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Publications

GEOGRAPHICAL SPACE AND CINEMATIC IMAGINATION: ANALYSIS OF *DELHI 6***Anjana Jackson** Research Scholar PSGR Krishnammal College for Women, Coimbatore .**Dr. Angeline.M** Assistant professor PSGR Krishnammal College for Women, Coimbatore**Abstract**

The paper seeks to explore the nexus between the human psyche and geography in the cinematic manifestation of Old Delhi in the 2009 musical drama film, *Delhi 6*, directed by Rakeysh Omprakash Mehra. The cinematic space provided by *Delhi 6* reflect many social, political and historical dimensions. This paper efforts to read the central character of the film, Roshan, as a representation of the nineteenth century Parisian flaneur. The immersed yet detached position of the flaneur travels through the urban space (the space of modernity) but is forever looking into the past. Roshan's transformation is the result of the complex interplay between the psychology and geography of Old Delhi. The music of the film reflect the cultural geography, the societal sentiments and communal tensions of the place. From the ambit of psycho geography, the paper attempts to interrogate how individuals fashion a personalised space in geography through many factors such as experiences, gender, religion and class affiliation.

Keywords: Pyschogeography, Spatial turn, flaneur, *Delhi 6*

The place we live gets influenced by our actions and experience. People consciously or unconsciously experience the places they live. Even though, these spaces are just constructed, they emerge in the form of degenerated content. The continuum of space is therefore diverse and helps in shaping as well as reshaping of the human psyche. Psychogeography is considered as the colliding point of psychology and geography. It focuses on the behavioural aspects of urban spaces.

The theory had its beginnings in Paris during the 1950's. It was the French theorist Guy Debord who made an attempt in transforming the urban life for aesthetic purpose. Its emergence could be found in the Situationist International Movement of France as well as within the Lettrist group. Debord often defines Psychogeography as : The study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals. The theory advocates the act of becoming lost in the city. It is done through the process of derive or drift.

The psycho geographers consider the act of walking as its predominant characteristic. Walking allows one to challenge the official representation of the city by cutting across usual routes and exploring those marginal and forgotten areas often overlooked or willingly forgotten by the common man . The person involved in this act is often addressed as the *Flaneur* or the stroller. *It* is a nostalgic figure who, in proclaiming the wonders of urban life, also acknowledges the changes that intimidate to make the idle pedestrian redundant. It is a concept introduced by the famous theorist Charles Baudelaire and popularised in the academic world by Walter Benjamin. Baudelaire called the flaneur- a botanist of the sidewalk.

The paper seeks to explore the nexus between the human psyche and geography in the cinematic manifestation of Old Delhi in the 2009 musical drama film, *Delhi 6*, directed by Rakeysh Omprakash Mehra. This paper efforts to read the central character of the film, Roshan, as a representation of the nineteenth century Parisian flaneur. *Delhi -6* is a movie that is centered around the walls of the urban space named Old Delhi. Abhishek Bachchan plays the lead role of Roshan Mehra and Sonam Kapoor plays the lead female role of Bittu. It is a story of urban exploration and love along with the political commitments prevalent around the city.

The movie begins when the protagonist Roshan , accompanies his dying grandmother Anna purna to their ancestral property located in old Delhi. He was born and brought up in America. Therefore, Delhi was a place of discovery for him. Here, Roshan is given the symbolic image of the Flaneur. He is the hero of the modern city who traverse and then transform his surroundings ,provides a link with a lost tradition that reclaims the city as the site for political and aesthetic experimentation.

PROBING THROUGH MANAWAKA SPACES – A PSYCHOGEOGRAPHIC
EVALUATION OF MARGARET LAURENCE'S *THE FIRE DWELLERS*

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Abstract

The Fire Dwellers is considered to be the most important text written by Margaret Laurence. It portrays the survival of a woman to attain a codified form of identity. The text focuses on the ultimate salvation a person acquires when she tries to confront herself with the modern cultural persona. She is an ordinary woman - a contemporary middle-class housewife in Manawaka, worried about all the possible and impossible dangers that await her and her family. She overcomes stereotypes with her recognizable, empathetic, and improvisational narrative voice. The paper attempts to bring out the concept of Psychogeography in the spaces of Manawaka. It is best rendered through the life and surroundings of the protagonist Stacey Macindra.

Keywords: Identity -Psychogeography- space – Manawaka

The Fire Dwellers is a literary text that focuses on a woman's survival to unveil her identity. Laurence's narrative technique in the novel is more complex than any of his earlier works. Unlike the other main characters of Manawaka, Stacey can never be seen as grotesque; she considers herself to be pretty normal and at first glance, most people would agree, despite her apocalyptic fears. The text focuses on the ultimate salvation a person acquires when she tries to confront herself with the modern cultural persona. She is an ordinary woman - a contemporary middle-class housewife in Manawaka, worried about all the possible and impossible dangers that await her and her family. She overcomes stereotypes with her recognizable, empathetic, and improvisational narrative voice. Laurence's narrative technique in the novel is more complex than any of his earlier works. Unlike the other main characters of Manawaka, Stacey can never be seen as grotesque; she considers herself to be pretty normal and at first glance, most people would agree, despite her apocalyptic fears. However, the world around him was grotesque

The chilling events in the lives of Stacey's neighbors and friends are offset by daily news coverage of the Vietnam War. The struggle that she experiences in her daily chores is austere. She has to play the role of a mother as well as a wife. Managing four kids together is not an easy job. Her husband on the other hand does not have a stable income. She has a piece of complete knowledge of her limitations and also about society. She is not surreal; instead, she is a mother who fears the domestic and social chaos as —personal hell- fire and nuclear holocaust (Laurence 10).

The novel is set against the backdrop of turbulence that prevailed within society. For Stacey, the world always seemed to be chaotic. She had always tried to shield her children by being protective. Her maternal instincts always pushed her to be apprehensive regarding their safety. She struggles to find herself despite the roles of a daughter, wife, and mother. The ideas that space and time aren't complete ampules or contexts however tends to see the globe, notably, the spacial relationships understand between objects and the temporal relationships. We tend to understand between events. Our ideas of space and time are measured and made out of our expertise in the globe. The way we understand them, instead of conferring on a given or absolute idea in a Newtonian sense, has long been a part of the philosophical discussion. This ultimately leads to contradicting our reality beyond the framework of time and space, which leads to a lack of knowledge about our surroundings. In the novel, Stacey is contradicted by the everyday reality of her life and surroundings.

**FROM WALKING TO OBSERVING: EXAMINING THE EVERYDAY PRACTICES OF
COMMON MAN IN MARGARET LAURENCE'S *A JEST OF GOD***

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Abstract

The practices of a geographical space always prefer an operational form to spatiality (anthropology, poetic and mythical experience) in order to characterise its liveliness. The simple act of walking and voyeuristic perspective of watching a space helps in outlining the everyday practices of common man. Michael De Certeau examines in his book *titled The Practice of Every Day Life* about the 'common man' and the ways in which he lives his everyday life. By doing so, he tries to show how relationships between people in a city are governed by a hidden structure of modern urban life. The ordinary practitioners of a geographical space take a fundamental step of experiencing it by moving on foot. But the voyeurs who perceive the city as a vast totality far removed from any individual perspective are looking down upon them from above with a panoptical godlike view. The paper seeks to explore Michael De Certeau's concept of Walking in the City, where the everyday practices of common man and how they help in framing the geographical spaces by taking Margaret Laurence's, Manawaka novel *A Jest of God* for study. From the domain of Psychogeography, Rachel Cameron, a thirty- four year old, spinster, school teacher is analysed from the viewpoint of a walker, who by walking through the streets of Manawaka, is able to transcend her everyday actions into an operational form. Secondly, she also takes up the role of a voyeur, who is able to disentangle from the daily practices and is able to connect with the extra-terrestrial things that she gazes around.

Keywords: space – common man – daily practice – walking – voyeurism - Psychogeography

Research Methodology – MLA 9th edition

Margaret Laurence wrote the book *A Jest of God* within the year 1966. It is about Rachel Cameron, a 34-12 months-vintage schoolteacher who lives with her mom. She is ensnared via the lies and pettiness of her small town, which incorporates her own wrongdoings as well as those of others. Rachel wants to meet a person who's as rebellious as she is, and while she has a summer time affair and has to cope with love and death, she ultimately gets the freedom she wants and desires. *A Jest of God* is the story of Rachel's 2d coming of age, even though she is in her 30s. In it, she should virtually mature if you want to take care of her getting older mom. The novel was made into the 1968 movie *Rachel, Rachel* starring Paul Newman and Joanne Woodward, and additionally received the Governor Award for 1966.

Laurence attempts to provide Canadian girls an identity and makes a speciality of the troubles confronted by means of female. Her novels, which come from a Scots-Irish heritage of strict values, difficult work, and Puritanism, focus on the subject of survival. Throughout the Nineteen Thirties' drought, melancholy, and war, the subject of survival got here up. Laurence's major concern was her commitment to social reforms. The major themes in *A Jest of God* are survival and freedom. Laurence indicates how awful it turned into for women in Canada to survive even in the 20th century.

In his book *The Practice of Everyday Life*, the author Michael De Certeau discusses the activities that modern men engage in on a daily basis, from cooking to travelling, and he also exposes a peculiar logic that emerges via a semiotic and poetic examination of these activities, common to each of them. The "common man" and the ways he goes about his daily life are examined by Certeau. De Certeau's work's epigraph is thus "To the ordinary man" To the common mythology, a common person, wandering countless numbers in the city. De Certeau's extremely abstract interpretation of these routine activities, such as speaking, reading, walking, and cooking, shows patterns and techniques that are similar to all of them through a semiotic and poetic examination of them.