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DECONSTRUCTION: INCEPTION AND EVOLUTION

R. Gnanasekaran
Karpagam Academy of Higher Education, Coimbatore

1. Introduction

Jacques Derrida was born at El-Biar in French Algiers in 1930. In 1949, he went to Paris where he did his studies at the Lycee Louis-le-Grand and Ecole Normale Superieur. He was a devoted and also a brilliant student of Jean Hyppolite and Michel Foucault. Later he taught at the ENS as maitre-colleague until he turned into the directeurd'etudes at the Ecole des Hartes Etudes en Sciences Sociales in 1984. Basically Derrida is a phenomenologist who is known for his theory of deconstruction. He got his honorary doctorate in 1992. His prominence is ascribed to the obscure, troublesome, difficult language and complex style in his expositions. Deconstruction, defined by the French philosopher Jacques Derrida, is a post-structuralist movement. It is a method for perusing which uncovers the inconsistencies and mysteries in the consistent structures of literature and philosophy. This method is utilized to critically break down the deconstructive procedures that a writer has utilized in his works.

In 1967, Derrida became very famous through his publication of three major critical works which pulled in universal consideration: *Voice and Phenomenon and Other Essays on Husserl's Theory of Signs, Of Grammatology and Writing and Difference*. *Of Grammatology* speaks about the privilege of speech over writing, *Writing and Difference* talks about different original scholars in the fields of history, philosophy and art. In *Voice and Phenomenon*, Derrida contends the craving for outright truth in the flaws of language. Since the availability of these three major books, although exceedingly powerful, he has been in discussion for his philosophical and influential theories on deconstruction.

Dissemination, Margins of Philosophy, The Truth in Painting, Of Spirit: Heidegger and the Question, The Rhetoric of Drugs, Points, Positions, Acts of Literature, Acts of Religion, Glas, The Postcard, Specters of Marx, The Gift of Death and Politics of Friendship are some of his other eminent books which spread the idea of deconstruction. Derrida was recompensed an honourary

R Gnanasekaran, e-mail: gnanasekaranpdy@gmail.com

doctorate degree from the hands of Chancellor of the Cambridge University Prince Philip. He passed away at the age of 74 in 2004.

Derrida's works have dependably had a tendency to be fundamentally political, moral, legitimate and social issues, making him a key figure in fields outside of the academics. As detailed by the French philosopher Jacques Derrida, the deconstruciton theory is a central critique of certain intellectual and scholarly suppositions that underlie all Western ideas and values. It concentrates on the innate, interior inconsistencies in language and elucidation. The deconstructive theory neither has an idea nor is a type of examination. It is a procedure of deconstructing the text. As indicated by Derrida, in deconstructing the content of the text, the structure is efficiently debilitated so as to be fathomed all the more plainly and to uncover its backings as well as that mystery put in which it is neither development nor destroy but inconvenience or hindrance "of" or "for" something.

In deconstruction the meaning is neither before nor after, or neither inside nor outside of the text. At one side, the figural language of writings and expressions of the human experience brings the uncertainty between the genuine and the implied measurements. To put it in other words, the unending bind of signifiers prompts to no conclusion of the text. It is possible only through the chain of signifiers. In fact the chain of signifiers is always the chain of the signifiers but that can never become the absolute signified. Deconstructive examination enrolls a few systems and terms analyse logocentrism which has a tendency to produce or give the last intending to a particular text.

2. Launching Deconstruction in Post-structuralism

The notion that there was what one critic called a "hermeneutical mafia" at Yale arose largely from the presence of Derrida together with Paul de Man, J. Hillis Miller and more loosely connected with them – Geoffrey Hartman an Harold Bloom.

Paul H. Fry (2014: 39)

A prologue to the post-structuralism without the notice of the Yale scholars is inadequate. Yale scholars are a group of critics who were connected with deconstruction in the 1970s and 80s which included Paul de Man, J. Hillis Miller and Geoffrey Hartman. Post-structuralism is a late twentieth-century scholarly development of linguistic, philosophical and social studies that picked up another measurement with Jacques Derrida's presentation of the idea of deconstruction. The Yale scholars were firmly connected to the theory of deconstruction. Deconstruction mainly concentrates on the inconsistencies in language and interpretations. This area presents post-structuralism, its development and significance in the zone of literary and cultural studies and the

idea of deconstruction. It additionally gives a brief record of the life and master pieces of Jacques Derrida, who is the founder of deconstruction movement.

Post-structuralism is the result of both the structuralist period of examining sign and structure and the humanist paradigm of concentrating on the texts, the writers, the readers and histories. Jacques Derrida gave the essential establishing to the theory of deconstruction with his address *Structure, Sign and Play in the Discourse of the Human Sciences* in 1966. In light of this, different post-structuralists propounded their hypotheses. For instance, Jacques Lacan for psychoanalysis, Michel Foucault in philosophy, Roland Barthes in semiotics, Julia Kristeva in social criticism, Jean-Francois Lyotard in political theory and Jacques Derrida with his deconstruction theory' are the most "praised experts" of the development.

2.1 Who can be a deconstructionist?

I consciously came across "deconstruction" for the first time in the writings of Jacques Derrida, which means that it is associated with a power of inventive rigor to which I lay no claim but which I certainly do not wish to erase. Deconstruction, as was easily predictable, has been much misrepresented, dismissed as a harmless academic game or denounced as a terrorist weapon and I have all the fewer illusions about the possibility of countering these aberrations since such an expectation would go against the drift of my own readings.

Literary theory is an assemblage of thoughts and a method of observing literary writings. Scholarly theories do not allude to the significance and referents of a literary work yet to the theories that express what the author could mean. It is an apparatus or an ordinance by which one endeavours to comprehend a literature. One can decipher and evaluate a literature on the premise of theories. It is theories that help the readers in analysing the relationship between the creator and the work. Several critics frequently give the estimation of a specific literature taking into account scholarly ordinances, tools and hypotheses and mention judgments through objective fact as a piece of literary criticism. In fact this area of literary criticism and theory clearly clarifies the part of a deconstructionist and his role in examining the text. A deconstructionist participates in the assignment of recognizing the unconscious measurement of the text, instead of the cognizant or conscious measurement. Derrida considers the text to be the subject and object of investigation.

Verbal signs, parallel contrary energies, word play, metaphors, allegories, allusions and implications found in the selected text make reading

and deciphering entangled to the deconstructionist. The deconstructionist embarks to demonstrate that clashing powers inside of the particular itself serve to scatter the appearing definiteness of its structure and implications into an inconclusive exhibit of contradictory and undecidable possibilities. A deconstructionist has the firm conviction that no single and right significance can be agreed to the content of the text. Additionally, the impact of the outside world has its own particular effect on the text by the author. This implies that the content may be a composite of different inside inconsistencies, discontinuities and irregularities. Inner disagreements may be as paradoxes; discontinuities as crevices, gap, tense, time, individual, or state of mind; and irregularities in pluri-dimensional. Jean Lacroix, (quoted by Benoit Peeters (2013: 198)) is as follows:

Derrida's aim is not the destruction, but the "deconstruction" of metaphysics. The foundational concepts of philosophy enclose the "logos" and reason, within a sort of "closure". This "closure" needs to be smashed; we need to attempt a break-out.

The deconstructionist accepts four parts. He is now and again a reader of the text, a decipherer, an investigator and at some different times, a correct critic. The deconstructive reader is an eyewitness who is materially outside the content, however, purposefully included inside of the text. He always moves and receives his position to the differing points found in the text and goes to an agreement of the significance inferred or determined. Derrida's depiction of deconstructive reading is that the deconstructionist as a reader must go for a certain relationship, unperceived by the author, between what he orders and what he does not charge of the structures of language that he utilizes. That is, the reader of the text recognizes certain crevices or blanks or blind spots and tops them off by bringing the different social, memorable and social standards applicable to the content before deciphering the text. He unites the language of the text, history, the idea of structure and phenomena of style. In this try, he derives a few deconstructive components while understanding and deciphering literary texts.

As a decipherer, the researcher needs to hold the deconstructive methodology of delivering the content instead of repeating what the author thought and communicated in the book. That is, the decipherer takes part in grouping implications, perceiving outlines, uninterrupted orders and equivalents.

In structure, which alludes to space, geometric, or morphological space, the patterns of structures and areas, the deconstructive investigator finds in it the structure of a natural or simulated work, the inside solidarity of a cluster, a development, the binding together proposition in the work and the structural

construction that is assembled and made seen in an area. As it were, as a researcher, the deconstructionist must search for reasons for disunity in the textual content at the verbal and linguistic. He finds both literary and theoretical methods that the author had embraced to express his thoughts and/or add to the plot by utilizing some unfamiliar tools or devices. The deconstructionist needs to examine the opposing components or paradoxical patterns or contradictory connections in a textual content until they achieve an aporia, the time when the textual content's conflicting implications are indicated to be beyond reconciliation, showing the indeterminacy of significance.

As a critic or a reader, the deconstructionist comprehends that significance of the text is vast. He finds the inconsistencies in the utilization of the words or the structures of sentences. It is not just the surface components of the words that the reader acts upon so as to highlight their significance in the content, additionally focus clashes and conflicts, deficiencies, exclusions, linguistic characteristics and aporia while breaking down the content of the text by the author.

Albeit all the four parts have different capacities, they are all coordinated to the normal target, that is, to deconstruct the content of the text. Deconstructionists cannot expect one and only standard part for themselves. They need to the capacity on different parts. Now and again the deconstructionist must be a reader and at different times, a decipherer, an examiner, or a critic. In view of the deconstructive procedure talked about in the text, in this research the deconstructionist gives the reaction of a reader, the depiction of a decipherer, the investigation of an analyst and/or the perceptions of a critic.

In this manner, the deconstructionist expects four parts. The reader of the text sees certain relationship in the sequences of language that the author has utilized without having unequivocally aware of it. The interpreter is required to deconstruct and not recreate, rebuild, reconstruct the content of the text. The examiner re-reads the content to examine every entry seriously and completes a regulated examination to recognize the inside inconsistency, discontinuities and irregularities. The critic re-reads the text against itself to draw out the unconsciousness of the text. The deconstructionist fixes the surface components of words and conveys them to the front area founding up their significance or need in the general play of work of art. Nonetheless, in this the deconstructionist researcher accepts all the major parts of being a reader, an interpreter, an examiner, an investigator, an evaluator and a critic, at different points.

In this exposition, the thought has been comprehensively grouped into three parts: Derrida, Deconstruction and Post-Structuralism in light of the level of critical or theoretical matter it contains. The style of Derrida's works is another intriguing territory of exploration wherein the systems like dissemination and differance which he has utilized can be talked about. The essay gives hand to Derrida's contention that there can be a concurrence of more than a deconstructive component to clarify the content of the text.

3. The Contours of Deconstructionism

Deconstruction is a school of criticism fashioned in the works of Jacques Derrida and the Belgian/North American scholar critic Paul De Man. Deconstruction can best be portrayed as a theory of reading which plans to undermine the rationale of restriction inside of texts. For Derrida, this requires an investigation of the vital refinements and theoretical orderings which have been developed by the overwhelming custom of Western reasoning. In a progression of engagements with masterminds as different as Plato, Hegel, Rousseau, Kant, Husserl, Austin and Lévi-strauss, Derrida embraces a technique of reading which addresses the suppositions and restrictions of literary importance by uncovering how the polarities and assurances a content has proposed that have been built through a progression of inclinations and constraints which have advantaged certain thoughts, qualities and contentions above others. Derrida's point is that what has been displayed as a dichotomy in Western thought, for example, man/woman, is truth be told just a distinction which has been controlled by a chain of command. Be that as it may, in opposition to some artistic and postmodern allotments of his works, Derrida's idea does not go for disintegration of investigative refinements out and out, nor is he worried with a straightforward inversion of various leveled restrictions. As Derrida and some of his more unobtrusive acolytes are very much aware, setting contrast against personality succeeds just by falling within the very rationale of paired restriction and their deconstructive endeavour tries to stand up to. Rather Derrida attempts to uproot and reinscribe ideas into bigger with all the more enveloping connections. His run of the mill rehearse incorporates applying the significance and capability of an idea against the points of confinement inside of which it has been built. Consequently, his scrutinizing of the "Structurality of Structure," the reason for the reason, or the connection of the setting, endeavours to prise open the otherworldly terminations of Western rationality. Getting it done, Derridean deconstruction uncovers the rationale, presuppositions and structures which constitute the overwhelming convention of Western thought. As Barbara Johnson watches, deconstruction is a type of inherent study which arranges itself within a content so as to tease out the

warring strengths of hidden meaning of the content. Deconstructive criticism does not claim to determine such printed clashes and disagreements in some perfect Hegelian union. Maybe, it accepts there to be something characteristic for the structure of language which confounds any endeavoured printed solidarity.

Wherever teaching takes place, therefore –and in the philosophical par excellence –there are, within that field, powers, representing forces in conflict, dominant or dominated forces, conflicts and contradictions (what I call effects of differance). That is why work like that we are undertaking (this is a banality whose experience shows us that we must incessantly be reminded of it) implies a political commitment on the part of all those who participate in it.

Derrida, 2002:102.

Whatever Derrida terms "differance" and "dissemination" articulate both the likelihood and the outlandish possibility of binding a lucid, unproblematic importance of content. Derrida changed the idea of writing capacities as an illustration for the nonattendance of both a unitary subject and a steady referent in any content, whether talked or written. Such unlucky deficiencies are the unavoidable result of utilizing signs to make and convey importance. The mediation of the linguistic sign partitions the subject and the referent from themselves and it is these divisions and unlucky deficiencies which open up the likelihood of literary misinterpretations and errors. It is the quest for these deliberate disagreements and wild ambiguities in significance which maybe best portrayed as deconstructive criticism. Derrida's deconstructionist system involves highlighting a couple of restrictions with a content and after that illustrating, by means of a nearby consideration regarding the sensible disagreements, restraints and impediments of the contention, how the resistance stops to hold up under logical evaluate. For instance, in *Speech and Phenomena*, Derrida deconstructs the essential distinctions Husserl makes in the middle of expressive and demonstrative signs. Derrida places under investigation the likelihood of keeping up an immaculate domain of expressive signs which transmit the voice of awareness autonomously of their explanation in a demonstrative language. This mission for an unmediated expressive cognizance separates at those focuses where Husserl must perceive the need of language and the characteristic as being connected from the very probability of any expression.

An inherent expressive cognizance would stay detained in the subject's head without the contingent mediation of characteristic signs. The very need of such a mediation renders awareness non-self-indistinguishable, opening it out into the domain of the social, authentic and routine. By an inquisitive inversion

of rationale, Derrida demonstrates how what has been consigned to an auxiliary status in Husserl's contention (characteristic signs) really conditions any cognizant expression. Derrida's evaluate points not at an inversion of the resistance, but instead a verbalization of the paradoxes, ambiguities and contradictions which destabilize the starting restriction. Along these lines, on account of Husserl, Derrida uncovered how what has been set as the wellspring of significance stays reliant on and in this manner influenced by, what has been developed as of auxiliary significance, accordingly deconstructing the starting restriction. Deconstruction not just examines the essential writings of Western society; it likewise considers the readings and understandings which have delivered the status of these predominant works. Deconstruction is thus a reflection on the demonstration of reading, inspecting how understandings have been delivered and what these translations have minimized, presupposed, or disregarded. Derrida's readings require a careful consideration regarding literary proof and coherent inconsistency where the development of writing might subvert the mediator's journey for a bound-together significance. This quest for in coherences and purposes of resistance denote Derrida's poststructuralist break with the binding together and systematizing strategies of hypothetical structuralism. Derrida's study of theoretical restrictions is regularly encouraged by his attention on what has been consigned to the edges of content's contention. His normal practice regularly exhibits how commentaries, representations, elisions and different points of interest a creator has regarded to be of little significance to the current workload, ideally conditioning the unequivocal contention of a content. It is this constantly verifiable subtext which Derrida endeavours to uncover as a deciding constrain, a literary oblivious which can simply be perused contrary to what would be expected of what a content means to say. Significantly, Derrida's study of purposefulness does not just surrender it for a boundless printed free play of elucidation.

Derrida's study investigates the basic limitations which dependably render unequivocally expressed expectations subject to deconstruction. Such a deconstruction regularly continues by falling so as to show how authorial contentions undermine themselves casualty to the very belief systems or methodological methodology they have been analysed as lacking or obsolete in other scholars' work, or by exhibiting how the otherworldly parts of a mastermind's logic might be fixed by some of his most radical hypothetical ideas. This point is apparent in Derrida's reading of Saussure in *Of Grammatology* where Derrida uncovers how Saussure's most radical standards (the assertion of the sign and significance through contrast) fix his magical faith in the presence of a characteristic bond between talked words and

genuine meaning. What Derrida tries to clarify in his readings of Western rationality is the essential "rationale of supplementarity" which is engraved in each falsification towards obvious reasonable qualifications. For Derrida, there is continually something which evades the grip of theoretical self-character. There is an essential need present in each recognizing minute, a need which is characteristic in the very structure of language which should be utilized to characterize and verbalize ideas. Significantly, the supplement is not just the consequence of a mistake or slip with respect to the creator. Maybe, it is something methodical which can be most effortlessly distinguished in the writings of those scholars who are most thorough in their calculated work. In a way strikingly like the system of negative rationalizations created by the German thinker Theodor Adorno, Derrida attempts to incorporate inside of thought the sum total of what has been viewed as heterogeneous to it. The supplement is dependably there, as the nonidentity inside of personality which undermines the qualification between the two. Like Adorno, Derrida's thinking is against foundationalist in its conviction that any first guideline, or advantaged beginning stage for an intelligent philosophical framework, is as of now split by the differential and supplementary structure of language. To comprehend ideas, sources and focuses as dependably officially not the same as themselves in their extremely origin in language is to scrutinize the entire routine of developing stable personalities between terms. When it is recognized that ideas do not exist in their own single space with an unmistakable, unambiguous, unitary importance joined to them, any resistance taking into account character gets to be hard to manage. Deconstruction illustrates both the distinctions inside and the contrasts between as far as anyone knows stable personalities.

Deconstruction has affected various orders inside social criticism, the humanities and the sociologies. In human science, Anthony Giddens has incorporated Derrida's bits of knowledge into a theory of structuration which strives to explain the without a moment's delay compelling and empowering rationalization of structure and subject, while in recorded grant New Historicists and social realists have used deconstructive contentions so as to uncouple established restrictions in the middle of circumstances and end results, content and connection, as well as essential and optional sources. Regardless of Derrida's scholastic preparing in rationality, his compositions have applied their most prominent impact in writing divisions, especially in the United States, where experts, for example, J. Hillis Miller, Geoffrey Hartman and Allan Bloom have acclimatized Derrida's bits of knowledge keeping in mind the end goal to break with a hefty portion of the conventional presumptions of scholarly

criticism. Maybe the most lucid of the North American deconstructors was Paul de Man. For de Man, deconstruction required a careful reading of content's expository constitution. De Man's standard deconstructive moves concentrate on those minutes in content where the rationale of a contention gets to be convoluted and undermined by the figural section of the content.

For Paul de Man, this contention of significance between the exacting and the figural is a relentless event in the writings of Western theory. His readings of the focal writings of Western Culture exhibit how reasoning cannot get away from the measurement of figural language, regardless of how far it squeezes its cases to convey clear and particular calculated implications. De Man keeps up that the errand of theory (that is, deconstruction) is not to force itself upon content but rather to complete the exacting and figural literary rationale to recognize the spots where a content self-deconstructs and opposes hypothetical lessening, by disappearing from its own particular expressed aims and also the pundit's best attempts to clarify it. For a de Manian, there is something inescapable around content's deconstruction and it is the obligation of the keen pundit to explain these minutes. The immediate test postured to the philosophical convention by deconstructionists, for example, de Man and Derrida has prompted numerous Anglo-American scholars receiving a position of preventative incredulity towards the estimation of deconstruction's cases. Obviously, any theory which shows up so profoundly to test a large number of the appreciated convictions of logicians will be treated with due alert. On the other hand, the response of numerous rationalists to the task of deconstruction has regularly been founded on synopsis readings of Derrida or, much more dreadful, the talk of some of Derrida's less logically dependable abstract acolytes. The critical point to handle is that deconstruction, at any rate that type of investigate honed by Derrida and de Man, points less to turn the tables on logic, by privileging talk above reason or fiction above truth and more to building up a logically responsible theory of the workings of talk, metaphor and language. As Derrida clarifies in his paper "White mythology," which shows up in his book *Margins of Philosophy* (1972b), ideas might be viewed as sublimated allegories, without any safe referential ground in their working as substitutes for different words; on the other hand, in the meantime, the thought of analogy itself must be comprehended and created by the assets of theory which conceptualizes representation, talk and figuration. Thus Derrida's point is not that deconstruction empowers an inversion of the restriction in the middle of reasoning and writing, ideas and allegories, but it permits a reconsidering of the states of plausibility of both logic and writing and how the two might actually be enunciated together.

Deconstruction's most grounded case is that the two must be clubbed together if scholars are to create the most thorough record of both logic and writing. The claimed political radicalism of deconstruction has been tested by Marxist commentators. Indicating deconstruction's absence of unequivocal political duty and its disregard of social and financial reference, these commentators, Terry Eagleton and Peter Dews most noticeable among them, contend that undermining political and institutional enmities cannot be reduced to a confession of printed clashes. Different commentators have been less quick to stop the political capability of deconstruction. Marxists, women's activists and postcolonial critics, for example, Michael Ryan, Barbara Johnson and Gayatri Spivak have all tackled deconstructive routines to test a hefty portion of the ideological and institutional structures of Western society. To certify the political issues of deconstruction would be untimely; however, its potential might dwell in its persevering addressing of the belief systems, dogmatisms and chains of importance of existing political thought. This drive may not start unrest, but it may guarantee a popularity-based watchfulness towards post-revolutionary self-satisfactions.

4. Conclusion

In this paper it was intended to clarify the essential considerations of the popular twentieth century French philosopher Jacques Derrida. The premises of Post-structuralist speculations lie in the conviction of the insufficiency of language. Derrida's hypothesis recommended that meaning of signs inside language is alterable. Post-structuralism is progressively inspired by the connotation and arrangements of writings than structuralism. Deconstruction is an extreme event which rejects logic since it is constantly overwhelmed by illogic. Derrida's notion of *differance* is the similarity which isn't the identical, due to this difference develops the resistance among certainty and uncertainty.

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TRANSLATING CULTURE: ARUN KOLATKAR IN TAMIL

D. Venkataramanan
University of Madras, Chennai.

> A work that is born in a culture, is a thing of that culture, takes all the glory of that culture and when it is translated it is possible to think of another culture to which all these works belong.
>
> U. R. Anathamurthy

Every language is an indispensable bearer of its culture and in turn every culture shapes its language. Thus, language and culture, when intrinsically intertwined, come to become a 'representation'. Both play a dominant role. Literary representations bear witness to this language-culture nexus, emphasizing how language is culturally bound. In this creation of literary representations, a new multidimensional phenomenon has come to exercise a stronghold today– 'Translation.' This has become academically vibrant as 'Translation Studies'.

Translation, having become a global phenomenon now, has entrenched itself in various spheres – publishing, academics and international political forums –to name a few. In this context, it is interesting to observe that in the literary sphere Translation has developed into a multidimensional, gigantic industry.

It is against this background that this study explores the poetics and problems of the 'translatability' of Arun Kolatkar's (1973-2004) poems, especially his "Yeshwant Rao". Kolatkar, a bilingual (Marathi and English) poet is seen as one of the representative poets in the annals of Indian poetry in English. "Yeshwant Rao" is one of the poems in Kolatkar's *Jejuri* (1976), the winner of the Commonwealth Prize for Literature in 1977. *Jejuri* is also being widely taught in colleges and universities and selections from this collection are often found in anthologies of poetry.

A meaningful reading of Kolatkar's *Jejuri*, particularly poems like "Yeshwant Rao", "A Low Temple" and "A Scratch" involves looking at several elements of poetic composition and how they complement the content. This includes word play, effective use of irony, tone, imagery, symbol, *iconoclasm*, and inversion, deft use of desanctification, subversion, brevity of expression and the implications of subtext and the unsaid. These form the

D. Venkataramanan, e-mail: drdvramanan@gmail.com

framework within which Kolatkar operates and this is what a reader should not miss. Most of these elements function effectively in "Yeshwant Rao".

Now, it is interesting to know that Kolatkar's poems have been translated into other languages. This study is concerned with two Tamil translations of "Yeshwant Rao" by Sheela Mary, a former student from the Department of English, University of Madras and Sibichelvan, an ardent fan of Kolatkar and also the brain behind the online journal *malaigal.com*. A close reading of these two translations reveals much about the process of translation. This inevitably raises several queries – What is the nature of translation? Is finding linguistic equivalents a successful aspect of translation? Is proficiency in both the target and the source language mandatory for an effective translation? What kinds of skills are rudimentary to become a translator? Is there a poetics for a successful translation? Is translation an art, a skill or something else? The questions are many and the answers are quite subjective.

When it comes to the process of translating works such as *Jejuri*, a translator has to be aware of the various parts of the poetic structure and ascertain that they are transferred to the target text. If a translator fails here, everything collapses. Poetic adoration for a poet becomes meaningless here. The lesson one learns is that a translator's facility with language alone can never be a prime criteria for a successful translation. Rather, it has more to do with a translator's sensibility about what a poem rooted in a certain culture conveys. If the translator is able to do this, then any reader can understand any poem in the target language.

We should remember that *Jejuri* has run through a gamut of interpretations, both positive as well as negative. Inspite of this one cannot dismiss the fact that Kolatkar in *Jejuri* lashes out at the degeneration, decadence and commercialization of the once glory-filled Jejuri. The poems reveal how Jejuri still survives with its visitors from all over the nation. Kolatkar puts it finely in "A Scratch" that "there is no crop/other than god/and god is harvested here." He ends the poem, "scratch a rock/and a legend springs". This is Kolatkar's Jejuri. We see how the blind superstitious beliefs of devotees are capitalized by the practitioners of religion. Kolatkar's *Jejuri* is not as simple as it seems. In this context, one undoubtedly understands the responsibility any translator shoulders who approaches these poems.

In this context, let us return to the two Tamil translations of Sheela and Sibichelvan and see what kind of impact their translations are likely to make on a reader. The name 'Yeshwant Rao' is quite common in Maharashtra. "Yeshwant Rao" may not make much sense to a reader without a certain cultural foreknowledge about Jejuri's past. What makes the poem more revealing is that Yeshwant Rao is also the name of an untouchable from the

Matang community, known for his self-sacrifice. This individual was deified posthumously. He was also believed to have gained healing powers of bone-setting. Now, this Yeshwant Rao is the gate-keeper to the main shrine of Lord Khandoba. Yeshwant Rao's deity is a shapeless rock-based image. Khandoba himself is a folk deity of nomadic tribes who later became the mainstream God of Jejuri. Several legends persist about this protector god Khandoba. This is the cultural rock on which Kolatkar created his *Jejuri.*

Now, a reader completely unexposed to this cultural setting is solely dependent on te translated text. Here, translation plays a central role as a 'representation'. If the translator is not careful, both the translator as well as the reader is more likely to miss the significance of Kolatkar's creations. So a translator needs to play more than a single role. Translation is not mere language jugglery but more of a cultural mediation. In this context, let us return to the two Tamil translations of "Yeshwant Rao".

> Both translators, Sheela Mary and Sibichelvan have in their individual ways attempted to recreate what Kolatkar's poem represents. There are similarities, differences and deviations between the two translations. The opening line of any text, be it a novel, drama, short story or poem, always has a special place. "Yeshwant Rao" opens with the speaker asking a question. "*Are you looking for a god?/ I know a good one*". One does not "look" for a god but rather one "searches" for a god. This word implies a kind of quest. Kolatkar's typical skepticism is seen in the tone as well as his language. He clinches this with his subsequent line that he knows a "good one". This naturally raises a question in reader's minds – can there be a bad god? This Kolatkarian sense is reflected in Sheela's translation in her line "*Nee oru kadavulai thedi odukiraya/ enaku nalla kadavul oruvarai theriyum.*" (நீ ஒரு கடவுளைத் தேடி ஓடுகிறாயா/ எனக்கு நல்ல கடவுள் ஒருவரைத் தெரியும்.) Sibichelvan also is quite near the mark in his "*Neengal oru kadvulai thedukireergala?/ Naan oru nalla kadavulai ariven*". (நீங்கள் ஒரு கடவுளை தேடுகிறீர்களா? நான் ஒரு நல்ல கடவுளை அறிவேன்.) His being too faithful to the original text dilutes the content and style unique to Kolatkar. The translation is readable but the Kolatkaresque element is obviously missing. Sibichelvan's literal translation of "looking" as "*thedukireergala"* (தேடுகிறீர்களா) misses the intended skeptical tone. This happens in several parts of his translation. On the other hand, Sheela's clever interpolation of "*odukiraya"* (ஓடுகிறாயா) helps add a sense of despair. The speaker in the poem, referring to Yeshwant Rao, tells the readers to visit the latter when in Jejuri and that "*he's one of the best*". He continues. "*Look him up/ when you are in Jejuri next*". Sheela

translates "*Elloraiyum vida shirandavan avan*" (எல்லோரையும் விட சிறந்தவன் அவன்) but Sibichelvan unfortunately flattens it as "Avar miha *shirandavar"* (அவர் மிகச் சிறந்தவர்). The use of "avan" and "avar" for "he" differs as the first is casual while the second is respectful. From a casual reference Kolatkar gradually elevates the status of Yeshwant Rao that by the end of the poem, it is the healer human god who surpasses other gods. Here, we tend to read it at the surface level but Kolatkar subtly juxtaposes Yeshwant Rao with other gods and rates him as the best. Kolatkar's play on words is something that a translator must look out for. He uses a familiar term "*Look him up*" as though one looks up a friend on a visit. Sibichelvan translates it as "*Avarai thedi paarungal*" (அவரைத் தேடிப் பாருங்கள்) whereas Sheela is typically Kolatkaresque in translating it as "*Avanai paar*" (அவனைப் பார்). The poet's intended subtext is brought to the front in the latter translation. Kolatkar implies that in Jejuri which manufactures gods, it is the human and humane bone-setter Yeshwant Rao that devotees to Jejuri must visit. This casually leads readers to contemplate and raise questions on what is actually happening in Jejuri. It brings in the question of blind faith and how people use it for material gains.

Kolatkar's use of tone, its inherent sarcasm combined with his handling the appropriate word/s makes a lasting impact if a reader understands the subtext. For example, the poet speaking of Yeshwant Rao, writes "*Of course he's a second class god*". Here, his emphasis is on "of course" and he juxtaposes it with "*second class god*". His classification itself is a subversion and he makes an understatement. He means that Yeshwant Rao is definitely is not an inferior god. The words "*of course*" mean just the opposite. Sibichelvan attempts to capture this in his "*irukalam avan oru erandam thara kadvul than*" (இருக்கலாம் அவன் ஒரு இரண்டாம் தரக் கடவுள் தான்). Kolatkar uses definite term that Yeshwant Rao "is" but this translator's word shows uncertainty. Such a sense of slipperiness underlies Sibichelvan's translation. Sheela is closer to Kolatkar as she uses a definitive interpolation "*Aam/ Avan oru irandanthara kadavul than*" (ஆம்/ அவன் ஒரு இரண்டாம்தர கடவுள் தான்). Here, the subtext is clear enough.

Kolatkar sows politics among gods by presenting them as mercenary. He does this by beginning several sentences by "Gods who…" and list their activities – soaking one for one's gold and soul, making one walk on burning coal, putting a child inside one's wife or killing one's enemy. He describes gods as sadistic and materialistic and he dismisses them as "too symmetrical" and "theatrical" for his taste. This parading of gods and the ritualistic rigmarole is characteristic of Jejuri. Kolatkar mischievously attributes qualities to gods.

He describes gods as being unable to suppress their smile as one crawls "a mile for them". Sheela uses "*punmuruvalai*" (புன்முறுவலை) whereas Sibichelvan uses "punnagaiai" (புன்னகையை). Both these words describe a manner of smiling but there is a subtle difference. Sheela's Tamil equivalent represents what Kolatkar is trying to convey, namely the smile as akind of snicker. Sibichelvan's term is neutral.

A translator is also likely to miss out to translate certain significant words in the source text. Kolatkar says the gods will see one drown if one does not buy a crown for te gods. Sibichelvan has missed out on this. Sheela uses the term "*vedikai parkum kadavulgal*" (வேடிக்கை பார்க்கும் கடவுள்கள்) which echoes Kolatkar's implications. Yeshwant Rao is described as a "mass of basalt", "bright as any post box" and in "the shape of a protoplasm" or "king size lava pie." Sheela localises pie as "periya aapam" (பெரிய ஆப்பம்) for better understanding and Sibichelvan writes, "*oru king size lava rotti*". Both have described a pie in local terms.

Kolatkar is also an adept in using understatement very striking in his poem. In "Yeshwant Rao" he writes, "Yeshwant Rao/Does nothing spectacular." He means just the opposite that this healer is indeed spectacular. Sibichelvan writes, "*adisayam eduvum nigalthuvadilai*" (அதிசயம் எதுவும் நிகழ்த்துவதில்லை) while Sheela's words are "*apadi pramadamanadu edum seiduvidavillai*" (அப்படிப் பிரமாதமானது எதுவும் செய்துவிடவில்லை). The former line is literal but the latter is an attempt. Kolatkar's poetic excellence as well as his insight lies very heavily in the final part of the poem. He calls Yeshwant Rao as "merely a kind of bone-setter". Here, the irony is in his use of the word "merely". Yeshwant Rao is much more than this. The poet says that Yeshwant Rao will tend to broken bones, make a person "whole in the body" and hope one's "spirit will look after itself". He continues that as this healer "himself has no heads, hands and feet", he "happens to understand" people "a little better". Thus, by the end of the poem, readers are more likely to revere Yeshwant Rao than other gods that too in a god-filled place like Jejuri. Sibichelvan in trying to get at this sense translates "spirit" as "*aavi*" (ஆவி), a misleading term. The other translator uses "*aanma*" (ஆன்மா). The word "spirit" has a spiritual connotation and only Sheela is able to come close to this sense in her translation. The same kind of play is seen when both translators approach the section where Yeshwant Rao is being called as a mere bone-setter. Sheela's translation "*Avan verum elunbu murivu nibunanthan*" (அவன் ஒரு எலும்பு முறிவு நிபுணன் தான்) is close to Kolatkar's cryptic statement but Sibichelvan deviates slightly, "*Avar oru vakaiyana elumbu vaythiar*" (அவர் ஒருவகையான எலும்பு வைத்தியர்). His use of "*vaythiar*" (வைத்தியர்) is archaic and there is uncertainty

in "*oru vakaiyana*." (ஒருவகையான) He further dilutes the lines by "*Avaruke thalaikalo kaikalo matrum padangkalo kidaiyadu enbathaal/ unggalai konjam nallapadiyaga purindu kola mudikiradu*". (அவருக்கே தலைகளோ, கைகளோ மற்றும் பாதங்களோ கிடையாது என்பதால் / உங்களைக் கொஞ்சம் நல்லபடியாகப் புரிந்து கொள்ள முடிகிறது.) Sheela translates, "*Thanekena siramo, karamu, padamo / iladadal / unnai avan nandraga purinduokolvaan*" (தனக்கென சிரமோ, கரமோ, பாதமோ / இல்லாததால் / உன்னை அவன் நன்றாக புரிந்துகொள்வான்). The question here is of Yeshwant Rao's ability to understand people. It is one of possibility. Sheela once again scores here by using "*purinduokolvaan*" (புரிந்துகொள்வான்) where Sibichelvan fails.

Kolatkar's "Yeshwant Rao" speaks of what is happening at Jejuri and the kinds of questions that are likely to arise to a visitor from outside. Jejuri has a strong cultural background – the legends about the creation of Khandoba, the rituals and customs associated with him, the historical significance of this fort town. This place of pilgrimage still attracts crowds but sadly has lost its pristine glory. The very main god Khandoba himself has resisted being amalgamated into the mainstream religion. Khandoba has resisted Sanskritisation and criticism from many quarters. This kind of information is undoubtedly necessary to understand the poem.

Any translator of Kolatkar's *Jejuri* has to be conversant not only with the Kolatkarian presentation, replete with intrinsic poetic subtleties but also the aura that surrounds Jejuri. When we read these poems we can sense the skepticism of the poet and also that this alone is not his concern. Jejuri has its own cultural ethos. Of course, we see it in its degenerated state in *Jejuri.*

Sheela's translation is able to imbibe what is there in the source text – the cynicism, perspective, poeticality and use of tone and polarity. Sibichelvan's poem is descriptive and the focus is more on reproducing the original text. Now, the question is – does the Tamil version create an impact on readers? Further, reading the Tamil version, can a reader understand the poetics that are peculiar to Kolatkar alone? The answers are with the readers and the readers' responses depend on the translators. In turn the translators are dependent on their process of translation and how they go about it.

Linguistic facility is definitely an asset to translators. Besides this, a sensibility to the cultural ambience in which a poem is entrenched is a pointer which functions as an axle in the wheel of translations. The smooth running is first within and then from without. Translation is indeed cultural mediation.

No doubt, a translator is a Merlin playing with language but nothing is possible without the magic wand of culture already inherent in any language.

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CULTURAL DEPRIVATION AND NEED FOR DE-TRACKING: Case Study of Type 11 Schools in Jaffna, Sri Lanka

Ph.D. Scholar, Gowri Shanmugalingam
University of Jaffna, Sri Lanka.

Education in Sri Lanka has a long history that dates back two millennia. Sri Lanka provides free education as a fundamental right. This means that every child between the ages of 6 and 16 is entitled to instruction free of charge. Sri Lanka's population had an adult literacy rate of 96.3%, which is above average by world and regional standards. In the meantime there are issues of student's attainment with fairness, which implies that factors specific to one's personal conditions should not interfere with the potential of academic success and inclusion, which refers to a comprehensive standard that applies to everyone in a certain education system. These two factors are closely related and depend on each other for an educational system's success and ensure the present day attention of educational equity.

Sri Lankan educational system is categorized in to five types of schools as follows:

Type of School	Description of Schools
1. National schools	Type 1AB and/or Type 1C schools
2. Type 1AB	Science A/L only, or with non-science A/L
3. Type 1C	Non-science A/L only
4. Type 2	Year 1 to 11
5. Type 3	Year 1 to 8 or Year 1 to 5

Resource allocation is always based on the stream of the school. There is ill-distribution of resources and widening disparities among the schools. In this system of inequality schools in the lower hierarchy and the students of these schools became victims and labeled as failed population.

In this context this study is aimed to inquire the academic failures of such reputed Sri Lankan educational system by analyzing a category of schools in the system labeled as type two schools especially in the urban poor of the Jaffna Zone -costal area of Northern Sri Lanka with reference to present system of tracking and present day concept of detracting (Alvarez & Mehan, 2010).

Gowri Shanmugalingam, e-mail: thunaiventhar@gmail.com

Statement of the Problem

The task of achieving equity continues to be a vexing one for educators at various levels. In the case of Jaffna zonal-costal type 11 schools, the actual environment makes it extremely difficult for their students to succeed. It is, therefore, out of this educational inequity that the following research question for this study emerges: How could these schools be transformed in order to achieve educational equity? Pursuant to this research question, the following sub questions were developed to guide the study more specifically:

- What are the main obstacles to the achievement of educational equity in Jaffna Zonal type 11 schools?
- How could Jaffna's type 11 schools be transformed to achieve educational equity?

The basic concern of these questions will be in relation to the concepts and practices of tracking and de-tracking.

Review of Related Literature

A number of research studies have examined admissions criteria and practices across different schools. Some have focused on developed world and some have specifically on developing world. The study titled 'School choice, equity and social justice: the case for more control by West (2006), This paper focuses on school choice and the extent to 'selecting in' or 'creaming' particular pupils and 'selecting out' others in London educational system. Study concludes that admissions criteria should be objective, clear and fair and the admissions system itself should address issues of equity and social justice. It is argued that systems where there are some 'controls' on the choice process should be facilitated to address equity and social justice considerations which can benefit individuals and communities. This study is more appropriate to the present study, since the Sri Lankan education system closely follows such admission criteria. An in-depth UNICEF study on Education and Urban Poverty in Bangladesh (Stuart Cameron, 2012) reveals the fact that how backward children being neglected in development special reference to schooling. Study analyzing the Family background, Ability and Student Achievement in Rural China (Qihui Chen, 2009) identifies the major influencing factor on student's attainment as parental level of education, specially the mothers. A comprehensive study titled 'Equity in access and Learning: A Way forward for Secondary education in India' (2016) relates the backwardness of educational achievement with poor family background with special focus on tribal and depressed caste communities. Similar study of World Bank on 'Sri Lanka Education Sector Assessment Achievements, Challenges, and Policy

Options' (2017) reveals the facts of limitations faced by culturally deprived communities.

Methodology

This study is anchored in the qualitative paradigm which is based on the philosophy that reality is subjective. Specifically, the study employed a case study methodology, with special reference to the instrumental type of a case study. A case study is instrumental when it is used to understand more than what is obvious to the observer. In this sense, a case study is an ideal methodology when a holistic, in-depth investigation is needed. By design, a case study is meant to bring out the details from the viewpoint of the participants (McLeod, 2010).While focusing on Type 11 schools, study also give attention to selected other category of the schools in the same proximity for comparative purpose.

Participants

Participant of the study has been selected by using the formula of Krejcie and Morgan (1970) with the confidence level of 99% and margin of error of five (5), 528 students and 494 parents were selected for a macro level survey. After conducting the survey by analyzing the data key informants for the case study has been selected by Judgment sampling method. Detail in-depth ethnographic data been collected. Residential pattern, cultural environment and attitude of the parents and students were assessed by analyzing the qualitative case studies.

Data Generation, Interpretation and Analysis

Grade V Scholarship exam is a key determinant factor in the tracking primary students to prestigious national schools as well as the other 'big' schools.

The following table reflects the minimal achievements of the type 11 schools under study.

Table-1 Achievements of Type 11 Grade 5 Scholarship examination, 2017

	School	Applied	Sat	Over cut-0ff marks	Over 100 marks	Over 70 marks
Type 11 1	J/ St. James Boys School	19	18	1 5.56 %	4 22.22%	9 50%
Type 11 2	J/Columbuthurai St. Joseph Vid	06	06	0 0 .00	3 33.33%	3 50%
Type 11 3	J/Columbuthurai Thuraiappah Vid	14	14	1 7.14 %	6 42.86%	12 86%
Type 11 4	J/Koddady Namasivaya Vid	29	28	0 0 .00	2 7.12%	10 36%
Type 11 5	J/Nallur South Sri Vigneswara Vid	08	08	0 0 .00	2 25 %	7 88%
Type 11 6	J/Navanthurai Rctms	57	57	0 0 .00	14 24.56 %	31 54%
Type 11 7	J/Passayoor St. Antony's Gir. Sch.	13	13	0 0 .00	7 53.85%	12 92%
Type 11 8	J/St. Mary's Vid	22	21	0 0 .00	3 14.29%	10 48%
Type 11 9	J/ St. Roches Vid	17	17	0 0 .00	3 17.65%	4 24%
Type 11 10	J/Vannai Navalar Mv	14	14	0 0 .00	5 35.71%	9 64%
Type 11 11	J/Osmaniya Muslim College	56	54	0 0 .00	5 9.26%	9 17%
Type C 12	J/St. John Bosco's Vid	216	216	121 56.02%	201 93.06%	214 99%

Table-2 Grade V Scholarship ,Jaffna Zone-Passed students : 2014-2017

S.No	School	2017	2016	2015	2014
1	J/ St. James Boys' School	1	1		0
2	J/Columbuthurai St. Joseph Vidyalayam		0		0
3	J/Columbuthurai Thuraiappah Vidyalayam	1	2		3
4	J/Koddady Namasivaya Vidyalayam		0	1	2
5	J/Nallur South Sri Vigneswara Vidyalayam		0		0
6	J/Navanthurai Rctms		3		3
7	J/Passayoor St.Antony's Girls' School.		0		0
8	J/St. Mary's Vidyalayam		1		0

9	J/St. Roches Vidyalayam	0	0	1	2
10	J/Vannai Navalar Maha Viyalayam		1	1	1
11	J/Osmaniya Muslim College		1	1	1
12	J/St.John Bosco's Vidyalayam	121	169	134	167

J/ST. JOHN BOSCO'S VIYALAYAM is leading in performance as first rank at provincial and Tamil medium for 2012, 2014, 2015, 2016, 2017.

A notable feature – Successful J/ST. JOHN BOSCO'S VIYALAYAM is situated in the same proximity, at J77 G.S Division Maruthady, with the failing J/NALLUR SOUTH SRI VIGNESWARA VIDYALAYAM .

A notable fact is the students of J/ST. JOHN BOSCO'S VIDYALAYAM are not from the proximity. They are coming from fare distances and from well to do families. Even if the admission criteria highlights about the distance from school, that is manipulated by giving some others addresses.

Student who passed this grade 5 examinations and getting above the cut off marks only get admission in the 'big 'schools. The tracking starts from grade 6 onwards. According to the Table 1, only 2 students are eligible to get admission in big schools in 2017.

The following tables indicate the students who earned marks above 70. In fact the cut off marks vary year by year according to the performances of the students.

Table-3 Grade V Scholarship, Jaffna Zone-Percentage of Passed students : 2013-2017

		2013	2014	2015	2016	2017
1	J/St. James Boys School	17%	23%	31%	11%	18%
2	J/Olumbuthurai St. Joseph Vid	50%	9%	27%	31%	42%
3	J/Columbuthurai Thuraiappah Vid	25%	50%	56%	13%	50%
4	J/Koddady Namasivaya Vid	30%	50%	38%	40%	29%
5	J/Nallur South Sri Vigneswara Vid	30%	31%	20%	29%	42%
6	J/Navanthurai Rctms	26%	41%	37%	35%	35%
7	J/Passayoor St. Antony's Gir. Sch.	29%	36%	43%	36%	43%
8	J/St. Mary's Vid	21%	10%	16%	18%	13%
9	J/ St. Roches Vid	55%	20%	25%	5%	25%
10	J/Vannai Navalar Mv	29%	14%	0%	17%	29%
11	J/Osmaniya Muslim College	29%	1%	1%	50%	13%

The students who earned more than 100 may get admission in 'big' schools, if the parents can meet the necessary admission 'donation'. Otherwise they continue their education in the same 'small' school. (Although the education system is free of charge).

G.C.E O-Level Examination

O-Level is the abbreviation of ordinary level. It is one of the two part-GCE (General Certificate of Education).The other part of GCE is Advanced Level (A-Level).In this context, G.C.E O/L is nationally recognized qualification and an important stage for further educational development .Students sit the G.C.E O/L Examination at national Level at the end of 11 years, which is the key streaming point to proceed A/L class and grouping such as Science, Arts and Commerce streams according to the performance in the examination. G.C.E O/L is an important stage for further educational Development.

From the employer's/organizational perspective G.C.E (O/L) qualification is the primary requirement for any job.

According to the study, most of the students who sit for G.C.E (O/L) examination are unable to qualify the exam to continue G.C.E (A/L)

Table-4 - G.C E O/L Mathematics –percentage of pass, 2013-2017

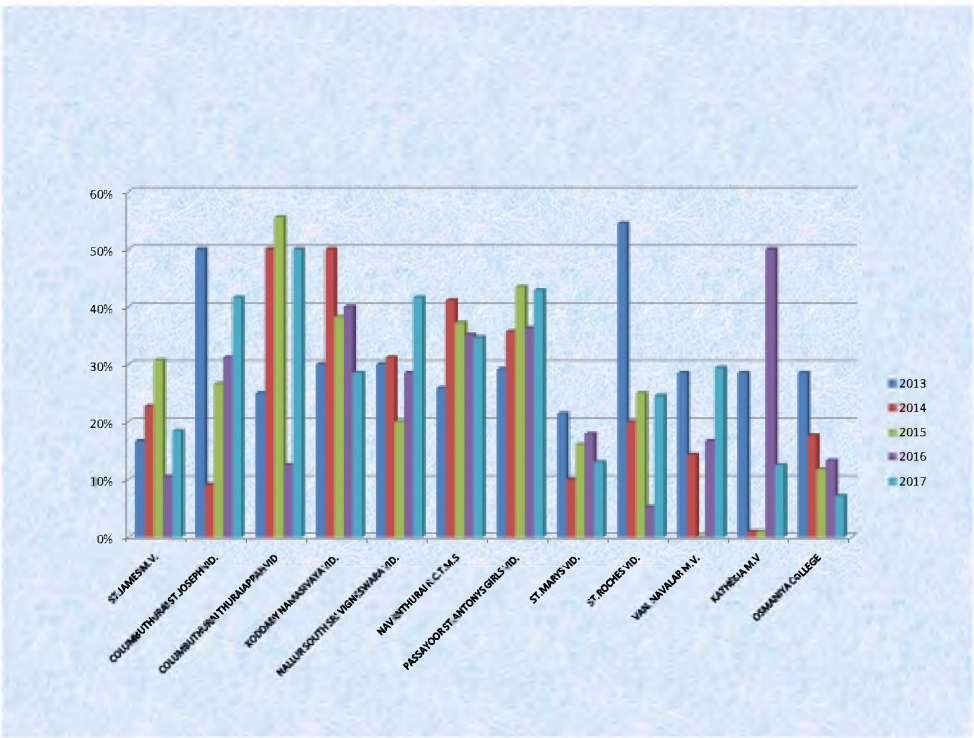
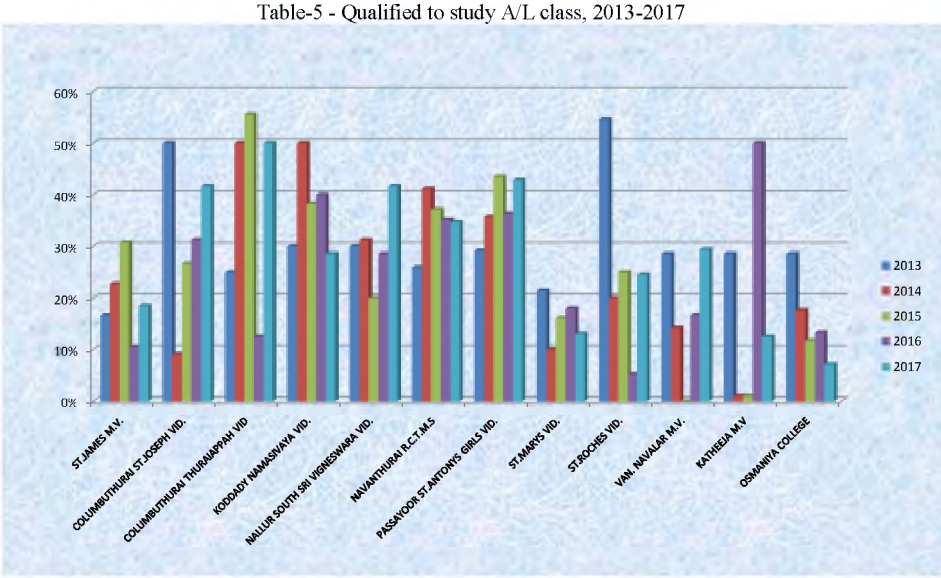


Table-5 - Qualified to study A/L class, 2013-2017



Mathematics is compulsory to proceed university education even if they qualified in A/L examination. The tables clearly indicate the fact of majority of students from these streamed schools of type-11, failed in O/L and also failed in their academic life and career. The only choice to these students is to following their father's path.

Table-6 Reasons behind the selection of School

Reason behind the selection of School	%
Parents studied	22
Close proximity	17
Unable to pay donation to big schools	56
Affection to village	05
	100

Source : Field Survey, 2018-19

Table-7 Parental Occupation

Occupation	%
Wage Laborer	20
Small Fishermen	43
Small Shopkeeper	07
Mason/skill laborer	08
Government	04
No job	06
No father/Separation	12
	100

Source : Field Survey, 2018-19

Table 7 –Housing condition of the study population

Grama Sevaka Division	Permanent Houses	Number of Families	Semi-Permanent Houses	Number of Families	Temporary Houses	Number of Families	Total Houses	Total Families
J/062- Columbuthurai East	106	156	02	03	04	06	112	165
J/064 -Pasaiyoor East	50	62	03	07	02	03	55	71
J/69-Reclermation West	57	174	01	01	01	01	59	176
J/072 -Jaffna Town west	128	142	05	06	01	02	134	150
J/077 Maruthadi	57	72	01	01	01	01	59	74
J/082-Vannarpannai	82	84	11	13	02	03	95	98
J/083-Koddadi	148	188	55	60	01	02	204	250
J/084- Navanthurai South	282	460	16	22	03	05	301	487
J/086 -Moor Road South	107	193	38	49	55	63	200	305

Source : Field Survey, 2018-19

The above data on housing and my field observations during the house hold interviews revealed the limitations of the poor housing condition for studies. There are significant cases, such as 6-7 families in a house without a space for the students to study.

Table -7-Participants' Views on the tracking

Emerging themes	Emerging sub-themes	Substantiating statements
Poor conditions	lack learning facilities	***'There are no computers at our schools'***
Administrative Challenges	Limited supervision	***'Less enthusiasm on our progress'***
Prejudiced attitude of teachers	lack of Involvement	***'They say that- we can't understand'***
Limited Community& lack of encouragement	Parental Participation	***support from our parents'***
Stigmatization	Discourage engagement	***'We are treated as dull students'***

The analysis of the above tables reflects the effects of social stigmatization and the worst outcomes for students in lower academic tracks .It was found that, among low-achieving students in tracked schools , 'their fate was out of their hands'. My in-depth interviews with these lower academic tracks reiterate the fact of the effects of tracking on self -esteem and perceived competence; students lost confidence in their abilities by their placements in low-ability classes in which teacher expectations for them were low.

The above tables also reflect the parent's socio economic background which is the major deciding factor of selection of schools and lower achievements of the students. While accepting the fact as the theory of Cultural

deprivation (Webb, Jen &others, 2002)claims that most poor children are culturally deprived as their parents themselves have never been to school thus parents themselves don't attach value to education as such these values are transmitted to children, which eventually affect their level of attainment, It is also visible from this study that schools are fragmented and non-dominant populations – are prepared for low wage labor in an education that fragments them and denies them greater intellectual achievements. This complex problem can be easily solved by abolishing the unjust classification of the present system of schools as high and low by introducing a simple system that recognizes all schools as equal in status.

In this context, this study reveals the fact that grouping and tracking promote inequity and we need to move forward by creating strategies and actions towards detracting and that will help to close the class based achievement gap. As underlined by Wheelock (1992) based on the ethnographic study of schools, 'creating a new culture of detracking is probably more important than any specific strategy. Perhaps the key to a detracked culture is the commitment to be inclusive. Teachers, parents, and students alike believe in the right and ability of students from every background to learn from the best kind of curriculum. They are also convinced that all students can gain academically and socially from learning together and from each other'.

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INDIAN LESBIAN WRITING AND THE QUESTION OF GENRE

R. Azhagarasan
University of Madras, Chennai.

This paper tries to highlight the generic challenges made in the field of women's writing and its theoretical implications. Discussions on 'women's writing' quite often privilege the gender identity. While foregrounding the bodily identity in women's writing, we tend to ignore the generic potential of women's writing. This kind of privileging the biological identity with a thrust on the 'personal as political' led to the revival of the genre of autobiography.

The autobiographies of Audre Lorde (subtitled as 'bio-mytho-graphy') and Sunithi Namjoshi (subtitled 'A Fable') show how women's writing can rupture the boundaries of the genre. A reading of the contemporary Indian women's writing from this perspective helps us to perceive the rise of new genres, which cut across our traditional understanding of 'genre'.

I

The flood of autobiographies by marginal communities - women, dalit and indigenous people – especially during the turn of the century, seemed to serve a definitive function in the world intellectual history. They made significant challenges to the intellectual world which has been obsessed with theory. The challenges made by these autobiographical narratives demand a rethinking on the questions concerning the function of literary, philosophical and political spheres. If the global market threatens to turn these autobiographies into mere objects of commodity, the academic world transforms these autobiographies into representations of identity, ignoring the aesthetic/cultural vision of these narratives.

Discussions on 'women's writing' quite often privilege the gender identity. The overemphasis on the biological identity in women's writing will only result in the neglect of its generic potential. Neglect of which may result in the misconception that 'women's writing' has nothing to offer to those belonging to other fields. My interest in 'Women's Writing' is part of the course, 'Autobiography and the Question of Genre' that I offered at the M.Phil. level. The turn towards generic potential in the context of women's

Dr. R. Azhagarasan, e-mail: razhagu@unom.ac.in razhagu@rediffmail.com

autobiography would raise following questions: Are 'women's autobiographies' called so just because they are 'written' by 'women'? Can we reduce the genre to a simplistic category of biological identity? How are we to understand the theoretical implications of 'body writing'? If the categories of caste, gender, region, nation have such over determining influence on genre, how can we understand 'genre'? If it offers a world view peculiar to the body that writes, how does it transform itself into an aesthetic object?

This paper takes up the case of Indian Lesbian Writing through a reading of the autobiographical account of activist and editor of Manushi, Ruth Vanitha, the autobiography Goja by the Indian diasporic writer, Sunithi Nam Joshi and the short story "Quilt" by the Urdu writer Ismat Chukhtai. The autobiography of Audre Lorde (*Zami*, subtitled as 'bio-mytho-graphy') and Sunithi Namjoshi (*Goja*, subtitled 'A Fable') show how women's writing can rupture the boundaries of the genre of autobiography, even women's autobiography. A reading of the contemporary Indian women's writing from this perspective may help us to identify the rise of new genres, which cut across our traditional understanding of 'genre' and move towards a renewed understanding. To accomplish this, the paper follows Bakhtin's idea of genre as "forms of seeing and conceptualizing reality" and tries to show the diversity within this seemingly identifiable category, 'Indian Lesbian Writing' and suggest its generic vision which combines socio-cultural and biological categories.

The argument of the paper also has a pedagogical implication. It tries to argue that this kind of understanding/complicating the genre question is very important in the classroom context to prevent the student from getting caught in a rigid theoretical framework. In my classroom, the question of 'women's autobiography' normally remains part of the discussions on the internal dynamics of Autobiography and on the nature and function of 'genre'. The questions posed in the beginning of the paper may help students understand that genre is not just a literary category, but social and cultural category. Such an understanding of genre through a study of autobiographies - woman (even Dalit) - may help us resist the reductionistic understanding of 'women's autobiography' and explore their ways of seeing and perceiving social reality. Hence the study of 'Indian Lesbian Writing' in the Indian classroom demands a reading/understanding of this body of writing/body writing, moving beyond the stereotypical understanding of the so-called 'lesbian writing' in order to perceive its poetics. Such a poetics may accommodate the vision of the bodily subject and its larger implications.

It is important to note that here we witness a return of the 'author' as against the post-structuralist notion of the 'death of the author'. This 'author' is not a simplistic return to the traditional author, but a revival of 'author' as a

'bodily subject' and his/her perception of the world. In other words, it hints at the complex relation between the 'author' and 'the speaking subject'. In a sense, it foregrounds the 'singularity of literature 'against the theoretically guided understanding of literature.

This notion of 'author' as a 'bodily subject' seem to offer a renewed understanding of the 'bodily subject' insisted in phenomenology. In the light of phenomenology, we can understand how in autobiography the speaking subject speaks for 'life itself'. Hence autobiography ceases to be a genre in the traditional sense and becomes a metaphor for the kind of writing that is located in the hiatus between 'I for Oneself' and 'I for the Other'. In the context of women's writing, the category of 'gender' functions more than an identity as it engenders a new aesthetic vision, which is a new vision of the world.

II

This paper takes up three writers, popularly regarded as 'Indian Lesbian writers' - Ruth Vanitha, Sunithi Nam Joshi and Ismat chukthai- with view to showing the difficulty in fixing these within the frame of 'Indian Lesbian Writing', and tries to raise questions regarding its generic vision. Do we call them Lesbian writing because they were written by Lesbians or because they narrate a Lesbian experience or because they foreground the writers' lesbian experience? Do these writings take us towards the relation between Lesbian writing and Autobiography? Should all Lesbian Writing be autobiographical? What kind of relationship is established between the 'Lesbian Writing' and 'Indian' Lesbian Writing? We may find easy answers to these questions by relating it to national (Indian) and sexual (Lesbian) categories. But, what is the function of the word, 'Indian' here? Does it contribute to the generic category called, "Indian Lesbian Writing"? What is 'Indian' in "Indian Lesbian Writing"? Such questions may be answered only when we pay attention to the inter-penetration of various discourses that led to the evolution of a new genre. Juxtaposition of the personal/critical writings of Ruth Vanitha, the short story, "Quilt" by Ismat Chugthai and Sunithi Nam Joshi's rewriting of fables and her autobiography will help us identify the generic diversity of 'Indian Lesbian Writing'.

Talking about her work in the feminist movement, and about *Manuzhi*, the magazine that she edited, she says:

> The one major exception to the overall intellectual stultification I experienced was the 1989 tenth anniversary issue (no.50), which focused on medieval women bhakta poets. The research, reading, translation and writing I did for this issue was wonderfully fulfilling, opening up new horizons and illuminating my growing attraction to my

> Hindu ancestral past. I made contact with scholars and devotees, who provided information and texts. This experience prepared me for my later work on Same-sex Love in India. (35)

These words may help us identify the "Indian" Lesbian experience within the cultural-religious locus. However this is not unconnected to the Western Lesbian and Marxist movements. Talking about her involvement in the women's movement, she recollects how she accidentally identified her own writings as "Lesbian":

> We invited speakers, such as Vina Mazumdar and Florence Howe, and put up handmade posters in the university; some college authorities were displeased by this use of my room. In her overview of the American women's movement, Howe gave a two-sentence account of lesbianism, which once again had the light-bulb effect, but this time in a much more personal way, as I realized this was a name for the feelings I had expressed in poems and letters, but had not been able to connect to anyone else's experience.(22-23)

The turn towards lesbianism helped her to critically reflect upon the limitation of women's movement to issues such as dowry, wife-beating, rape and its neglect of issues concerning pleasure. But, she was always under the fear of being branded "Western" for talking of lesbianism and traced the source of same sex relationship in ancient Indian tradition. In this light, she showed how editors, translators and critics of Urdu Gazal poetry – *rehthi* and *rehtha*- suppressed the female voice in their works. Ruth's ability to transform her lesbianism into a reading strategy may help the students to resist an easy definition of not just Indian Lesbian Writing but also think of the larger question of genre and its function.

If Ruth traced lesbianism in the Indian mythical tradition, the Diasporic writer settled in Canada, Sunithi Nam Joshi, attempted a rewriting of Indian fables. The tale 'Signpost' becomes a metaphor for the fate of those women who dare to desire.

> So the witch, having understood at last that her amazing powers were wanted by no one, of no consequence, and in all probability likely to alarm, turned into a tree. She never sprouted leaves, never grew flowers. In effect she was dead. Her life had been useless. But in her death she was useful. Disguised though she was, the townsfolk knew her. They pointed out to precocious little girls as a clear example of what it is that happens (100).

Unlike Ruth, Sunithi is not guilty of being branded Western. In her autobiography, *Goja* (subtitled as "Fable"), she says :"It may be that behind the labels-poet, lesbian, artist, bohemian, poor person, student- I was guilty of a

more fundamental crime: I was unwilling to serve the family and to confirm to society. … I had thrown in my lot with the West; very well then, let the West look after me" (77). She records same guilt in her poetry too:

> I did not
> Come into being
> A full-grown lesbian
> With a knowledge of English,
> A trained brain
> And sexual politics
> Inscribed upon it (India 118)

These range of writings by Ruth and Sunithi Nam Joshi show us the dynamics of what we regard as 'lesbian writing', that combines tale, poem, memoir, autobiography, critical writing. They represent a lesbian life of the authors themselves. Both the writers seek to go back to a Hindu tradition.

Contrary to such an easy identification, the popularly known lesbian story, "Quilt" by Ismat Chughtai, did not arise out of the author's personal lesbian way of life and the story distances itself from the autobiographical mode. It was a pure fiction by a hetero-sexual Muslim woman writer, who was part of the progressive writers association. But, unlike Ruth and Sunithi, her writings were banned and she did not try to go back to tradition. "Quilt" was radical not just in its content but also in its form. It was about a lesbian relationship witnessed from a child's point of view. Despite its lesbian content, it invites readers to appreciate its form - a modernist experiment in story-telling. It is interesting to note that while the Hindu radical feminist goes back to tradition, the Islamic radical critiques religion and remain secular. Hence, Ismat's "Quilt", instead of helping us, poses difficulty to our understanding of lesbian writing by distancing itself from the mode of autobiography. In her memoir, *A Life in Words*, she clarifies this.

> I was staying with my brother when I wrote 'Lihaaf'. I had completed the story at night. In the morning I read it out to my sister-in-law. She didn't think it was vulgar, though she recognized the characters portrayed in it. Then I read it out to my aunt's daughter who was fourteen years old. She didn't understand what the story was about. I sent it to *Abab-e-Lateef* where it was published immediately. (25-26)

This lesbianism is rooted in a specific socio-economic situation that criticises Muslim male's material desire that adversely affects the woman's desire. Ismat was just curious about same-sex relationship like Dostoevsky who handled the same theme in his *Netochka Nezwanova*. When we cite such an example from a male writer, students will find the easily identifiable 'lesbian writing' confusing. The issue will get further complicated when we witness a similar mode of

writing in a totally different kind of writing. Now, let us take the poem by Bama, whose writings are fixed within the label of dalit writing. The poem is titled." The Scent of My Mother", in which the writer merely recollects her feelings for her mother. She says:

> The scent of Mother
> I remember it well
> And can still smell
> Its special fragrance
> At night while in bed
> The softness of its folds
> Would caress my face
> I would kiss it and kiss it
> And drift off to sleep
> And all would be bliss (46).

In our compilation of *Oxford Anthology of Tamil Dalit Writing*, we included this poem mainly to complicate the stereotypical understanding of 'dalit writing' as a corpus that represent a dalit way of life. Reading Bama's poem may disclose our limited understanding of 'lesbian writing' in the Indian context and may open new ways of understanding the genre question in general, accommodating the socio-cultural and aesthetic view of reality. This will help the students think of the ways and means of relating Indian Lesbian Writing to issues pertaining to the mainstream culture. It is this possibility of breaking stereotypes that was suggested, rather insisted by Audre Lorde, the American, Black, Lesbian writer, in her talk "Learning from the 60s":

> As a Black lesbian mother in an interracial marriage, there was usually some part of me guaranteed to offend everybody's comfortable prejudices of who I should be. That is how I learned that if I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive. My poetry, my life, my work, my energies for struggle were not acceptable unless I pretended to match somebody else's norm. I learned that not only couldn't I succeed at that game, but the energy needed for that masquerade would be lost to my work. And there were babies to raise, students to teach. The Vietnam War was escalating, our cities were burning, more and more of our school kids were nodding out in the halls, junk was overtaking our streets. … You do not have to be me in order for us to fight alongside each other. I do not have to be you to recognize that our wars are the same. What we must do is commit ourselves to some future that can include each other and to work toward that future with the particular strengths of our individual identities. And in order to do this, we must

allow each other to recognise our differences at the same time as we recognize our sameness.

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MANY MACONDOS IN MALAYALAM

A.V. Uma
University of Madras, Chennai.

There is a story by Gabriel Garcia Marquez, the Columbian writer, titled "The Handsomest Drowned Man in the World". A small village in the coastal area. Children, while playing at the beach, find a dead body and the elders come to know about it only later. Since no neighbouring villagers recognize the body, they come to a conclusion that it is the body of a stranger. The drowned body surrounded by the villagers is revealed to be of a man who is not only the tallest and the hugest, but also the handsomest in the world. The women admire him. The men of the village are jealous of him. They name him *Esteban*. Everybody becomes Esteban's relative. They give him a grand burial in the sea. Since then, the villagers wait for Esteban's comeback. Many years later, when sea-men pass by the village, they talk about "Esteban's village".

On the first reading, it was merely a wonderfully-narrated story by Marquez. The nonchalance of the magical realism that was ingrained the narrative had the quality of a Grandmother's tale, which I could easily identify with. Then it began to take the shape of a metaphor, especially at a stage when I began the research upon the unique reception of Marquez in Kerala. On Esteban's face, I could see the body of works of this Latin American writer that travelled from the other side of the world to a small state in India called Kerala. That "face of Esteban" changed the Malayali imagination forever. Kerala became "Esteban's village". I began to see why he belonged to the anthology of Malayalam short stories, among the native writers; and was called by N.S. Madhavan, as the "greatest Malayali writer living in Latin America"in his short story titled "Aayirathi Randamathe Raavu" (28). It is not a common phenomenon for a foreign writer to become part of the consciousness of any language. In that case, the case of Garcia Marquez becoming a 'Malayali writer' is a rare incident in the history of literature indeed.

Gabriel José de la Concordia GarcíaMárquez, born on March 6, 1927 was a Colombian novelist, short-story writer, screenwriter and journalist, known affectionately as Gabo throughout Latin America. Considered one of the most significant authors of the 20th century, he was awarded the 1972 Neustadt

International Prize for Literature and the 1982 Nobel Prize in Literature. He started as a journalist, and has written many acclaimed non-fiction works and short stories, but is best known for his novels, such as *One Hundred Years of Solitude* (1967) and *Love in the Time of Cholera* (1985). His works have achieved significant critical acclaim and widespread commercial success, most notably for popularizing a literary style labeled as magical realism, which uses magical elements and events in otherwise ordinary and realistic situations. His works are set in a fictional village called Macondo (the town mainly inspired by his birthplace Aracataca), and most of them express the theme of solitude.

Gabriel Garcia Marquez, one of the most celebrated Boom writers, is widely translated in Malayalam to the point of being called a "Malayali writer". The wide range of readership of Marquez not only touches upon his translated works in Malayalam, but has travelled into other forms and adaptations. Marquez is part of a cultural phenomenon rather than literary one in Kerala. That is the reason why works like Deepan Shivaraman's theatrical adaptation of Gabriel Garcia Marquez's novellas *Chronicle of a Death Foretold,* and *Innocent Erindira*, needs to be mentioned here. As a research scholar working on the regional response to Latin American literature and culture in Kerala, my own attempt to bring Gabriel Marquez on stage through an adaptation of his short story titled, "I Sell My Dreams" from the anthology, *The Strange Pilgrims* can be examined as the part of the cultural phenomenon mentioned earlier. The framework of the script contains Marquez's narration of the story behind writing the book. Marquez himself is the narrator in the short story too. Pablo Neruda is also a character in the story. The very choice of the text for adaptation has its roots in the familiarity of the Latin American figures like Pablo Neruda and Marquez in the Malayali psyche.

Kerala has had a history of great reception of Latin American literature, especially after the period of Boom which reflected the spirit of Communism and anti-imperialistic attitude. The 1960s and 1970s were decades of political turmoil all over Latin America, in a political and diplomatic climate strongly influenced by the dynamics of the Cold War. This climate formed the background for the work of the writers of the Latin American Boom, and defined the context in which their sometimes radical ideas had to operate. The greater attention paid to Spanish American novelists and their international success in the 1960s, a phenomenon that was called the Boom, affected all writers and readers in that period. The books of such writers as Carlos Fuentes and Mario Vargas Llosa are widely distributed and translated into other major European and Asian languages to a much greater extent than those of such significant pre-Boom writers as José MaríaArguedas, Eduardo Mallea or

Manuel Rojas. All the major writers of the Boom considered themselves "socialist" at one time or another, particularly during the period of the Boom, when their lives were so intricately dishevelled, and they all worked out socialism's tensions and contradictions both in their lives and in their works. This is also a reason behind an explosion of interest in the Latin American novel from the early 1960s all over the world, especially in India and specifically in Kerala.

Malayalam literature has been greatly influenced by translation of literatures from all over the world. It has a history of domesticating the foreign texts. In the research paper titled "Is Gabriel Garcia Marquez a Malayali?", the critic Meena T Pillai argues:

> In a culture too ready to invest the foreign language text with domestic significance, the process of domesticating the text continues from the act of translation to that of reading and reviewing. This could be the reason why the reviews too are generally seen to be inscribed with domestic intelligibilities and ideologies, treating the translated work rather as a domestic inscription than as one bearing the function of inter-cultural communication. (41)

The influence of other literatures on Malayalam literature reflects its spirit of its diverse cultural spaces. Though it is rooted in locality, it is universal in taste. The famous critic, writer and scholar, Dr. Ayyappa Panicker believes that the foreign influences and the broad-based cosmopolitanism has become a distinctive feature of Malayalam literature which has a tradition of translation for about eight hundred years.

All its geocultural similarities with the Latin American countries lead Malayalis to have Latin American signature in every walk of life. The FIFA Worldcup 2018 was marked by the celebration of Malayali's love for Latin American football and the mass media were flooded with the viral posts, memes and videos, poems, songs based on or by the ardent football fans in Kerala. In one of my travels to a rural village in Perinthalmanna, Kerala, I found a small football club the members of which had been decorating the whole village with the colours of their favourite football team (yellow and green for Brazil and white and blue for Argentina) much before the Worldcup had started. When I had a conversation with the members, they were even apologetic that the decoration was not yet completed, and the cut-outs of Lionel Messi and Neymer Jr. was to be fixed soon. They also added that, though they supported different teams, they were united by their admiration for Latin American football, for which they will give their life to. When I waved them goodbye, they looked to me coming right out of a Marquezian story, and the village looked much like Macondo.

As SanthoshEchikkanam, a contemporary Malayalam writer responded to my question in a session of Kerala Literature Festival 2018 conducted by DC Publishers, the pleasure of identification is what makes Marquez a Malayali writer. In the same session Unni R, another Malayalam author and screenplay writer also added that though there are other acclaimed writers from Latin America, the translatability of Marquez inot Malayalam is much higher compared to other authors.

It would be interesting to observe the Marquezian journey from Latin America to Kerala and to trace his footsteps in Malyalam from the early seventies to the present age. It happened when M T Vasudevan Nair was visiting the U.S in 1970, one of his companions started talking about the Spanish book titled *Cienanos de Solidad*. He presented its English translation describing it as a work that has been so much waited by readers all over the world. Back in Kerala Nair started reading the book taking a long time and thus realizing why it was thus praised by his friend. He also mentioned the experience of reading Marquez in the chapter titled "ThirakkilAlpamSthalam" ("A Little Space in the Rush") in the travelogue on his first trip to America, *AalkkottathilThaniye* (*Alone in the Crowd*) in 1972. Nair wote,

> In the vehicle which took us from Washington to New England, a Negro girl was sitting beside me. She is reading a book about the Black Panther movement. I don't have the habit of talking to strangers during a journey. She too was of that kind. For one hour, I sat looking at the topography that was running backwards. Later, when I took out the Latin American novel titled *One Hundred Years of Solitude* which was suggested by a critic of *Times Literary Supplement,* she noticed it. It is a very good book, she remarked.

Thus with Nair, came the writer called Gabriel Garcia Marquez to Kerala, without ever knowing or travelling to this place, who will later be called a Malayali novelist living in Latin America.

In 1971, Professor V. Sukumaran happened to listen to Marquez's speech at a conference in the University of Wales. "Tuesday Siesta", the first Garcia Maquez short story to be translated from Spanish to Malayalam was in in 1977. It was also included in the anthology titled *Socialist Kathakal* (*Socialist Stories)* published in 1982, the same year in which Garcia Marquez was awarded Nobel Prize. In November1982, the translation of *One Hundred Years of Solitude* by T P Kishorebegan to appear in serialized form in *Samkramanam*, a little magazine edited by Priyadas G Mangalath. In December, *Bhashaposhini* published the first detailed study of the novel in Malayalam by Asha Menon. 1983 January was marked by the publication of the collection of short stories by Garcia Marquez by Shikha Publishers. This was the first book

of Marquez in Malayalam. The first person to describe Garcia Marquez as a Malayali was its publisher Shikha Mohandas. He wrote in his quarterly, "Marquez has become a Malayali today. Our friend and comrade too."

On 19th January 1983 Dr. Ayaappa Panicker and R Prakasham, a C P I leader got an opportunity to share a stage with Garcia Marquez. It was the function organized to award the Cuban poet Nicolas Guillen with the first Asan International Prize in the name of Kumaranasan. When the prize was announced in 1982, the same year as the Nobel Prize winning of Garcia Marquez, Guillen was unable to come to Kerala to receive the prize due to health reasons. So the award committee decided to organize the award function in Cuba itself. Ayyappapanicker shared the experience of sharing that stage with Garcia Marquez and Fidel Castro later in an interview given to *Mathrubhumi* magazine in 2006:

> Nicholas Guillen is Castro's master. After a long time, a man with beard came to the stage. Oh, the original Castro? It is heard that there are five Castros. However he came and talked very friendly. On the right-hand side of Castro, a short and stout man with moustache and beard, stood. Only later I came to know that the man was Gabriel Garcia Marquez. I hadn't known. So, I didn't talk and all. But, I understood. (18)

In June, *Samkramanam* published a special issue on Garcia Marquez. It became an important issue particularly because it brought to light some translated parts of *A Chronicle of a Death Foretold* with its Malayalam title, *Oru Marana Gadha*. Later, *Niyogam* another little magazine published an interview with Garcia Marquez translated by P K Shivadas. The next year, in February Professor M Krishnan Nair, an eminent Malayalam writer, literary critic and orator, came up with his book titled *EkanthatyudeLayam* which included the critique of *One Hunded years of Solitude.* His famous weekly column which he continued to write for 36 years introduced the readers of Kerala to the world of literature from Latin America and Europe. He has played a great role in bringing Marquez closer to Malayalis, though he has often been criticized for being very apolitical in his analysis of the author. When DC Books published *EkanthathaydeNooruVarshangal,* the translation of *One Hundred Years of Solitude*, the critiques by Krishnan Nair and Asha Menon were added. As an appendix to the book, Krishnan Nair wrote an article titled "PerakkayudeSourabhyam" ("The Fragrance of Guava").

1985 brought forward another important work of Garcia Marquez translated into Malayalam by Jayanarayanan and published by Shikha-*ColonelinuAarumEzhuthunnilla* (*No One Writes to the Colonel*). It was followed by the serialization of the translation of *Chronicle of a Death Foretold*

in 1988. Mathew Luke was the translator. In November, there appeared an article on *Love in the Time of Cholera*, titled "Premavum Cholerayum" ("Love and Cholera") again by one of the critics who has written most number of works about Marquez in Malayalam, M Krishnan Nair.

By 1990 Malayali readers were familiar with *General in His Labyrinth* and *Clandestine in Chile*. In 1991, *Writers' Kitchen: An Interview with Gabriel Garcia Marquez* was translated by RaghavanVengad and published as *EzhuthukaarudeAdukkala*(*Writers' Kitchen*)which discussed the writing style of Garcia Marquez, his influences, magical realism etc. The same year Malayali fans of Marquez could read a collection of essays by Garcia Marquez translated into Malayalam by Radhakrishnan M G and published by Chintha publishers titled *Bhayam, Premam, Sangeetham* (*Fear, Love, Music*).

1992 witnessed an important event in the history of a Malayali. The London-based independent filmmaker DanWeldon and photographer friend Josh Pullman spent some weeks in the State to screen Weldon's docu-fiction, *My Macondo*. This film was given birth at the starting point of the journalist Julia Roca's and the director Dan Weldon's journey in search of the real Macondo.

They wanted to delve into and almost like detectives document the true history of the Banana massacre described in *One Hundred Year of Solitude* which was the fictionalised account of a massacre of workers for the United Fruit Company (an American corporation that traded in tropical fruit, primarily bananas, grown on Central and South American plantations, and sold in the United States and Europe) that occurred on December 6, 1928 in the town of Ciénaga near Santa Marta, Colombia. An unknown number of workers died after the government decided to send the Colombian army to end a month-long strike organized by the workers' union in order to secure better working conditions. The government of the United States of America had threatened to invade with the U.S. Marine Corps if the Colombian government did not act to protect United Fruit's interests. The reader witnesses the fictionalized form of this Massacre through the eyes of Jose Arcadio Segundo who is traumatized when he lives through the banana company's brutal murder of 3,000 workers and spends the rest of his life trying to convince Macondoans that this event really took place. One is reminded of "two plus two equals five" from George Orwell's *Nineteen Eighty Four* when Marquez writes:

> As for the rest, they will remember what they have been taught to remember by the technocrats and the by the government which supports them: "Nothing has happened in Macondo, nothing has ever happened and nothing will ever happen. This is a happy town".

Roca tries to collect as much data as possible through newspapers, but no newspaper of the day on which the massacre happened does exist. Almost all the people who lived during the age have slipped into oblivion. Those who still live give Roca contradictory, strange and unbelievable details. "How many people did die in the massacre?" was the central question of their journey to Macondo. Towards the end of the movie, they reach Garcia Marquez and interview him. For Garcia Marquez, the number does not matter. What the director of the movie failed to understand that *One Hundred Years* is not purely history but is rather a symbol which happens anywhere and anytime and Macondo cannot be one but many and it is everywhere. The director and crew who looked at the theme of Macondo with a kind of 'European rationality' could not come up with scientific results. Instead, they almost understood the uselessness of such an endeavor of finding objective answers from indescribable events and unspoken experiences. Roca concludes, "Time passed... Macondodoes not belong to the past, it has to be explored in the future. The more I searched for Macondo, the more it became labyrinthine. I came back to where I started," (27).

My Macondo was screened in Kerala from 10th May to 21st 1992 in twelve different centers all over Kerala organized by Odessa collective, a group of movie enthusiasts stood for making film production and distribution a collaborative effort with the public and thus act as an empowering and liberating medium. Before and after the screening of the movie, the audience were given opportunity to debate with the director. People from every social stratum like workers, students, writers, academicians, politicians, journalists, housewives and many more participated in the event. There were Marquez admirers everywhere. Dan Weldon and his photographer Josh Pullman were taken by surprise seeing the reach of Garcia Marquez in Kerala so that the moment anybody heard about the film's title, they raced in to watch it. The screening of the movie re-invented in so many ways the experience of reading Marquez for Malayalis. Nevertheless some felt the film couldn't capture the silences in *One Hundred Years of Solitude.* What Weldon found in Kerala was a Macondo through his interaction with many people, its left political lenience, workers' strikes and resistance against some governmental policies, its geo-cultural space and so many other characteristics. Garcia Marquez calls Macondo not a physical space but a state of mind. And, Macondo for each Malayali reader is what they identify with in Marquezian narrative. Macondos are many in Malayalam; built, destroyed and rebuilt each time.

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SPIRITS/GHOSTS : THE PERSPECTIVES OF CULTURAL PSYCHOLOGICAL HERMENEUTICS

S. Pilavendran
Puducherry Institute of Linguistics and Culture, Puducherry.

The following terms such as *a:vi, pe:y, pica:cu, ka:ttu, Karuppu, muṉi, mo:hiṉi, ka:ṭṭe:ṟi* are used in the current colloquial cultural communicative transactions to denote what is popularly known as Spirit, Ghost or Ghoul in the world in English. In the same way, the following terms such as *kaḷutu, cu:r, muruku, aiyai, aṇaṅku, koṟṟavai, paḷaiyo:ḷ, ka:ṭu kiḷa:ḷ, (ka:ṭuka:ḷ), ka:ṉamar celvi, mu:tto:ḷ, malaiyuṟai teyvam, kollip pa:vai* being attested in the ancient Tamil texts can be comprehended to denote similar kind of entities. Among both the categories of terms, there lies a common paradigm of conceptual cognition, i.e., they represent one and the same liminal *esse* or liminal reality. So, all the above listed terms, denoting the liminal *esse* or reality primarily signifies the conceptual fountainhead of the cultural and sychological substance. For the sake of getting a full-fledged comprehension of this conceptualization, the liminal *esse* is taken as the pyth and marrow of the abstract concept of *Space*, *Time* and *Persona,* since, they are the concrete formations of the cultural dynamics. Hence, this paper attempts to decipher the inner and outer layers underlying them.

Spirits/Ghosts : A Preamble

No one can come across any society without the system of belief on spirits or ghosts. And, there are also rituals, worshipping conventions simply for the spirits or ghosts. They are always considered to be frightening the human beings of society and are deemed to be terror striking. These spirits/ghosts are believed to have supernatural powers and a vast functioning space. The spirit/ghost is always thought to be in continuous touch with the human beings and also a frightening entity to the humans. It does not have any concrete physical form; it exists only in the abstract form, without having any fixed physical form or fixed form of appearance. But, it has its dynamis only from the human social consciousness and hence, it is functioning from within. The unseen abstract and formless spirit with supernatural powers, functioning in

S. Pilavendran, e-mail: pilavendiran@gmail.com

the vast space of the universe is paradoxically existing in the inner indexes of the conscious/unconscious of the human society of the past and of the present as well. This quintessential entity's very existence, nature of functioning and prescribed powers need to be studied from the sociological, psychological, cultural and philosophical points of view.

To start with, if we pose some basic queries as to what kind of species or being does the spirit/ghost belong to?, an animal?, or a plant?, a male/female by gender? And, when we try to adduce from those possible answers we may consolidate the following aspects about spirit/ghost. Spirit/ghost does not belong to either to the species of animal or plant; but, represents a human being (not a specific human person existing in concrete form and physical body) and non-gendered i.e., neither a male nor a female and yet a genderless entity.

As far as the gender is concerned, they are simply genderless; But, at times there are a few instances in which they may be supposed to have gender identity as per the linguistic nomenclature, like *ka:ṯṯ e:ṟi* and *mohiṉi* treated as female and *muṉi* as male and others are nonspecific.

And also, it is very essential to define whether this entity as of the present span of temporality or of the past. However, one can understand that the information gathered from the historical past and the present put forth of it a completely different contours of image. A spirit/ghost came to be existing or formed in one of the past day/year; Hence, it belonged/belongs to the past. However, it still continues to have its existence till today and continues to live even today, non-extinct in the past or an extinct one/relic of the past. In the cultural sphere, wherever and whenever there occurs any space for its manifestation, this formless abstract entity surfaces out with increased powers of super naturalness. That which has formed likewise, still functions to instigate social behaviour by keeping the society under threat: all these manifestations of the entity comes into being only from the recesses of the planes of thought-forms and collective unconscious of the human folk.

Though the entity of spirit/ghost might have been a factitive creation of the past, yet, it is formed continuously throbbing with vitality without becoming extinct, it has a never-ending existence till this moment in the conscious domain of the humankind.

The concept of spirit/ghost can also be interpreted only with the theory of *tiṇ ai*; i.e., according to the structural systemic norms of *space* and *time* as well as through the conceptualisation of the entity of *person.* According to Tamil culture, either a man or a woman is said to have attained manhood or womanhood i.e., personhood when he/she has fully ripened in terms of socio-cultural parameters.

Space and Culture

Each and every society has divided its landscape under the binary paradigm of *na:ṭṭ uk kaḷam* versus *ka:ṭṭ uk kaḷam* : the former signifying the domain of the human habitation and the latter meant for the habitation for the entire flora and fauna and all the other Nature's wealth excluding the human beings. Between the so called binary divisions of landscape, the element of social consciousness has naively created a thin line of spatial-scape and which has been meant for performing socio cultural rites and rituals; And, this specific spot is called the boundary which is *ellaik kaḷam* in Tamil.

na:ṭṭuk kaḷam and *ka:ṭṭuk kaḷam* are functioning without getting intermingled with the sovereignty of the society's system of order and by that staunchly safeguarding the conceptually the semantic significance of those domains of *na:ṭu*, *ka:ṭu* and *ellai*. All those three domains are not only functioning as binary opposites but also each of them is found to be embedded with deep cultural connotations. By these means of their respective functioning, one can lucidly understand by reading the socio-cultural phenomena of ritual and political behaviours. *na:ṭṭuk kaḷam* represents symbolically the cultural semantics of states of peacefulness, lovingness, system of family, sense of security, existence and sociability as well; whereas, *ka:ṭṭuk kaḷam* signifies diametrically opposite state of beings or conditions: lack of peacefulness, chaos, apprehension, pugnacious zeitgeist, lack of sense of security, death anxiety, non-sociability and so on. But, whenever the distinct characteristic features of their respective norms get admixtured with each other, they have been considered as if those specifically distinct characteristics of significances pertinent to each one of the domains are being got defiled and consequently being read as if they were portending havocs and catastrophes in the respective domains of socio-political, culturally psychological and ritual connotations as well.

In that way, the land has been classified to have many culturally semantic inner layers. It has been conceptualized to have its dynamis in both the domains of society and culture in horizontal and vertical axes. The horizontal axis polarizes the *na:ṭṭuk kaḷam* and *ka:ṭṭuk kaḷam* and the vertical axis polarizes the celestial and the mundane fields. However, both the *na:ṭṭuk kaḷam* and *ka:ṭṭuk kaḷam* and the *celestial* and the *mundane* fields signify same one and the cultural semantics. Nevertheless, even these binary opposites deemed to be polarized may function in the socio-ritual cultural domains, both the axes are found to be interchanged.

Time in Culture

The stasis and dynamis of the societies' are founded upon in the mobility of the concrete entity of land and the transition of time. Society has distinctly and specifically stamped the subtle mobilities and characteristics of Time. The literary discourse of Time has been widely categorised into two cognizable spheres of *perum polutu* and *siru polutu*. An annual year i.e., the *perum polutu*, has been divided into six seasonal parts according to a single revolution of the earth around the sun. hey were termed as *il ave:nil*, *mutuve:nil*, *ka:r*, *ku:thir*, *munpani* and *pinpani*. Similarly, the period of time taken by the earth to rotate on its own axis forms a day, comprising a day and a night i.e., *siru polutu*. But, this period of a single day is severed into six portions of duration which were termed as *vaikarai*, *ya:mam*, *erpatu*, *malai*, *ka:lai* and.....The intersecting temporal periodicity of seasonal duration among the *perum polutu* and *siru polutu* carries a special connotation in the exegetical and exponential core of meaning in the cultural context. Specifically, in the *siru polutu*, they have special terms like *ucci ve:lai*, *uruma ve:lai* to denote the special conceptualization signifying some cultural characteristics.

Accordings to the rotation system of our planet and the sun, a solar calendar has been in vogue throughout the world; But, there is also a lunar calendar based upon the rotational movement and interaction of our mother earth and her satellite moon. As per the lunar calendar a great many cultural activities and occupational activities are being carried out in our Tamil culture. For example, *ka:ruva* (amaavaasai), *veluva* (pavurnami), *val ar pirai* ascending crescent and *te:y pirai*- descending crescent are also taken into consideration for their cultural observances. Mainly, the lunar calendar is followed for the consultation and commutation by the astrologers and horoscopists with the help of the so called almanacs. In the same way, the signifier *santik kat .tu* (also santuk kaṭṭu) (the point of juncture) is meant for signifying the final two or three days of a month which come to meet with the two or three days of following month. People believe that if it starts raining precisely on those days of *santik kaṭṭu* , the shower will never stop immediately, but, will continue incessantly for a few days for sure (Thanks to Dr. Lalitha mala, Puducherry). It also could be deduced, that, there are several periodic calendars in our culture existing according to the systemic relationships of interactions between our planet earth and other planets. The concordance with our planet earth and the paradigmatic categorizations of landscape and timescape relationships and also the correlative associations occur as per the concurrence of the bio-psychological propensities among the living beings.

Further, deep studies into these inner layers of almanac may bring forth still more treasures of our foregone days of Tamil cultural lore.

Generally, the timescape has been classified under three segmental heads: the past, the present and the future. This classification plays more significant roles in the domains of Linguistics, Culture, History and Epistemology. However, the Tamil culture does not give any epistemological significance to the so called time slot of 'future'. The Tamil epistemology considers the 'future' only as an uncertain entity, without having any core of possible occurrence. Hence, no connotative effectuality has been given to the future. Nevertheless, this probability of future has been very much treated with weightage in the domains of religio-spiritual discourses. In the Tamil culture, the present is more emphasised than the future since, epistemologically the passage of the present gets accumulated into the repertoire of the past and the temporal flow of present as a continuum; hence, no concept of future. Those accrued mnemonics of Time taking the form of historical annals and become the history of the people from which many embedded collective unconscious events and incidents that had happened to our ancient Tamils provide the fountainhead for the archetypal myth making processes.

The cultural lore are the repertoire of the past events which have been handed down to the present generation and got continuously registered in the innermost recesses of the present society's collective unconscious by means of processing them into the genres of sagas, myths, legends, ballads, rituals, recantations, proverbs, songs, beliefs, arts of performances and so on. Only by these means of processing that folklore into literary texts, our ancient Tamil literary texts have been continuously promulgating the ancient epochs, ethnic life behavioural patterns and the social ethos prevalent then as well down to our times.

As has been said before, the concept of Time has been apportioned into two major parts as *perum poḻutu* and *siṟu poḻutu*; *perum poḻutu* is made of six equal segments of time duration and similarly, *siṟu poḻutu,* too, has been constituted of six equal parts of time. Among those six parts of *perum poḻutu,* whenever one segment of time duration intersects the following segment of time, both the *perum poḻutu* and *siṟu poḻutu* conceptualization of duration of time, the interlying space of time has been termed as *u:sal ka:ḻam* (liminal period) in both the above said categories of Time concept. For instances, *karkaṭam* and *pi:ṭai* are the liminal periods of *perum poḻutu;*, *ucci* and *uruma ne:ram* are the liminal periods of *siṟu poḻutu*. By and large, Time has been paradigmatically divided into cognizable units: *iyalpu ka :ḻam* (natural unit) and *u:sal ka:ḻam* (liminal unit). Culture allows some ritual acts could be performed at the period

of liminality specifically, i.e., at the *u:sal ka:lam* and could not allow some other ritual acts to be performed according to the cultural codification.

Person versus Spirit: A Cultural Conceptualization

Society has very carefully formed its consciousness to define its constituent persons who form its entity of existence as per the individual person's social *esse* and social status. In another way, the society has classified under the basis of the individual persons' characteristics of gender and the condition of being under age, old age and married and unmarried status of the social human beings. There is also one more kind of classification of the individual person who helped to form the entity of society. The specifications for that kind of bifurcations, the following are the qualitative characteristics assumed by the so called constituting society: gender, biological phasal development age, adulthood and married status, motherhood, family-kin relationship, social relationship and status for performing ritual. Hence, only those individual persons who have reproduced their offsprings, are acknowledged with Absolute Personhood ascribed to both the genders. If any single person of both the sexes who has not fathered or mothered their offsprings, inspite of having attained their adulthood, then the society will deem them as persons of Half Personhood. So, if any person happens to die before the stage of reproducing his/her offspring, the society will consider him/her as a person of Half Personhood. And such kinds of untimely deaths happening to any person out of being affected with epidemics, accidents, murder, suicide, wars/social riots/clashes and natural havocs are treated as cruel deaths; And those victims are stamped with the term of 'person of Half Personhood'. Those incidents of untimely deaths have been mentioned in the Sangam Literary registers as *pa:mpuc ca:vu, pa:ṟaic ca:vu, pulic ca:vu* and *ya:ṉaic ca:vu.*

Culture has semantically defined the cycle of birth and death as the state of sprouting from Nature and the state of returning to Nature. Generally speaking, death itself has been classified under two phenomena: the death of a person of Absolute Personhood and the death of a person of Half Personhood. It is believed that after death the Absolute Person of Personhood gets returned to the previous pristine Nature: Whereas, after meeting with death the person of Half Personhood would never return to the previous pristine Nature and becomes one with that. Instead, his/her soul has been believed to be lingering hither and tither, without any peace, form and being kept in abeyance as an entity of ghostly spirit; Whereas, those persons who are of Absolute Personhood reach to their previous pristine state of becoming one with Nature after their deaths. Only they alone would be worshipped and performed with rituals as well as enshrined in their recesses of the repertoire of memories by their heirs

and kith and kin. Whereas, those who had met with untimely deaths and had been transposed into the collective sphere of ghostly spirits without being left with specific identities of names and forms.

One can come across the same type of categorical classification of ghostly spirit prevalent in almost all the cultures of the world. When we are com piling these kinds of beliefs prevalent in various cultural societies, we may deduce that there are stereotyped commonalities of elements being found in all of them. They can be summarized as follows:

- Only those who had met with untimely and unnatural deaths before fulfilling their full life in their worldly life would become the ghostly spirits;
- These ghostly spirits can neither live upon this earth nor in the celestial domain, yet, can only be roving over the aerial space of forests, hills and mountains, tree tops, waterscapes, wilderness and crematoria;
- They can take any form they wish as they do not have a concrete physical form;
- As they are supposed to be formless, they cannot have any physical contact with the ground;
- If they come across any human being who has had the same mundane experiences undergone in the past life of these nonhuman entities, they will perhaps, either follow or even possess that human being.

Even among the present time, the living human beings are classified under two categories: 'ordinary persons' and 'liminal persons'. Liminality is ascribed to the human body when it comes to undergo certain metabolic mutations in its physio-biological changes in the phases of life cycle and called liminal personalities (u:sal a:ṭkaḷ). This type of ascribing characteristic feature of liminality is common to both the genders. For instances, persons like, human sucklings, girls in the phasal moment of attaining puberty and also the women being at the state of menstruating, adolescent boys, women in gestation, wet mothers and the first born ones as well are ascribed with liminal characteristics. The core essence of attributing the characteristic feature of liminality to the above mentioned entities chiefly lies in the process of traversing from one state of phasal being to another state of being. The duration for such traversing process may continue for a few days to a few months according to the stipulated period of ripeness. In the case of the first born ones, the nature of liminality will be considered as a permanent one. Being the causator for imposing the liminality upon their mothers, the first born ones are given permanent emphasis

on their liminality. Hence, they are entirely bound up with their liminality throughout their life span.

Landscape, Timescape and Personhood: Liminal Traits and Cultural Dynamis

The earlier part of the paper dealt with the expositions of how the entities of landscape, timescape and personhood have been treated in the purview of common parlance and how the same have been inculcated with special cultural connotations. Culture has coneptualised about these three entities that they are to be considered functioning in their natural order and, as long as there is no deviation from the system of order, there will be social order, state of peace and cosmic order. If there happens to be any deviation from the previously mentioned natural system of order of functioning for a Person, he/she is believed to assume the liminal characteristics and the previously prevailed system of order gets disordered and the whole equilibrium so far being maintained in the cosmos, too, becomes disorderly. Only at this juncture there arises a void of cultural meaning which needs to be defined for the human being who died untimely – where, 'the entity of spirit' (a:vi) takes its cultural birth.

Culture has unified these entities of landscape, timescape and personhood into a single unit of reality to function or rather, culture has manifested those three entities as three dimensional one to function in culture. Even from the ancient Tamil Literary Corpus one can easily find out very many facts of information about the way of giving the treatment of personification to these three. Though the landscape has been attributed with the feature of stasis, it has been considered also with the feature of dynamis/kinesis as it is the primary source for production of food and for the cause of richness as well. Timescape has been naturally measured only with the sense of dynamis. Further, the Tamil culture has always treated the entity of Landscape as a female and the Timescape as a male (Jamalan, 2003). However, the same concept of Landscape has been considered as if it was a male and codified it so, by one ethnic community of Pramalai kallar (I. Muthiah, 2010).

When the so called deceased person's spirit could not get returned to his/her primordial state of *Being* in nature, since, it has met its state of death or extinction prematuredly or untimely, according to the social belief, it is doomed to rove over in between the firmament and the mother earth. Hence, the 'Spirit' is attributed with the qualities of loitering and lingering in between the planes or levels of cosmos, having laden with his/her unfulfilled wishes thence forward. They are considered to be gone astray from the cultural path of social morale.

People believe, that, these spirits are always lingering upon or loitering over the spaces and times of liminality with inquenchable thirst and hunger. And, these are believed to frighten, follow, possess and menace any human being who comes under its sway whenever he/she is getting across alone in that liminal space and periods of time. There are very many instances one can find when one turns to the pages of Sangam Literary Corpus, specifically, one can come across the terms of 'aṇaṅkutal', 'muruku ayartal' and so on.

Conclusion

The concept of spirit, found to be prevalent throughout the world, demands anyone to get a clear cut understanding about the three essential entities of any culture's semantics, viz, landscape, timescape and personhood. Almost all the cultures have constructed their system of beliefs of the 'Spirit' from time immemorial out of the collective unconsciousness wherein is embedded the strata of their mnemonic memories. 'Spirit' is a product of cultural and social collective mind. All the formless concepts related with the cultural texts on 'Spirits' are materialised merely with the rites and rituals, born out of the beliefs and the observances of worship evolved out of concepts of formlessness. Hence, there seems to be no other evidences for the immanence of the 'Spirit' except that being evolved from depths of experiential repertoire of the concerned society. The question of whether there exists a 'Spirit' at all or not goes without saying into the void of nonexistence. So, there seems to be no over-lording authority to curb the reins of mental creations about the existence of 'Spirits'.

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FOUCAULT AND SPATIAL REPRESENTATION

P. Prayer Elmo Raj
Pachaiyappa's College, Chennai.

Introduction

Space is a significant element of investigation as it unlocks avenues in which power becomes perceptible. Attempting to understand discourses by employing spatial strategic metaphors enhances the grasp of epistemic transformations linked to associations of power. Foucault does not present a systematic exposition on space/spatial representation. However, From architectural plans for asylums, hospitals and prisons; to the exclusion of the leper and the confinement of victims in the partitioned and quarantined plague town; from spatial distributions of knowledge to the position of geography as a discipline; to his suggestive comments on heterotopias, the spaces of libraries, of art and literature; analyses of town planning and urban health; and a whole host of other geographical issues, Foucault's work was always filled with implications and insights concerning spatiality. (Elden and Crampton 1).

With the advent of modernity, space assimilated itself into fresh epistemic stance employing spatial parameters to become part of scientific knowledge. Spatialization separates the space/object in order to cognitively affirm empirical relation to reality.

At the moment when a considered politics of spaces was starting to develop, at the end of the eighteenth century, the new achievements in theoretical and experimental physics dislodged philosophy from its ancient right to speak of the world, the cosmos, finite or infinite space. This double investment of space by political technology and scientific practice reduced philosophy to the field of a problematic of time. Since Kant, what is to be thought by the philosopher is time. Hegel, Bergson, Heidegger. Along with this goes a correlative devaluation of space, which stands on the side of the understanding, the analytical, the conceptual, the dead, the fixed, the inert. (Foucault, *Power/Knowledge* 149-50).

Indistinctness of space within philosophy is the outcome of the dynamics of power involving discursive space. Identifying space appropriated by the expansionist incursions of experimental science and political science, philosophy recedes to a presupposed temporality. Therefore, it degrades space

P. Prayer Elmo Raj, e-mail: pelmoraj@gmail.com

as an epistemological entity. "To re-introduce space as a category of analysis in philosophy was to reshape the disciplinary terrain anew. This was not a matter simply of conceptual space, but also of institutional space even of geographical space" (West-Pavlov 147).

In his1967 lecture "Of Other Spaces," Foucault proposes a "practical de-sanctification of space." His theoretical substratum comes from Galileo, who challenged the medieval concept of space as a stabile order. He demonstrates that "a thing's place was no longer anything but a point in its movement, just as the stability of a thing was only its movement indefinitely slowed down" (Foucault, "Of Other Spaces"23). Rupturing the Thomist mould, space was logically acknowledged as competent to inflate itself boundlessly. Within such philosophical liberation of space, Foucault attempts to examine space through network of social systems administering life by "oppositions that remain inviolable" (Foucault, "Of Other Spaces" 23). He employs his discursive analytic in order to de-sanctify the inviolable solemnity of space. Any social system or practice, solemn or trans-discursive, represents, challenges or alters the dominant gaze of control within the apparatuses of power at a specific period of time. Social systems and practices disseminate a certain representational or symbolic effect of this gaze, which Foucault names as "eye of power." It is these resistances and associations between social systems that configure social space as contemporary society. The distinct features of the inconspicuous gaze, its mode of implementations and its accomplishments in the turf of social representation alters space. Therefore, space can be deciphered as a simulated product of this discursive gaze. Gaze, in Foucauldian sense, is a systemic form of surveillance, which directs at the tenacity of "the whole problem of the visibility of bodies, individuals, and things, under a system of centralized observation" approved by political authority (Foucault, *Power/Knowledge* 146) as "system[s] of isolating visibility" as prison, asylum and clinic.

Foucault's philosophy of space is a "correlative devaluation of space" (Foucault, *Power/Knowledge* 149-50) negotiating the translation of space in the political and scientific practices of the age of Enlightenment. The importance of space is completely diminished into the state of "understanding, the analytical, the conceptual, the dead, the fixed, the inert" (Foucault, *Power/Knowledge* 150). Foucault reminds of the affronted antiquity of spatial decline: "Space used to be either dismissed as belonging to 'nature'—that is, the given, the basic conditions of 'physical geography', in other words a sort of 'prehistoric' stratum; or else it was conceived as the residential place or field of expansion of peoples, of a culture, a language or a State" (Foucault, *Power/Knowledge* 149).

History and Space

Foucault interrogates how the problem of space never emerged as a historical-political problem.To fix space as a historico-political problem is to challenge the edifices of Western society and culture:

"Space used to be either dismissed as belonging to nature—that is. The given, the basic conditions, 'physical geography', in other words a sort of 'prehisotirc' stratum; or else it was conceived as the residential site or field of expansion of peoples of culture or a language or a State. In summary, it was analysed as soil or as a domain; in other words, what was analysed was the substrate or frontiers. (Foucault, *Power/Knowledge* 149).

Foucault considers history as "written of spaces." History is "history of power" demonstrating temporal synchroneity and discursive congruity between space and power distinguishing agnate domestic space. "A whole history remains to be written of spaces—which would at the same time be the history of powers (both these terms in the plural)—from the great strategies of geo-politics to the little tactics of the habitat, institutional architectures from the classroom to the design of hospitals, passing via economic and political installations" (Foucault, *Power/Knowledge* 149). He emphasizes on the epistemic discourse on synchronic historicity disentangling its labyrinthine routes of social metamorphosis and ideological alterations and ensuing the changing proportions of spatial constitutions. "Present" is temporally positioned as a tenure lost in yonder the pastel discernibility of the past as a collective of relationships between spaces "set off against one another, implicated by each other" (Foucault, "Of Other Spaces" 22). Consequently, Foucault asserts present epoch as higher than other epochs of space because it is an epoch of "the near and far," simultaneity, collocation and the dispersed (Foucault, "Of Other Spaces" 22).Spatializing history is an obdurate recognition of reality above the strategic constitution of epistemic discourses of impertinence deriding "the pious descendants of time and determined inhabitants of space" (Foucault, "Of Other Spaces" 22). Therefore, in order to negotiate topographical realities of geographical discourses, ideological associations "does not entail denial of time; it does involve a certain manner of dealing with what we call time and what we call history" (Foucault, "Of Other Spaces" 22).

Foucault acknowledges the diachronic precept of temporal flux to circulate the synchronic constitution of time and transversely arrange the topographies of historical realities. Deducing the positives of synchronic configuration, he argues that space has a western historical experience and it is inconceivable to discard the terminal crosswalk of time with space. Taking a deconstructive approach (See Soja 20), Foucault believes that "the anxiety of our era has to do fundamentally with space, no doubt a great deal more than

with time. Time probably appears to us as one of the various distributive operations that are possible for the elements that are spread out in space" (Foucault, "Of Other Spaces" 23). Considering the traditional idea of spatial representations as refractory transposal of inert tarp within physical sphere and rolled out in the representation of universal history, Foucault claims that space is a discursive category rather than a temporal plurality. However, any devaluation of space also reinforces the "richness, fecundity, life dialectic" (Foucault, *Power/Knowledge* 70) of time. Veiled presence of the sacred habituating all traditional polemics on spatial determination acknowledges the pervasive lack of epistemic enterprise at a "desanctification of space." Foucault was quick to remind that "our life is still governed by a certain number of oppositions that remain inviolable, that our institutions and practices have not yet dared to break down" (Foucault, "Of Other Spaces" 23).Space determines history to redraft and "sediment itself in it. Anchorage in a space is an economic-political form which needs to be studied in detail" (West-Pavlov 162). History remains to be etched in space by the influence of the strategies of geopolitics because it is collective and influenced by power. Foucault's genealogies mirror the method through which historical settings work on common people but does not suggests how dominant strategies and structures are configured (See Hacking 288).

Caris Philo observes that Foucault purposefully positions "geography" as a method efficient of splintering the totalizing perpetuities of historiography. His stance includes the borders of a contentious space of discourse. The progressively belligerent fresh paradigm would enclose terrains of epistemic discourse in order to extricate the hegemony of history. The "other spaces" features a "perlocutionary speech act" altering space into a virtue of discursive affirmation. Replication of this narrative underwrites, probably, the reinforcing cogency of the new paradigm. Foucault's mobility between spatial discourse (discourse explicated with spatial metaphors) to discursive space ("spaces in which discourses about space interact with physical space in its architectural, urban, institutional forms (West-Pavlov 112) exemplifies a contextual operative. His spatial imagining of discourse elaborates how space is involved in the configuration of power: "While Foucault shared with the structuralists a predilection for spatial metaphors, he alone continually paired them with analyses of actual spaces. His histories were not merely spatial in the language they used, or in the metaphors of knowledge they developed, but were also histories of spaces, and attendant spaces of history" (Elden 101-2). In fact, Elden locates Foucault's spatial imagination as progressing in a deferred dialogue with Heidegger. Foucault's early thought on space was comparatively abstract. However, he improves on it to locate an intricate and real-world

concept of space and, which is central to the process of power, confrontation and relations in society.

Systemic Architecture and Disciplinary Space

Space is the agent of enunciation and enactment of power. Configuration of knowledge is administered not only by spatialization of internal cognitive imagination but also through the fashioning of external spatial representation/formation. Architecture involves a particular circulation of people in space, a direction to their mobility and systematization of association between them. Architecture establishes space and its social relationship interfacing political effects. Architecture, in eighteenth century, entailed the issues pertaining to population, health and the urban. Previously, it was influenced by power and divinity (religion). Palace and Church were central architectural forms. The power of architecture manifested in the Sovereign King and God (See Foucault,*Power/Knowledge* 239). In order to explain social space as economic-political product, Foucault examines micro-spaces as systemic architectures. Hospitals, schools and asylums are evidently and distinctly domains of power. Such disciplinary configurations of spatial hierarchy are enveloped within the façade of homogeneity bringing to light the idea of "carceral." Spatial systems of societal discipline are bounded and disconnected:

This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, in which an uninterrupted work of writing links the centre and periphery, in which power is exercised without division, according to a continuous hierarchical figure, in which each individual is constantly located, examined and distributed among the living beings, the sick and the dead—all this constitutes a compact model of the disciplinary mechanism" (Foucault, *Discipline and Punish* 197).

This is an instance of representational form through which the complete function of modern disciplining is executed. The concept of systematic knowledge which locates the service of order functions as a feasible misperception of power. Punitive apparatus continues to connect expansively through tangible spaces such as architecture or practical method of dealing with or existing in space. "Discipline is, above all, analysis of space; it is individualization through space, the placing of bodies in an individualized space that permits classification and combinations" (Foucault, "The Incorporation of the Hospital" 147). This spatial machinery is extensively productive of coercive social interconnections. Material realities demonstrate the motivation for a hypothetically detachable logic of power. In the context of punitive power, it is detached from its original objective to be deliberately appropriated to other aspects of life such as architecture, functioning of factory, school and prison

(See Leib 194). Therefore, material realities within non-discursive space fashion the consequences of discipline.

Production of knowledge through spatial reflection constructs medicinal practice/discourse. The commencement of clinic brought in decisive change with the question: "'What is the matter with you?', with which the eighteenth century dialogue between doctor and patient began (a dialogue possessing its own grammar and style), was replaced by that other question: 'Where does it hurt?', in which we recognize the principle of the clinic and the operation of its entire discourse" (Foucault, *Birth* xviii). The question: "Where does it hurt?" is a spatialized conception of ailment which is furthered by diagnosis using symptoms. Spatial representation and scientific knowledge intersect the composition of medical treatment and how it objectifies body. Body as space is "localized and immobilized in the specialized unit of the clinic. Partitioning the space of the hospital to serve the needs of the medicinal discourse and it's (social) practices has another different function where the role of space is fundamental" (Grbin 307).

Clinic as the site of medicinal discourse has certain structural configuration which fashions the discourse and the possible praxis. The architectural/structural configuration of hospital offers "isolation and individualization" of the patient and ailment.

The hospital is a space of observation where knowledge of disease is produced in ways unknown before. The hospital is a discourse-generator, a place where the "truth" about disease is engendered—and not revealed, or found, as common sense would suggest. The relationship between the institution, the architectural space, the discourses which circulate around that institution and the knowledge produced there and taking effect upon the inmates is a complex and multi-directional one" (West-Pavlov 155).

Foucault considers hospital as "botanical garden of evil, a living herb-garden of diseases. The hospital opened up an easy and clears space of observation where the permanent truth of disease could no longer be hidden from sight" (Foucault qtd.in West-Pavlov 155).

"The hospital is a space of observation where knowledge of disease is produced in ways unknown before. The hospital is a discourse-generator, a pace where the "truth" about disease is engendered—and not revealed, or found, as common sense would suggest. The relationship between the institution, the architectural space, the discourses which circulate around that institution and knowledge produced there and taking effect upon the inmates is a complex and multi-directional one" (West-Pavlov 155).

The interface of punitive mechanisms into muddled space of hospital permitted medicalization. Hospital is an art of spatial dispersal of individuals. The

dispersal of space becomes a therapeutic means to establish a new regime of space in the form of medicine to produce patients as the pattern of individual subject.

In *Discipline and Punish*, Foucault refers to Bentham's punitive idea of "panopticon" as central to governance and disciplinary technology of power. Panopticon is founded on the principle of systemic surveillance as an operative means of wielding power. Bentham identifies fresh form of spaces which is a perception and an illustration, an ideal illusoriness and an absolute edifice. Foucault's critical assessment of Bentham centers on the "question of using the disposition of space for economic-political ends" (Foucault, *Power/Knowledge* 148). Foucault's critique of Bentham's panopticon and carceral re-narrates space as a procreant category, material and ideological, in its social representation. The association between institution and spatial representation/arrangement is found in Foucault's examination of panopticon in *Discipline and Punishment*. Panopticon functions as a site and precept of spatial segregation/confinement of body. Panopticon is a distinct form of prison: at the periphery, an annular building, at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the side, corresponding to the windows of the tower; the other on the outside, allows the light to cross from the one end to the other. All that is needed, than, is to place a supervisor in the central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a school boy…He is seen but he does not see; He is the object of information, never a subject in communication. (Foucault, *Discipline and Punish*200).

Being in the translucent cell, the inmate has a continual consciousness of being watched. The cause and effect/means and end of panopticon is the accomplishment of personalization of indirect regulations. Implicit regulations and awaiting sentence overwhelm the inmate with dormant/impersonal power that controls. Personalization of regulation is accomplished by the inmate's own exertion. Panopticon as an architectural/structural configuration is systematized to augment a social practice enforcing autonomous control over social actors. Consequently, clinic and prison, their analogues in classrooms and factories are disciplinary spaces:

Disciplinary space tends to be divided into as many sections as there are bodies or elements to be distributed. One must eliminate the effects of imprecise distributions, the uncontrolled disappearance of individuals, their diffuse circulation, their unusable and dangerous coagulation; it was a tactic of anti-desertion, anti-vagabondage, anti-concentration. Its aim was to establish presences and absences, to know where and how to locate individuals, to set up

useful communications, to interrupt others, to be able to each moment to supervise the conduct of each individual, to assess it, to judge it to calculate its qualities or merits. It was a procedure, therefore, aimed at knowing, mastering and using. Discipline organizes an analytical space" (Foucault, *Discipline and Punish*143).

Architectures of discipline exercise power. Consequences of industrialization and urbanization proliferated fresh constitution and growth of space occupied by individuals and groups. Disciplinary architectures-initiated sense of chastisement, normalization of values and ethical regulations. Knowledge and manipulation of space and its foundational designs and purposes were legalized and administered economy nineteenth century capitalist society (See Zieleniec 143). Disciplinary spaces are not an impartial social praxis but a structure administering power.

The prison is a similar enclosed space of observation and control functioning to constitute a social subject. Prison produces delinquents using carceral space and practices. It is a space that configures knowledge, discourse and identities: "The carceral network constituted one of the armatures of this power-knowledge that has made the human sciences historically possible. Knowable man (soul, individuality, consciousness, conduct, whatever it is called) is the object-effect of this analytical investment, of this domination-observation" (Foucault, *Discipline and Punish* 305). Punitive spaces configure identities through the form of existence it engraves and the social interconnections it enforces. It is a space of control and observation through which information is collected and produced by the manner in which the ambience functions through inmates. The information collected provides the foundation to fashion a social subject.

Foucault's perception of "carceral" demonstrates how essentially spaces of modernity are socially-configured realities. "Carceral" or "carceral network" can be viewed as an unconfined panopticism. While the basis of panopticon was envisioned to be an edifice to the self-defensive tradition of surveillance mechanism established in the age of discipline (17^{th} and 18^{th} centuries), the "carceral," with its wider variability of disciplinary methods, associated with fresh forms of discursive formations and practices. Through "carceral network," the disciplinary methods of panoptic reformatory were protracted beyond the limits of punitive confinement and disseminated over the social body altering it into a space for re-configuration and restoration. The panoptic disciplinary, thus, became pervasive to modern society in the form of a "carceral continuum" widening through all the diverse layers of social systems and institutions and extending the traditional breeding grounds of disciplinary confinement such as prisons, schools and hospitals to nascent non-penal charitable institutions like

orphanages, almshouses and factory convents. The carceral network established an elusive disbanding of all the unconditional variances between systemic and non-systemic spaces. However, the "optical politics" of this historical turn augmented the de-institutionalization of punitive/disciplinary machinery at the cost of a full exposure of individual body.The ubiquitous "eye of power" dispersed under the veil of liberal ideologies such as social welfare, charity, empowerment and assistance for all in the modern state. Consequently, the fabric of carceral network permeated into every spheres of life and entangled within the subtle spatial matrix of an objective power.

The mid-nineteenth century saw the discussion on space becoming exceedingly textual.

Heterotopia

Heterotopias are real spaces existing at the periphery of society determining "other spaces" that formulates the self of the society. These other spaces are a veritably lived and socially configured spatiality (Soja 18). Foucault names the "other spaces" as "heterotopia of compensation" which is a real space connoting presumptive but cognitive category of epistemic debate. Foucault introduces a spatial analytic called "heterotoplogy," through which he introduces six assumptions:

a) Heterotopias are not universal but varies from one social location to the other and culture-specific. Heterotopias are of two assemblages: "heterotopias of crisis" and "heterotopias of deviation." Instances of estrangement and supervision of pregnant and menstruating women and elderly people in the primitive societies are instances of heterotopias of crisis. Today we see heterotopias of deviation in the form of rest-homes, asylums, prisons and orphanages. While the heterotopias of crisis were modelled on principles of prohibition, segregation and exclusion, heterotopias of deviation reiterate on the policy of spatial restraint and confinement.

b) Heterotopia "has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another" (Foucault, "Of Other Spaces" 25). Adducing on cultural specificity of the heterotopias, Foucault notes that cultures progress and evolve within spatial borders. His mention of how cemetery, within Western civilization, is transferred from the city to the fringes of the town, since late eighteenth century, demonstrates the cultural shift in the Christian idea of divine perpetuity of human soul after death to the "scientific-secular" idea of physical contamination and illness related to the body of the dead.

c) Referring to heterotopia as an ambulatory, heterogeneous and multiple space, Foucault claims that heterotopia "is capable of juxtaposing in a single

real place several spaces, several sites that are in themselves incompatible" (Foucault, "Of Other Spaces" 25). Foucault offers the instances of theatre, modern cinema, the microcosmic Oriental gardens and the Persian carpets, which overlay meanings on the polychromatic grouping of spaces.

d) The fourth assumption regulates the manner in which space is related to the segments of time, "heterochronies." Heterochronies suggest the temporal axes affecting an absolute rupture with traditional time. Death comprises the ultimate heterochronic moment and heterotopia of cemetery affirming its existence with the presence of this moment.

e) The fifth assumption suggests a scheme of mandatory ingress and closure for each heterotopic unit. This system bestows to other spaces inimitable character of structured availability. The obligatory opening and closure of prison and military barracks bring to light space-subjectivity boundaries with ambivalent acceptance.

f) The final principle vanguards the relational dimensions of heterotopias. The distinguishing function of heterotopias is that these spaces veil its self-sufficiency and inimitability behind the images of what is natural and common relating to established space. The spatial function fashions a "space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory…else on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous as well arranged as ours is messy, ill constructed, and jumbled" (Foucault, "Of Other Spaces" 27).

Spatial Textuality

The nascent pattern or spatial representations came to simulate the narrative configuration of writing, which could be deciphered and deconstructed among its polyvocal disciplinary ingredients. However, Foucault's spatial textuality varies suggestively from Derridean textuality which brings the audience inevitably to the aporiac moment of multiplicity of meaningsaccomplished as an epistemological gridlock. Foucault's asylum, panopticon and carceral establishes differential orders of textuality, which redeems itself from the critical quagmire of an uninterrupted deferment of meaning. These categories fashion fresh meanings in the form of nascent topographies of subjectivities and identities banqueting across other developing sites, the "other spaces." They engender an epistemic function within the social space and beyond the trope of spatial metaphors by metonymically inflating possible material realities. Financed in ideological realms, these material realities emerge as strategic suppositions of spatial apportioning for the purpose of dominance and control. Thus, spatial discourse of power endures to execute itself through differentiated ideological schemes.

In responding to Paul Rainbow, Foucault mentions that the abundance of spatial metaphors presented in his works mirrored the actuality of classical knowledge transpired out of spatialization of objects of science. The central aspect of epistemic mutations and transformations took place in seventeenth century in the manner of spatialization of knowledge fashioning science:

If Linnaeus's natural history and his classifications were possible, it was for a certain number of reasons. On the one hand, there was very literally a spatialization of the object of analysis. Previously, the rule had been to study and classify plants purely on the basis of what could be see…All the traditional elements of knowledge, for example the medical function of plants were abandoned. The object was spatialized. (Foucault qtd.in West-Pavlov 115).

Foucault explains how spatial standards based their knowledge in order to develop as scientific knowledge: the object was spatialized to the extent that the classificatory principles were to be found in the structure of the plants themselves: the number of the elements, their arrangement, their width, and certain other elements such as the height of the plant. Then there was spatialization by means of the illustration to be found in books, possible only with the help of certain printing technology. And even later, the spatialization of the reproduction of the plants themselves began to be portrayed in books. All these aspects are spatial techniques, and not merely metaphors. (Foucault qtd.in West-Pavlov 115).

In a realistic manner, he explicates how spatial representations offer a foundational paradigm that augmenting fresh ways of enclosing the object of scientific study to fashion new knowledge. For instance, in the history of medicine, the advent of clinic is affiliated with the spatial questions making the clinicians attentive of geography rather than history (See Flynn 1994 23).

Language can be located in space through the process of metaphorization. It unfolds and influences the choices: "Language unfurls, slips on itself, determines its choices, draws its figures and translations. It is in space…that its very being 'metaphorizes' itself. The gap, distances, the intermediary, dispersion, fracture and difference are not the themes of literature today; but in which language is now given and comes to us: what makes it speak" (Foucault, "The Language of Space" 163-4). Language does not fashion an unequivocal transference from the past to the present. It renounces its direct trajectory of re-presentation of a preceding meaning. Accordingly, language alters into an expanse across scope, abstruse, splintered and spaced-out. The essential components interconnect and resound with each other before they are ready to communicate with the receiver. Consequently, space transpires from "spacing" and patterning of interludes as it is located in modern literature. The relation between space, language and literature become obtuse through a

symbolic foundational alterity. Foucault names it the paradoxical "curve:" "This paradoxical 'curve,' so different from the Homeric return or from the fulfilment of the Promise, is without doubt for the moment the unthinkable of literature. Which is to say that which makes it possible" (Foucault, "The Language of Space" 164). Space demonstrated in disoriented modern literature has the propensity to move oblique than direct. With the emphasize on the linearity of narratives, literary criticism could not hypothesize a "transversal literarity." The concept of space was neglected in traditional meta-literature because it is the imperceptible context which fashions literature conceivable. Spatial representations in literature is an imperceptible platform which enables enunciation because they relentlessly focus its attention towards a discursive transparency of plot and linearity.

Epistemological space outlines the doubling of language/thought/knowledge by their provisional possibility altering them from definite realms to be construed from the outwardness of interpretation. When Foucault further develops his concept of space, he expounded it to be enhanced with its relation to power relations and material-spatial spheres which is reciprocally empowering. "Metaphorizing the transformations of discourse in a vocabulary of time necessarily leads to the utilisation of the model of individual consciousness with its intrinsic temporality. Endeavouring on the other hand decipher discourse through the use of spatial, strategic metaphors enables one to grasp precisely the points at which discourses are transformed in, through and on the basis of relations of power" (*Power/Knowledge* 69-70). One of the implications of spatial analysis in human sciences is the influence to transference of the trajectory of interpretation. If the diachronic reconfiguration of varied forms of perpetuity is negated by the idea of rupture, the significance of synchronic limitations of epistemic possibility is recognized.

In this background, heterotopias are disquieting because they secretly destabilize language as they make it inconceivable to name splinter or complicate common names. They are locations of epistemic and representational disorganization on the periphery of society's hierarchy of representation. They can be positioned in literary language as their liminal position designate a tectonic shift in discursive and social spatial location. Heterotopias are varied positioned in society by altering inevitable reflections of the age. They offer estranging representation of an age which are positioned at the peripheries of society acknowledging the restrictions of symbolic in order to bring to light the systemic contingencies of possibilities under representation. Heterotopias also maintain "eschatological and catastrophic" aspects of the moment of rupture. They are associated with temporal disruptions open for the advantage of equipoise, heterochronias. The function of heterotopia commences

to operate in full when human beings break with "traditional time." Heterotopias can be deciphered as literal spaces designing the spatial and temporal borders of the episteme. They transpire at moments of theoretical shifting foundations where the social and semiotic framework is unravelling. They are locations where the symbolic is frayed by enhancement of chaotic semiosis prompting the genomic space out of which meaning ascends. They are aware of the substratum from which meaning transpires because the primal space undergoes constant change. Spatiality of heterotopia is perceptible with metaphorical spaces of the discursive episteme. Therefore, the spatial determinants move beyond the discursive strictures of Foucault's suppositions.

Social Space/Society

Referring to Bachelard ('s *Poetics of Space*), Foucault bethinks that "we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities and perhaps thoroughly fantasmatic as well" (Foucault, "Of Other Spaces" 23). These thoughts disclose social space in a configurative incongruity, concrete and abstract. Parting from the phenomenological deliberation of space, Foucault locates an "internal space," "the space of our primary perceptions, the space of our dreams and that of our passions" to the representation of "external space," the space of social inhabitation. Foucauldian external space is the space "in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space" (Foucault, "Of Other Spaces" 23).

Foucauldian explanation of social space also connotes to the abstruse association subjects share with spaces of location. Indistinctness as the emblem of modern space succeeds in separating a sense of "identity, belonging and rootedness" and the space that "claws and gnaws" (space of disarticulation, estrangement and non-belonging). These spaces counterfeits identity in a ubiquitous migrant state of dislocation without origin. External spaces arbitrate themselves between the extremes of utopias, "sites with no real place" and heterotopias, "real places—places that do exist and that are formed in the founding society" (Foucault, "Of Other Spaces" 24). Within the inconsistencies of self-camouflaging spaces, utopias are identified as unreal spaces encompassing analogous images of a society in a consummate form or otherwise and heterotopias are the "counter-sites" that are real and signified, challenged and reversed. Utopias are entangled within the procedure of social representation but heterotopias outline the boundaries of representation.

In his interview to Paul Rainbow, Foucault recognizes the mounting fashion of modern epistemic project where the idea of society was born. The discursive alteration is brought closer to the occasion of modernity where

broadening lineaments of spatial categories gave birth. Pertaining to the idea of society, Foucault suggests that: government not only has to deal with a complex and independent reality that has its own laws and mechanisms of reaction, its regulations as well as its possibilities of disturbance. This new reality is society. From the moment that one is to manipulate a society, one cannot consider it completely penetrable by police. One must take into account what it is. It becomes necessary to reflect upon it, its specific characteristics, its constants and its variables… (*Foucault Reader* 242).

The "new reality" Foucault points to is the development of a spatial category, what we inhabit now, the society. This space is acknowledged as a birth of a "thinking about space." From the age of penal discipline, we move to social ubiquity, society based on liberal dream and founded on the motto of French Revolution – liberty, equality and fraternity. This idea of society" is regulated by the juridical system of law giving way to the establishment of a docile body and fresh schematic progress on the technology of spatial disguise. The evolving proposition on bio-power corresponds closely to the spatializing mechanism of life by exercising techniques of alteration, canalization and dispersal of human population as social mass, a collective of body as subject of power and object of knowledge. The issue of "human site" or "living space" is not merely epistemic but an understanding about the associations of convenience, type of repository, mobility, and "classification of human elements should be adopted in a given situation on order to achieve a give end" (Foucault, "Of Other Spaces" 23).

The "human site" or "living space" suggests a novel spatialized territory of social/human life that commences as a cherished working field for the progressing trialectics between the bio-power, society and proliferation of liberal humanist ideologies. The government sponsored demographic practice of recording spatial dispersal of population is a connection between "mapping and government, and the need to have a ration plan to [schematically and systemically] mange space" (Crampton 2007 224). This governmental working principle of *quadrillage* (spatial partitioning) had deeper implications during European imperialism. Offering a validation for geopolitical distribution and colonial mass-trafficking of Negro slaves as indentured labourers from Africa, the diasporic subjects and their spaces are instances of configured spatialities within colonial topography. The imperial geography has to be investigated in a manner to regulate the character of a race and its predilection towards geopolitical activity. The geophysical presence of the colonialists aspired for management and conquest by which the geophysical predisposition of the natives requires their subordination. Discursive space is, thus, demarcated by a decisive foundation and restrictive frontiers executed in imperial geography.

Space as a foundational element within social system necessitates the thought of perpetually altering dynamics between two stances: the forcefully fecund occurrence and the artefact among other configurations. Space is the forceful metaphor actively employed to theorize the *dispositif*collection. "The *dispositive* is spread out, sprawling, multidimensional, enveloping extensions both in space and time, interconnecting, without a clear centre or commanding instance" (West-Pavlov 150). In the primary re-presentation of theoretical spaces into material spaces, before reaching the idea of *dispositive*,Foucault engaged comparatively modest ispmorphic configurations of knowledge and architectural constitutions. Material spaces transform conceptual space into tangible architectural structures: "As an undifferentiated space of exclusion, did confinement not reign between the mad and their madness, between immediate recognition and a truth that was permanently deferred, covering the same ground in social structures as unreason in structures of knowledge?" (Foucault, *History of Madness* 206).

With the amplification of *dispositif*, Foucault was able to challenge the superstructures enabling epistemic rupture through a sphere of decentred associations of discursive and non-discursive performances communicating to each other. The transformation achieved is dual: the admission of power in the examination of discursive and social space makes it closer to the intricacies and skirmishes of human existence and the spatial representation in this investigation revert upon the idea of power which is unaligned, oppositional and exploitive contrary to *dispostif* which is omnipresent, multifocal, interactive and creative. Space inflicts its splintered, non-hierarchical and productive nature. Oppositional spaces which initiate the agonistic time-space divide points to the progress of space as a logical pattern gradually indistinct across the intricate outlooks of social productivity. Spatial representations disregards "lived textuality" of spatial understanding and experience. In his critique of transcendental project and architectonic space, Foucault interprets space as a medium through which change could be realized.

Conclusion

Foucault's reflections on space and geography is found dispersed throughout his corpus of critical works. Neither does Foucault systematically defines these categories nor does he critically investigate the suppositions in relation to the available scholarship on space and place of his time. While the traditional idea of space was dormant, monolithic and reflexive body of physical mass, Foucauldian social space as peripatetic, heterogeneous and persuasive agent of social reproduction. Consequently, social space becomes socially configured. Moreover, space is exceedingly textual that its diverse interactions and intersections with the discourse of power embedded in varied social

systems offer a stratified category. The social/textual politics of space veils a dominant cartography. Therefore, interpreting "social space" necessitates a deconstructive hermeneutic strategy to unpack the existing forms of representation. Social mobility of power pursues to become evident through spatial mapping and partitioning. Accordingly, power becomes an enunciation of spatial effect than an imaginary subjective possession. Foucauldian space is a discursive product rather than a Kantian (modern *a priori*) perception. It runs out as an autonomous structural assumption exposed to productive ambivalence in all spheres of human subjectivity.

Foucault's spatial discourse positioned in modernity is confined to the West. While he attempts a critique on Enlightenment ideologies and epistemic positions, coloniality and colonial configuration of heterotopias outside Europe are not taken into considerations. Hence, heterotopological examination of spaces of modernity is extracted intrinsically as fundamentally incompetent of challenging the socio-political meta-narrativity of Enlightenment and imperialism. Foucauldian heterotopologies accentuates on the structural association of heterotopias rather than challenge the interrelationships of social agencies positioned within these heterotopias. Foucault envisions heterotopia as a "heterogeneous site" contrasting "single real place" against varied spaces that are discordant themselves. "In *The Order of Things*, heterotopia are defied as the coexistence in an 'impossible' space of a large number of fragmentary, possible, though incommensurable orders of worlds" (Genocchio 37). The signification of the variation is about the contrast of heterogeneous elements that are incompatible and unsettling of the normal sense of order that we are incapable of identifying the obstinacy within accordant and familiar domain

Foucault's concept of space envelopes the prominence of space in the progress and production of knowledge and the interrogation of material spaces embedded in disciplinary discourse. Space is the medium of and instrument for the exercise of power. It makes the domain of power visible (see West-Pavlov 160). His analysis of institutions discloses the affinity between social practices and their social context. Foucault suggests that architecture forms not only an component of space but also as being introduced in social relationships with varied effects. The relationships between institution, systemic architectures and discourse that encompass is an intricate and poly-faceted knowledge production.We cannot imagine space as "normal and neutral category, independent of social and political epithets" (309). Space is not founded on material reality but comprises of socio-political features, aims, and functions that fashions into a demonstrative of cultural symbolic.

Europe was progressively "learning what it meant to be a living species in a living world, to have a body, conditions of existence, probabilities of life, an individual and collective welfare, forces that could be modified, and a space in which they could be distributed in an optimal manner"(Foucault, *History of Sexuality I* 142). Biological existence was directly related to political existence, the verity of living intervened by power. Foucault maintains that biopower encompasses spatial and social aspects of life. Autonomy is exercised within spatial borders, discipline is exerted on the bodies of individuals and governmentality is imposed on population. Intervening power affects the subjects capable of voluntary actions. Spatial situation is construed by circumferential biopower implemented through governmental policies. Consequentially, space is no longer constant and pre-existent ampule where social processes take place. Moreover, power is not only diversely dispersed among the excess of actors it involves and enhances but also seeks a trajectory through which it exercises its functioning. Employing spatial notions of power has no external counteraction because the pervasive existentence of power negates the possibility of subjugation. Foucauldian ideas of spatial representation are founded on Western experience entangled with a history that dovetails time with space. Subjective spaces, the foundational investigative power, envelopes the diachronic progress of European culture form a unilinear spatio-temporal structure where temporality would be fashioned out of spatiality.

Heterotopic position of space is exemplified by the socio-cultural praxis associated with it through senses, meanings and communication which the space disseminates. Since, every culture is embedded in its own heterotopias, "we should also realize universal need for other spaces, as spaces where a cultural praxis or social need is being conducted away from this space, this society/culture, at last this world, this life and this reality" (Grbin 310). Heterotopic spaces necessitate perceptive challenges expressed like a chimera. Representation of varied appearances of reality distort the effects of our perception and understanding of everyday reality --"heterotopias are spaces that connect us to the spaces of death, oldness, pain, suffer, heterotopias are spaces that open or close the spaces of other times and cultures" (Grbin 310).Within a spatial representation, what we decode from our natural, cultural and social spaces is etched in a congruous perception and the otherness of heterotopia demonstrating intellectual "meta-disruption."

Foucault suggests a transformation of spatial investigation that obliques from space as a preconceived decisive factor to influence the destiny of a race or to surpass the energy of the space that is forcefully executed. Rather than accepting space as an origin, it has to constantly evolve as a factor within socio-

politics, a performer by itself. The dual concepts of ground/substrate and domain/limit as significant focus is re-examined employing Foucault's archaeological and discursive "tirhedron." Exemplification of the domain of episteme is marked by the borders of epistemic ruptures. Radical heterogeneity of spatial representation and formation has allowed thinkers like Lefebvre and Soja to chart out suppositions on privileged social and cultural "margin." Along these lines can be located the post-colonial concept of "cultural difference" that intersects the discourse on social space.Space is not only the foundation on which knowledge and identities are configured but also a medium of production of power.

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COLONIAL / CULTURAL MODERNITY IN THE WIDOWHOOD DISCOURSE IN INDIA

Devikamala
Govt. Arts College, Nandanam, Chennai.

The widowhood discourse in India has a history of more than 200 years. The range of writings across India on the status of widows indicate that the 'widow question' was largely debated and discussed in the nineteenth century. The period was jostling with conflicting discourses on tradition, sati, religion, women's education, and widow remarriage by reformers. The reformers, revivalists and nationalists were in opposition to each other with their diverse positions and solutions to the problem of widowhood. The debates, discussions, movements and theoretical developments that sprang from widowhood issues during variant periods like colonial, national and post-colonial reveal the political climate of the times. This essay examines why certain writers and their perspectives on widowhood, though more intellectual and analytical, were not included in the mainstream political discourse and how their discourses re-emerged in the post-colonial period, and what were the factors that caused it.

Uma Chakravarti calls widowhood in India among the upper castes as "a state of social death." She borrows the term from Orlando Patterson's work on slavery, as she finds the concept of social death useful in capturing the peculiar status of the widow, a non-being, someone who can never be brought to life again. Widow's social death is a result of "her alienation from reproduction and sexuality, following her husband's death and her exclusion from the functioning social unit of the family" (*Everyday Lives*, 157).

The social reformers like Raja Ram Mohan Roy and Vidyasagar who drew attention to the poor status of widows in the nineteenth century were accused of Western influence. The plight of widows remained an issue of embarrassment for the English educated reformers whose 'modern' views were at strife with traditionalists. On the other hand, the British administrators were careful and diplomatic in dealing with the widowhood issue. Though, Raja Ram Mohan Roy convinced the British for a legislation on the abolition of sati by pointing out that it was not sanctioned by religion, it was after the Chief Pundit of the Supreme Court, Mrityunjaya Vidyalamkara announced that sati had no sanction by Shastras, William Bentinck, the provincial governor of Bengal prohibited sati in his province in 1818. Gradually, the prohibition was

extended to other parts of the country before the Sati Abolition Act in 1829. Not wanting to displease the traditionalists who protested against the abolition of sati, the British government distinguished between 'voluntary' and 'enforced' sati which made the issue seem a matter of choice. (Kumar, 9)

Pandita Ramabai, one of the early Indian feminists, found the discourses on both sides (the Indian and the western), limited and unrealistic to the problems at hand. She was critical of the double standards of the British government and saw the link between governments, patriarchies, and colonialism in neglecting women's real issues. The census of 1881 revealed twenty million hundred and thirty-six widows of all ages and castes ("The Appeal" 59). While social reformers like Ram Mohan Roy and Vidyasagar suggested widow remarriage for ending the plight of young widows, Ramabai understood that "Remarriage ... is not available, nor would it be at all times desirable, as a mitigation of the sufferer's lot. So, the poor, helpless high-caste widow with the one chance of ending her miseries in the Suttee rite taken away from her, remains as in ages past with none to help her" ("Widowhood" 375). She considered remarriage as one of the ways to integrate widows into society, but she knew about the impossibility of remarriage for all. She identified self-reliance and education as the need of the hour and believed that if widows had agency, they would decide their life on their own.

As Uma Chakravari records in her book *Rewriting History: The Life and Times of Pandita Ramabai*, the Sharada Sadan (that she started in 1889 with an aim of giving refuge to helpless widows) and the Mukti Sadan trained women in skills like weaving, printing books, cooking, and gardening in order to make them self-reliant. Her attempt to change the inauspicious concept of widowhood and integrate widows into social community was different from other social reformers who campaigned for remarriage. Though Ramabai was admired for her knowledge and intelligence, she was alienated for her standpoints on gender and religion. When she found the Hindu social practices oppressive for widows, she turned towards Christianity. Her negative attitude towards religion was in opposition to that of Swami Vivekananda who aimed at awakening the spiritual consciousness in the masses through his lofty ideals of religion and culture. He intended to create a positive image of India to the western audience and denied any ill-treatment of widows in India. Ramabai, disappointed with the spiritualists' construction of Hindu widowhood, took practical measures to solve the miseries of widows. Her attempt to seek financial aid from other countries, by portraying the poor condition of widows in India, caused embarrassment to nationalists (331-338).

Uma Chakravarti points out that Ramabai's strategy was disliked by nationalists as it "... was undignified and by implication unpatriotic because it

tarnished the image of the proud and noble Hindus, whose history and culture were the oldest, and whose spirituality was untarnished even if they were materially impoverished… she became the 'betrayer' of her nation because the nation itself came to be viewed in terms of predominantly Hindu ethos" (336). Therefore, her views and efforts were undermined as it was considered inappropriate before the nationalistic agenda.

The negative impression of Victorian critics on Indian literature and culture, and the British rulers who highlighted the practices like sati to justify their presence in India were countered by nationalists who attempted to reconstruct Indian culture through a 'discovery' of an ideal Indian past. The attempt to revive Indian culture by spiritualists and nationalists was a 'decolonising' act questioning the colonial construct of India and asserting the existence of a great 'tradition' in the country inspired from Vedic times. The post-colonial critic Spivak uses the 'sati' issue to deconstruct all arguments representing 'subaltern' in her ambiguously titled essay "Can the Subaltern Speak?" wherein she criticises the imperialist initiative to abolish sati as 'white men saving brown women from brown men'. Her popular statement in her essay that the "subaltern as female cannot be heard or read" faced severe criticism opening up the space for debates and discussions about the problems of representation and all of which led her to rethink the possibility of representing the subaltern in literature in her later writings.

In nineteenth century literature, "the focus of writing both by men and women – albeit with significant differences – remained limited to the upper caste widow's individual misery…" (Chakravarti, *Shadow Lives* 6). Traditionalists who glorified 'sati' implied either death or spiritual attainment for widows. For instance, Bankimchandra Chatterjee gives tragic ending to the lives of both the widows in his Bengali novel 'Vishavriksha' (The Poison Tree, 1872). The vulnerable widow commits suicide and the 'erring' widow becomes insane and loses her place in society as punishment for her transgression. Though Swarnakumari Debi, a contemporary of Bankimchandra, tries to subvert patriarchy by retelling his novel in *Snehalata* (1892), she too projects the widow as a pitiable and victimised one who dies pathetically. However, Debi exposes the hypocrisy and weaknesses of men who love Snehalata but are unable to protect her and provide her with justice. Tagore's poem "Saved" describes the plight of a young widow caught in the hypocrisy of her patriarchal family. It reveals the gender disparity between people towards remarriage. While her father deems it a shame to let her widowed daughter remarry, he allows himself to remarry soon after his wife dies. The Hindi-Urdu novelist Premchand, who advocated widow remarriage has dealt with the misfortune of widows in his fiction. The early Indian fiction by Tagore and Premchand

brought out the ordeal of a particular class of widows and their conflict between 'tradition' and 'modernity'.

At the turn of the twentieth century, the discourse was intricately connected to the freedom movement that promised an improvement in the status of women. During this period, attempts were made to define the nation with reformist or Gandhian ideals. While nationalism of the early period confined women to the domestic sphere, the later period saw women as participants in the national movements. Joining nationalist movements seemed to give some identity to women especially widows who found new meaning and quality added to their lives. We see in Rajam Krishnam's Tamil biographical novel *Manalur Maniammal*, a widow breaking stereotypical restrictions of her time and joining politics, inspired by the speeches of Congress leaders. However, women remained subordinate partners in the nationalist movement, with rare exceptions like Sarojini Naidu who moved a resolution for the condition of Hindu widows in 1908 (Forbes 57).

While the nineteenth-century reforms were beneficial to a particular section of women who were an English educated middle class mostly related to the family of reformers, there were vast sections of society of women who were neglected. Jyotirao Phule and Savitribai Phule who were sensitive to the problems of destitute widows helped widows irrespective of their different castes. Later, Ambedkar, who gave an impetus to the anti-caste movement saw caste as the root of all inequalities and advocated the annihilation of caste as the only path to an egalitarian society. In his essay "Castes in India," he analyses the relationship between customs (like sati, enforced widowhood and girl marriage), endogamy and caste. However, his discourse attacking the roots of the system and its rigid practices was not given much importance during national movements. His modification of the Hindu Code Bill in 1948, adding equal property rights for women, faced fierce opposition (Kumar 97). In 1920s and 30s the Self-Respect Movement initiated by E.V. Ramasamy in Tamil Nadu, created a stir. Its social reformist discourse attacked caste hierarchy, religion and its practices as the root of all evils, and redefined the role of women as individuals with self-respect in society. EVR advocated reforms in marriage and supported widow remarriage, women's rights to education and employment. These discourses that aimed at reforming the defects in social practices were at conflict with the middle-class values and nationalism. The women's issues were deployed as personal and therefore secondary to national interest.

Despite the social reform movements of the nineteenth century, the conservative attitude towards women continued in the later periods. The construction of ideal womanhood was a process that was completed by

carefully chosen images appropriate for the identity of the nation. As Romila Thapar observes while discussing nationalism of the later period, "The idealism of the past was based less on comprehending an Indian reality and more on what was considered appropriate from a twentieth-century perspective" (241). The image of widow as strong-willed and sacrificial mother loomed large in post-independence films and politics. For instance, the film *Mother India* (1957) as Jasbir Jain remarks is a continuation of the "Development Agenda" and the women characters projected in the movies were conventional (120). The widow in Tamil films was portrayed as a divine mother who inspired her sons and was often connected to the land and language. She became a cultural icon, a pure white image, whose divine quality, sacrifice and compassion made her a cherished presence.

In 1987, when the immolation of Roop Kanwar in a village in Rajasthan raked up the sati issue, pro-sati arguments and demonstrations were made and the feminists who opposed sati were discouraged for their 'modern' views. The arguments were reduced to simplistic binary oppositions like tradition vs modernity and spiritualism vs materialism. Radha Kumar points out that "The bogey of modernism was so successfully created the fact that sati was being used to create a 'tradition' went unrecognized despite feminist efforts to emphasize it. Tradition was defined so historically and so self-righteously that it obscured the fact that sati was being used to reinforce caste and communal identities along 'modern' lines, with modern methods of campaigning and organizing, modern arguments, and for modern ends, such as the reformation of electoral blocs and caste and communal representation within the caste." (179)

By 1990s the women's movements in India has reached its full growth. The increase in the female literacy rate during the period 1991-2001 and the increasing articulation of confidence by women at the grassroots level serve a proof of it. Susie Taru and Niranjana also see the new visibility of women as "an index of the success of the women's movement. But clearly this success is also problematic" (495). The inequalities that rose from a series of power structures like caste, class, religion, and region challenged feminists who had to rethink about the structures that subjugate women. "It is only in the last quarter of the 20th century – with the emergence of the women's movement, the questions raised by it, and the conceptualisations provided by it – that the terms of analysis have changed. It is the feminist scholarship that has drawn attention to the relationship between material structures and ideological and cultural practices and to the specific dimensions of widowhood according to caste, community, religion and region." (Chakravarti, *Shadow Lives* 6)

Dr.Ambedkar's ideas resurged in 1990's giving momentum to Dalit movement and Dalit writings that saw the need to study the role of

intersectional power structures like caste, class and gender on the issues. Dalit women's autobiographies and their translated versions produced during 1990s voiced out the miseries of their women. For instance, "The Childhood's Tale," an excerpt from Urmila Pawar's memoirs, *Aayadan*, tells the story of a poor Dalit widow and her struggle towards modernity from a child's perspective. Inspired by Ambedkar's idea that education is the panacea for all their problems, she strives to create better opportunities for her children. She questions the obstruction that she finds on her way:

> … Guruji, you are so well educated, yet you talk like a small child? Look here, I am not a respectable woman. I live under this tree, by the roadside, with my children like an exile. Why? So that they can study … become important people. And you harass the girl like this? (Pawar, 55)

In contemporary literature, the widow has been represented as creatively as possible across genres. For instance, Mahasweta Devi's Bengali story, *Rudali*, is available in both short fiction and drama. It tells about Sanichari, a poor dalit widow, who survives the harsh social reality that traps women, finds an agency in playing a *Rudali* (one who sings songs and cries over the dead body at funerals). Devi's another dramatic story "Draupadi" about the protagonist's resistance to state and class oppression, makes it possible to hear the widow's "voice that is as terrifying, sky-splitting, and sharp as her ululation" challenging all discourses about its subject position (196).

The representation of widows in these stories stands in contrast to the images like the promiscuous Dalit widow who remains an object of desire for men and a disgust for other women in U.R. Ananthamurthy's *Samskara* and the victim who gets trapped in sexuality in her quest for modernity in Imayam's *Arumugam*. However, Susie Tharu's analysis of Bagul's short story is a sensitive exploration of the Dalit victim's problems. Her analysis places 'the impossible subject' in the grid of domains like citizenship, family, work, caste, gender and patriarchy and throws insights into the struggle of the poor widow.

The undertaking of research projects by feminist scholars to document the life experiences of women and the rise of feminist publishing houses like Stree, Kali, Zubaan to access women's voices have brought to light the experiences of women. For instance, the range of women's experiences recorded in books like *The Other Side of Silence and Women's Voices from Kashmir* edited by Urvashi Butalia draws attention to the ordeal of women (widows, half-widows, mothers who lost their children and so on) in the conflict stricken Kashmir through essays, extracts from investigative reports, interviews and photo essays. *Shadow Lives: Writings on Widowhood* (2001) edited by Uma

Chakravarti and Preeti Gill is another notable archive on widowhood that includes documents, personal narratives and creative writing dealing with the lives of women. These compilations with critical introductions, are informative and expose the politics of ideologies that shaped widow's roles and their responses to social, political and cultural movements of the time.

The retrieval and the rewriting of life histories of people who were misrepresented earlier and studying the texts from women's perspective is a liberating act that varies from the revivalist notion of 'decolonising' India from western influence. The literature and the varied identities from which the thinkers articulated their responses to widowhood give an understanding of the status of women in those periods. In the post-colonial period, the stories of widows have been represented in diverse creative forms blurring the boundaries of genres. The rise of Dalit and Women's writing in the period brought in the need for employing reading strategies to understand the issues at the intersections of oppressive structures like caste and gender. A study of the widowhood discourse and the representation of widows in literature would be incomplete without an 'intersectionalist' approach that throws light upon the different subject positions and their problems which are otherwise lost and unheard.

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RECONTEXTUALIZING FOOTWEAR NARRATIVES: CHINA'S *CINDERELLA* AND AZHAGIYA PERIYAVAN'S *KURADU*

N. Sundar
M.S.University, Thirunelveli.

1. Introduction

The article discusses the function of footwear as a cultural metaphor and it is explained with the help of the two short stories: China's "Cinderella" and Tamil writer Azhagiya Periyavan's "Kuradu". The term 'Footwear Narratives' refers the literary representations of footwear, cultural practices related to footwear and its religious narratives in different cultures. Footwear as a cultural metaphor has various functions and it can be understood by 'recontextualizing' the narratives. A common understanding of the spiritual and cultural functions of footwear would help to understand its metaphorical function in literary narratives.

Spiritually, feet and footwear are worshipped as an object of reverence in Hinduism, Buddhism and Jainism. In Hinduism, the worship of Vishnu pada, or the feet of Lord Vishnu is an important ritual. In places where Vishnu is worshipped, a crown which has the footprints of the Lord is revered as the foot of Vishnu. It would be placed at the head of devotees, with the belief that the lord has blessed them. In some villages of south Tamil Nadu, footwear donated to God would be tied near the statue of God. They would be considered as the footwear of God. Devotees would beat themselves with the footwear, believing that it would help them get rid of their bad deeds. Buddhists worship Buddha's feet and it can be found in the early Buddhist scriptures. Buddha pada, or the feet of Buddha, is worshipped during the early centuries and it is reflected in sculptures too. In Jainism, devotees have the practice of installing Ayagapatas or Shilapata or Prithiv-shilapata, stones having footprints of Tirthankaras, the religious teachers in Jainism, in the places where they reside.

The worship of footwear is also reflected in Indian epics and other literary writings. For example, in *Ramayana*, Raman's brother Bharathan places the former's sandals on the throne as an act of submission. In this epic, everyone knows that Bharathan is a loyalist of Raman but, by placing Raman's footwear in the throne, Bharathan denotes that he is still guided by the

Sundar, e-mail: sundar9069@gmail.com

ideologies of Raman. The placing of the footwear of praman expresses his unquestionable loyalty.

The object of worship is also used as a weapon to abuse. For example, footwear would be thrown to abuse a person. It would be hung over the statues to abuse the dead. This contradiction reveals that the person who wears footwear becomes more important. While Raman's footwear is worshipped, a common man's footwear is looked at as an object of abuse.

Culturally, very cold climatic condition of Europe makes footwear as an inevitable object of everyday life and so shoes are worn inside homes. So, the function of shoes in Europe and in its fairytale "Cinderella" is based on the status of the individual. It remains as an object that defines the economic status of a person. On the other hand, in India, footwear is not inevitable and so many people do not have the practice of wearing it. But it must be noted that there are many references to footwear in Tamil Sangam poems. Thus, it becomes clear that only the developed section of the society has used footwear and it remains as an object of luxury for the rest of the society. In China, where foot binding was in practice for many centuries, tiny feet and tiny footwear are admired.

The admiration is reflected in the Yen-Shen story, the Chinese version of "Cinderella". The same images 'footwear' and 'Cinderella' are later adapted by twentieth century Chinese writers and researchers to fight against foot binding. The first part of the article discusses the function of this cultural metaphor in China. The second part discusses its function in Tamil culture as portrayed in the short story "Kuradu".

2. China's "Cinderella": From Yen-Shen Stories

The Yen-Shen story about Cinderella is setin the time before the Ch'in and the Han dynasties. A cave thief named Wu had two wives and a daughter from each wife. One of the wives died of poor health and Wu also died immediately after. The orphan, Yeh-Shen, suffered because of the jealousy of her stepmother. During her alienation from the rest of the world, Yeh-Shen had the company of a fish which was also killed by her stepmother. The spirit of the fish speaks with her by its dead bones. As it was spring, the season for public gathering, the stepmother goes in search of a bridegroom for her daughter. On the day of the festival, the stepmother and her daughters get ready with their best attire. Though Yen-Shen longs to go along with them, she is not allowed by her stepmother. The bones of the fish come to her rescue as it, with its magical power, gives a cloak of kingfisher feathers draped around her shoulders. The bone also gives a pair of golden magic shoes. She attends the festival and the people are fascinated to see a very beautiful maiden like Yen-Shen. Thus Yen-Shen leaves the festival and rushes towards home and it leads to the

loss of one of the golden shoes. Meanwhile, a villager had taken the magic golden shoe and gifted it the king. The king was attracted by the tiny shoe. By looking at the small shoe, he guessed that the girl would be beautiful and chaste. The King at last found Yen-Shen and married her. The girl also got her freedom from her stepmother and step-sister. In the retelling, the following changes made by the Chinese writer needs to be noted:

i. In the fairy tale of the western world, Cinderella's mother dies of ill health and her father remarries. In the retelling in China, Yen-Shen's father has two wives.
ii. Cinderella's has her father but in the retelling, Yen-Shen loses her father too.
iii. Cinderella has a magic tree as her companion. On the other hand, Yen-Shen has the fish as her companion.
iv. Cinderella has glass footwear while Yen-Shen has golden footwear.
v. The King is mesmerized by the beauty of Cinderella but in the retelling, the 'tiniest' golden shoe inspires the king to admire the owner of the shoe.

As the 'tiny' feet are given importance in the short story, it could be understood that the concept of foot binding is introduced in fairytales also. Yen-Shen stories exist for many centuries and the idea of foot binding can be traced in the fairytale. Fairytales primarily focus on children and so moral values would be included in every fairytale. In fact, the values of a culture are handed over to the next generation through various means and the role of the fairytale is significant in this process. Also, fairytales play a major role in the character formation of a child. Yen-Shen is one such story where children are made to believe that tiny feet is more beautiful. As discussed earlier, Yen-Shen story emphasizes the shape of the shoe. In the western folk tale, the King admires the beauty of Cinderella. When she disappears from the party, the King identifies her with the help of her shoe. To the contrary, in Yen-Shen story, the King looks at the shoe at first. He gets mesmerized by the 'tiniest' shoe. This emphasis on the tiny feet in a fairytale can be considered as an important tool to make a girl child believe in foot binding. In this context of foot binding, the main function of patriarchy is to make women believe in foot binding. The fairytale is also used as a medium to convince girls at young age. While the fairytale talks about the liberation of a girl from her stepmother and step-sister, it also has patriarchal elements.

The practice of foot binding dated back to Han Dynasty (206BC-24AD). The practice was generally associated with Confucianism, the ancient social, political and cultural doctrine of China. As Fan Hong said,

"The core of Confucianism was Li (the rule of propriety) (18)." The doctrine demanded absolute loyalty and obedience of people to the king, son to father and wife to husband. It forms the rigid, inflexible social hierarchy. People were judged based on their social group and not on their personal achievements. Fan Hong also claimed that the Confusian code was against the law of equality. This rigid system went hand in hand with patriarchy which expected complete submission of women to men. In Confucianism, women were considered as properties of men. Also women did not have rights to property. As women themselves were considered as properties of men, they were denied all basic rights in the name of tradition. Many social reformers and scholars like Dorothy Ko regarded foot binding as a product of Confucianism.

In ancient China, a woman with bound feet was considered as erotic. Bound feet makes the woman weak and the woman's body falls down even by the slightest touch of a man. It made woman more vulnerable and easily conquerable. Moreover, the walk of a woman with bound feet has looked like a mild but sensual dance and it becomes even more erotic. Thus, small feet were an important part of sexual attraction. This patriarchal attitude later becomes a feminine quality. In the beginning, it was more popular among the aristocrats. Chinese historians recorded that Li Yu (937-978), the second Emperor of Southern Tang Dynasty, compelled his mistress Yaoniang to bind her feet. Later, the practice was followed by the middle and lower classes as well. Women were made to believe that bound feet was a feminine beauty. Afterwards, it became an essential quality for women to get married. Parents believed that it was their duty to bind the feet of their daughters so that the latter would be happy after marriage. By doing so, the parents believed that they were sincere and dedicated to the life of their daughters. Women also bound their feet to get respect and recognition from the husband.

As pointed out by Li Ruzhen, beyond the erotic satisfaction of men and voluntary submission of women, the origin of foot binding had the influence of patriarchy's quest for physical domination over women. Patriarchy wanted women's submission and foot binding became one of its tools. Foot binding weakened women and made them nearly immobile. Such women could not walk normally and they needed the support of others. As foot binding restricted women's mobility, they were confined within their houses. So, they were given the task of managing the household. In reality, many women with bound feet could not even do their household work. Their mobility within their houses was also considerably restricted. They could not leave the house without being accompanied by a male member of their family.

This is how the women were made to dependent more on men. Patriarchy gave men the right to 'own' women. A husband was considered the

owner of his wife and so it became his duty to restrict his wife from extra-marital affairs. Therefore, foot binding was used as a tool to restrict women. As women could not go out of the house alone, there is no question of infidelity. If women were to follow the practice of foot binding sincerely, they must believe in the practice and so patriarchy made foot binding an essential criterion for judging the chastity of a woman. Women were forced to believe that, by binding their feet, they can declare their chastity to the entire world. Bound feet signify a woman's readiness to submit to patriarchy. It shows her loyalty and unquestionable obedience. These notions become evident that foot binding was used as a tool of social control in a male dominated society to maintain women's restricted status.

Physical weakness and restrictions also paved the way for the lack of mental development in women. Thanks to their immobility, women were also denied education. As they lived within their houses, they could not think about anything other than their household issues. They could read, write and think independently and so they were vulnerable to superstition and unhealthy practices in the name of tradition. Thus, the impact of foot binding should not be limited to physical weakness as it destroyed the independent and creative thinking of women. It wasted the talents of half the humanity for more than two thousand years. After the arrival of the western education system, foot binding was discouraged by the missionaries. Girls' schools were opened, physical trainings were given to the girls in schools and they were also given better education.

2.1. Chinese Cinderella: The Secret Story of an Unwanted Daughter

Chinese Cinderella: The Secret Story of an Unwanted Daughter is a work with autobiographical details written by the Chinese-American writer Adelene Yen Mah. In the book, she describes her experiences at the hands of her stepmother and her struggle to achieve academic goals in her life. She explains her struggles to get recognition and identity in her family and in society. When she joins a boarding school in Hong Kong, she excels in her studies and surprises everyone in the family. She dreams about continuing her college studies in England with any one of her brothers but her father rejects it and guides her to join a medical course in her country. Irrespective of her interest in literature, she follows her father's advice. Because of her hard work, she pursues her higher studies in England with her third brother. Her personal life resembles the life of the fictional character Cinderella. It must be noted that Adelene Yen Mah suffers in her childhood but comes out of it later with her hard work. She also compares this hard work and success with the life of Cinderella. Thus, she relates her struggle with that of Cinderella.

In China, many writers, within and outside literature, have invoked Cinderella. From this autobiography, it can be understood that the image of Cinderella is also used to counter patriarchy in China. In the autobiography, Adelene Yen Mah uses the image of Cinderella to express her sufferings at the hands of her stepmother and society. The use of the image does not stop within literature. For instance, Dorothy Ko has published her research in the field of foot binding. While naming the book, she titled 'Cinderella's Sisters: A Revisionist History of Foot binding'. While the research discusses the history of foot binding, it uses this image of literature to expose the degree of women's sufferings. The use of the image of Cinderella is because of its literary nature. The western folktale talks about the liberation of a girl. Adelene Yen Mah suffers at the hands of her stepmother. Dorothy Ko struggles for the liberation of Chinese women from the centuries old practice of foot binding. The story of Cinderella helps them to express these realities. Moreover, Cinderella is a story of fantasy. It gives hope, pleasure and respect for women. The story of this innocent girl helps to express the stories of innocent Chinese women.

If Chinese versions of "Cinderella" are studied after the basic understanding of the history of foot binding, it can be understood that the concept of foot binding and suppression of women play a primary role in the narration of "Cinderella". In the fairy tale, foot binding and tiny feet are encouraged. On the other hand, the same image of Cinderella is used to counter the practice of foot binding.

3. Azhagiya Periyavan's "Kuradu"

The term *Kuradu* in Tamil refers to footwear. If the function of footwear as a symbol in India is looked at after a basic understanding of its functions in other countries, it would become obvious that its function in India is varied and dynamic. While the function of the object is limited with fantasy and status in the western world, it symbolizes the history of oppression in China and India. In India, under the *varna* classification, cobblers come under the list of suppressed communities. Though they are the manufacturers, they are not allowed to wear sandals. The symbol stands out as an evidence of caste discrimination in India and it is well explained in the short story *Kuradu*.

The short story *Kuradu* is about a rural Dalit's fight for his right to wear sandals. The short story is set in 1940s in rural Tamil Nadu. Veerabathran, the protagonist of the short story who later becomes a soldier in the Indian army, always questions myths, stories and the norms of the society. He is always attracted towards footwear because it has been denied to his people for generations. His father used to wear footwear while going to market. Whenever they go through the streets of caste Hindus, his father would take the footwear

in his hands, place them under his armpit and would walk humbly. Only after joining the army has he understood that dalits are not allowed to wear footwear in front of caste Hindus.

Veerabathran has seen boots for the first time at the feet of a soldier when he goes to the market with his father. The boots attracts him and encourages him to become a soldier. His people are humiliated and Veerabathran wants to act against the humiliation. So, whenever he comes home for vacation, he goes jogging in the streets of caste Hindus every morning. When caste Hindus questioned him, he boldly answers that the army has strictly instructed him to go jogging every day and he just follows the order. He also warns them that he can file a complaint against them with the police if they disturb the practice session of a soldier. After Veerabathran joining the army, Shanmugam *Vaathiyar*, the local teacher, is the only person in the village to have a rational conversation with the former. He is a caste Hindu by birth and is rational and guides Veerabathran in his struggle against discrimination. *Vaathiyar* wants to change the mentality of villagers and arranges for a panchayat meeting. He asks Veerabathran to come to the panchayat by wearing his military boots and take it in his hands and hold it near his chest against the people. As instructed by *Vaathiyar*, Veerabathran comes to the meeting, removes his boots and holds it tight close to his chest. The posture indicates that Veerabathran is ready to beat the people who do not allow his people to wear footwear. Veerabathran does not speak but Shanmugam *Vaathiyar* speaks for the society. *Vaathiyar* asks Veerabathran not to beat the people as they are all elders. *Vaathiyar* also says that the people will not get involved in discrimination again and would allow them to wear sandals. Veerabathran's face shows his rage and the people run away out of fear.

To understand Veerabathran's struggle to wear footwear, the differentiation between functions of footwear in the west, Europe in particular, and those in India becomes necessary. In Europe, the extreme cold climate makes shoes necessary for survival in everyday life. Shoes are necessary even inside homes and offices to face the extreme climatic condition and so they cannot imagine coming out without shoes. Thus, the function of shoes in Europe depends on the everyday need of the people. On the other hand, the function of footwear in India is not according to the practical need of the people and Veerabathran questions it in the story. In the story, he explains to the caste Hindus that dalits work in rough places and so they must use footwear but Veerabathran is threatened. In a caste dominant society, access to footwear is denied to the people who desperately need it. While people working in more sophisticated places wear footwear, dalits are not allowed to wear footwear in work places that are more harmful and dangerous. To explain this denial, writer

Azhagiya Periyavan says that it is a matter of ego and jealousy of caste Hindus. He mentioned in an interview that caste Hindus want to distinguish themselves from dalits in every aspect and if a dalit is allowed to wear sandals, there would be no difference between a dalit and a caste Hindu and so dalits are denied their basic rights.

The short story also projects the contradiction in the society i.e., while dalits are traditionally involved in manufacturing footwear, they cannot wear it. This contradiction works in two ways. At first, it shows labour exploitation in the name of religion for thousands of years. As the western society's class system is flexible, there is the possibility for a labourer to become the master of the job. On the contrary, the Indian caste system is so rigid that no one is allowed to change their identity by birth. Even if a dalit works hard in the process of manufacturing footwear, he cannot attain a respectable social status. In the short story, a few of Veerabathran's villagers are involved in manufacturing footwear but they remain poor. Footwear remains as an unattainable dream, an unaffordable luxury.

Secondly, though dalits manufacture an object of luxury, they are not respected. Veerabathran says, "It is the Keezhur people who prepare footwear from the raw skins of animals. If footwear were costly, Keezhur people would have been rich for generations"(170). Dalits do not wear sandals, not because of their poor economy but because of their position in the caste hierarchy. It becomes worse than the exploitation based on class and economy. Footwear remains an object of luxury and the caste hierarchy does not want the lower castes to enjoy the luxury.

These concepts make it clear that the function of footwear in India is not just practical but it has a caste bias and discrimination. In the short story, Veerabathran always questions the customs of villages. His grandmother used to narrate bed-time stories and if a story deals with footwear, he would listen carefully. One day, while narrating *The Ramayana*, his grandmother says to him that Bharadhan receives the footwear of Raman and places it on the throne. Veerabathran immediately questions the purpose of placing the footwear on the throne. He imagined that they would have bought it at a high cost and so it would not be useful if they place it on the throne. When grandmother says that it is not ordinary one but the footwear of Raman. He counters that the footwear of Raman's footwear must have also been made of leather. The argument of this boy brings out the paradox in Indian society. While footwear are revered and worshipped, its basic function of protecting the feet is ignored. In the short story, Veerabathran's father works in rough places and his feet have many injuries because of not wearing footwear. His father used to take out thorns from his feet every day and the practice raises the question about footwear for

dalits in his earlier age. His father works hard every day but he is not 'allowed' to wear footwear by caste Hindus. Even if a few dalits wear, they have to carry it under their armpit when they cross the streets of caste Hindus.

In the short story, the writer wins freedom for dalits with the image of footwear. The object that is denied to the people is used as a weapon to fight against the same oppression. At the end of the story, Veerabathran holds the boots close to his chest and Shanmugam *Vaathiyar* declares everything that Veerabathran wants to do. Shanmugam *Vaathiyar* asks pardon for the mistakes and discriminations of caste Hindus but his words do not reduce Veerabathran's anger. He remains angry and so the people get frightened and run away. Thus, the writer ends the short story on a positive note. Veerabathran wants to fight for equality and Shanmugam *Vaathiyar* sets stage for him to protest. Veerabathran could not have successfully fought against all the villagers if Shanmugam *Vaathiyar* had not been there to support him. It depicts the concept of the writer that both dalits and caste Hindus must join together to fight against discrimination. In his interview, he says that the fight against discrimination should begin from caste Hindus. According to the writer, dalits are at the back and the society cannot expect them to fight alone against discrimination. He says that dalits must speak with caste Hindus and caste Hindus must speak among themselves to eradicate discrimination. The concept is explained clearly in the short story.

By explaining the discrimination in north India through the friend of Veerabathran in the army, the author breaks the geographical limitation of his text. In the short story, a north Indian friend of Veerabathran in the army explains the practice followed in his village. In that village, dalits must hang a vessel, filled with sand, around their neck when they enter the streets of caste Hindus. Dalits are not allowed to spit anywhere on the streets of caste Hindus and they must spit in the vessel. Moreover, they must tie a broom made of fibre at their back so that it sweeps away their footprints. So, neither their saliva nor their footprints remain on the lands of caste Hindus. The writer raises a doubt that the practice might have been practised in Tamil Nadu in the past. By bringing in the practice of north India, the writer breaks the geographical limitation of his text. The story can be applied to any of the dalit villages in India.

The story opens and ends with boots. The story starts with Veerabathran polishing the boots and it ends with the protagonist holding the boots against caste Hindus. An object of luxury in the beginning becomes a weapon against caste discrimination at the end. The narration gets elevated stage by stage. The story starts with a description and ends with the protest of Veerabathran against discrimination. The theme of the short story is explained in the first few

paragraphs. In the beginning, the social setup and the anger of Veerabathran are described, thus setting the stage for revolution. This end is attained step by step. After the description of the theme and the protagonist, the people around the protagonist, his father for example, are introduced. Through flashback, the protagonist becomes a child and asks important questions very innocently. For example, the writer questions *The Ramayana* through the innocent doubts of a child. The flashback about the past, the anger of Veerabathran, the rational thoughts of Shanmugam *Vaathiyar*, the social power given by the army etc. are brought together and the action is set at the end. This narrative style shows that the action develops step by step and ends in projecting a change in the society.

In the short story *Kuradu*, the usage of democratic symbol 'army' helps the writer to fight against the centuries old practice of discrimination. Though the army exists throughout human civilization, it is considered 'a democratic institution' under this context because the job of a soldier is not allotted based on birth. Anyone interested can develop their eligibility and join the army. After joining the army, Veerabathran gets a social recognition to fight. The traditional Indian society does not give any social power to dalits and so they are taken for granted. So, the military boots helps Veerabathran to execute his childhood dreams and visions.

Thus, with the help of this short story, the multi-faceted role of footwear can be understood. While footwear is considered an object of luxury, it is denied to dalits and the writer has made use of the same object to fight against caste discrimination. This short story discusses the paradox in Indian society. The object of worship is used as a tool to question inequality of the culture and the metaphor helps the writer to bring out the contradictions and inequalities.

Another notable Tamil literary work about footwear is the poem "An Interview with Footwear" by Mu.Metha. In the poem, footwear is personified and it is interviewed by the persona and the footwear explains its views about life and society. In the poem, the everyday support of the footwear to humans and their negligence is explained. The poem brings out the concept that footwear is always left out of the house in India. This practice might be the mentality of the Indian caste system that does not include everyone into it. Though the poem brings out revolutionary ideas in the society, it should be noted that the poet does not compare suppressed communities with footwear. The image 'footwear' is referred to explain the concept of 'neglection'.

To conclude, the cultural metaphor is multi-faceted. While it is worshipped inside temples, people are not allowed to wear footwear inside temples. While the footwear of Raman is kept in the throne, a common man's footwear is also used to abuse others. Moreover, it is an object of luxury and sophistication and so it is denied to depressed castes. Azhagiya Periyavan has

discussed this social contradiction in his short story *Kuradu*. The Chinese fairytale brings out the history of foot binding. Thus the metaphor gives layers of meanings. The cultural metaphor breaks the stereotypical understanding that footwear must be associated with suppressed communities. Footwear suggests more cultural and religious meanings and helps us understand it better. These studies reveal that the cultural metaphor does not remain static and its implications tend to change in future. Cultural metaphors have always been open to change. The plethora of literary works across the globe stand witness to this unique facet of cultural metaphor. This has been seen from time immemorial. The future of this vibrant phenomenon is an open question only time can answer.

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THEMATIC TESTIMONIO: GENRE SHAPING POWER OF STORYTELLING IN KUNAL MUKHERJEE'S *MY MAGICAL PALACE*

S.Veil Lakshmikanth
A.M. Jain College, Chennai.

This article provides a new perspective to the concept of Testimonio and Storytelling in the context of Indian queer narratives. It also argues that story is not just a story, the fictional element of the story helps to tell the reality. The mode of storytelling is essential for the Indian queers because stories reach people and connect them to the narrator of the story, whereas in Testimonios due to the explicit portrayal of violence the readers tend to avoid reading them. The stories of queer writers can be called thematic testimonios because it contains all the elements of testimonio but in the fictional form. It is that fictional form which appeals to the reader and provides a social change. This article reads Kunal Mukherjee's *My Magical Palace* as 'thematic testimonio' and Rahul as contemporary Scheherazade in *My Magical Palace*.

The concept of 'thematic testimonio' can be evolved by taking the concept of genre in general because it is said that genre is classified partly in terms of mood and theme and partly of mode of presentation and the relationship with the reader. It may also refer either to a type of text, or to an element within that text. In this context, the genre testimonio is composed of certain themes which can be found in other genres. The idea is that genre is an evolving process and not a fixed category. Therefore, one can call the themes of the testimonio, found in other genres as '*thematic testimonio*'.

In order to understand the purpose and effectiveness of '*thematic testimonio*' the role of the reader in testimonio and thematic testimonio should be taken in account. Nance in her article entitled: "Disarming Testimony: Speakers' Resistance to Readers' Defenses in Latin American *Testimonio*" observes that there is inaction in the readers of testimonio because of its violent portrayal of events some readers feel discomfort. The very purpose of the testimonio is to create a revolution – a social change. The rhetoric and the real-life accounts do not attract people for action. In the case of thematic testimonio, it is different. Thematic testimonio uses the mode of storytelling not rhetoric and it is subtle in its resistance. The subtlety is not a mark of cowardice rather it becomes a tool for communicating the incommunicable. Though the resistance in testimonio is very powerful, critics say that it is not affecting a

Veil Lakshmikanth, e-mail: sathishkanth3794@gmail.com

proper change that it aims to have from the readers' side. There is only limited empathy in the readers due to the discomforts that they get by reading testimonios. On the other hand, thematic testimonio with its use of fictional literary style and subtle language of resistance attracts the readers and also it captivates the readers with its narration of stories.

The purpose of the thematic testimonio is not to ensnare the readers for wrong doings but to take the stories to their hearts thereby with the power of storytelling they aim to create a social change. Thematic testimonio with its subtle way of telling stories effects a mass change than the testimonio which uses the rhetoric to convince readers for making a social change. Thus thematic testimonio remains close to readers through its objective and subjective way of telling stories than the real-life testimonios, which remains distant due to its only subjective narration.

The first-hand experience or the subjective element is seen as more authentic but in the context of telling the first-hand experience, especially telling the stories of same-sex lovers' experience, it is more effective to take up the mode of storytelling. The reason is that the mindsets of the readers vary according to the mode of representation, when it is a story, they read it differently and if it is a real-life narration, they will sometimes be suspicious of the narrator whether he/she is telling the truth. This suspicion will not be there when the readers read stories because they know that it is a story. The idea is that stories can influence the readers psychologically for effecting a change.

Testimonio portrays the factual elements that happened in one's life using language. On the other hand, thematic testimonio portrays reality using the form of storytelling, that is to say, it is reality cloaked in fiction. Testimonio becomes another kind of historical record for a community along with the individual's life which represents the entire community. Critical theory questions history. Testimonio questions dominant history by representing their history but it is also vulnerable to be questioned for its historical representation. Whereas the layer of fiction in the thematic testimonio protects the stories and also it is influential in effecting a change in the readers. Though it can be questioned for its authenticity, it is a kind of weapon embraced by queers to undermine the oppressing forces. Stories are the creative medium; the creativity comes through fiction than fact. Though testimonio and thematic testimonio are telling stories, the medium of their telling differs that is the former uses facts as it is and the latter uses facts cloaked in fiction.

Reading Kunal Mukherjee's *My Magical Palace* as a Queer Thematic Testimonio

Hoshang Merchant says, "If I am the queen of gay storytelling in India, Kunal Mukherjee must be the Crown Prince" (qtd. on the front cover of *My Magical Palace*). *My Magical Palace* is a debut novel by Kunal Mukherjee who is originally from West Bengal but now lives in San Francisco. The novel is set in contemporary San Francisco and in early 1970s Hyderabad. *My Magical Palace* is a "sensitive tale about a boy's coming of age, and the many hurdles he must cross to heal and find himself" (qtd. on the back cover of *My Magical Palace).* The novel consists of fifteen chapters. The story is told in the first person narrative. Rahul is the narrator of the story. Rahul and Andrew are the two main characters in the present around whom the story revolves. The narration goes back and forth – present to past and vice versa.

Rahul is a young man of thirty living in San Francisco with his partner Andrew. Rahul has a past life which he maintains as a secret not revealing to his partner and he is also not out to his parents about his sexual orientation. When Andrew discovers that Rahul is still interviewing girls sent by his parents for an arranged marriage, he hands out an ultimatum: "I can't be with you if your life is a lie" (Mukherjee 8). In response, Rahul tells Andrew a story about a boy who lived in a palace and his name is Rahul. Linda Waalntanabe McFerrin writes:

> Kunal Mukherjee captures, with exquisite detail, the world of post-partition India and the political and social tension that colours and constricts the lives of a family confronted with shifts in tradition. He gives us a young hero whose adolescent angst reflects the confusion of a place and time when long-drawn boundaries – physical, political, racial, and sexual are in the midst of drastic transition. (qtd. on the novel's very first page)

McFerrin points out the important aspect of a story by saying "young hero". Hero becomes a mouthpiece for a story. Similarly in *My Magical Palace* Rahul becomes a mouthpiece to tell the story of a queer individual.

The title *My Magical Palace* is enchanting and suggests a magical theme. There is no magical setting in the novel but the magic is in the words. The narrator takes the reader into the story with his spell of storytelling. In a way, the narrator becomes the magician and the narration becomes the magic spell which entrances the readers by telling the tale. The echo of magic in the title is relevant to the concept of testimonio where using "magic" the speakers of testimonios get readers to change the world. This concept of testimonio clearly applies to the novel *My Magical Palace*. Tamim Ansary writes:

> Kunal Mukherjee's prose is very lush and yet at the same time very clear: I admire the qualities, particularly the clarity, and I congratulate him. Also, I appreciate how he takes us to a very particular place, not just geographically but socially – the way he evokes the networks of family, the surrounding penumbra of history and culture. I was drawn along. . . (qtd. on the novel's very first page)

Ansary has highlighted four important things in the novel; they are space, family, history and culture. The novel explores how the deep-seated customs, regulations are given importance in different spaces by the families in order to have a reputed life in the society. The manifestation of rules and regulations takes place through history and culture. The novel attempts to break the rules that restrict people like Rahul in India to live a peaceful life and being true to themselves. It is believed that rules are created to avoid disorder in the society but the novel questions that what use do rules provide when it engenders the very existence of a group of people.

Rahul tells, "…the India of my childhood was a different world from the India of today. Anyway, let me tell you how it all began, the end of paradise in my magical palace…'" (Mukherjee 13). These lines are the part of the conversation between Rahul and Andrew at the end of chapter one. The last line of the first chapter reads: "And so I began my tale of a time and place that exist no more" (Mukherjee 13). It addresses the readers as in testimonio. It is a kind of tale within a tale – testimonio within a testimonio: "I appologised. It was time for me to return to my tale. 'There is a lot to tell you still…' (Mukherjee 254).

Again the above lines have the reader – narrator relationship wherein the narrator tells the reader that "it was time" to tell but it is also time to tell the reader. Storytelling can be therapeutic because stories sometimes take away the pain of both the narrator and reader – through telling and reading. In this context telling and reading becomes a freedom. Andrew's statement proves that when he says, "Rahul, you have to let go! Your past is ruining your life, do you get that? It is costing you so much – your peace of mind, our relationship, your freedom to be happy…'" (Mukherjee 322). Andrew's statement suggests that how Rahul's telling of his story can relieve him of his past life of loss and pain. Telling becomes freedom for Rahul and it is the primary thing for amending his relationship with Andrew.

In the penultimate chapter, Rahul finished telling his story to Andrew and where there were visitors for Rahul, that was the girl and her uncle whom he was supposed to meet on that day. The visit gave Rahul an opportunity to come out to the world. He openly said that he is gay and living with Andrew. On saying that the lifelong burden of Rahul has been removed from him.

At the end of the chapter Andrew whispers in Rahul's ear: "Rahul, you must write this story. Others need to hear it" (Mukherjee 370). The idea of telling and listening is highlighted here, which are the important components of testimonio and gives the novel a testimonial standpoint wherein the readers are addressed to make a social change. Rahul by telling his story addresses the readers very subtly. He does not try to convince the readers by using rhetoric but simply tells his story truly as Hoshang Merchant says in praise of the *My Magical Palace*: "This is a simple story simply told. It is like watching a 1970's Hindi movie. Only, it is all true and all gay. I relived my youth…" (qtd. on novels very first page). Merchant's statements give emphasis on the "true" quality of the story which is an element of testimonio.

Rahul as Contemporary Scheherazade in *My Magical Palace*

A Thousand and One Nights is a collection of stories from Persia and India. The story of Scheherazade is a frame story that introduces the collection. The following is the brief synopsis of *A Thousand and One Nights*. A king named Shahryar has become very angry and terribly disillusioned with women because he has discovered that his wife has been unfaithful to him and that the same thing has happened to his brother, King Shahzeman. In addition, a powerful jinni has also been betrayed by a woman he thought he had locked up carefully.

Shahryar finds out about his wife's betrayal from his brother who has grown weak because he is suffering from an internal wound – the notion that nobody can love him. The same idea, we are led to believe, afflicts Shahryar. He decides to give his life over to lust and sensual pursuits, but vows also that he will not allow a woman to betray him again, so every evening he sleeps with a virgin and then has her killed the following morning. Finally, no young virgins are left in the kingdom except Scheherazade, the daughter of the grand vizier. The grand vizier does not want Scheherazade to go to King Shahryar, but she insists on doing so in order to become his "means of deliverance."

Scheherazade tells her younger sister, Dunayazad, to come to the king's bedroom after Scheherazade and the king have had sex and ask Scheherazade for one of her delightful stories. Scheherazade then tells a different story every night, but does not finish it, so the king does not have her killed in the morning because he wants to hear how the story ends. She ends one story and begins another each evening for 1,001 days. At the end of the 1,001 days, Dunayazad is replaced during the storytelling by the king's and Scheherazade's little son. Scheherazade declares her love for the king, and he declares his love for her and his trust in her, and they live happily ever after.

Storytelling plays an important role in everyone's life. It is apparent in Scheherazade's life. The important factor in the story of Scheherazade is the outcome of the storytelling. Scheherazade uses the mode of storytelling to obtain liberation. She says: "I will relate to thee a story that shall if it is the will of God, be the means of procuring deliverance" (*The 1001 Nights Podcast*). Her words show the power of telling and its means of providing freedom. Scheherazade by her storytelling not only saves herself from being killed but also liberates the King from his sadistic state of mind. The cathartic effect of her storytelling is the cause for the king's change of heart. Her telling is the means of the bond between the King and Scheherazade. She declares her love for the king and the king returns her love by trusting her. Scheherazade manages to affect a bond of trust through her storytelling. The main argument is that the story as a form serves as a means of deliverance for both the king and Scheherazade. Thus the story of Scheherazade has two purposes: trust and freedom.

Rahul in *My Magical Palace*, like Scheherazade, recounts a story to his partner. He tells, "…I began my tale of a time and place that exist no more" (Mukherjee 13). Rahul by telling his story tells the story of all the oppressed voices that are silenced in cultural India. In India, many gays are not open about their sexual orientation and fall prey to the pressures of marriage by the family members. Rahul is one among them. Indian parents are different from the Western parents. In the west, there is no much importance given to the family setup whereas in India family is the fundamental phenomenon. In the case of Andrew, his parents are divorced and he is an American, so it is easy for him to take decisions on his own without his parents' concern and his parents are also least bothered about him. Andrew is in a better position to reveal his sexual orientation than Rahul. Rahul who knows the importance of family which he is been taught about from his childhood, could not reveal his sexual orientation to his family. Though Rahul lives in San Francisco, he is deeply rooted in his culture and family honour. The irony in the case of Rahul unlike other Indians who come and live in West is that he is not out about his sexuality to the world; he is still in the closet because many gay Indians come to West for living their life as they want it to be. Rahul's attitude shows how culture conditions one's mind despite the freedom of space one gets.

The story that Rahul tells to Andrew is about his past life in Hyderabad. Through the story, Rahul tries to explain the cultural aspect of India and its pros and cons with reference to his own life experience in the past. When one does not confirm with the prevailing culture and rules of the society, one is prone to violence. This is evident in the matters of love and marriage in the Indian context. Rahul tells an incident that happened to a boy named Amit in his class.

Amit is dismissed from the school for writing a love letter to a boy in his football team. The school and the boys in Amit's class see the act of a boy writing a love letter to a boy as ugly because it is not right according to their culture and the rules of the society. Like Amit, Rahul too has written letters for the famous film star, Rajesh Khana but he has not sent it to him rather he has hidden it safely from others. Rahul tells that Amit is put in a mental institution, where they will give him a shock therapy to cure him of his "revolting condition" (Mukherjee 25). As a child, Rahul is confused to see why his love for boys and Amits' are seen as a kind of 'condition' which is not normal. Rahul does not want to get married to a girl because he does not fancy about girls like the other boys in his class. He only fancies boys and male film stars. Rahul is very well aware of his lack of desire for women and he also questions people's inability to perceive the other forms of love other than heterosexual love. The story that Rahul has narrated about Amit shows the violence in terms of not conforming to the heterosexual norm.

Rahul also tells the story of Mallika who is a daughter of Rahul's father's friend. She loves a Muslim boy named Salim. Being born in a Hindu family she is not supposed to marry a boy from another religion and besides that her father hates Muslims because of the atrocities done by Muslims during the partition of Bangladesh and Pakistan. So there is no chance of Malika getting married to her Muslim lover. Family honour is more important for the Indian parents than their children's desires. Mallika is forced to marry a man named Sanjib from her own community. The arranged marriage is considered as a good thing for Mallika by her parents. Unfortunately, the marriage becomes a failure because Mallika's husband beats her up daily. Unable to bear the atrocities, Mallika runs away from her husband's house to live a peaceful life. If she is married to her Muslim lover she must have lived a happy life. In the name of family honour, her parents have ruined her life. Rahul's story about Mallika shows violence and hatred towards inter-religious marriages.

Rahul's father warns his children not to bring shame to their family: "'Always remember, if you do anything to shame our family, people will talk and we have to hide our face in decent society'" (Mukherjee 244). Amit and Mallika are the warnings for Rahul. Amit loved a boy, being a boy and Mallika loved a Muslim boy, being a Hindu girl. Both of them are put down by the society for violating the norms of the society and bringing shame to their families. They are the victims of the society's ideology. Mallika blames the "conformist society with its hoity-toity British mentality" (Mukherjee 115). Rahul says, "Fear and ignorance are our biggest enemies. They blind us to the truth, make us hate those who are different" (Mukherjee 49). Rahul is right because it is the fear of the society that the other forms of love, like same-sex

love, will collapse the heterosexual order of the society. Then society's ignorance about the feelings of same-sex lovers blinds them and makes them hate anything that goes against their rules like Amit and Mallika in Rahul's story. There is no acceptance only intolerance and hatred towards same-sex love and inter-religious love. In order to maintain the pecking order of the society, the perpetrators take to violence.

Rahul hopes to have a better future so he raises his glass and tells: ". . . to one day not having to worry about who is marrying whom and what religion, gender and sex they are" (Mukherjee 132). The statement made by Rahul sums up the crux of the queer writing. Queer writing is against violence and it envisions a hopeful future which is an important component of testimonial writing. Rahul's statement is appropriate for calling the novel a 'thematic testimonio'. In the epilogue of the novel, Rahul tells, "Many years after I left Hyderabad, I finally realized that, to follow one's heart, one has to break the rules sometimes..." (Mukherjee 372). It is clear that if rules curtail one's happiness, there is nothing wrong in breaking them.

Rahul asks his sister Rani, "Do you think it is a bad think to be a homo?" (Mukherjee 342). Rani tells that it depends on whom you ask. She is correct because it is people's mindset which says what is good and what is bad. Different people have different opinions based on their experiences in life. So it is important to circulate the positive side of same-sex love, for that the form of a story comes to help. Robert Mckee says, "Storytelling is the most powerful way to put ideas into the world" (*The Storyteller's Agency*). Thus, stories are the effective medium to tell the predicament of homosexuals in India.

Rahul as a modern Scheherazade tells his story to his partner Andrew and amends their relationship. Scheherazade, in order to change the King's violent nature towards women, chooses the stories that mirror her predicament, in the stories all the characters plead for life. Her stories insist that one should not be a tyrant. By instilling love and trust through stories, Scheherazade gains freedom to live her life with the King. Similarly, through the form of story Mukherjee aims to create a change in the minds of Indians. The purpose is to eradicate the negative thoughts about same-sex love and instill acceptance. Thus the story form is very vital to procure the change.

Inés Hernández-Ávila says, "Telling the truth defeats the hierarchy of domination by creating miracles" (300), Indian queer narratives not only defeat the domination of heterosexuality by telling the truth to the world but also show the presence of the gay community. Therefore, telling becomes an important endeavour for queer people. Through their stories they assert their existence and claim their rights as human beings. Story as a form helps to create a space for

the queers. As Scheherazade tells stories to be alive, queers tell their stories through different medium in order to make their existence be alive in the consciousness of the hetero-normative society. Thus, the Indian queer writers aim to resist persecution against a sexual minority, encourage gay people to develop a pride in their sexual identities, and create a warm reception for themselves, through the mode of storytelling.

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CLAIMS TO A MULTICULTURAL PAST
BAZ LUHRMANN'S *AUSTRALIA*

Supala Pandiarajan
University of Madras, Chennai.

Abstract

'Past', when taken up for scrutiny at any point of time, gets 're-contextualized' by contemporary perspectives. Sensitivity to contemporary issues and ideology of the contemporary age influence our conception of the 'past'. An attempt to accommodate the present beliefs and notions while 're-telling' alters earlier representations or 'contextualization' of the past. This 're-contextualization' from a contemporary standpoint will enable the future generations to perceive the past in a different light and it is this 're-contextualization' that helps in establishing new histories.

The film *Australia* is one such attempt to re-tell the story of an II World War Australian settlement. It presents the struggle of an English Lady to save the land she has inherited in Australia. Helped by a drover, an aboriginal boy and a Chinese, she succeeds in saving her settlement, 'Faraway Downs'. But soon their existence as one family disintegrates when Australia bears the brunt of Japanese bombing during the II World War.

The paper is an attempt to read how the film *Australia,* a celluloid re-contextualization of an important period in Australian history, is sensitive to the present-day multicultural claims and set-up of the country. It looks at how the film tries to re-present an episode in Australian history from a contemporary 'Australian' standpoint that integrates the white and aboriginal perceptions about the past.

'Discovering' Australia in 1770, the English opened-up their colonial settlement 'down under', thereby displacing the indigenous cultures of the country. The history of contact between the white and indigenous Australians reveals a range of emotions by whites for the indigenous cultures, ranging from alienation to assimilation. The ending

Supala Pandiarajan, e-mail: @gmail.com

of the White Australian Policy in the years following II World War initiated the tradition of White Australian yearning to 'reconcile' with the Aborigines, who gradually came to be acknowledged as the rightful owners of the land. The reconciliation activities reached heights when Australian Prime Minister Kevin Rudd, in February, 2008, offered an official, 'political' apology in the Parliament to all indigenous Australians. Rudd said, "Sorry" for the colonial brutalities inflicted upon the aborigines in the past that have completely disrupted their native lifestyle. Released in November, 2008, this epic movie, *Australia* shares with the tradition of White Australians 'Saying Sorry' to the indigenous Australians.

The uniquely Australian concepts of droving, mateship, shanties, boundary riders, billabongs, billys, cattle-trade, faraway settlements in the outback, travelling across the dry land, the 'walk-about' of the aborigines, their spiritual and oral traditions, the stolen generations, mission schools, white assimilation policies, aborigines under white governance, the tradition of 'sorry', Australia in war, patriotism, multiculturalism, and so on, get demonstrated visually in the films. The visuals in the film help the audience to completely comprehend rudimentary aspects that are unique to Australian life and thereby its literature.

The film *Australia* is conscious to the present-day multicultural claims of the country and is sensitive to aboriginal experiences. It presents the struggle of an English Lady, Sarah Ashley, to save the land she has inherited from her husband in the Northern Territory of Australia. Helped by a Drover and a 'half caste' aboriginal boy, Nullah, she succeeds in saving her cattle station, 'Faraway Downs'. In her droving trip to Darwin to sell her cattle to the Australian Army, Lady Ashley discovers her love for the Drover and her maternal bonding with Nullah. But soon her ideal existence with the Drover and Nullah as one family disintegrates when Lady Ashley is unwilling to give up Nullah to his aboriginal ways of 'wandering about the land'. Unhappy with her insensitivity to aboriginal customs, the Drover – a white Australian with an aboriginal inclination - leaves Lady Ashley. Nullah is caught by the Police and taken to the Government-run Home in which the Aboriginal children of mixed-race are "trained for service in the White Society." When Japanese fleets bomb Darwin in 1941, Australia bears the brunt of

II World War. Lady Ashley, Nullah and the drover re-unite against the backdrop of this Japanese attack and Lady Ashley, who has now 'understood' the ways of the aborigines, let Nullah 'return' with his grandfather to what the old man calls, "My Country, Our Country."

When Sarah Ashley lands in Australia from England, she finds the Drover - who has been sent to pick her up- involved in a brawl with the inmates of a wine shanty. A huge crowd has gathered to cheer, but not caring to know the reason for this fight. The Drover initiates the fight when his indigenous mate is not permitted to enter the shanty, as it is meant only for the whites. The Drover is not given a name but is called the 'Drover' throughout the movie to represent the drovers and the droving tradition of Australia. The drover is the stereotypically rum-hardened fellow using rustic language, still having a heroic stature. The scene – like the rest of the film –celebrates the Australian traditions of droving, drovers, roadside bars (called Shanties), brawls, though it does not fail to present the reduced status of the aborigines.

The Drover picks Lady Ashley from Darwin – the Northern Territory port city of Australia and drives deep into the land to Lord Ashley's cattle station 'Faraway Downs'. Just as the name suggests, Faraway Downs is far- far away from Darwin and they travel for more than two days in an old slow-moving car-truck across the deserted, dry landscape, camping at nights, bathing in the open (which Sarah Ashley's English ways does not permit), and occasionally meeting another human being on their way. The truck is loaded with items purchased in the city for use in the outback settlement. This scene recreates an Australian settlement in the 1940s. Distance, space, long-journeying across the land, remote outback settlements faraway from each other, scanty population in the outbacks – all these which form a part and parcel of Australian identity and are recurring themes in Australian literature– are introduced to the audience.

The harsh outback and the harshness it demands out of the Australian lifestyle are projected. Lady Ashley admires the beautiful Kangaroos walloping by her truck and is shocked when an aborigine shoots it down. To the aborigine and the white Australian, the kangaroo becomes an excellent 'tucker' (food) and do not mind bundling up the dead, bleeding animalonto their caravan.

When Lady Ashley reaches Faraway Downs, she finds her husband dead. As Nathan Ashley is killed by an aboriginal spear, King George – an indigenous elder, projected as 'the last of his tribe' - is blamed for the crime. Nathan Ashley is actually killed by Neil Fletcher who is the manager of Faraway Downs, but works secretly for the interests of King Carney, Lord Ashley's business competitor. Though Neil Fletcher is engaged to King Carney's daughter, he has been having an affair with Nullah's aboriginal mother and Nullah himself is the 'half-caste' son of Fletcher. There is a great deal of irony when Nullah mispronounces the word 'half-caste' as 'half-cursed' in the film, pointing out to the miserable lives led by children of mixed-blood. Fletcher does not reveal that Nullah is his son but is intent on tracking Nullah and making the police send him to the mission school for that is run by the Government for aboriginal children.

Fletcher pretends to help Sarah Ashley in her sorrow and plans to persuade her to sell Faraway Downs to King Carney. Lady Ashley also makes up her mind to sell Faraway Downs and leave for England. Never having had any interest in her husband's outback adventures, Sarah cannot understand what Lord Ashley "saw out there" in Australia. She looks out to the dry, spreading landscape as she ponders at the mystery. Fletcher looks out at the rugged, rough landscape too and replies, "You know, the land has a strange power." Fletcher's response puts in a nutshell the significance of the land to the lives of its people – both white and black. Though Fletcher's eyes reflect the greed of possessing the land, his eyes also reveal the fragility of human nature and its inability to overcome this temptation to possess the land. The land which looks dry and monotonous is abundantly rich with material excesses and enchants human beings with its magic. Moreover, Fletcher himself is aware of and shares the spiritual nature of the land like the aborigines. Fletcher reiterates the aboriginal belief about the power of the land. The land that might 'look nothing' or 'mean nothing' to a foreigner has a spiritual dimension and exercises great power on the life of its people. Land becomes an important entity in Australian identity and thereby an important theme in all Australian arts including its films and literature. Film narratives have a preoccupation with re-telling of history. *Australia* visually evokes the past of Australia for its audience. The narrative is centered on a significant episode in the history of

Australia. It begins with a note describing the social scenario of the Northern Territory of Australia: "1942. The Japanese, after bombing Pearl Harbour, attacked Darwin. The territory was a land of Cattle Barons, and Warrior Chiefs, where adventure and romance was a way of life. It was a place where aboriginal children of mixed-race were taken by force from their families and trained for service in White society. These children were called the 'stolen generations'" (*Australia*).

Studying a film, the audience need to be aware that what they visually experience is not 'the history' but only 'one version' of the history. As Nick Lacey, in his book, cites E.H Carr's use of an apt "metaphor":"...historical facts are sacks; that is, they have no shape until you put something in it. "All history is a re-presentation of the past events; it is obviously impossible to experience the events as they happened, so we are left with versions of events that we understand in a particular fashion (208)."

For a long time, the starting point of Australian history was considered to be the landing of Captain James Cook at Botany Bay in 1770. This colonial version was standardized in institutions and even today there is a tendency to start the reading of Australia from Cook's 'discovery' of the land in 1770 and only then go back to the aboriginal existence in the land. A contemporary Australian national sensibility is aware of the existence of rich, diverse native cultures in Australia even before James Cook and contemporary versions of Australian History make it a point to begin with the Aboriginal Culture that existed from time unknown. The film *Australia* shares this awareness and though set in 1940s, in colonial-minded Australia, begins with two aborigines – a grandfather and his grandson - artistically involved in practicing their skills of fishing and story-telling. This narrative design of the films enables the audience to move away from the enigma of colonial chronology and '1788'.

The aboriginal story telling pattern becomes the framework in *Australia*. The 'story' of White Australia is 'told' or narrated by Nullah thereby attempting to bring together the spirits of aboriginal and white Australia. King George teaches Nullah how to start a fire and "the most important lesson" for the aborigines, "telling story." The very essence of aboriginal cultures – their oral traditions and its transmission from one generation to another – is depicted.

The significance Nullah attaches to story-telling is entirely different from how Sarah Ashley understands the word. When Nullah asks for a story, she tells him the story of *Wizard of Oz*, a fantasy to entertain him. But the purpose of aboriginal story-telling was cultural and spiritual education and the audiences are able to understand that this story telling is an intrinsic part of aboriginal cultures.

Australia opens in September 1939 with King George, an aboriginal grandfather, teaching his grandson, Nullah to use the spear, boomerang and woomera thereby demonstrating to the audience that using these aboriginal weapons is not about aimless, 'barbaric' throwing but an artistic skill that involves training and mastery.

The aborigines believed in magic and used magic for their day-to-day activities. A global society with predominantly western values, education systems, logical reasoning and internet culture may dismiss this supernatural affiliation of aboriginal cultures as inferior. But when King George teaches Nullah to catch fish "using magic", the visual captures the scientific rationality of the aboriginal 'magic'. Nullah does not use fishing nets but uses a spear, as the aborigines do to catch fish. As Nullah chants the magical words which his grandfather had taught him, he narrows down his attention on the fish beneath the crystal-clear waters of the river, spears it and pulls it up. The power of concentration to catch a fish slipping away below running waters needs rigorous training of mental prowess. In western scientific terms, Nullah learns from his grandfather the power of concentration. Words like magic, which is the core of aboriginality, usually make people question the scientific rationality of aboriginal customs. Through Nullah's visual demonstration of 'using magic', the audience are able to understand aboriginal 'magic' in the right sense – it is not weird, meaningless 'abracadabras' but the power of the mind to get the impossible done.

*Australia*portrays 'Faraway Downs'- the remote settlement of Lady Ashley - as a representation of the multicultural Australian society where 'white' and 'aboriginal' worlds are inter-wound and their experiences are not segregated. Though the 'alienation' experienced by the white settlers in Australia and the 'loss' experienced by the aborigines is focused, the two groups are not depicted as extreme forces always opposing each other. The film tries to capture the mateship between the whites and the aborigines and how the two groups were

pitted against common enemies and helped by common friends. This marks the contemporary outlook of the film in its approach to the past.

Films play a major role in "formulating a nation's understanding of itself" (Lacey272). In this context, the *Australia* projects to the audience understandings of film-makers about their land, nation and culture. Films become contexts for discussing the changing social and political attitudes and how a creative text reflects this change. For instance, the ending of the White Australian Policy and a search for an authentic Australian culture initiated the tradition of yearning to 'reconcile' with the Aborigines, who gradually came to be acknowledged as the rightful owners of the land. The reconciliation activities reached heights when Australian Prime Minister Kevin Rudd, in February, 2008, offered an official, 'political' apology in the Parliament to all indigenous Australians. Rudd said, "Sorry" for the colonial brutalities inflicted upon the aborigines in the past that have completely disrupted their native lifestyle. *Australia* shares with the tradition of White Australians 'Saying Sorry' to the indigenous Australians. It symbolizes the various artistic, social and cultural 'sorry-saying' activities that happened across Australia. The film reflects the changing conception of the nation about itself and how it wants to be projected in the world-front. *Australia* ends with the Aboriginal elder happily sharing his country with the Whites. He tells Lady Ashley that he is taking Nullah to "my country, our country." Lady Ashley has understood the aboriginal ways of walking about and lets her adopted aboriginal son return with his grandfather to learn his land and culture. Nullah removes his shirt- a symbol that he has 'removed' the white impact on his life - to join his grandfather to learn about his land. *Australia* presents to the world a unified, harmonious Australia, where 'return' of the aboriginal Australians to their native culture is possible. This 2008 movie *Australia* envisions the Prime Minister's sorry-saying as a bright hope for the harmonious kinship and co-existence of white and indigenous Australians as one nation.

The film introduces the trends in the national cinema cultures of Australia. Going beyond imaging the everyday life of the nation, "the need to tell" and sell local "stories" to a larger, international market results in the culture of films like *Australia* (Bennet, Strauss, and Wallace Crabbe 356). It is the country's 'most ambitious' project and director Baz

Luhrmann's film *Australia* has strong national and international agendas. Produced by the internationally acclaimed Twentieth Century Fox, the film was made in a budget of approximately 150 million dollars. The movie's cast of internationally famous stars of Australian origin, like Nicole Kidman and Hugh Jackman, emphasizes the 'Australianess' of the film while carrying the guarantee of success among international audience also. The film reaped a box office return of approximately 50 million dollars in Australia and 162 million dollars overseas. The Tourism Department of Australia, which had invested 40 million dollars in promoting the film in foreign countries, claimed to have got a facelift after the worldwide release of *Australia*. *Australia* is a regular feature on the annual Australian film festivals in countries like India. It is a 'most-often' telecasted movie on international movie-channels like Star Movies. It becomes evident that the motive of such a film is to image the nation for a foreign perception. The new Australian sensibility yearns to combine the spirit of white and indigenous Australia. For instance, on the first night of Lady Ashley's stay in Australia, she hears the song of King George. Being a white woman in an alien space, she is naturally frightened by the echoes of King George's voice that fills the silent night. At the same time, presenting such a fear should not instill a bias in the audience towards the indigenous song traditions. Luhrman has brilliantly captured the natural fear in the English Lady while evoking a sense of reverence in the audience for indigenous song cycles.

The film reiterates the mother-child relationship between white and indigenous Australians. The film presents to the international audience the image of a unified Australia. Lady Ashley's mothering of Nullah gives the foreign audience a joy of having watched a perfect film with a happy ending. While reconciliation as a concept has not been agreeable to most indigenous Australians, the film shows to the foreign viewer the possibilities of bonding beyond boundaries. This conception is largely influenced by the contemporary standpoint of both the director and the Australian government which images the nation as a multicultural haven. To the indigenous populations in Australia, the attempts of reconciliation are not an easy reality. Consequently, any amount of 'sorry-saying' cannot give them back what they have lost or take them back to their original way of life. But the movie lets the boy return to his grandfather – on the whole makes this return seem as though

it is a thoroughly simple process and life will still be the same for the indigenous peoples of Australia. The effect of the white intrusion, as imaged in the film, can be wiped traceless from the lives of the aborigines. The film presents a vision that the 'whites' have let the indigenous free and the indigenous could always go 'back' unaffected to their old lifestyle. They could resume their 'old' ways, if they wanted to, irrespective of the present-day commercial culture.

Films, creative writing, food and fashion can be labeled as desired products that are transacted between nations in today's global markets. Most countries organize annual film and food festivals, book fairs, and fashion-shows to stage their cultural heritage on the world-front. Apart from selling their cultural products to global consumers, attracting international tourists into the country has always been the agenda behind such cultural display. At this juncture, it is interesting to look at 'how' a country 'images' itself to other countries. In *Australia*, an episode from the country's past is articulated from a contemporary 'Australian' standpoint that attempts to integrate the white and the aboriginal voices of the nation.The film re-presents the past in such a way that the international audience, who watch the film on movie channels or in film festivals celebrate the multicultural diversity of Australia.

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BOOK REVIEW

Farzad Sharifian. *Cultural Linguistics: Cultural Conceptualisations and Language.* (Pp. 171.) Amsterdam: John Benhamins, 2017. ISBN 978 90 272 04110

Cultural linguistics, a developing field within linguistics, investigates the relation between language and cultural cognition. Divided into thirteen chapters, Sharifian traces the origin of cultural linguistics and discusses the facts collected from data analysis. The chapters are arranged thematically dealing with methodological framework, cultural-linguistic analyses and research. The term 'ethnolinguistic' is investigated elaborately with proper references. The author analyses how the term 'ethnolinguistics' has been used widely in Europe by several disciplines to refer culture and language. Theoretical and analytical framework have been used to investigate the concepts. The relationship between cultural linguistics and Complex Adaptive Systems(CAS), the complexity of the term, its influences and interactions of speech communities have been explained with interesting facts. Employing theoretical frameworks, the author further discusses how language serves as a "collective memory bank" and has a dual role in cultural conceptualisation.

The term 'cultural cognition' offers multidisciplinary understanding including anthropology, psychology, literature, sociology, theology and fine arts. This concept is negotiated and renegotiated across generations in various other aspects of people's lives including cultural arts, cultural events, folk songs, rituals, non-verbal behaviours and emotions beautifully represented in theoretical framework by the writer. The analytical framework involves different tools such as Cultural Schema, Cultural Category and Cultural Metaphor, which are elaborated with proper examples. These concepts are visually illustrated through various features and levels of language, from morphosyntactic features to pragmatic/semantic meaning. The writer vividly handles the concept of reconceptualization of colour, event in various forms and how they can be blended with other cultures and traditions, a phenomenon that may be referred to as cross-cultural reconceptualization.

The second chapter elaborately discusses the analytical framework of conceptualisation using important analytical tools, significant cultural schemas, cultural categories and cultural metaphors. These concepts are illustrated through various examples and different references. Analysis of data contributes to a deeper understanding of the interplay between cultural conceptualisation and human cognitive processing. The third chapter details the analysis of "embodied cultural Metaphors" with reference to Persian language and culture.

The writer takes a body part term 'del' and justifies his argument with proper illustrations. He further presents a comprehensive picture about abstract conceptualisation like emotions, feelings and intellectual and or spiritual faculties. These conceptualisations appear to provide the basis for the expression of a plethora of cultural meanings. Conceptualisation involving 'del' as well as those associated with temperature terms in Persian appear to form a more encompassing cultural conceptual system based on conceptual tradition and cultures.

While the fourth chapter briefly explains the research, methods developed and adopted in cultural linguistic research, the next chapter explores the cultural underpinnings of the pragmemes of Mey's Pragmatic theory from the perspective of cultural linguistics. The pragmatic schemes are by definition conceptual in nature and practs are essentially linguistic, the hierarchical relationship is conceptual at one end and linguistic at the other.

Chapter six explores the research on emotion and it adopts a cultural linguistic inspired perspective and demonstrates experience of emotion in terms of cultural categories, cultural schemas, and cultural metaphors. It further indicates how the human languages are associated with the experience and expression of emotions. The author outlines various conceptualisations relating to the word 'sorry' in Australian English and Aboriginal English and clearly shows the lack of understanding of culture and how specific conceptualisation associated with emotions can lead to damaging cases of intercultural miscommunication. He also brilliantly uses the analytical framework of cultural linguistics examining cross-cultural differences in conceptualisation of emotions and their expressions through the features of human languages.

Chapter seven reveals the analytical framework of cultural linguistics to explore religious and spiritual conceptualisation. It allows an in-depth comparative study of different religions in terms of their underlying conceptualisation. He further states that community speakers often reconceptualise elements of religion and localise them and also it is explained with some fruitful examples. The next chapter surveys a very significant area and opens door for further research on this topic. The author analyses the influence of cultural conceptualisation on political discourse and traces the roots of certain cultural traditions.

Chapter nine explores the different varieties of English from the perspective of cultural linguistics. The global spread of English has led to localisation of the language by many speech communities to express their native cultural conceptualisations. The writer brings out the significant contribution to the development of cultural linguistics and its interrelationship between language and cultural conceptualisation. The author brings to fore the value of

studying intercultural communication from the perspective of cultural linguistics. It highlights the characteristics of cultural cognition of a particular speech community and its relation to language. Language acts as a carrier and repository for these cultural conceptualisations. The book presents the intricacies and ensnared nature of the relationship between language, culture and conceptualization

The chapter eleven analyses the meta-cultural competence and how it is used to communicate and negotiate cultural conceptualisation and deals with ELT curricula and socio-cultural reality with examples of cultural conceptualisations from multiple varieties of English. The author opens new doors for further research in this topic. Chapter twelve concludes with the ultimate aim of cultural linguistics to imbibe better understanding of the relationship between language and cognition. Linguistic reality generates a number of hypotheses about the relationship between thought and language. The author tries to explain those concepts using Wollf and Holmes diagrams and further states the terms "thinking" and "thought" have been used almost interchangeably. According to him, for cultural linguistics, meaning, both semantic and pragmatic, is largely a matter of conceptualisation, which is to a large extent culturally constructed.

The last chapter presents a survey of current and ongoing research on language and culture. It also gives detailed summaries of the two recent books, *The Routledge handbook of Language and Culture* and *Advances in Cultural Linguistics*. The book concludes with how the term 'culture' fashioning in different shades due to 'globalisation', and also states how globalisation provides space to different cultures to meet, blend, amalgamate and even clash. When people are exposed to different cultures, they become conscious of their own cultural worlds and they try to compare and contrast with the new culture to the one they actually follow. The writer rightly traces the reasons and responses of this new development and demonstrates the cultural conceptualisation relevant to all aspects of human life, from the very conceptualisation of life and death, of emotion, body, humour, religion, gender, kinship, ageing, marriage and politics. The author substantiates his arguments using various relevant collected and analysed data, reports and research surveys inviting new research.

The scope and significance of cultural linguistics, as elaborated by Sharifian, lay in its refutation of unilinearity of culture to establish cultural ideas as interdisciplinary in nature. Interdisciplinarity of cultural ideas permits the deciphering of linguistic experiences. The collective cognitive turn imbibes relative linguistic potential that spread between communication and cognition. In his attempt to be relevant and contemporary, the book errors on a

comprehensive presentation on the association between cognitive linguists and cognitive ethnographers. The book could not only contribute to researches on cultural linguistics but also offer a guide to teachers and students who would tread on the projects of language and culture. The simple language with which the author conveys the research suppositions and analysis makes it accessible to an academic novice. Marshalling the chapters thematically and analytically, the author presents the research in well organised manner and accessible style.

M. Nagalakshmi
VISTAS, Pallavaram

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