



PRODUCTION OF SPACE MEDIATION IN NARRATIVE LOCATION OF PROTAGONIST: A CRITICAL DISCOURSE ANALYSIS METHODOLOGY

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Abstract

Narrative film location acclaimed one of the very important spatial production in society. These spatial production is happened within the narrative elements and character in films which influence the very prominent phenomena in narrative cinematic discourse. Indian and other country filmmakers sustains different kind of the spatial mediation and spatial location in the narrative discourse. To understanding the spatial mediation and the spatial production is not easy, it require specific and pertinent methodology need to map the complexity in the social production through cinema. Critical Discourse Analysis is commonly used for the understanding of power and ideological discourses in the research domain. The study will pose the new perspective of using CDA in the film narrative location, this study adopt the qualitative Critical Discourse Analysis of three south Indian Films.

Keywords: *Narrative Film, Spatial Production, CDA, Methodology.*



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Introduction

Space is produced through the conflictual unity of a spatial triad: the perceived is captured as spatial practices, which embrace production and reproduction and are expressed in daily routines, in the practice of everyday life, The embody reproductions of space, which are tied to the relations of production and to the “order” of those relation impose (Swyngedouw, 1992). The spatial practice and spatial relation are more problematic ones, which trace on who understand the gender relation in film narrative. This gendered notion produce the spatial sense of everyday life and the spatial identities becomes the social space.

The primary objective of study is to examine the spatial practices, production of space and their linkages with south Indian Films, with specific reference to the *Rat Trap* (1982), *Four Women*(2007)*One Woman and Two Men* (2008)chosen for this study. The criteria of the work include.The following spatial parameters are employed in this study. i.) Spatial practices and spatiality of Women in public, private and domestic spaces ii.) Gendered ritual spaces and iii.) Liminal spaces of women. Film narratives occur in unique

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and yet diverse spatial contexts. Notable among them are the socio-cultural spaces produced within the filmic space. Several scholars (Khatib,2004; Mennel, 2010; de Lauretis, 1984;Konstantarakos, 2010) have examined the spatial locations of narratives.

Space and spatial analysis are now being considered widely as the essential elements in the development of theoretical knowledge and understanding as well as empirical investigations in a range of social scientific disciplines (Zelenivic, 2007). Further he states that we need to have the knowledge of the connections of modern life as well as understanding the space(s) which we experience and potentially shape. The questions asked about space can inform us of the development of structures and organizations, institutions and practices, behaviours and experiences, power and politics that have moulded and have been the characteristics of modernity. The relation of humans and space is more relevant as space is shaped by human relations, but conversely human relations are also shaped by space. As with terms like ‘society’ and ‘nature’ space is not a commonsense background to human and social action. Rather, it is the outcome of a series of action. However, film studies have far reaching and peculiar manners of sophisticated approaches for the study of film. Studies in the discipline use approaches ranging from semiotics, content analysis, ideological analysis, genre criticism, feminist perspective, discourse analysis, psychoanalysis, sociological analysis, marxist approach and ethnography etc., In this regard this study offer the different views of space in narrative films with in the Critical Discourse Analysis method.

Studying the Film: Methodological perspective

Film studies today have far reaching and peculiar manner of sophistication with variety of approaches exists for the study of film. Other country scholar have focused on different aspects from different perspectives and evolved methods for the analysis and study of films. The existing study ranges from semiotics, content analysis, ideological analysis, genre criticism, feminist perspective, discourse analysis, to psychoanalysis, sociological analysis, Marxist approach and Ethnography etc.

In the study of cinema, the ideological analysis begins with the assumption that film text can be read at various levels of its complexity. Turner (1990) argued that films could be analyses in the roles of the culture and ideology that implicate the production of texts (Turner, 1990). Even though a film on the surface is just a seamless story and non-contradictory, there are internal contradictions and breaks, representative of the ways in which both the production and reception of the text are fused and framed by ideological concerns.

The significant role of media, in general, and the movie, in particular, are in disseminating information leading to transformation, creating meaning of the real life by use of the language (space) as a powerful social tool is totally irrefutable. In number of communication, scholars and social scientist have accepted the fact that Indian cinema is a study in ideological discourse, especially gender related (Kumar, Chadurvedi&Behrota, 2014; Riswana&Snobra, 2011). In the approach of Critical Discourse Analysis, view of communication, the, choice of visual elements and features do not just represent the world, but *constitute* it. Like language, communication and visual communication also plays its part in shaping and maintaining ideologies of the society and can also serve to create, maintain and legitimize certain kind of social practice.

Methodological Approach for the Study

Qualitative Design:

Qualitative research is design to explore the human elements of a given topic, where specific method are used to examine how individuals see and experience the world and also qualitative approaches are typically used to explore new phenomena and to capture individual's thoughts or interpretations of meaning and process (Given,2008). The qualitative researcher focus on emergent meaning derived from a variety of descriptions of the social world and these descriptions account for the perspective of individual actor in the context of the subject positions in the cinema. Qualitative research may be conducted in many of ways, may be with long traditions behind them. To do them all justice is impossible here . For our purpose the questions are as follows: What do select genres (type) of qualitative research have to say about analysis? And can we see some common them and practice? (Miles, Huberman, Saldana, 2014, pp.8). Saldana (2011) describe more than to different qualitative research genres out of many more available to investigators, ranging from well established traditions such as ethnography, ground theory, phenomenology, case study and content analysis to more progressive genres of qualitative research, such as poetic inquiry, narrative inquiry, ethno drama, auto ethnography, and do ethnography (Saldana, 2011). The qualitative are closely aligned to liberal art discipline like literature,communication and history-they explore a text's unique formal and aesthetic qualities in relation to the cultures that that produce and consume them. Further state that qualitative mass communication approach has more close to gender discourse in films and Communication study.The challenge of all qualitative research data analysis, is that reducing the data down to manageable and many

fall information so that the reader can understand and grasp the conclusion made as well as the process employed to reach the conclusion.

Scholars have written about CDA film studies discourses (Wodak, 1995; Leeuw, 1999; Culleton, 2011; Aich, 2009). Mapping the women discourse (De, Loreties, 1984; Mylvey, 1974). The present study uses critically analyze the visual image and text in films with special reference to spatial discourse of women in films from Adoor Gopalakrishnan's, the *Rat Trap* (1982), *Four Women* (2007) *One Woman and Two Men* (2008) chosen for this study.

The representation of women and its study, the visual and its in the study is inevitable, as much as it every different aspect in film study. However one of the drawback is that the aspects of spatiality of women in film is very important (Mannel, 2010; Shanker, 2009). This study necessarily demands visual element and its location in narrative hence the data were collected from the concerned film. This films are repeatedly watching in DJC Studio (Department of Journalism and Communication), in Chennai.

Nature of Study and Nature of data Criteria

This study is concerned with exploring the manner in which spatial practice, which produce the social space of women in Adoor Gopalakrishnan films. For this purpose the researcher choose qualitative Critical Discourse Analysis (CDA) approach for this study. Critical Discourse Analysis is a peculiar way to analyze invisible dimensions of social practice in visual image and to unveil the ideological and gender disparity that are implicit in the narration.

Fairclough (2001b) proposes five stage analytical frame work for CDA. For this study the researcher chosen first stage of from this frame work. This first stage entails focusing on a social problem (either the practice itself or its representation) that has a discourse- related aspect (Fairclough, 2001b). The social problem that exam here is, space, subjective relation, and class imbalance in society through spatial discourses along with the theoretical notion of Production of Space understand how the everyday practice, spatial discourse are being part of "Production of Space".

According to Henri Lefebvre, (social) space is a (product) which is concealed by double illusion, the illusion of transparency and realistic illusion, each side of refer back to one another reference the other, and hide behind the other". In the agreement show space and spatial practice is not innocent it has complex notion of identity in spatial practice. The present studies trace with approach Critical Discourse Analysis with how the spatial

production happened in the narrative aesthetics concerns films, especially in women centered narrative discourse.

Discourse

The term ‘discourse’ first introduced by French philosopher, Michel Foucault, the term ‘discourse’ has a quiet specific term and meaning. It refers to group of statements that structures the way a thing is thought, and the way we act on the basis of that thinking. In other words, discourse is a particular knowledge about the world, which shapes how the world is understood and how things are working in it (Rose, 2012). Lynda Nead, argues that ‘discourse’ as a particular form of language with its own rules and conventions and the institutions within which the discourse is produced and articulated, and she gives medical ‘discourse’ as example; in this way, it is possible to speak medical discourse... which referred to the special language of medicine, the form of knowledge it produces and the professional institution and social space which it occupies’. She state that extends ‘art’ can also be understood as discourse, as a specialized form of knowledge. Further, she says that “ the discourse of the art in the nineteenth century (consisted of) the concatenations of visual image, the language and culture of criticism, cultural institution, publics for art and the values and knowledge made publics within and through culture (Nead,1988). Thefollowing statements is supported the discourse and the potentiality of visual discourses.

The concept of “discourse’ here encapsulated the physical space (within the narrative frame), and the spatial practice particularly in films. It is important to understand the exact definition of ‘discourse’ and ‘text’ (Pande, 2016). According to Ruth Wodak (1995) “Discourse” means anything from a historical monument, a policy, a political strategy, narrative in a restricted or broad sense of term, text, talk a speech and also visuals (*ibid*).There are mentioned of gendered discourses, media discourses and so on. Describing discourse as a ‘social practice’, Wodak implies a dialectical relationship between particular discursive event and the situation, institution and the social structure which frame it: the discourse event is shaped by them but it also shapes them (Wodak, 2013).

The film is an especially powerful visual medium because a film can create a total world for its audience through visual discourse. Film manipulates the visual, the “spatial” and temporal. As Laura Mulvey argues that films as controlling the dimension of space. So space and the spatial practice, have potential elements in film narratives.

Relevance of Critical Discourse Analysis in Spatial Study

Critical Discourse Analysis (CDA) a more specific type of qualitative textual analysis, precisely, to investigate the hidden dimensions of ideology, power relation existing in social practice and power discourse in narrative text. The CDA is an inter disciplinary approach to the study of discoursed that views language as a form of social discourse analysis, it is generally agreed upon that any explicit 'method' of discourse study, the humanities and social sciences, may be used in CDA research, as long as it is able to adequately and relevantly produce insights into the way discourse reproduces social and political inequalities, power relations, abuse or domination (Fairclough, 1995). According to Van Dijk (1987), media discourse is a "specific" form of social interaction that takes place within cultural frame works and in which social member participates. All media are produced with a recipient in mind and therefore it is through the interaction of the nature of discourse that stereotypes and cultural prejudices are perpetuated (Dijk, 1987).

Since CDA is both theory and method (Fairclough, 2001, pp.121) a methodological question arising from CDA is: which discourse structures should be analysed? Van Dijk argue that we must make choices, and select these structures, for closer analysis, that are relevant for the studying of a social issue, that any explicate me According to Fairclough(2001), CDA is both a theory and a method, a methodological question assign from CDA is: which discourse structures should be analyzed? (Dijk,2001).For the problematic question Van Dijk, argue that we must make choices, and select those structure, for closer analysis, that for relevant for the study of a social issues. Further, he claimed that this require atlas some informal idea about text context link that tell as which properties of the discourse may vary as function of which social structures. This study will select those features of the discourse of the spatiality (space) that are prominent in the discursive construction of Character's politics.

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA), a more specific type of qualitative textual analysis, was primarily used to study the dataset. The pioneer of critical discourse analysis is Fairclough. According to him Critical Discourse analysis "systematically explore often an opaque relationship of causality and determination between a). Discursive practice, event and text, and b). Wider social and cultural structure, relations and process; to investigate how such practices, events, texts (image) argue out and are ideologically shaped by relations of power and struggle over power".

Critical Discourse Analysis (CDA), one of the potential approaches to analysis media text. According to James Gee, the meaning of sign/code is shaped by discourse, basic way of knowing and thinking, constituting the meaning of social practices in specific contexts or social world (Gee, 1996). The discourses are highly influence the ideological perspective, that shape how people perceive the world and their own identity within it. Then, the discourse of media, law, religion, education, define the social power relationship within a certain culture or community. Each of the discourse relates to the world in a different manner. Which serve to define that how both languages and images, have convey meaning in terms of how they are used in a specific contexts, and contexts constructed through discourse.

The social worlds are constituted by different discourses, which are politicized with a different institution. For instance, the religious discourses constitute the world of a religious ceremony, the political discourse, constitute the world of political discourse, the business discourse constitutes the world of economic transaction. In some case, discourse from one world is imposed on another world. Like when a business discourse of “accountability and “bottom line results” is imposed to education.

Critical Discourse Analysis helps to study the social and ideological power of the worlds on people’s practices in these worlds, as well as the role and stance they assume.

In the world of romantic cinema, the character and practices are narrated with the discourse of romance. In our society, everything we learned from discourse, “children learn certain basic “primary discourse” at an early age within their family context. As adolescent, they later acquire various secondary discourses” as they move into institutions, employing *these discourses*, For instance, in school, they are exposed to discourses of science, social studies, cultural studies, math, sport, etc. as different ways of knowing and thinking about the world. Each of these discourses, represents a different way of thinking about the world.

Discourse also redefines what is considered to be “normal” in a social world. Media text reflects what Antonio Gramsci (1971) describes as hegemony- dominant mode of thinking, of believing that permeate a world or society that define the “common sense” status quo. Within a discourse context, readers are positioned as able and willing to apply common sense assumptions necessary for a coherent interpretation of text, coherence that this ideological defined (Gramsci, 1971).

CDA is a research enterprise which critically analysis the relations between language and society. More specifically, Critical Discourse Analysis research that studies the

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way ideology, identity and inequality are a (re) enacted through texts produced in social and political context (Dijk, 2001).

In the argument of Fair Clough's approach to Critical Discourse Analysis is not a method or a "tool in a box of tool", but is rather, a theoretical perspective on language and semiosis (any type of material that is used to convey meaning; conversation, written texts, billboards, television program, photographs, or any other way of signifying) " which gives rise to way of analyzing language of semiosis within brooders analysis of the social process" (Clough, 2001). Critical Discourse Analysis is important in two ways, the first one is attempting to uncover the manner in which language (visual) is involved in ideology, identity formation, and relations of power.

Critical Discourse Analysis views language itself as a social and historical contextualized practice. They further argue that Critical Discourse Analysis is premised upon the fact that discursive practices and text originate from and are shaped by the organized power dynamics of a society (Clough & Wodak). Van Dijk contends that Critical Discourse Analysis allows as "to assess the way underlying attitudes are strategically explored incommunicative texts" which provide the clue about the strategies of cultural prejudices (Dijk, 1987). Critical Discourse Analysis reveals the manner in which mediated discourse (such film) originate from and are shaped by the organized power dynamics of society. Critical Discourse Analysis is rooted in the socio-cultural tradition of studying communication and hence cannot detach a text (such as cinema) from its wider " con-text" (Wodak & Mayer, 2001). In this concern, with institution of power, language, ideology and politics, Critical Discourse Analysis has very malleable to its purpose.

According to Fairclough the language is an irreducible part of social life is the main part of this framework. The dialectical relationship between the language and social reality is relayed through social events (visual), social practices (order of discourse) and sexual studies Fair Clough attempt to uncover ideological and power patterns in text in his research method of analysis. He provides three dimensional frame work for the analysis of text and discourse; 1) the linguistic description of the formal properties of the text; 2) the interpretation of the relationship between the discursive practices, interpretation and text, where text is the end product of the process of text production and as a discourse in the process of text interpretation finally 3) the explanation of the relationship between discourse and social and cultural reality (Rahimi & Riasati, 2011).

Van Leeuwen and Wodak (1999) suggest that we should think about discourse as including or being comprised of kinds of participants, behavior goals, values and location.

Fairclough proposes that central to CDA are issues of power and language among other things. CDA is concerned with how a particular account of events becomes the discursive public version or definition of the situation, that is, it focuses on how such definition generates meaning through particular representations, identities and power relations within discourses, “it seeks an understanding of how ideology is expressed through discursive form.

Van Dijk (1987) argues that media discourse is a “specific” form of social interaction” that takes place within cultural frameworks and in which social members participate. All media are produced with a recipient in mind and therefore it is through the interaction nature of discourse that stereotypes and cultural prejudices are perpetuated.

Thomas (2008) states that CDA is concerned with how a particular account of events becomes the discursive public version, or definition of the situation, that is, it focuses on how such a definition generates meaning through particular representations, identities and power relations within discourses, “it seeks an understanding of how ideology is expressed through discursive forms (Clough, 2013).

Critical Discourse Analysis (CDA) and Existing Film studies

Images of Iranians in Western Movie, Amirian, Rhahimi, & Sami, explained with Critical Discourse Analysis. This study shows how the image of Iranian in western movie, the researcher seeks to uncover the discursive structure embedded in the discourse of the movie and reveal the ideology manipulation and power relation invisible to naked eye. Use with the help of Van Dijk’s (2004) CDA Framework. The finding revealed that the producers of Iran, made an extensive use of the perplexing power of the semantic compound of the languages in these arguments to support or reject an ideology. Further he states that “CDA is the proper way of detecting hidden ideology of discourse and disclose the discursive structure” (Amirian, Rhahimi, & Sami, 2012).

In the study of representation of middle age in comedy films, adopted the dispositional analysis approach of CDA. Dispositional analysis expands elements of discursive to include the non-linguistic elements on non-discursive practice (action), materialization (object) which relate to non-discursive practice and discursive practices, the written and spoken word, The result of this analysis with CDA, the middle ages in comedy film is shown negative stereotyping in around the ageing process from middle age through to old age informs ages
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attitude and behaviors' Further he states that the defying purpose of the comedy film is make as laugh, and exaggeration of issues relating to ageing and fear of ageing including liberal use of stereotyping are by follows (Arbon, Jager&Majer, 2009).

In the study of Minasie Gessoes, *A semiotic critical Discourse Analysis in Selected film of Ethiopia* with special reference Zumra and SemayawiFeres. The two films have enunciated focused the agenda of society. Beyond seeing the superficial plot, acting and theme of the films, there are hidden discursive practice of the society. Things everything made by human beings as social construct that signify certain social, cultural economical political discourse of the researcher. Finally he concluding the two films are hide some of identity behind depiction of filming with core issues of the own country which very deep specifically uncover the hidden meaning. The two discursive practices that are manifested in the films are core problems of any Africa people that hindered their economic development for long. Interracial problems and intra- ethnic conflicts and the Nile river controversies are concerns of African people.

In the study of multimodal sign in (non) heteronormative discourse of transnational Hindi cinema, shows that commercial or popular Hindi film discourse, heteronormativity and misogyny are common and observable phenomenon and realized through multi significance practices. These signifying practices align across all three modes (utterance, image, music) to weave film's overall system of signification. The analysis also reveals or unavailability of signifying practice in mainstream Indian Sub- continent discourse as for as representation of same sex relationship is concerned. Such in ability to reach at the right sight is communicated chiefly through employment paralinguistic feature at important junctures

Using dispositive analysis to critically evaluate the action, objects and language employed to represent idle aged on- screen. The finding shows that crisis, sparked by fear of aging and with same distinct gender difference, is a frequently feature of on screen middle age. Further, middle aged in comedy film is shown to have any native aspects including failed hopes and expectations. It is the notion of crisis due to resistance to or fear of ageing which sparks the event that comprise the plot of such film (Gatling, Mills.,&Lindsag, 2014).

The study based on *construction and representation of Indian women in resent main stream Western cinema* , unveil that Indian women were re- presented as ethnic exotic (serving to entertain the male gaze) and hyper sexual but that they also existed in that state of virgin purity uncontaminated by sexual knowledge or experience- until they are initiated into sexuality by white masculine agency. In the case of this study, argues, a true representation of

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Indian womanhood or femininity in cinema would be one that was more coherent, humanizing, and one that deployed a wide range of human emotions and experience to the character. Instead of using exaggeration, dualism or half truth, further he state, in so doing, race related discourse can gradually move away from completely toward coherence through an acknowledgement of one's own implication in the other lived reality.

Finally, the study state it was urged that the problematic conflation of nationality, race and sexuality is embedded in the depiction of Indian women in western cinema in that the connotation (passive, sexual, submissive) of being female, Asian, and of colour were found to be transfused, overlapping, and contiguous, with the study of western media vis-a vis colonial sexual, and rural ideology can be better understand, problamatized, and redressed (Aich,2009).

The study based on the sexual inequality and discrimination is the seems as and pornography, that of 'authentic' pornography, roughly dealing back to the term of the century, that seem to proceed from complaints about pornography and to covertly embrace the philosophy of sex – positive discourse. In the final statement of this study state that many of film discoursed in not only committed to greatly "aesthetic" Pornography, by they are also authentically beautiful- and hot (Culleton, 2011).

In the study based on Calafell& Delgado used CDA to read Americanos- "a published collection of photographic image of Latino/a life in the US"- and conclude the magazine re- imagine the Latono/a community by highlighting difference and that it denounced the distortion of Latino/a identities by dominant discourse.

Analysis and Parameters of Space

The researcher chose the study in three films by thematic category and their mode of selection of sequence in the films is prescribed for the follow:

- a. Spatial practice and Spatiality of protagonists in public, private and domestic spaces.
- b. Gendered Ritual Space
- c. Liminal Space of protagonists

Spatial practice, spatiality of women in physical space

The spatial practice and spatiality of women intend to explain that the space in which women inhabit and access the movement belong to the narrative process in the film text, specially inside and outside of the home. The home and work, through ought the history, have been considered as 'gendered domains' whereby the outside has typically been associated with men and the inside as the prime location for the women (Mohan, Copyright © 2017, *Scholarly Research Journal for Interdisciplinary Studies*

2011,pp.165). In this concern, space is practice in the society as the gendered space.

Gendered ritual space

Ritual is ceremony or action performed in a customary way, every society and their social action are to negotiate with ritual practices. The ritual spaces are the experiences with gendered version of spatiality has been emphasized. The gendered ritual practices here mean to these how men and women are treated in the ritual practices as in marriage ceremonies, new bridal sites, godly spaces etc. In this, all space are treated women and men as different preferences.

Liminal space

The idea around the liminal space that is barely perceptible, relating to or being an intermediate state, phase or condition, in between, traditional, of or relating to a sensory threshold (Eaton& Smelt, 2007) this is a space which separate location and the accessibility of physical space between the men and women in the narrative aesthetic within the sequence of the films. Through this liminality people are separated in the importance of the gendered space.

Conclusion

Film narrations galloped by spatial practices, every character and non-living elements are identifying by spatial location. In the narrative expresses of film, every character use space. In the spatial narration produce the sense of them. Social space not a thing among other things, nor product among other products: rather, it subsumes things produced, and encompasses their relationship in the coexistence (Lefebver, 1991).The narrative location and its mediated production is very complex phenomenon in films particularly in south Indian films, every mediation of spaces produce the different identity of their own social sense. This narrative spatial production located in different context, like gender, narrative living non-living objects, colour mediation, background score, songs, music and so on. However, in these regard Critical Discourse Analysis methods provide very relevant tools to find the complexity and mediation of spatial discourse in the narrative production of cinema.

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