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Space: Beyond the Masks

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Abstract:

This paper emphasis on the types of spaces studied in postcolonial literature. Mainly describes the meaning less space and multiplicity in the works of Homi.k.Bhaba, Ania looba and Derridian concept of difference and “word play”. Second part defines reaction against structuralism and details the role of fluidity, subjectivity and relationality.

The third part consists on movement away from “fixing” and “bounding identities” and Analysis challenges to the dualistic understanding of space. This highlights space as way of knowing, being and doing in the broadest sense, and using this to take geographical knowledge beyond their more usual visual textual and linguistic domains.

Literary labelling then seeks to construct borders but, I want to argue, indeed achieves its opposite. The ambiguity of borders and the potential reconstruction of spaces through a different, possibly oppositional, narration deconstruct previously established imaginaries of inside and outside.

Space in chambers 21st century dictionary means:

a limitless three dimensional expanse where all matter exists a restricted portion an interval of distance a gap, a place , a period of time all the regions of the universe that lie beyond the earth’s atmosphere, a blank gap between printed or written words or letters(p.1342).

Grammatically “space” is a noun and functions as verb, in verb “space” means “colloq room for the unrestrained liberty to think, do, etc. as one wants” (p.1342). The word “space” is extracted from French “espace” and from Latin “spatium” in the 14th century. The definitions of “space” can be traced back to Aristotle and Plato and this “space’ is used by literature in varied forms in postcolonial discourse. Thus I examine “multiple spaces” interrelated to postcolonial agenda.

In the postcolonial literature fulfilling space is dedicated to the problematization of migrants, their race, culture, time, meaningless self and boundaries. Problematization of “space” exists due to boundary crossing or boarder issue. This demands new definitions of “space” as ‘inside’ and ‘outsides’ and their search of meaning lies in binary oppositions.

Indeed the ambiguity of boarders and the potential reconstructions of spaces through a different, possibly oppositional narration deconstruct previously established imaginaries of ‘inside’ and ‘outside’. For instance, a native landscape mirrors in an alternative scene of Canada, and Austria and so on. Many geographers, philosophers and social scientists have developed these issues in their own areas through “metaphors”. Taking this debate to a new level, this paper provides a series of challenges appreciations, critiques and developments concerning the relation of “space” through maintaining binary oppositions.

Thus “space” in an effect of discourse, a new way of speaking, a different way of imagining, and a transformed way of narrating, and this transformed in the way of metaphors. Kathleen Kirby explains it as “foregrounding metaphors of space the gap between metaphors and reality narrows the bridge is shortened the interchange takes place that much more quickly; space itself is the aperture through which discourse can effect reality” (110). Immigrant writing demands and reflects imaginaries of national belongings through the metaphor of identity in the form of ‘new space’. For them “what is at stake is the nation and the power to identify one’s own interest with those of the national culture. (David Carter.p.22) is the individuality of national culture. Their multiple state “discontinuous state of being” (said 360) of migrants, experiences like feelings dislocation and highly sensitive awareness of location and subject position are varied in nature. They are like board and space.

“Space comes into being as soon as a boarder is established and an observer looks at both sides of the border including at the border separating the sides.” (p.65.Dirk backer). The boarder’s onlookers are specific in certain space. In Jacques Derrida’s argument for a “space” to reveal itself, there is a boundary to be drawn. An observer emerges looking at the “space’ to bring boundary. Subjective views and subject of these observers being observed by observers, defining their respective places with respect to the judgements they

share in order to be able to communicate that, each one of these judgements is singular. Observers never give an answer for the cause. They say “space” is a cause of phenomena but, as Georg Simmel in his *Soziologie* puts it as “a form without effect per se;” (p.687) happening takes place in “space” does not mean that it is taking place because of it.

The point in which I am interested is that to understand all of these, we need a certain understanding of aesthetics that is close to Kant and remained ourselves of a problem which from Plato to Jaques Derrida and G. Spencer Brown, is taken note of under the heading of the concept of “space”. All of them struggle to find that what kind of action and reception might be able to being “space” forward. They believe in “acting we change our way to perceive the world; by doing something we create something to look it; by looking at something we get the chance to discover ourselves. Looking, doing, perceiving ourselves and acting. (p.67) are the cause of concept “space”. the space in Plato is considered to be a third genre “more precisely that genre which receives like some kind of matrix the first genre of the being and the second genre of the becoming”(p.67) the third genre or space produces the concept of “spaces” entangled within “space” .

Homi. K. Babha brings this into existence only through the hyphenated term “hybrid”(p)and gives space for in the contrast in “third space” he makes a participation of first second and the third on the base of racial and cultural discriminations. The third distinction is playful by its nature after crossing the boundary. Thus Kant’s philosophy of space as “taste” is an art of deconstructing, that is observing, an observer, thereby discovering, to be sure, ourselves as unknown to ourselves.

The construction of binary opposites like “othering” remains a powerful urge since British rule in colonized countries. “othering” blows up the binary opposites like colonized and colonizer stands as a symbolic order of “othering” then on colonialism constructs a binary like “... opposites between white and black, good and evil, superiority and inferiority, civilization and savagery, intelligence and emotion, rationality and sensuality, self and other, subject and object”(Ian Mohamed’s “Manichean allegory”)

In colonial contexts stereotypes provide an ideological justification for varied exploitations, Peter Hulm explicates the division of colonialism is based on difference in colonial priorities. Dispossession of indigenes exhibits the difference between those that were partly civilized and those that were not. Racial ideologies and exploitation share a dialectic relation. Colonialism was the crucial for affirmation and reconstructing myths and images of the centuries old like foreign and other. Actual encounters sometimes retained “continuity”, sometimes “reshaped” such images to justify colonial exploitation.

The constructing and circulation of new and renew –worked images was an ingenious colonial strategy. Thus, racial assumptions are being structured by and structuring economic exploitation. This reconstructs and reshapes the discourse of racial space. For instance constructions of the “other” shifted in response to these changes in Canada, images of the aboriginal population changed drastically their colonial context, and economic plunder production of knowledge and strategies of representation remain interdependent.

Colour and culture are the most important signifiers of difference of other, this forms the “contact zone” also a Pratt’s social “space” for him hybrid culture means, “where disparate cultures meet, clash, grapple with each other, often in highly asymmetrical relations of domination and subordination” (qtd in loomba; p.68)he says that “racial classifications were often attempt to deal with the ‘hybridization’ that was a feature of “contact zones” everywhere” (p.119)

Homi. K. Bhabha depicts the subordinate problems and the recreated images as popular culture among “hybridisation”. It was a dominant feature of colonial “contact zone” the world over. Present day postcolonial societies remain equally obsessed with the question of “hybridity”. Hybridity as a phenomenon is much evident in Canada, Australia U.S.A and New Zealand. In this region the original aboriginal native Indian population all but became extinct under the holy auspices of the white man in Canada. the aborigines are scientifically recreated to suit the will of the white settlers.

In fact the concept of hybridity occupies a central place in postcolonial discourse. It

is “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference.” (Hoogvelt 1997: 158)

This is particularly so in Bhabha’s discussion of cultural hybridity. Bhabha has developed his concept of hybridity from literary and cultural theory to describe the construction of culture and identity within conditions of colonial antagonism and inequity. For him hybridity is ‘incomplete and partial’ it stands for pluralism, ambivalence and non –fixity because of its neither/ nor nature that keeps in-between a dominant theme and interlaces other issues around it. It underpins the binary issues of discourse to find the “third”. Hybridity duplicates the nature and indicates the danger space that is the “third space” and it is to occupy a position ‘beyond space and time beyond situated fixity of places and the lived experiences of history thus he explains: “for me the importance of hybridity is not to be able to be trace two original/movements from which the third emerges” rather for him is a third space that enables other positions to emerge. (1990-211)

Thus it is an incomplete signification which does not exhibit the particular order but represents the disorder. In terms of Saussure’s racial stereotypes are not understood as single but the ‘double’. Bhabha mimics the dual identities which produce the third. Which

produces the difference thus a racial hybridity is then the sign of a double articulation, a complex strategy of reform, regulation and discipline which appropriates those inappropriate signifiers of colonial discourse. Bhabha's 'small difference' and 'slight alterations' and the displacement are often the most significant elements in a process of subversion or transformation, the subversions of hegemony on certain colonial and postcolonial grounds becomes the "third space".

Thus, the "third space" is a mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibility. It is an 'interruptive, interrogative, and enunciative' (Bhabha 1994) space of new forms of cultural meaning

and production, blurring the limitations of existing boundaries and calling into question established categorisations of culture and identity. Despite the exposure of the "third space" to contradictions and ambiguities, it provides a spatial politics of inclusion rather than exclusion that "initiates new signs of identity, and innovative sites of collaboration and contestation." (Bhabha 1994: 1)

An enigmatic concept of "third Space", primarily propagated by Homi K. Bhabha in his *The Location of Culture* (1994), is taken up by Karin Ika and Gerhard Wagner in their edited volume *Communicating in the Third Space* (2009) to raise a critical debate on third space in this age of globalization. This volume of essays provides a perfect interdisciplinary and intercultural platform to reconstruct its 'logical, philosophical, psychological, sociological, geographical, and – not to forget – political meaning' (p.2). On Bhabha's unwillingness to offer a clear and concrete definition of "third space" Edward Soja and Julia Lossau take their turn to analyse the concept of space for Soja's "third space" breaks the First Space-Second space dualism and comprises such related concepts as 'place, location, locality, landscape, environment, home, city, region, territory and geography' (p.50) that attempts to come to terms with the representational strategies of real and imagined places. He proposes a 'trialectics of spatiality' (p.57) which is a process, a dynamic force and 'recombinational and radically open' (p.50). Lossau aims at 'critically rethinking the co-identity, difference and space' (p.63) because she finds "third space" as a concept is not fully capable of avoiding the pitfalls of traditional concepts of identity and difference. Robert Young argues 'a site of fading, of appearance and disappearance' (p.82). This "third space" converts everything into multiple meanings. Thus the theory on "space" provides one to think from their own way of knowledge. In a recent trend the reader is taking the position of canter in constructing the meaning it is just like shapeless water can be reshaped by the structure of the bottle and cups.

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