take the case. He shows his interest only when Bristow gives more emphasis on justice. "All I want, Strike," said Bristow hoarsely, the color high in his thin face, "is justice" (32).

Cormoran Strike is a down-on-his-luck private detective. He has few clients, a large debt, and is obliged by a recent break-up with Charlotte. He is voluntarily homeless and has moved into his office. "He was so deeply in debt that all that stood between him and a sleeping bag in a doorway was John Bristow" (41). He has been recently hired by John Bristow to investigate the case of super Model Lula Landry. He has lost his leg in the Afghan war. He meets Robin, who has been sent to be his temporary secretary; Robin turns out to be much more competent than he previously thought and ends up being very helpful with the case.

The investigation made by the detective Cormoron Strike reveals that the reason of death is not suicide but murder. The investigation and its result shows ample references that the dead model is a commodity and most of the associates are in connection with her due to the money and property she owns. In fact, the community in which she lived is a pseudo-community. Even the major character Strike engages him and manipulates the whole scenario due to economic constrains.

Near the book's end, Robin is supposed to leave for her next job. At the same time Strike gifts Robin with a green silk dress she had tried on and loved when they had gone searching for information at Vashti, a dress shop that Lula had frequently bought clothes from. Finally, the two decide that Robin will stay on; both are happy about the decision, though Strike reflects that Matthew, Robin's fiancé, would not be

happy about the fact that he had purchased the gown for her. The novel closes with Strike at a doctor's appointment for his injured leg.

The chief objective of the research is to explore commodification of human relationship among the entire characters of the novel. The research focuses on the narrative produced by the aligned characters of the novel. The research basically studies the relationship between and among the characters of the novel. The textual evidences will be brought into the light in the analysis. This research will be remarkable contribution to the study of commodification of relations in detective novel. Often the detective novels are filled with terror, gothic elements and violence. This research analyzes commodification of relations amidst such features of detective novel that will be very useful to help the other researchers see such text in various contexts.

Since its publication in 2013, the novel, *The Cuckoo's Calling*, has invited large numbers of criticism and analyses. It has given the readers chance to go through the world of private detective who successfully discovers the hidden relevant facts about the popular supermodel Lula Landry. Edward Finegan, in his book *Language: Its Structure and Use* writes how the selling of the book dramatically increased by the authorship of J. K. Rowling:

When it was published in 2013, the crime novel *The Cuckoo's Calling* was believed to be written by Robert Galbraith, identified on the dust jacket as a first-time novelist. A few months later *The Sunday Times* in London received a tip that Galbraith was none other than J. K. Rowling, the famed author of *Harry Potter* novels. The newspaper consulted two stylometricians—analysts who use computer algorithms

to explore authorship attribution by investigating linguistic features and comparing profiles across possible authors. (491)

Although the author of this novel is J. K. Rowling, she published it under the pseudonym of Robert Galbraith . She disclosed the true authorship three months after the publication of the novel. This fact was discovered by *The Sunday Times* through investigation of the linguistic features of the novel.

Similarly, in the article “The master is back in *The Cuckoo's Calling*”, Charles Finch writes, "Rowling's hero is Cormoran Strike, a shaggy, oversized private detective with a brilliant mind ... A galaxy of suspects — a boyfriend, a rapper, a neighbor — might have wished Lula dead. As the novel races to its finish, the truth materializes in a series of excellent twists" (21).

Finch posits that the novel successfully takes its stance as a detective novel as the novel furnishes a series of excellent twists for reaching to the discovery of the mysterious but proved to be suicide by police.

Michiko Kakutani in the article entitled “A Murder Is Solved, a Sleuth Is Born” writes:

In her Potter novels, Ms. Rowling learned how to simultaneously push her story forward while filling in missing details of her characters' pasts and dropping a lot of clues along the way. And here, Robert Galbraith manages something similar. In fact, as Strike investigates how Lula came to fall to her death from the balcony of her fancy “five-star” Mayfair apartment building, we gradually come to learn a lot more about both Lula's and Strike's back stories and how their lives actually dovetail. (31)

Although J. K. Rowling writes this novel in the name of Robert Galbraith, her writing method and her characterization seem similar to that of Potter novels. The critics have raised the issues regarding the authorship and its feature as a detective fiction. The aspect of commodification of relations which is overt in the novel is still unnoticed. So this research proposes to analyze the novel from the perspective Marxism.

Commodification refers to the rendering of every bit of life as a commodity that can be bought and sold. It is the central thrust of capitalist economies in the twentieth century, perhaps the central feature of capitalism. The essential act of commodification is at the center of Marxism that the worker in some very real sense sells him or herself through selling his or her labor power. It is the transformation of goods and services, as well as ideas or other entities that normally may not be considered goods, into a commodity. Edward Song in his article, "Commodification and Consumer Society: A Bibliographic Review" argues that "This approach finds its roots in the writings of Karl Marx, who did not coin the term "commodification," but whose analysis of commodities and alienation are lasting bedrocks of its study" (110). Human beings were commodified well before people became aware about it and willing to sell.

Commodity is taken as the unit of the capitalist mode of production. A commodity by its properties must satisfy the human wants. Their property has multiple facets. Generally, it is understood according to its use value and exchange value. Karl Marx in his seminal text, *Capital*, Volume-I defines:

A commodity is, in the first place, an object outside us, a thing that by its properties satisfies human wants of some sort or another. The nature of such wants, whether, for instance, they spring from the stomach or from fancy, makes no difference. Neither are we here concerned to

know how the object satisfies these wants, whether directly as means of subsistence, or indirectly as means of production...Its analysis shows that it is, in reality, a very queer thing, abounding in metaphysical subtleties and theological niceties. (27)

The chief property of commodity, according to Marx, is its nature combined with satisfaction of the user. Marx further argues that due to the alienation of the labor from commodity, it turns out to be a fetish. Song additionally claims, "Operating under dehumanizing conditions, workers become alienated from the objects of their labor, their own true nature, and their fellow workers. Further, the commodities produced by capitalist production are fetishized, abstracted and detached from their real use in ways that create further confusion about their origins and value" (110).

This basic mode of analysis is extended by Max Horkheimer and Theodore Adorno's in *The Dialectic of Enlightenment*. They claim that humanity, instead of entering a truly human state, is sinking into a new kind of barbarism. This self-destructive tendency of Enlightenment will ultimately produce a debased mass culture where the desires and fancies of passive consumers are easily manipulated by producers for their own ends: "What we had set out to do was nothing less than to explain why humanity, instead of entering a truly human state, is sinking into a new kind of barbarism" (217).

On the other hand, George Lukacs extends the theory into the notion of reification. Hanna Fenichel Pitkin in the article "Rethinking Reification" states, "Lukacs equates commodity fetishism in this broad sense with reification" (256). Lukacs argues that all human relationships and experience come to be perceived as commodities and we treat them as things. In his seminal text, *History and Class Consciousness* he elaborates reification as objective relationship among people.

Etymologically, it derives from the Latin “res”, a noun of broad signification, variously translatable into English as "thing," "object," "matter," "affair," "business," "property,". To reify is to turn something into a “res”. A relationship among people is regarded as a “res”.

Reification, thus, is a misapprehension of the world, in which reality is "falsified" or hidden under, it's a mere deception. This implies that something essential is concealed and misinterpreted as phantom. George Lukacs further states:

the whole consciousness of man; his qualities and abilities are no longer an organic part of his personality, they are things which he can 'own' or 'dispose of' like the various objects of the external world. And there is no natural form in which human relations can be cast, no way in which man can bring his physical and psychic 'qualities' into play without their being subjected increasingly to this reifying process. (100)

Everything human belongs: his consciousness, qualities and abilities are no more subjective. They are not cast naturally rather become just like the commodity and will be analyzed on the basis of use and exchange value. The reifying process intervenes his both physical and psychic qualities. The life falls into the vicious circle of commodification.

Commodification has turned out to be a pervasive phenomenon in the contemporary market. It insists upon objectification in some form, transforming persons and their bodies from a human category into objects of economic desire. Jay Tolson in the introduction of the journal *The Commodification of Everything* writes:

While commodification is certainly not a recent innovation, what is new is its scope and power. It has become intensified and

institutionalized in new and far-reaching ways, carrying meanings that reconfigure our understanding of the world and our place within it. The very character of life seems increasingly consumeristic and commercial. (5)

Although commodification is not new it has gained new scope and power in consumeristic and commercial world. It has changed our ways of thinking and behavior. It has totally changed the relationships of people in the society.

Loius Althusser also develops a new concept to address the production of relation. He calls it the Ideological State Apparatus. In Marxist understanding State Apparatuses (SAs) refers to the sum of the institutions by which the ruling class maintains the economic dominance. The government, the police, the law, the prisons and so on are the parts of state apparatus. Althusser, however, claims that state apparatus is consists of two distinct set of overlapping institutions named Repressive State Apparatuses (RSAs) and Ideological State Apparatuses (ISAs). The basic difference between the RSA and ISA is that the former functions primarily by violence and later by ideology. He states:

The Repressive State Apparatus functions massively and predominantly by repression (including Physical repression), while functioning secondarily by ideology. (There is no such thing as a purely repressive apparatus.) For their part, the Ideological State Apparatuses function massively predominantly by ideology, but they also function secondarily by repression, even if only ultimately, but only ultimately, this is very attenuated and concealed, even symbolic. (There is no such thing as a purely ideological apparatus.) (qtd. in Luke Ferretter 84).

What Althusser says here is RSA works immediate force of threat on the other hand, ISA with ideological discourse. However, both of them cannot exist in isolation. Rather they work together to maintain the order of the state. Additionally, he opposes Friedrich Engels definition of ideology as the “false consciousness” and declares that ideology operates with discourse which interpellates the individual to accept the pre-established views which serve the interest of the ruling class.

The researcher assumes that the death of the model is the outcome of the vicious circle of economic coercion among other characters of the novel. The death is either by suicide or the homicide it's the secondary thing. The major thing is that the homicide is the consequence of the undue monetary force among the almost all major character of the novel. John, the brother of the dead model tries to reify the police, acquaintances and the detective with his monetary power. He ventures the reinvestigation of the case to meet his personal interest of inheriting the belonging of the dead sister but unfortunately the detective who begins as a reified person comes with totally new result which shocks the client as well as the reader.

The present research work has been divided into three chapters. The first chapter, fundamentally, deals with introductory outline of the present study. It introduces critical review and the characters in relation to their excessive materialist creed. Thus, it presents the outline of the entire research. The second chapter aims at providing the theoretical methodological reading of the film briefly with both the textual and theoretical evidences. The second chapter of this research thus, serves as the core of the present research. The third chapter concludes the ideas put forward in the earlier chapters in comparative and contrastive way, focusing on the outcome of the entire research. The various logical conclusions have been summarized as the proof that the novel has computed commodified human relations.

II. Critique of Reification of Human Values in Galbraith's *The Cuckoo's Calling*

The Cuckoo's Calling starts with account of the reaction of the news of the death of the supermodel Lula Landry. The news channels give twenty-four-hour news streaming of the spot where the model had fallen from her penthouse apartment. The news is given a wide space with the broadcast of every known fact which spreads like a virus. Thousands of columns of newsprint publish articles and news story about the suspect and the witness. The death of the supermodel puts aside all the forced news of politics, wars and the disasters. Everywhere, the pictures of the dead girl are presented artistically relating it with other sub-news of the incident. However, everything ends with a disappointing verdict that it is a clear suicide. Soon the catastrophe puts the veneer of staleness and disappears from the media.

The prologue of the novel briefly presents the treatment of the death episode of Lula. The opening part corresponds with the genre of the novel because it arouses a kind of curiosity in reader about the episode. The entire descriptions deliberately shadows on the forensic evidences about the unexpected death. It presents only the formal part of the episode; the action of the police authority and the coverage of different news media. The news becomes a hot cake primarily but later disappears with different reviews and analysis and becomes tale.

The media on the basis of the verdict of the authority reaches to a speculation that the model failed to balance her among the wicked affluent class. Her unstable and unsuited tendency leads her to tragedy she fails to overcome. Her decadence is result of her wild and fragile personality. The media draws different allusions regarding her death. The community she was living in had precisely corrupted her in the view of the media.

She becomes a morality tale. Her new life of superstardom and her beauty become

the key cause of her suicide in the eye of the media:

They wrote that she was unbalanced, unstable, unsuited to the superstardom her wildness and her beauty had snared; that she had moved among an immoral moneyed class that had corrupted her; that the decadence of her new life had unhinged an already fragile personality. She became a morality tale stiff with Schadenfreude, and so many columnists made allusions to Icarus that *Private eye* ran a special column. (6)

The model, according to the media, had developed the irrational personality which invited her depravity she miscarries to recover from. Some of the columnists also drew comparison with mythical character Icarus who falls from the high sky and dies due to his overconfidence to fly near the sun with the help of waxed wings.

The real novel begins three months later of the death of the girl. The first section begins with introducing Robin Ellacott, a twenty-five years old girl who lives in London with her boyfriend Mathew. She is a pretty girl; tall and curvy with pale cheeks. She has been recently proposed by her boyfriend. Currently she is moving across the city searching offices for the appointment. She has a week-long secretarial assignment. She takes help from Temporary Solutions, an agency that helps in placement of the secretary in the offices. It is her first day and she is already late searching the right location and the place. She finally reaches the place but she is unaware what kind of business she is supposed to assist.

She approaches a door that engraves the name C. B. Strike, Private Detective but meets a brief accident when the door opens from inside at the meantime she was trying to open it. In fact, the person she collides with is her new boss, Cormoron Strike. Strike is a private detective, who is in a need of secretary and agrees the week-

long term of Robin in his office. In fact, she is the temporary solution for him. Robin instantly, takes her liabilities from her new boss.

Cormoron Strike, an ex-army is a private detective. When the novel starts he is in desperate and desolate situation. He had been staying in the flat of Charlotte, his fiancée. After the relationship breaks, he ends up in his office in the sleeping bag.

Finally she had done something he could not forgive, and the pain would, no doubt be excruciating once the anesthetic wore off: but in the meantime, there were certain practicalities to be faced. It had been Charlotte's flat that they had been living in; her stylish, expensive maisonette in Holland Park Avenue, which meant that he was, as of two o'clock that morning, voluntarily homeless. (41)

Their relationship was messy since past. Strike was making compromises but this time he failed to do that so he left the flat of Charlotte. He was really in need of both the flat and fiancée at the time. However, he halts off and moves to his own. Charlotte tries to stop him saying "Bluey, just move in with me. For God's sake, you know it makes sense. You can save money while you're building up the business, and I can look after you. You shouldn't be on your own while you're recuperating. Bluey, don't be silly. . . Nobody would ever call him Bluey again. Bluey was dead" (41).

Strike's business is not going well. He is badly in debt. In fact, he has three things which are not going well; his business, right leg and relationship with fiancée. When his life is going with these circumstances, firstly, he is approached by Robin. He hires her for a week-long term although he hardly can afford her. Secondly, he is approached by John Bristow with the case of his sister's death.

John Bristow is a lawyer and he is the first adopted child of Sir Alec and Lady Yvette Bristow. He works for Landry, May, Patterson (LMP), the firm started by his

maternal grandfather. He had a half-brother Charlie and a half-sister Lula. Both are no more now and currently he has approached Strike with the case of Lula. He wants to reinvestigate her death as it has been declared as suicide by the authority. He strongly believes that it was not suicide rather it was murder. "They say my sister killed herself. I don't believe it"... "There was an inquest, wasn't there?" "Yes, but the detective in charge of the case was convinced from the outset that it was suicide, purely because Lula was on lithium" (25).

Strike is not impressed by the whole account of Bristow. At first, he flatly rejects the proposal of Bristow. He assumes it to be the psychological problem of his client to accept the death of his loved one. Additionally, he also believes that suicide cannot be seen with rational point of view. He remembers the case of the lieutenant in the King's Royal Rifle Corps, while listening to his client. The lieutenant was found hanging untimely and unconditionally with a note. Thus, for him suicide is a difficult incident to accept and go on with.

Suicides, in his experience, were perfectly capable of feigning an interest in a future they had no intention of inhabiting... He remembered the lieutenant in the King's Royal Rifle Corps, who had risen in the night after his own birthday party, of which, by all accounts, he had been the life and soul. He had penned his family a note, telling them to call the police and not go into the garage. The body had been found hanging from the garage ceiling by his fifteen-year-old son. (27)

His belief about suicide and the account of his client played a central role. He remembers about his loan and the installments but also the case hardly attracts him. Besides, Bristow was talking about such person whose news was followed by millions

of people. Thinking about these things, the detective states, “Your sister’s death was probably as thoroughly investigated as anything can be. Millions of people, and media from all over the world, were following the police’s every move. They would have been twice as thorough as usual. Suicide is a difficult thing to have to accept—” (28)

Bristow wants to reinvestigate the case at any cost. He is firm in his belief that it was not a suicide. He contends that, “I don’t accept it. I’ll never accept it. She didn’t kill herself. Someone pushed her over that balcony” (28). For him it is a clear murder. Somebody threw her out of her flat from the balcony. Therefore, he tries to convince the detective. He does it by expressing his pain that his family is going through. He deeply confesses; “I see. I get it. You’re another one, are you? Another fucking armchair psychologist? Charlie’s dead, my father’s dead, Lula’s dead and my mother’s dying—I’ve lost everyone, and I need a bereavement counselor, not a detective. D’you think I haven’t heard it about a hundred fucking times before?” (28-29) He also allures the detective from economic point view. He promises to pay the detective double fee. He states “I’m a pretty rich man, Strike. Sorry to be crass about it, but there you are. My father left me a sizeable trust fund. I’ve looked into the going rate for this kind of thing, and I would have been happy to pay you double” (29).

The monetary offer of his client easily grabs the attention of Strike. He inwardly makes the calculations how he will be benefitted by the client. In fact, the client puts forward such a punch which easily allures the detective. The money Bristow is offering can rescue him from the economic vicious he is going through. He inwardly states:

A double fee. Strike’s conscience, once firm and inelastic, had been weakened by repeated blows of fate; this was the knockout punch. His baser self was already gamboling off into the realms of happy

speculation: a month's work would give him enough to pay off the temp and some of the rent arrears; two months, the more pressing debts...three months, a chunk of the overdraft gone...four months....(29)

Strike's motive changes when he listens the words "double fee". His firm contention about suicide disappears as his self is very weak already due to blow of economic hardships. From the money he gets from his client he can manage so many of official hardships. He can pay his temporary secretary, his debt and his rent.

Subsequently, Bristow hoarsely states, "All I want, Strike, is justice" (32). In fact, he wants to buy justice using his wealthy background. Bristow clearly hits the economic hardship of the detective and gives it a turn. The client expresses how much he is desperate for the justice and he is ready to afford a limitless amount on it. The firmness of the detective changes in to ashes and accepts the case with a claim, "OK. I understand. I mean it, John; I understand. Come back and sit down. If you still want my help, I'd like to give it" (32).

At this point, Cormoran Strike, the detective gives up his ideal about the suicide for the sake double fee. His economic hardships change his principle. He takes the case from Bristow despite his interest in the case. He is allured and bought by money. His talents and profession become like commodity. In the words of Lois Tyson:

Finally, I commodify human beings when I structure my relations with them to promote my own advancement financially or socially. Most of us know what it means to treat a person like an object (for example, a sex object). An object becomes a commodity, however, only when it has exchange value or sign exchange value. Do I choose my dates

based on how much money I think they will spend on me (their exchange value) or on how much I think they will impress my friends (their sign-exchange value)? If so, then I'm commodifying them. (62)

Tyson illustrates that to structure relationships with money is to commodify them. To treat the professional relations from the point of view of money means commodifying them. Relating this concept with the decision of Cormoran Strike it can be argued that the detective is commodifying himself and is commodified in the expense of his client Bristow.

Similarly, Bristow is also commodifying justice by associating it with his wealthy background. Here, he makes undue influence over the detective with the use of his money which results the beginning of reifying process of the detective.

Similarly, in the same context Hanna Fenichel Pitkin writes

The subjective respect seems to be that subjects - that is, persons - and their characteristic person-like activity become commodified too, are in fact bought and sold on the market. These passages, then, distinguish the objective side of reification not from reification as misapprehension of reality, but from people's real manner of conduct or their real commodification. (266)

Strike takes the case from Bristow with a month's fee in advance. He listens to his client about the circumstances and tries to arrange the facts rigorously and precisely. He enhances his work but he is confused from where to start. He takes help from his friend Antis who gives the name of the person who had handled the case of the dead girl, Lula Landry.

In the course, the detective also moves through the trauma of the broken relationship with Charlotte. Their relationship was fully messy. He was living in her

flat and he used to be victimized by his own economic hazards. Charlotte was fond of lying and had no any care about the seriousness of the matter. She used to make him feel what his economic status is, “I don’t need a ring. Don’t be ridiculous, Bluey. You need all your money for the new business” (52).

At the time of finalizing the case, Bristow tries his best to introduce his sister so that it becomes easier for the detective to investigate the case. In fact, he makes account of his whole family. He narrates:

“It’s just been a dreadful time,” he whispered, taking deep breaths.

“Lula...and my mother’s dying...”, “She’s given up completely since Lula died. It’s broken her. Her cancer was supposed to be in remission, but it’s come back, and they say there’s nothing more they can do. I mean, this is the second time. She had a sort of breakdown after Charlie. My father thought another child would make it better. They’d always wanted a girl. It wasn’t easy for them to be approved, but Lula was mixed race, and harder to place. (24-25)

Bristow narrates how Lula was adopted to console his mother after the death of his younger brother, Charlie. In fact, he had come to Strike due to the relationship of Strike with Charlie. Strike was the childhood friend of Charlie. The health of his mother was bad previously and it was deteriorating after the death of Lula. He also additionally tells about Lula. She was beautiful and none to everyone. Bristow narrates:

She was always b-beautiful. She was d-discovered in Oxford Street, out shopping with my mother. Taken on by Athena. It’s one of the most prestigious agencies. She was modeling full time by seventeen. By the time she died, she was worth around ten million. I don’t know

why I'm telling you all this. You probably know it all. Everyone knew—thought they knew—all about Lula. (25)

In the course of giving details about his sister, his focus is on her worth. He says that she was worth around ten million. The detail is overshadowed by economic value than the affection of the brother.

The whole novel moves around to find out the true heir of that ten million. In fact, the novel unfolds with the approach and investigation of the detective. The detective begins from what Bristow had given to him. He makes the entry of the case with a serial number and follows the hints given by his client.

Finally Strike gave his new case a serial number, which he wrote, along with the legend Sudden Death, Lula Landry, on the spine, before stowing the file in its place at the far right of the shelf. Now, at last, he opened the envelope which, according to Bristow, contained those vital clues that police had missed. The lawyer's handwriting, neat and fluid, sloped backwards in densely written lines. (50)

Strike shows intense reluctance to initiate his work on the case of Lula. At the same time he finds himself boasted by the presence of his temporary secretary Robin and her neatly managed things in his office. Eventually, he starts his detective action on the case giving the case a name Sudden Death, Lula Landry.

Strike finds many details related to the case in the envelope provided to him by Bristow. The information he was provided was focused on the action of the runner who had been captured by the CCTV. As Bristow had promised, the contents dealt mostly with the actions of a man whom he called "the Runner" (50). Footage of the CCTV shows:

The Runner was a tall black man, whose face was concealed by a scarf and who appeared on the footage of a camera on a late-night bus which ran from Islington towards the West End. He had boarded this bus around fifty minutes before Lula Landry died. He was next seen on CCTV footage taken in Mayfair, walking in the direction of Landry's house, at 1:39 a.m. He had paused on camera and appeared to consult a piece of paper before walking out of sight. (50)

The notes made by Bristow directly hinted towards the runner to be the murderer. Through those footage and his notes, he tries to assure Strike that police had discounted these important fact about the case which he want Strike to focus on. The contents of the notes Bristow had prepared for him Strike gets the clue that Bristow was deliberately trying to misguide him.

The course of Strikes' detection moves across the Lula's world. He initiates from the security guard and meets almost all the associates of Lula Landry. He meets Kieran Kolovas-Jones, the driver, Eric Wardle, the police Tansy Bestigui and many other people and shortly finds unexpected result. In the last part of part-II of the book he makes note for himself as:

Strike had met countless liars; he could smell them; and he knew perfectly well that Tansy was of their number. She could not have heard what she claimed to have heard from her flat; the police had therefore deduced that she could not have heard it at all. Against Strike's expectation, however, in spite of the fact that every piece of evidence he had heard until this moment suggested that Lula Landry had committed suicide, he found himself convinced that Tansy Bestigui really believed that she had overheard an argument before

Landry fell. That was the only part of her story that rang with authenticity, an authenticity that shone a garish light on the fakery with which she garnished it. (156)

Strike reaches a vague conclusion at the penultimate part of part- II regarding his investigation. The details he found precisely show the death to be the suicide but the narration of Tansy Bestigui, the neighbor had different account. Things fall apart because Tansy was claiming to hear a quarrel from Lula's room which does not appear in any body's account. At the same time, most part of Tansy's account was a fake.

Strike senses that Bristow was guided by unjustifiable obsession. He also doubts the arrangements that his client has managed with Derrick Wilson, the security guard of Lula's building that night. Strike thinks about his client

Bristow might interpret the law with dispassion and objectivity in the office that had provided him with his smart engraved business card, but the contents of this envelope merely confirmed Strike's view that his client's personal life was dominated by an unjustifiable obsession...

And I bet you've paid him to do it, Strike thought, noting the security guard's telephone number beneath these concluding words. (51)

Strike finds that the projection of Bristow in the case is problematic. His way of interpretation of his sister's case is ruled by a kind of obsession which he wants to satisfy using the detective.

The obsession of his client comes to the surface when Strike gets the recollection of Ciara Porter, a model who used to be seen with Lula. Her intriguing detail discloses important fact about the death of the model which adds more skepticism in Strike regarding Bristow as:

Porter, however, stated that Landry “had not been herself,” that she had seemed “low and anxious,” and had refused to discuss what was upsetting her. Porter’s statement added an intriguing detail that nobody had yet told Strike. The model asserted that Landry had made specific mention, that afternoon, of an intention to leave “everything” to her brother. (166)

This revelation makes Strike think about the authenticity in the words of his client. His client had never said him about the declared intention of his sister to leave him everything.

Strike learns about another intriguing fact at Vashti, a boutique in London where Lula regularly visited. The sale women talk about a conversation of Lula with someone who she insists to visit at her place. They assume him to be Duffield, her boyfriend, who was out of the city that time. One of the women recalls it, “Come after, then, I’ll wait up, it don’t matter. I probably won’t be home till one anyway. Please come, please.’ Like, begging him” (189).

Strike gets the track when he meets Rochelle Onifade, a homeless friend of Lula who reveals about the personal problems Lula had which takes the detective to his way towards the killer. Rochelle recalls that Lula was searching her family roots. She was depressed due to her failure to trace her root. She became friend to Rochelle because she also having the same problem. However, Rochelle does not tell anything about the arrangement Lula was making to meet.

The meeting with Guy Some, the designer reveals that, Lula and her adopted brother had not good rapport. The designer used to call Lula Cuckoo and John an accountant. He recalls that Lula was not happy in her new family. He relates the entire

Bristow family with money. He also narrates how both John and his mother were possessive about Lula. He was always on Cuckoo's case about something. "Get a life. Get out of the closet... those Bristows fucked her up good. They only adopted her as a toy for Yvette, who is the scariest bitch in the world" (255).

The obsession of Bristow becomes very evident after Strike visits Bristow's mother. Bristow had stopped him to meet her without his presence. That day also, Bristow had clearly replied him that there was no chance. However, Strike went on his own. From her, he learns that before her death Lula was searching her biological parents. Lady Yvette Bristow reveals many characteristics about Lula and Bristow. From her words Strike apparently gets the hint of sibling rivalry between John and his two siblings Charlie and Lula.

Sibling rivalry is a common phenomenon that happens in a family, especially for parents who have more than one child. It may appear covertly or obviously among siblings. It often appears in older sibling to younger siblings. Tyson writes sibling rivalry is "competition with siblings for the attention and affection of parents" (14). The concept of sibling rivalry belongs to Psychoanalytic theory which views the human personality and psyche from unconscious mind. The competition between children to get the parents affection may raise the feeling of jealousy and hatred from the child who get less affection toward the child who get more affection.

As stated by psychoanalysis John does not love his siblings at all. He persists his feeling of jealousy toward his sibling because he considers his sibling to get more affection from his parents. However, he conceals his feeling of jealousy toward his brother and sister. There are lots of indications of jealousy towards his sibling. In the conversation with the detective John's mother tells, "John was jealous when she first came to us. He had been devastated about Charlie" (408). John is jealous with his new

sibling Lula. Jealousy is the feeling of unhappy and anger because someone has that you want or someone takes something or someone you love away from you. The jealousy of John with his younger brother was childish one and it shortly ended as Charlie died as a child. But the jealousy with Lula goes on with the growing age.

The sibling rivalry of childhood never gives space for intimate relationship between brother and sister. That's the reason Lula makes a search for her biological parents and brother. Jealousy for the care and affection of parents transform into another kind of jealousy which John cultivates as Lula pursues her career in modeling. John most of the times bullies his sister as stated by the close friends of Lula. More than that, he also desires her fortune. The detective concludes:

But I think that row was really about Lula's refusal to give you money. All her sharper friends have told me you had quite the reputation for coveting her fortune, but you must have been particularly desperate for a handout that day, to force your way in and start shouting like that. Had Tony noticed a lack of funds in Conway Oates's account? Did you need to replace it urgently? (429)

Coveting refers to the eagerness to have something very much, especially that belonging to someone else. John covets his sister's fortune of her career of modeling. John's coveting of Lula's estate is hidden inside the family ties of brother and sister. However, in the course of the novel John manifests so many such attitudes which can justify that the tie between them has been driven by something far from the familial intimacy.

John has unpleasant attitudes and continuous conflict with Lula. However, he never manifests such conduct. His character of harmful brother has been controlled and covered by his character of dutiful son and caring brother. According to

Sternberg, “there is a better control of bad impulse caused by unfulfilled desire in human adolescent” (25). The researcher assumes that John disguises himself as a dutiful son and a nice brother in front of other people of his family and outside; even in front of the detective, the model agency and the associates of Lula. He gives new appearance to his person in order to hide his true character. John remains always available for his sick mother. His mother, Lady Bristow states that, “The tumor was already advanced when they found it. I had to go straight on to chemotherapy. John was very good, he drove me back and forth to the hospital, and came to stay with me during the worst bits” (348). John has done enough to assure his mother that he is a caring, loving and a good son. He always stands for his mother in need.

Similarly, John himself is very conscious about his conduct. He is aware about his manifestation of dutiful and devoted son who always spends time for his mother in every situation and has acknowledged every distress and pain of his mother. John states that, “Mum was distressed beyond measure. Unfortunately, I was not there when he called, said Bristow, and his tone implied that he was generally to be found standing guard over his mother” (146). The statement above supports the claim of the researcher that John has not left any bits to show himself of being a dutiful son.

Besides acting such a dutiful son, John also acts such a kind brother to conceal his unpleasant attitude to his sister. About Lula’s modeling contract, John states that she asks him to look over the contract before she signs it. However, the detective reveals that Lula does not bother of doing that

“...because people saw you there. But I don’t think Lula ever gave you the contract with Some that you used to get upstairs to see her. I think you’d swiped that at some point previously. Wilson waved you up, and minutes later you were having a shouting match with Lula on her

doorstep. You couldn't pretend that didn't happen, because the cleaner overheard it. Fortunately for you, Lechsinka's English is so bad that she confirmed your version of the row: that you were furious that Lula had reunited with her freeloading druggie boyfriend. (429)

The above data shows that what John had claimed about the relationship between him and Lula is absolutely wrong. The detective reveals that the contract was stolen by John instead of given to him. He gets the contract just to justify that he is a devoted brother in front of others.

In addition, the detective also reveals the fact that his uncle had asked to keep an eye on John over his conduct with Lula. Tony was aware about his true character. The detective states:

I think Tony kept telling himself he'd wait until your mother died before he confronted you. Perhaps that's how he kept his conscience quiet. But he's still been worried enough to ask Alison to keep an eye on you. And meanwhile, you've been feeding me that bullshit about Lula hugging you, and the touching reconciliation before she returned home." (433-34)

From the statement of the detective and above data, it is found that John lies about his sister who hugs him before returning home. The lies revealed by the detective indicates John's disguise as a kind brother to conceal his unpleasant behavior toward Lula in brief. In fact, his disguise as a dutiful son and a nice brother is to transform his feelings of jealousy and sibling rivalry.

John's jealousy and sibling rivalry gets new orientation after Lula peruses career in modeling. The destructive behavior which sibling rivalry directs led John towards coveting the money of Lula. Therefore, the major cause for John murdering

Lula is her refusal to give him her money. Murdering Lula his the last and the most negative and destructive behavior of John. In fact, sibling rivalry, frequently changes into negative and aggressive action from the child being the second to get the affection from the parents.

Strike's investigation follows the blue hand written paper by Lula as recalled by Kolovas-Jons, the driver. The driver tells the day before she died she had written something in a blue piece of paper. She did not speak about it. The driver recalls, "She come out of her mother's place and she was strange. Not like I'd ever seen her, right? Quiet, really quiet. Like she was in shock or something. Then she asked me for a pen, and she started scribbling something on a bit of blue paper. Wasn't talking to me" (83). The detective finds it difficult to track the mentioned blue paper. The police in charge did not have any idea of the paper. Neither her close friends had. Finally he gets it in recently bought bag of Lula in her mother's room.

Strike replaced the bag swiftly on the shelf with the lining bundled inside, and took from an inside pocket of his jacket a clear plastic bag, into which he inserted the pale blue paper, shaken open but unread. He closed the mahogany door and continued to open others. Behind the penultimate door was a safe, operated by a digital keypad. (412)

Police had got the information of the existence of the paper but the police did not give any recognition and track it. But for Strike it turns out to be the important document which finally concludes his investigation. In the conversation with John the detective reveals that the piece of paper was hand written by Lula and that was witness by Rochelle her friend. He states, "The bags have got detachable linings. Bizarre idea, isn't it? Hidden under the lining of the white bag was a will, handwritten by Lula on

your mother's blue notepaper, and witnessed by Rochelle Onifade. I've given it to the police" (363).

Rochelle was the only witness of the written wish of Lula. Rochelle had also the idea about the call Lula had made to Jonah, her biological brother and the arrangement to meet him. She informed about it to John and blackmailed him. In fact, Rochelle also wanted to make money from the information she had. The detective states:

John, you knew before you ever came to see me that it was Jonah on that CCTV footage. Rochelle told you. She was there in Vashti when Lula called Jonah and arranged to meet him that night, and she witnessed a will leaving him everything. She came to you, told you everything and started blackmailing you. She wanted money for a flat and some expensive clothes, and in return she promised to keep her mouth shut about the fact that you weren't Lula's heir. (426-27)

Rochelle being the friend of Lula had not the true value of their relationship. Her orientation with Lula was directed by the monetary values. She sells the important information of Lula to her brother for the sake of money. The friendship between Rochelle and Lula is another indication of reification of human relationship in the novel. In the article, "Rethinking Reification" Hanna Fenichel Pitkin writes, "A relationship among people is regarded as res. This implies, second, that something essential is concealed is misapprehended as phantom." Rochelle, the intimate acquaintance of the dead model gives up her human value in the friendship with Lula. She conceals the reality about the happenings reifying ownself.

Pitkin, in the same context further states that "The subjective respect seems to be that subjects - that is, persons - and their characteristic person-like activity become

commodified too, are in fact bought and sold on the market". After the detective reaches his findings he makes the account of his whole investigation in front of John Bristow. The account presents ample indication of the reified relationships between brother and sister. Strike makes several indications where Lula is found intrigued by her brother for money. As Strike tells:

..."You were yelling at her for not giving you money, for depriving you, just as you've always been deprived, haven't you, John, of your portion of parental love." "She yelled at you that you wouldn't get a penny, even if you killed her. As you fought, and you forced her across her sitting room towards that balcony and the drop, she told you she had another brother, a real brother, and that he was on his way, and that she'd made a will in his favor. (436)

The investigation shows that Lula was dropped from her balcony due to her resistance for the reified relationship with her brother. Strike states, "It's too late, I've already done it!' she screamed. And you called her a lying fucking bitch, and you threw her down into the street to her death" (436). The frequent bullying had forced her to search for her true heir. The search for her biological family was not only to pass on her wish rather she was scared from the tendency of her adopted brother.

Furthermore, her mother reveals about what Tony had told about the death of her another adoptive brother Charlie.

Strike mentions in his finding that Lula was desperate to meet two people before she died. Tony, her adoptive uncle and Jonah, her truly biological brother. She wanted to confirm what her mother said was true or not from her uncle and get someone to trust by meeting Jonah. The detective states,

That's why Lula was in such a state when she left her mother's flat, and that's why she kept trying to call her uncle and find out whether there was any truth in the story. And I think she was desperate to see you, because she wanted someone, anyone, she could love and trust. Her mother was difficult and dying, she hated her uncle, and she'd just been told her adoptive brother was a killer. She must have been desperate. And I think she was scared. The day before she died, Bristow had tried to force her to give him money. She must have been wondering what he'd do next. (443-44)

Lula was too much afraid of what John would do next. She had learned that her brother was a killer. She finds herself in the unsafe reified world. Her brother had already stirred monetary coercion in their relationship. She was panicking apparently anticipating about the next step of her adoptive brother John. She was in search of someone who safe guards her from her own close acquaintance.

Moreover, since the novel is categorized as a detective thriller, the detective at the end part of the story reveals the how the main motive of murdering his own sister his for monetary coercion. After John learns that he is not going to be the heir of her property he threw her out of the balcony. The detective reveals:

I expect the idea of the murder started to germinate then, all those hours you were alone, in all that luxury. Did you start to imagine how wonderful it would be if Lula, who you were sure was intestate, died? You must've known your sick mother would be a much softer touch, especially once you were her only remaining child. And that in itself must have felt great, John, didn't it? The idea of being the only child, at long last? And never losing out again to a better- looking, more

lovable sibling?"... "No matter how much you've fawned over your mother, and played the devoted son, you've never come first with her, have you? She always loved Charlie most, didn't she? Everyone did, even Uncle Tony. And the moment Charlie had gone, when you might have expected to be the center of attention at last, what happens? Lula arrives, and everyone starts worrying about Lula, looking after Lula, adoring Lula. Your mother hasn't even got a picture of you by her deathbed. Just Charlie and Lula. Just the two she loved. (431-32)

From the above revelations it is clear that how the sibling rivalry and jealousy directs John to the cold-blooded murder of his own sister. The value of brother and sister has been totally discounted by the motive of John.

To cut the matter short, the dead model Lula turns out to be the victim from her own close associate. The human surroundings she had had lacked the true human value. The relationships had monetary orientations. She not only suffers from the reification of human relationship but also dies at the same cost. Her very near ones structure the relationship by money which in turn commodifies the relation. Not her associates but also the detective takes the case due to the coercion of money.

III. Commodification of Human Relations

This research entitled “Commodification of Human Relations in Robert Galbraith’s *The Cuckoo’s Calling*” attempts to show how extreme materialist creed is overt in the novel. The central concern of the novel is the death of a super-model Lula Landry who falls to her death from the balcony of her fancy building. In fact, the super-model becomes the victim of such materialist creed when she was alive and even after her death. The model is treated as the commodity by her associates.

The novel initiates when John Bristow, the brother of the model, gives the case once proved to be suicide by police to a private detective, Cormoran Strike. Commodification begins at the moment when the case is handed to the private detective as he is reified by the client who allures him for double fee. Similarly, the description of his dead sister by John comprises instances of commodification because she is equated with the monetary sum.

After the detective comes with his findings, he reveals that the model had not committed suicide rather she was thrown out from the building by her own brother John. Since the time of her adoption John was having sibling rivalry. His killing of his brother Charlie is the precise evidence. The grown up John was allured by the huge income of his super-model sister. He assumed himself as the heir of her inheritance. Unfortunately, when he learns that his sister has found her biological brother and she has already written her property to be transferred to him, John was anxious and he killed her. This shows that the reason behind the death is the economic coercion.

Besides, after the death John tries to manipulate entire proceedings of her dead sister using his economic status. He ventures to maintain his dominance by manipulating what Louis Althusser called State Apparatuses. He processes the witness and the forensic evidence in such a way that police declares it to be the

suicide. As the verdict of the police did not make any favor to him he started a new game of reinvestigation. For the reinvestigation he paid the double fee and prepared such account which produced a finding that the murderer of Lula is her biological brother Jonah. However, previously controlled investigation gets its true grip and Strikes successfully comes to the actual finding that Lula was killed by her adopted brother John for the sake of the money.

John Bristow's comprehension of the entire case is problematic. His way of interpretation of his sister's case is ruled by a kind of obsession which he wants to satisfy using the detective. His obsession is colored by his desire to own the money of his sister. The obsession of his client comes to the surface when Strike gets the recollection of Ciara Porter, a model who used to be seen with Lula. Her intriguing detail discloses important fact about the death of the model which gives the investigation a new direction.

The novel is a suspense thriller. The detective reveals how the death of the model is the murder and the cause behind it. His revelation opens plentitude of instances of the motive of the murder and its development. The murder of Lula is indirectly linked with the death of her half brother Charlie. In fact, he was killed by his own brother John. This fact was known to Tony his uncle but due to family reputation and possible disintegration he deliberately remains silent. Due to the continuous harassment from her half brother Lula started to search her biological root. Her search was intrigued by John as he was supposing to be the contingent heir of her property. As he fails to stop that and learns about the written wish of Lula he pushes her out of the balcony.

The direct factor of murdering her is the money. Besides, the coveting of her property he is unconsciously guided by the sibling rivalry, which was also the actual

cause of killing Charlie. The detective learns his fact after his investigation through the surrounding acquaintance of the dead model. Moreover, not only the relationship between John and Lula has monetary orientation, most of other relations like: Lula and Rochella, John and Strike, Tony and John and so on. Their relationship comprises zero human values inertly. In fact, they all have disguised personality and this done for or out of monetary coercion.

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