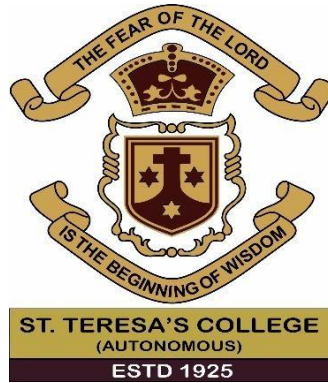


**A STUDY OF SPATIAL TRIAD IN GEETU MOHANDAS'  
KELKKUNNUNDO AND LIAR'S DICE**



*Project submitted to Mahatma Gandhi University in partial fulfilment of  
the requirement for the degree of MASTER OF ARTS in  
English Language and Literature*

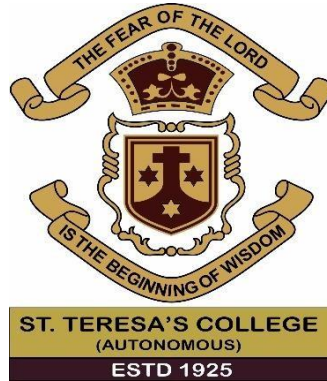
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**March 2023**

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**March 2023**

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## DECLARATION

I hereby declare that this dissertation entitled “A Study of Spatial Triad in Geetu Mohandas’ *Kelkkunnundo* and *Liar’s Dice*” is the record of bona fide work done by me under the guidance and supervision of Ms. Niveda Sebastian, Assistant Professor, Department of English and Centre for Research, and that no part of the dissertation has been presented earlier for the award of any degree, diploma or any other similar title of recognition.

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## CERTIFICATE

I hereby certify that this project entitled “A Study of Spatial Triad in Geetu Mohandas’ *Kelkkunnundo* and *Liar’s Dice*” is a record of bona fide work carried out by Sona Roshan under my supervision and guidance.

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**An Abstract of the Project Entitled**  
**A Study of Spatial Triad in Geetu Mohandas'**  
***Kelkkunnundo and Liar's Dice***

**By**

**Sona Roshan**

**M.A English Literature**

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The aim of this project is to demonstrate how Henri Lefebvre's Spatial Triad can be applied to the select film, *Kelkkunnundo* and *Liar's Dice*, in a unique way. A spatial reading is carried out in both the films to understand how its characters behave to the same space, but differently. To comprehend the idea of space given in the films, Lefebvre's Spatial Triad-Perceived, Conceived, and Lived space, that considers space as a social product is used. The interactions of the characters with their spaces show how each one of them creates different meaning out of it. The underlying issue discussed in the films is the drawbacks of urbanization. People, especially from the lower strata of the society have their lives changed due to urbanization as matter of it. *Kelkkunnundo* and *Liar's Dice* is visualized through the changing spaces which alienates, displaces, and even results in death. A space which is closely associated with one person transforms to a new space when occupied by another person.

## **ACKNOWLEDGEMENT**

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Sona Roshan

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## Introduction

Space defines a story that takes place at a specific time and place. One's understanding of the world is not only through time but also through space. Visual arts place the audience in an imaginary space that incorporates references to their real worlds, or it may contribute to an understanding of their past, present, and future worlds that are either personally experienced or imagined by the director himself/herself.

Highlighting the fact that space can act independently within the narrative, Geetu Mohandas creates spaces that portray the inner workings of her characters and without those spatial layouts, a sense of inadequacy would occur throughout the films. Bringing together perceived space, abstract space, and physical space provides a one-of-a-kind example for discussing the concept of space in a variety of circumstances in the films chosen.

To illustrate the significance of space, two films are taken, *Kelkkunnundo* and *Liar's Dice*. Both the films are directed by the Malayalam actor turned director Geetu Mohandas. Geetu Mohandas is an Indian actor and filmmaker best known for her work in Bollywood and Malayalam movies. Her short fiction directorial debut, *Kelkkunnundo*, had its world premiere at the Rotterdam International Film Festival and went on to win three international awards for best short fiction as well as the National Film Award. Since 2014, the movie has been a chapter in the Kerala state curriculum for the 12th standard. *Liar's Dice*, her debut feature film, won the Hubert Bals Fund for Script. Geetu also won the Global Filmmaker Award for her second feature film, *Moothon*, which received mentoring from the Sundance Film Lab.

Geetu Mohandas, the stage name of Indian actress and filmmaker Gayatri Das (born June 8, 1981), is well known for her work in Bollywood and Malayalam movies. She directed the movie *Liar's Dice* in 2013, which premiered at Sundance Film Festival, won two National Film Awards, and was selected by the Indian government as India's entry for the 87th Academy Awards, also known as the Oscars, but was neither shortlisted nor nominated.

When she appeared in her fourth film *Onnu Muthal Poojyam Vare* in 1986 with Mohanlal in the lead part, she began using the nickname Geetu, which was given by her family. Geetu, who was five years old at the time, won over Malayalam moviegoers' hearts as a fatherless toddler who finds a father in an unknown phone caller. She played the title character in the blockbuster *En Bommukutty Ammavukku*, which was a Tamil version of Fazil's *Ente Mamattikkuttiyammakku* (Malayalam) performed by Baby Shalini. *Life is Beautiful*, with Mohanlal in the lead, was Geetu's debut motion picture as an adult. She continued acting in Malayalam films like *Thenkasi Pattanam*, *Valkannadi*, *Nammal Thammil*, and many others.

In 2009, Geetu Mohandas established her film production company, Unplugged, which resulted in the creation of *Kelkkunnundo*, her short film directorial debut. The movie had its world premiere at the Rotterdam International Film Festival and went on to win three international prizes for best short fiction in addition to the Indian National Film Award. Since 2014, the movie has been a chapter in the Kerala state curriculum for the 12th standard. *Liar's Dice*, her debut feature film, won the Hubert Bals Fund for script and

project development and was chosen for the international dramatic competition at the 2014 Sundance Film Festival. *Liar's Dice* went on to win two National honours in India in addition to six significant international prizes throughout the world.

On June 8, 1981, in Kochi, she was born Gayatri Das to Mohandas and Latha and she did her schooling in Malaysia, Canada, and India. She has a nephrologist sibling named Dr. Arjun Das who lives in the US. She tied the knot with director of photography Rajeev Ravi on November 14. Aradhana, the couple's daughter, was born.

*Kelkkunnundo* is a film that unfolds the underlying issues of the advent of urbanisation. A garage with a view of the river Periyar is located in the solitude of a tranquil village in Kerala. Hasna, a four-year-old child, was born completely blind. Her mother, a local maid, leaves her off at a neighbourhood garage during her Christmas break where she will be looked after by Vellapan and Chacko, the garage employees.

She is confined to listening to the noises of the kids playing on the ground ahead while she is seated in her allotted chair. A fly and a cat from her make-believe world serve as vehicles for her joyous spirit and passion with life. Her mature and tranquil behaviour quietly conveys her view of her surroundings and her acute sense of awareness.

*Liar's Dice* portrays an exhausted search for her missing spouse, undertaken by a mother and her small daughter. Kamal encounters a man who offers to assist her find her husband in return for money. The movie follows Kamala, a young woman from the village of Chitkul, and her daughter Manya as they leave their

home to find, her missing husband. Along the way, she meets Nawazuddin, who, for his own self-serving ends, aids them in reaching their destination.

In Geetu Mohandas' 2013 directorial debut *Liar's Dice*, Manya, a young child no older than five or six years old, is introduced to the audience as she wakes up one morning and calls for her mother, her lisp resonating clearly in the wintry Chitkul. Over the whole of the film's hundred minutes, 'Kamala' (her mother's name) is pretty much the only word that is spoken aloud. There are few, brief exchanges that rarely run longer than thirty seconds in this story.

In the past five months, Kamala hasn't heard from her husband Harud. He apparently works as a day labourer at a building site in Delhi. She ultimately loses tolerance with his isolation and decides to travel to Delhi with her kid and her pet goat in order to learn the truth for herself. She encounters Nawazuddin along the road, a shady-eyed stranger with a limp and an air of resourcefulness about him. He has just been badly beaten and dumped off from a vehicle in front of Kamala.

The two agree that if he helps her go to the railway station in Shimla, she will pay him a set amount. He initially disagrees, but later consents to assist them in getting to Delhi itself. The rest of the narrative focuses on everything that Kamala learns and the overwhelming disinterest she faces in Old Delhi.

The film's director has succeeded in giving the audience a glimpse into the lives of the characters and through them, the mystic gaping hole of namelessness, and to that end, of the importance of any one individual in this urban squalor, despite the difficulty of depicting the ugly truth behind the construction industry's migration business, in which thousands of workers are brought in from distant areas and forced to work in hazardous conditions.

This project focuses on the aspect of spaces and its special relations, especially the spaces the characters of these films come across. The project studies the spaces occupied by the characters to give the audience and insight into the characters relation with their respective space and also understand the context of the films. Spaces are an integral part of a person's life. At a deeper level it represents one's identity. In the shortfilm *Kelkkunnundo*, the little girl, Hasna makes the audience re-define the spaces one finds oneself in. Hasna, lacks eyesight but has a deep insight about the incidents that occur in her surroundings.

She is spatially placed in the ambit of a garage, which becomes a part of her individuality. But in the end of the short film the audience finds a lost soul, who's inwardly weeping, sitting in front of the ruined garage, due to an ongoing construction. *Liar's Dice* is a search journey of a young woman who hasn't heard from her husband for the last three months. Her husband works as a construction worker in a construction site.

She travels from her village to the metropolitan city of Delhi to know the whereabouts of her husband. She wanders from different spaces; from the snow bound mountains, to the roads and finally to the city. When she reaches the end of the tunnel, she is shocked by the death news of her husband. The affluent people denied to help her, they hid the death of her husband from her.

Studies are not much conducted in these films. Both the films bear spaces that define a person. The underlying theme of the films is the damage caused to the poor people with the coming of urbanisation. People lose their jobs, gets alienated, missing and even dead. The characters of the films react differently to the same situation. The two sides of urbanisation- positive and negative have had an impact on the characters of both the films. Hasna, Chacko, Vellappan and Hasna's mother

have lost their individual space with the coming of the flat.

Kamala and her daughter travels from their small village to big cities in the hope of finding Kamala's husband. The demolition of the garage in *Kelkkunnundo* and Kamala's missing husband in *Liar's Dice* are only a chapter in the big book of urbanisation. This is an unexplored field in both the films where research can be conducted. The negative side of urbanisation is brought to limelight through reading the spaces through which it is manifested.

The objective of this project is to present a different approach to the concept of visual space; the represented space in which the films *Kelkkunnundo* and *Liar's Dice* take place in a work of visual arts with regard to Henri Lefebvre's spatial triad that looks at space as a social product consisting of three constituents; perceived space, conceived space, and lived space, which will be used as a theoretical framework to understand the concept of visual space.

Nowadays, urbanisation is the norm. Urbanization is the process of populating previously rural areas with urban residents and growing cities and towns. In *Kelkkunnundo* the plot where the garage is situated is demolished to build a flat where new residents can start a living. It is the process through which cities develop when larger proportions of the people move there. In *Liar's Dice*, one finds that many men have migrated to the cities in search of jobs.

Urbanization is the process of increasing the percentage of a territory's population that resides in towns and cities (from the film *Liar's Dice*, one hears about a man who migrated to the city and started a family there, he is of course one in many) through a complex combination of economic, demographic, social, cultural, technological, and environmental phenomena. As more people and

immigrants move to cities and towns in search of a better way of life, urban congestion and overcrowding are a constant that is becoming worse every day. Again, in *Liar's Dice*, the cities Nawazuddin takes Kamala and her daughter to search for her husband is thickly populated, there's traffic jams and people of the lower strata sleep on the road's sides.

The researcher has used the spatial triad theorised by Henri Lefebvre to substantiate the hypothesis. Lefebvre says that capitalist cultures develop abstract space, which is marked by the domination of perceived space over the physical space. The world around is reduced to a homogeneous grid in this dialectical relationship, where the relative position of the centre, which in turn defines the value of each place, is the only thing that matters. Lefebvre discusses in detail the material implications that this abstractspace has for one's daily lives.

Space is the complex cultural connotations that individuals associate with or invest in a particular site orlocation, whereas space is frequently characterised by an abstract scientific, mathematical, or quantifiable definition. Assumptions regarding the fixity of the people they study in space and location have been challenged by deterritorialization, migratory fluxes, and global economic restructuring that have occurred inthe late twentieth century. Despite the fact that spatial and environmental aspects have always been part of ethnographies, they have typically been presented as background information without being challenged. Lately, anthropologists have deliberately worked to show the importance of new notions in ethnography. They have done this by arming themselves with theoretical concepts inspired by academics in other disciplines.

The scope of this project consists up of the elaboration of Lefebvre's Spatial Triad followed by the case study of Geetu Mohandas' films *Kelkkunnundo* and

*Liar's Dice*. In order to fully grasp what Geetu's intention was, as a director both the films are explained in as much detail as to let the readers of this project who have not watched it make adequate sense of it.



## Chapter-1

### A Theoretical Framework

In *The Production of Space*, Henri Lefebvre postulates space as encompassing more than material or physical space although without ignoring it wholly. Henceforth, 'space' in the ideology of Lefebvre refers to the space of social relations, the space shared by the members of the society and their relations to one another. For Lefebvre, physical, mental and social space are individual facets, that are distinct from one another, yet always exists together as different aspects of space. His theory projects the contrasting nature of space. In an interview by Bernard-Henri Levy, a French public intellectual, with Lefebvre, he tells Levy that he likes to talk about the present and future, rather than the olden times. The English translation of his theoretical work *The Production of Space* by Donald Nicholson-Smith brings him in vogue.

Lefebvre is different from the post-sartrean "master thinkers" (Merrifield 20) like Michel Foucault, Jean-Jacques Derrida and Louis Althusser. He focusses more on day-to-day life and ordinary people. He is a radical person with a radical brain. He wishes to "de-scholarize philosophy" (Merrifield 20) and make it living, pungent, normative and holistic. He traverses through the big historical shifts, tumultuous events, the world wars and major avant-garde movements of the twentieth century. Lefebvre is regarded as a Marxist philosopher and rural-urban sociologist in the francophone world. . Lefebvre writes regally on the importance of the production of space. In *The Production of Space* Lefebvre has developed a socio-spatial theory that asserts a dialectical link between space and social relations.

In *The Production of space* Lefebvre argues space as a social product. In other words it's a social setup based on values and meanings which affects spatial practices and perceptions. Thrust is given on the process of its production, the multiplicity of spaces that are socially produced, and made productive through social practices; and the focus on the contradictory, conflictual, and, ultimately, political character of the processes of the production of space. Social relations both produce space and gets shaped by it. Lefebvre's theory enunciates how space is produced, for whom and what for.

A myriad of small events occurs within this mental space which can be exploited for useful or polemical ends. There once existed a code which was architectural, urbanistic, and political which composed a language which was common to country folks, townspeople, rulers and artisans. A code which allowed space not only to be read but also to be constructed. A peculiar space is allotted to illness and madness. Space is a nebulous multitude, each one piled upon another. It is geographical, economic, demographic, sociological, ecological, political, commercial, national, continental, and global. In addition to these varying quantifiers, not to mention nature's (physical) space, the space of (energy) flows, and so on. Intellectual labour and material labour are open to ceaseless division. The 'science of space' represents the political use of knowledge. The space created by knowledge and action demonstrates how hegemony makes use of it. Logico-epistemological space is a domain occupied by sensory phenomenon, works of imagination such as projects and projections, symbols, and utopian visions.

His search for a unitary explanation of space eventually takes on a critical and flamboyant character. A closer relationship between physical space (nature), mental space (formal abstractions about space), and social space (the realm of

human interaction) is one of the goals of the endeavour he calls spatiology. Lefebvre claims that these various sectors of space have been misunderstood by philosophers, physicists, and social scientists, in part because they have been viewed as distinct fields. Lefebvre believes that conceptual dislocation and fragmentation serve clearly ideological purposes; *The Production of Space* aims to detonate everything and readdress the schisms and scions. Separation maintains confusion and secures agreement, or even worse, it maintains the status quo.

Isolated space is void and abstract. Energy, space and time melts at indefinite points. There is a discord between the mental space and physical space to invent the ideal space. But in actuality both these spaces involves, supports, and necessitate the other. Knowledge of space cannot be restricted from the outset. The codes relating to space should be methodically demolished. The society's current mode of production has absorbed space as a reality unto itself. Reality which is clearly distinct but taken up in the same global procedure by commodities, funds and capital. Space thus produced will become a medium of supremacy, power, and control. The force that makes spatial reality into an unmanageable autonomy now works to destroy, shackle, and enslave it. Social space ceases to be homogenous from the mental space and physical space. The truth behind (social) space as a (social) product is cloaked by double illusion. The double facets are illusion of transparency and realistic illusion. Space appears luminescent, comprehensible, and offering free rein action. Anything hidden - and hence threatening - is antagonistic to transparency, under whose reign everything can be taken in by a single glance from that mental eye which illuminates whatever it contemplates. Each society provides its own distinctive

space as it is an object for analysis and overall theatrical elucidation. Space clasps a multitude of convergences, each with its designated locations. Space encompasses the power relations in the form of buildings, monuments, and works of art.

Spatial practice certifies continuity and some degree of coherence. Social space involves the social actions of individuals and collective groups who are born and who die, who suffers and who act. From the point of view of these subjects, the behaviour of their space is at once indispensable and mortal: within it they evolve, give expression to themselves, and experience prohibitions; then they perish, and that same space contains their graves. From the point of view of knowing, social space works as an instrument for the study of society. If space is a product, one's knowledge of it explicates the process of production. Social practices entails the use of the body, the use of hands, members and sensory organs, and the gestures of work as of activity unallied to work. There have been societies whose representation of space can be seen in the plans of their temples and palaces, as well as in their artworks, writing systems, fabrics, and so on.

Absolute space is made up of natural snippets located at sites chosen for their inherent qualities (cave, mountaintop, spring, river), but whose consecration ends up stripping them of their natural attributes and uniqueness. Thus, political forces crowd natural space in an instant. In general, architecture selects a natural site and transfers it to the political realm through symbolic mediation; consider the statues of local gods or goddesses in Greek temples, or the Shintoist sanctuary, which is either empty or contains nothing but a mirror. A sanctified inwardness set itself up in opposition to nature's outwardness, while also echoing and restoring that outwardness. The absolute space where rites and ceremonies are performed

retains many aspects of nature, albeit in a modified form due to ceremonial requirements: age, sex, genitality (fertility) - all still plays a vital role. Absolute space thus preserved and incorporated bloodlines, family, unmediated relationships - but it transposed them to the city, to the political state founded in the city. The socio-political forces that occupies this space has administrative and military extensions: scribes and armies are very much present. Those who produces space (peasants or artisans) are not the same people who manages it, or uses it to organize social production and reproduction; it is the priests, warriors, scribes and princes who possesses what others has produced, who appropriates space and become its fully entitled owners.

Space that has been developed and created by several experts and technocrats is referred to as being representations of space. Planners and engineers, builders and developers, urbanists and geographers, as well as other individuals with a scientific or administrative inclination, may be on the list. These agents and institutions use a variety of occult symbols, language, objectified plans, and paradigms in this area. Representation alludes to the world of abstraction, to what exists in the mind as opposed to the physical world. According to Lefebvre, this is always a conceived space, and its representation typically houses ideologies, powers, and knowledge. It is the central area of any civilization and is closely related to the production connections and the order they impose, as well as to knowledge, signs, codes, and frontal contacts.

Spaces of representation are places where people conduct their daily lives. They overlay physical space, using its things symbolically, and are the nonspecialist world of argot rather than jargon, symbols, and pictures of dwellers and users. Spaces of representation can be equally connected to subterranean and

covert aspects of life. They don't follow principles of consistency or coherence, and they don't require too much mental effort; rather, they are more felt than thought. A space of representation is dynamic and speaks. It has an emotional core or centre that includes the following: square, church, graveyard, or ego. Since it encompasses the places of passion, action, and lived circumstances, time is inherently implied.

Through a dialectical exchange, spatial practises propound and suggest the space of the society in which they exist. Deciphering space can help us understand spatial practises, which are closely related to how people perceive space, the environment around them, and especially how ordinary their daily lives are. The patterns and interactions that link places and people, pictures and reality, labour and leisure, and spatial behaviours thereby structure lived reality. Monuments, recognisable landmarks, roads, and natural or artificial boundaries (such rivers or motorways) all help or hinder a person's sense of location and how they behave.

The spatial consensus just described in brief is part of civilization, just as prohibitions against acts considered vulgar or offensive to children, women, the elderly, or the general public. Naturally, its response to class struggle, like its response to other forms of violence, is a formal and categorical rejection. Poets and philosophers planted the seed of desire to make a difference in one's life. The global market's pressure, the transformation of the planet, the creation of a new space - all of these have thus vanished into thin air. Social space is not a thing among other things or a product among other products; rather, it encompasses things produced and their interrelationship in coexistence and simultaneity. Social space contains a wide range of natural and social objects, as well as networks and pathways that facilitate the exchange of material goods and

information. Thus, such 'objects' are both things and relations. They have discernible peculiarities, contour, and form as

In his 1968-74 writings, Lefebvre asserts that 'urbanisation' has surpassed 'industrialization,' a historical process he claims Marx could not have predicted because he lived during a period of "competitive capitalism" (Lefebvre 10). According to Lefebvre, capitalism gave birth to urbanisation as an active abstraction, a wayward and patricidal offspring of industrialization. Time has been reduced to spatial constraints, circumscribed and suppressed within the abstract space of the urban form. According to Lefebvre, the process of mediation that reproduces the production relations in a contradictory form is thus that of urbanisation - the production of urban space. Private space is distinct from, but inextricably linked to, public space. The outside space of the community is dominated in the best of circumstances, while the insidespace of family life is appropriated. The concept of appropriation can only be illuminated through a critical examination of space. It is possible to say that a natural space has been appropriated by a group if it has been modified to serve the needs and possibilities of that group. Property as a possession is both a prerequisite and frequently a by-product of appropriative activity. Dominated space is typically closed, sterilised, and emptied. Only when contrasted with the opposite and inseparable concept of appropriation does the concept take on its full meaning.

Space can be marked physically, as with animals using smells or human groups using visual or auditory indicators; or it can be marked abstractly, through discourse, through signs. As a result, space gains symbolic significance. Symbols, according to this viewpoint, always imply an emotional investment, an affective charge (fear, attraction, etc.), which is deposited at a specific location and then

represented for the benefit of everyone else elsewhere. In fact, there was no such distinction between the practical and the symbolic in early agricultural and pastoral societies. Everything derived from history and historical time must now be tested. Neither cultures nor peoples', groups', or even individuals' consciousness can escape the loss of identity, which has now been added to the list of terrors.

Spatial practise in general, and the process of urbanisation in particular (the explosion of old cities, the extension of the urban fabric, and the formation of centres) cannot be defined solely in terms of industrial growth, either quantitatively or technologically. The 'city' cannot be conceived of as a productive enterprise and unit, a vast factory, or a consumption unit subordinated to production. The preceding analysis will show that social space (spatial practise) has achieved - potentially - a measure of freedom from the abstract space of quantifiable activities, and thus from the agendas set by reproduction pure and simple. Power aspires to control all of space, so it keeps it in a 'disjointed unity,' both fragmentary and homogeneous: it divides and rules. The grid represents a different viewpoint, if only because it does not separate spatial elements within an abstract space. It reintroduces immanent differences and imagines spaces that are both 'compact' and highly elaborated, places of encounter and passage (passages), as well as places appropriated for meditation and solitude. And it is similar to another level analysis, one that distinguishes - without dividing them - between a 'micro' level (architecture; residence versus housing; neighbourhood), a 'medium' level (architecture, residence versus housing, neighbourhood), and a 'large' level (the city; town-planning; the town-country dichotomy), finally, there is a 'macro' level (spatial strategies, town and country planning, landconsidered in national,



global or worldwide terms).

Spatial practise or perceived space, which includes spatial settings and locations specific to each socialformation and production and reproduction. Consistency and some degree of cohesiveness are guaranteed through spatial practise. This coherence implies a certain level of proficiency and level of performance in terms of social space and each member of a given society's relationship to that space. Representations of space or conceived space that are linked to production relations and the "order" those interactions impose, and as a result to knowledge, signs, codes, and frontal contacts. Representational spaces or lived space, which sometimes have codes and other times do not, are associated with the covert or underworld aspects of social life as well as with art (which may ultimately be characterised less as a code of space than as a code of representational spaces).

The quest for a 'counter-space' overwhelms the supposedly ironclad distinction between 'reform' and'revolution'. Any proposal along these lines, no matter how minor, shakes existing space to its core, along with its strategies and goals - namely, the imposition of homogeneity and transparency everywhere within the purview of power and its established order. The earlier mentioned 'users' silence can be explained as follows: consumers believe that the smallest shift on their part can have far-reaching consequences, that the entire order (or mode of production) weighing heavily on them will be seriously affected by the smallest movement on their part. The situation has seemingly contradictory consequences. Certain deviant or diverted spaces, while initially subordinate, demonstrate clear evidence of true productive capacity. Among these are areas for recreational activities. On first glance, such spaces appear to have escaped the

control of the established order, constituting a vast 'counter-space' inasmuch as they are play spaces. This is a total illusion. The case against leisure is simply closed - and the verdict is irreversible: leisure is as alienated and alienating as labour; it is as much a co-opting agent as it is co-opted; and it is both an assimilative and an assimilated part of the 'system' (mode of production).

As a result, pressure from below must also confront the state in its role as space organiser, as the power that controls urbanisation. Building construction and spatial planning in general. This state defends class interests while elevating itself above society as a whole, and its ability to intervene in space can and must be used against it by grass-roots opposition in the form of counter-strategies, counter-plans, and counter-projects designed to thwart strategies, plans, and programmes imposed from above.

The creation of a recreational space entails going through an elitist phase. Today's elites avoid or reject quantitative consumption models and homogenising trends. At the same time, despite the appearance of differences, these elites are indistinguishable from one another. Meanwhile, the 'masses,' among whom genuine differences exist and who seek difference at the deepest (unconscious) level, continue to advocate the quantitative and the homogeneous. The obvious reason for this is that the masses must first survive before they can live. Most, if not all, modern experiments in communal living have diverted an existing space to their own purposes and thus lost their impetus due to an inappropriate spatial morphology: bourgeois mansions, half-ruined castles, peasant villages abandoned, suburban villas, and so on.

Lefebvre's theory opened up new ways of understanding urbanisation processes, their conditions, and consequences at any scale of social reality: from everyday life practises to global flows of people, capital, information, and ideas. At the same time, because of its programmatic questioning of the links between urban analysis, critique of urbanism, and the vision of a new type of social space in the contemporary city, this theory has the potential to relate urban research and design practises.

This theory helps to precisely dissect the hidden, manipulative motive of the influential men who bring complete destruction into ordinary people's life in the name of the urban project. This is evident in the films *Kelkunnundo* and *Liar's Dice*. Hasna can see the world beyond its hues, with her inner eye, she opens the possibility of a sky that is not blue. Kamala travels from a small village called Chitkul, to the city to get details of her missing husband, who's a construction worker. Both the films tell the lives of people who get displaced, alienated and lose their lives in the process of urbanization.

In *Kelkkunundo*, the demolition of the garage firstly leads to Hasna's estrangement. This estrangement is the microcosm of the loss suffered by people who are under the mercy of a dominant hands. The workers of the garage lose their job, Hasna's mother has to find a new shelter for her daughter's safety, while she goes for work. In *Liar's Dice*, Kamala's missing husband, was a construction worker, when Kamala inquiries about her husband with his boss, he gives vague replies. The movie projects the dire state of migrant workers.

Lefebvre's spatial triad has been used by many researchers to develop their research. "Analyzing Literary Space through 'The Spatial Triad' by

Henri Lefebvre in Orhan Pamuk's "The Museum of Innocence" is a journal. This study tries to give an alternative perspective on Henri Lefebvre's spatial triad in relation to the idea of literary space in a work of literature. Since it is a rare instance of a story evolving into an architectural form, Orhan Pamuk's portrayal of space in his acclaimed novel *The Museum of Innocence* and the actual museum together with the narrative will be referred to as the case study. The concept of literary space will be investigated using Lefebvre's spatial triad—perceived, imagined, and lived space, which considers space as a social product.

Pamuk's design creates an abundant place for common things because, without them, a sense of insufficiency would permeate both the book and the actual museum. This is based on the idea that space can be a story working independently within the narrative itself. In conclusion, Lefebvre's spatial categories have provided the necessary grounds and flexibility in explaining the transition from a literary work into an architectural one because he acknowledged that it would be preferable if the space in literary texts could be represented architecturally. This is the main principle behind the choice of Lefebvre over many other existing theories on space.

In the deliberately provocative paper, titled "A Fresh Look at Lefebvre's Spatial Triad and Differential Space: A Central Place in Planning Theory?", the researcher says that it is regrettable that, with a few notable exceptions, planning theorists have tended to disregard the potential contributions that Henri Lefebvre's theories of the spatial triad about the production of space can offer to planning theory. The researcher specifically contends that Lefebvre's idea of differentiated space could serve as a potent focal point for planners' conceptual approaches to

the construction and improvement of public space. Instead of merely lamenting the privatisation, loss, or corruption of public space, we should recognise the opportunities presented by the contestations that might result in the development of a more equitable and just society.

In the research paper titled “Relevance of The Spatial Triad Theory in (Re) Designing and Planning of Academic Library Spaces”, the researchers use ideas from *The Production of Space*, where Henri Lefebvre describes a spatial triad of interconnected moments and applies it to library spaces. In accordance with his notion of space, human experiences are socially formed within the spaces that they occupy. According to him, space is made up of three components: representations of space (conceived space), spatial practise (perceived space), and representational spaces (lived space). The relationship between perceived, conceptualised, and lived spaces is dialectical, thus library managers who are thinking about adding new spaces or remodelling existing ones must do a thorough investigation.

These three components will be operationalized as representations of space (library space attributes), which affects various spatial practises (user perception, preferences, and behaviour), and representational space (user experience, satisfaction, and factors affecting use), which occurs in library spaces. They serve as the conceptual framework for planning and developing all types of library environments. The three spatial triad elements and their effects on library spaces are the subject of this article's theoretical stance. There are basically three levels of analysis for any social space: lived space, discursive (representational), and actual space (physical) (via human experience). Different actors construct the physical space (or abstract space in Lefebvre's terminology) (kings, lords, and

architects). These actors in contemporary society include governments, developers, and architects. Discourses about a social space are referred to as representations of space. Whether the place is actual or not, the conversation about it continues regardless of its existence. The representational space also reflects the actual experiences of those who use it. In other words, there is a lived (phenomenological) component to every social place. The area should not be deemed a social place if there is no such lived experience.

Lefebvre conceptualizes a space from three points of view: physical, mental and social. This is the beauty of his triad. Despite its seemingly easy conceptualization, Lefebvre's theory is not easy to digest, when one first reads it.

## Chapter - 2

### Review of Literature and Research Methodology

The films taken for project explores the cause and effect of urban encroachment through a spatial reading. It is believed that urbanization accentuates human development and progress but the same progressive movement can lead to significant inequality as many lives are neglected during this process. This project brings to light the unpropitious impact of urbanization on the proletariat class. With reference to the films *Kelkkunundo* and *Liar's Dice*, the researcher traverses through spaces inhabited by the characters to validate the argument.

Urbanization reshapes space by the means of social factors like capital, power and class. In order to show that the common folks are the scapegoats of the urban project through the films undertaken, the researcher borrows the spatial theory formulated by Henri Lefebvre. Space, Lefebvre argues is a social concept and it is often hegemonic. This project aims to track the relationship and ways in which the characters of the films react to in the process of urbanization. Urbanization and space are coherent. Rural landscapes are beautified, reconstructed and modernized into industrial cities. Both the films are analysed to show how change in spaces affect individuals.

Urbanisation is a continuous, long term and ongoing process, which produces a social transformation from traditional rural societies to modern communities. However, it has some cons, the stumbling blocks of this process include internal migration, alienation, loss of homes and displacement.

Geetu Mohandas, a feminist and a passionate storyteller has evolved from

a dreamy-eyed child actress to a fiery worldwide award-winning filmmaker. Her love is cinema, and in the past few years, she has achieved independent filmmaking milestones that other directors can only hope to achieve. Geetu tells powerful tales in her movies. Her works of art have frequently won praise on both a national and international scale. She has directed two films and a short film – *Liar's Dice*, *Moothon*, *Kelkkunundo*.

At the two-day conference 'Empowering Women for Cinema' held at Hotel Apollo Dimora as a part of the 22nd International Film Festival of Kerala, actor-director Geetu Mohandas stated, the usage term 'female filmmaker' is not at all suitable and such gender discrepancies cannot be condoned. She gave a speech on 'Making your first film'. She struggled to understand her dialogues when she first started acting, but things have improved significantly since then, according to Geetu. She argued that festival films should be made more widely known alongside mainstream movies. There were other notable film industry professionals at this session. Anup Singh, the filmmaker, believed that the creation of a good film comes only after realising that one's perspectives are flawed. Time is a factor in cinema. Anup advised sensing this reality with all of one's senses and acting accordingly.

Rayhana, the director of *I Still Hide to Smoke*, emphasised the importance of having a unique point of view for female filmmakers. She talked about her experiences during shoots and how she stumbled into the film business after working in the theatre.

A number of studies have been conducted in the movie *Moothon*. "Nearing Gender Fluidity: A Queer Analysis of *Moothon*" in the year 2022 is a research



paper written by Ardra Chandran published in IJCRT.ORG. This paper shows the attitude towards the queer society in a heteronormative world. “QueeringFilm: Intersectional Performativity of Art and the Performing Bodies in Moothon” is another research paper written by Manjusha Babu Pallivathukkal published in Quest Journals. The study attempts to analyse the performance of the film as an art form, situating it in the queer history of Indian cinema, and dissects the performance of the major characters as they struggle against social constructs.

“Screening the Third Gender: The Politics of Representation in the Film Moothon” written by Dr. Anju E.A attempts to identify the discursive operative methods used in the Malayalam movie Moothon to spread acritical consciousness or understanding about various gender-related issues. Ample researches have been made on the film “Moothon” in the field of gender studies. Not much research has been made in *Kelkkunnundo* and *Liar’s Dice*. This opens new possibility for research with the two films. The hidden effects of urbanisation through spatial study are an unexplored area in both the films.

According to Birks and Mills (2011, p. 4), methodology is "a set of principles and concepts that inform the design of a research study." The goal of qualitative research, a market research methodology, is to gather information through conversational and open-ended contact. Instead, of focusing on what people think, this approach emphasises on why. The method used will take into account the study's objectives, the researcher's responsibilities, the information gathered, the technique used for data analysis, and how the findings will be presented. The purpose of using qualitative research methodologies is to better understand how a target audience behaves and views a given subject.

One-on-one interviews, focus groups, ethnographic research, case study research, record keeping, and qualitative observation are the qualitative research techniques that are most frequently utilised. Qualitative research has certain distinct drawbacks. The methods used by the data collector and their own particular observations can subtly change the data. These are the limitations of qualitative research, though. The biggest problem with qualitative research is how time-consuming it is to do. The limited interpretations are another issue. Observations and judgements are influenced by knowledge and personal experience.

A qualitative study could therefore take several weeks or months. Also, since this method relies on interpersonal communication to gather data, discussions frequently veer off the subject at hand. Participants in qualitative research have more control over the content of the data collected because it is open-ended. As a result, the marketer is unable to objectively compare the outcomes to the respondents' stated situations. A labor-intensive analysis procedure, such as categorization, recoding, etc., is necessary for qualitative research. Similar to quantitative research, qualitative research relies on skilled marketers to gather the required information from a set of respondents. For qualitative research to produce accurate results, careful planning is necessary. Quantitative data cannot be mathematically analysed. This kind of research relies more on judgement and opinion than it does on data. As each qualitative study is distinct, it is challenging to reproduce them.

The replies provided are not measured because qualitative research is a perspective-based methodology. Although comparisons can be performed and this may result in duplication, most situations that call for statistical representation and

are not covered by qualitative research process call for quantitative data. Cross-referencing the qualitative data you collect with the quantitative data is crucial while conducting a qualitative study. Marketers can create a more robust database of helpful information by routinely polling prospects and consumers.

This project attempts to analyse the deleterious effects of urbanization on the powerless people who are alienated and displaced from their personal and social space because of the hegemonic power play of the people who exercise excess power. The researcher has used qualitative research methodology to conduct the analysis of the movies *Kelkkunundo* and *Liar's Dice*. *Kelkkunundo* and *Liar's Dice* are the national award-winning movies directed by Geethu Mohandas.

The connecting thread between these movies are the ill-effects of urbanization and the drawbacks of internal migration which comes under the umbrella of urbanization. The researcher analyses of the films using Henri Lefebvre's theory of social space. Concepts from Lefebvre's *The Production of Social Space* has been applied it to the movies to show that the people from the lower strata of the society are trampled down by the hegemonic power of the bourgeoisie. Lefebvre states that space is a production of social relations. Lefebvre's findings had a vast impact on the urban theory in the western world throughout the twentieth century. A hegemonic class controls the social production of space as a means of maintaining its power.

*Kelkkunundo* opens on a garage with a view of the river Periyar is located in the solitude of a tranquil village in Kerala. Hasna, a four-year-old child, was born completely blind. Her mother, a local maid, leaves her off at a neighbourhood garage during her Christmas vacation where she will be looked after by Vellapan and Chacko, the garage employees. She is confined to listening to the noises of

the kids playing on the ground ahead while she is seated in her allotted chair.

A fly and a kitten from her make-believe world serve as vehicles to exhibit her joie de vivre and passion for life. Her mature and tranquil manner quietly conveys her view of her surroundings and her acute sense of awareness. Little Hasna observes the world in her own special manner in this age of urbanisation when things are changing quickly. She develops a tolerance for the inescapable shifts she encounters and challenges our perception of the world's hues.

The film *Liar's Dice* landscape ranges from Delhi, a large city, to a little mountain village called Chitkul on the border with China. A young mother from a tribal village named Kamala sets out to find her missing husband with the help of her three-year-old daughter and a goat that belongs to the girl. They travel with an army deserter named Nawazuddin along the way. They travel together till they get at Kamala's husband's boss's home, but he is not there.

Nawazuddin and Kamala fight and separate. Nawazuddin runs into Kamala at the railway station when she decides to travel to Delhi to look for her husband. In order to keep her and her daughter safe, he chooses to go with them once more. Together, they arrive in Delhi, and a slew of catastrophes follows. After making several unsuccessful calls to her husband's phone, Kamala finally hears a ringtone. Nawazuddin's bag looks to be where the ringing is coming from, though. When Kamala opens the bag, she discovers her husband's watch, wallet, and other personal items. Nawazuddin is shown working in construction towards the movie's conclusion, and Kamala has returned to her village.

For the study the researcher has used a qualitative mode of analysis by juxtaposing the two films. The two films have been analysed in detail so that the

elements that showcase the urbanization that the characters undergo are brought to light. The theory proposed by Henri Lefebvre facilitates in the unravelling and understanding of the changes and evolution that the spaces undergo along with its inhabitants.

## Chapter- 3

### An Analysis of Spatial Triad in *Kelkunnundo*

One's understanding of and interaction with the world depends on the space one occupies. Humans create the surroundings where they reside, shape it to suit their needs, and continuously reproduce it through their intentions. Space has always been applied to film studies from a variety of perspectives, where various definitions of space are given and the audience is given the opportunity to reflect on these spaces represented as unique visual images. The short film *Kelkunnundo's* narrated space has the potential to reveal the meanings that perceived, abstract, and physical space carry. Narrated space is re-built in the short film which opens a possibility to the audience to re-interpret. One's life revolves around space. One moves through it, lives within it, and thinks in terms of it. Therefore to think of a place is in a way to think of space. In this sense no place is everlasting, even in the big metropolitan cities, they are limited entities. A place is not infinite because the space within it is contested. Because of the contestation of space, different spaces have various meanings to various individuals. It exists objectively, but is subjectively shaped by one's experience to the point where its meaning can vary greatly between people.

The riddle of the greedy cat and the needy fly is narrated solidly by the vivacious little girl, Hasna, whose eyes are impaired. But the spaces she creates through her inner eyes is transformative. She tells the riddle and understands the world around her through a perceived space. She is just four but the depth of her thoughts is equivalent to that of an intelligible adult. Her cognitive ability is worth appraisal. Her mind is her primary space. The cat and the fly make gruel. Hasna personifies the fauna. Through this personification she critiques the spaces

occupied by the dominant class and the lower class in the physical world. There a huge difference between the spaces occupied by the cat and the fly. The cat has an evident existence in the physical world.

The cat finishes the gruel, without waiting for the fly, who goes to look for a ladle to serve the porridge. Nowhere in the riddle does one find the fly questioning the cat for his thoughtless decision. The fly denotes the abstract space. Though it exists in the physical world, it cannot claim its rights. The fly wanders to get the ladle, but the destination is unknown. The fly belongs to a liminal position. It's stuck in a limbo. The fly embodies a transitory gap. Its life's current changes on the prime reason that its existence is easily replaceable.

Hasna's riddle applies to the larger space of the society. Certain sections of the society lead better lives than those who are underprivileged, who like the fly leads perishable existence. The little girl's riddle shows the crude reality of people's fate. The riddle is visualised in blunt colours (black and white). This qualifies the intensity of its relevance in contemporary society. The landscape that situates the animals comprises of mountains with patches of vegetation, stand alone grass and trees. The cat walks on a road with its filled round tummy. The cat strides with authority on the road, on the side of the road he meets a cow, a stick and a boy who grazes the cow. This picture denotes an agrarian space that is in its pristine form. The cat metaphorically indicates the people who exercise power who invades or drastically changes the space to which the lower class belong. This riddle can be juxtaposed with the underlying concern of the short film.

Hasna is introduced in the short film sitting comfortably on a chair holding onto a stick. She has placed her plastic sandals on the ground. The garage is a part of her identity, when her mother, who's a housemaid goes to work, Hasna is left at

the garage in the care of the workers. One can easily derive a conclusion that in fact the garage is her home. Not in one sequence of the film Hasna's real home is portrayed. It is an intentional approach of the director. Hasna not wearing her sandals justifies the director's approach. Generally speaking, one doesn't wear sandals inside one's home. She is swirling her legs childishly, she has been narrating the riddle to the workers in a garage. Chacko, one of the workers listens to her riddle while he is cleaning an automobile spare part. He enjoys her riddle while working.

From the first scene of the short film one can understand the compassionate bond Chacko and Hasna shares. Vellappan is seen concentrating on his work rather than listening to her. Vellappan is a cold looking person, he shuts himself from the voices of the physical world. The space occupied by Chacko can be interpreted as physical space. The garage is a part of his life, he shares a congenial relation with Hasna and he does his duty. Vellappan's existence can be put in the category of abstract space. He is repairing an automobile spare part, but it seems he is directing some unknown aggression on the spare part. The spanners are placed on the wall of the garage, with the largest one at the top and the smallest at the bottom. Chacko takes a spanner for work purpose and he puts it back on the rack. The arrangement of the spanners shows the different spaces occupied by the characters in the short film. Each one occupies different spaces with regard to their sex, education, health and so on.

Hasna is a marginalized character. Firstly, unlike others she can't see the world in which she lives. Secondly, others treat her as an abhorrent. Matthew is the owner of the garage. He is educated, holds wealth and has power. Once when Matthew came to the garage in his car, he left his beloved daughter in the car,



while he goes in for some discussion. The girl makes the most of the time by turning the steering wheel, and Hasna hears the sound of the car and approaches it. Hasna asks the girl inside, what's the colour of the car today? From this one can deduce that it's not the first time Matthew's daughter has come to the garage. The girl looks petrified seeing Hasna, no matter how many times she had seen Hasna in the past. Mathew frequents the garage and it would a hobby for his daughter to come along with him.

The garage is in an isolated plot surrounded by lush green trees. The plot extends to overlook a river, a ferryman transports a woman, and women are washing clothes on its shore. The space that the characters occupy is a on the periphery. These people lead their lives close to nature. They haven't equipped not much modern methods of living. They lead simple, uncomplicated lives. One notes that the garage is not built with cement and bricks. This shows the temporariness of the place and the people in it. It can be easily destroyed and replaced by something or someone else. Hasna's, Chacko's and Vellappan's lives are transient and fleeting, they are easily replaceable. After her work, Hasna's mother takes her home (which is not shown). On the way Hasna does something naughty. She plays with the stick instead of using it to help her walk. Her mother takes away the stick from Hasna. Instead of wavering, Hasna walks steadily. These spaces are well acquainted for her. She knows the roads and where it leads. She has mind mapped the routes.

Hasna uses her auditory and olfactory senses to perceive the world. In front of the garage, there's a vacant space. Kids come there to play. Hasna listens intently to the sounds of the kids. Even though the kids don't bother about her, she listens to their chatting. After listening, she shouts at the kids who are playing cricket,

as to who's going to bat next. These kids are not shown in the short film, only their voices are heard. Here the director puts us in the shoes of Hasna. The audience knows the presence of the kids through the sounds

they produce. Here one can recall the idea of abstract space. Hasna has even learnt the names of the two kids, Ammu and Biju. Chacko is spray painting a car. Hasna breathes in the pungent smell of the spray paint and she enjoys doing so. Her world is a mix of smell, imaginary stories, the sounds she hears and the mind maps of places. She wears pink bangles, always holds on to an umbrella stick and wears frocks and skirts of limited colour palette (dark blue, pink etc). She has short hair. She is a nursery student. The nursery has closed for the Christmas break. So, her mother drops her in the garage. It is understood from Matthew's words that her father who has passed away was a worker in the garage. On care of her dead father, Matthew has allowed her to sit in the garage.

Hasna's chair is a tin can. She is not even given a proper place in the garage. A tin can is an insignificant object. It can be thrown away after use. So Hasna occupies a space that can be tossed in a trash can anytime. Even though she perceives the garage as her home, others do not let her assert that belief. Even Chacko, who's her dear friend, stumbles on the can and he kicks it in anger. Hasna patiently finds the tin, places it properly and sits back on it. Although some try to pull her down, to estrange her, she never lets herself to be displaced. She reclaims her rightful space. Hasna tries to define her individual space which are the spaces she identifies herself with. The garage is an integral part of her existence. She depends on her surroundings to place her in the society. The tin can although frivolous is her designated space. She sits on it and observes the world around her through her active senses.

Vellappan and Chacko greets Matthew with due respect. He commutes in a car. He is a person who belongs to an affluent background. He sits comfortably in his vehicle, and enjoys a privileged life. From his demeanour it is clear as crystal that he doesn't respect his employees. He rides his car to the garage to check on them. Matthew is disturbed because he is getting calls from a client whose car has to be repaired. He finds that there is pending work. He is disgusted when he learns about it. Matthew can be seen as dominant person who not only owns the garage but also the workers in it.

Hasna approaching Matthew's parked car, where his daughter is joyously seated. This is her way of starting a new friendship. The girl gives less importance to Hasna's presence, although she is terrified at seeing Hasna. Hasna asks the girl a question. She asked her what was the colour of the car that. The girl lacks the capacity to answer the question. She is hesitant to give the simple answer that a car's colour doesn't change every single day unless it is spray painted. Hasna knows the work that is done in the garage. She thinks that Matthew's car comes to the garage to get spray painted. Hasna is not obliged to anyone unlike the workers who slightly bow down at the presence of Matthew. Hasna believes that she is a free human being, she likes to think out of the box, she listens to the sounds her surrounding, and she interprets it intelligibly. She has a lot of questions to ask but the society is reluctant to give answers to her thought-provoking questions.

Sitting on her chair, she hears some crackling sound, where the kids play. She inquires to Chacko, what the kids are doing? He replies that they are bursting fire crackers to celebrate Christmas. She desires for a Christmas cake, but Chacko puts her off, when he says that he might hardly get a leave on Christmas. Here

Chacko's and Hasna's universe is detached from the rest of the world, who are in a celebratory mode. While the others celebrate, they do perform their everyday duty. Chacko has to work even on Christmas.

Christmas, which denotes the birth of Jesus is considered as a universal holiday season. But people like Chacko belong to the unlucky lot who are denied the right to celebrate. He doesn't get time to be with his family, spend some time with them and also do some recreational activities. Hasna has been sitting at the garage from the start of her Christmas holidays. The space which dominates her life is the garage.

Hasna's mother is an independent working woman. She's a widow who has to meet her financial needs as well as her daughter's single handedly. There is not a benevolent person who is willing to help her to improve her financial status, although she doesn't make herself look needy. She once takes Hasna along to the house of her master. Hasna sits on a stool and she listens to the sounds in the surrounding and starts assuming the features of the objects in her surroundings. Hasna is always seen seated on a stool or a tin can. This indicates temporality. Whether it's the garage or it's someone else's house Hasna's space is limited to a stool or a tin can. In the garage she walks along a fixed space apart from being seated on the tin can. In the house where her mother works, while she was seated alone on the stool creating tales in her mind, the boy of the house calls her in. The house is a new space that she is in, so she needs directions to traverse through that space.

The boy invites her to paint a colouring book. But the boy lacks the discretion that Hasna sees through her inner eyes. She suggests him to give the colour pink to the sky and blue for the sun. In layman's eyes Hasna's colour choices look absurd. People live by the belief that the sky is blue and the sun is yellow but they forget to look above to see the new horizon which is just above the sun or the sky. Hasna's vision gives the audience to question their realities. She gives a new canvas to paint the sky and the sun and likewise all other elements of the physical world. But this might not match with the philosophy of many people who are accustomed to believe what they ought to believe. Through this Hasna is opening a scope to change the dynamics of space. She challenges the established notions of space. This change applies to all spaces- perceived (change of vision), abstract (the possibility of a new horizon) and physical (change in one's attitude).

Hasna shows great fascination for the sounds of the kids playing in the ground. This is a clear example of abstract space. The kids have never approached Hasna even though she sometimes shouts their names. The kids are never shown in the short film playing. They occupy an abstract space. The kids are only bothered about playing. They intentionally or accidentally ignore Hasna, though she stands few meters behind them. The actual people who cannot see are the ones who lack real sight.

It's Christmas. The people are celebrating. Hasna, her mother, Vellappan, Chacko, and Mathew are seen celebrating. On special occasions people gather together to celebrate, and the same is seen in the short film. It's dusk. Hasna is left with Ammu. But she doesn't feel secure, so she goes in search of her mother. As the audience, one sees Hasna's mother in the company of Vellappan. But

Hasna senses her mother and sweetly calls her. Here she alters the perspective of the audience. She teaches us to not to see certain things to that are part of one's life. The next day Hasna is seated on her designated position immersed in thoughts. For the first time in the length of the movie the audience hears Vellappan speak. He tells Hasna that Matthew's car is black in colour today. Black is regarded as the colour of sin, evil and lust and white is the symbol of goodness. This explains why the riddle which Hasna narrates in the beginning of the short film is represented in these colours. Hasna's riddle foreshadows the happenings of the film in the later part.

Now the film moves to a different angle. The news of widening the road is told. A number of cars line up in front of the garage. Chacko looks pensively at the arrival of the cars. He understands the intention behind the men who were riding the car. The growling sound of an excavator is heard in the background. While Chacko looks confused with the new construction that's going on, Hasna is busying herself with singing and dancing. Vellappan doesn't look as frustrated as Chacko, he seems to have accepted the reality.

An undergoing project is undertaken for a construction of a flat. The vacant ground is slowly getting converted to house many families. But at the cost of the workers of the garage. In the process, the garage is demolished. The workers lose their jobs. In the closing scene, Hasna is seen seated in the ruined garage. The workers are not seen, they might have moved on or found other jobs. Hasna still is a part of that space, although it is in ruins. The space which was almost an identity marker for Hasna is not in sight. But she overlooks it and chooses to unsee things that has caused a huge gap in her life. The spatial triad is coherent. Now the perceived space is the ongoing construction site and not the ground

where the kids used to play. The physical space is narrowed to Hasna's own existence rather than the garage where she used to spend a lot of time. Earlier she was in the company of Vellappan and Chacko but now she is all by herself. The abstract space is occupied by the new inhabitants of the flat.

The actress Geethu Mohandas' film *Kelkkunnundo*, which she also directed, took home the Golden Lamp Tree for Best Short Film at IFFI. About 206 films from 26 different nations entered the category. Five lakh rupees is included in the reward. The jury praised the film as having a skilled director. The audience received the theme in a clear and concise manner. The movie was also successful in making a strong visual impact. *Kelkkunnundo* was praised by the jury, which was presided over by Malayalam filmmaker Shahji Karun, as a skilfully made and movingly performed picture depicting the trauma of progress as experienced through the innocence and blindness of a kid.

## Chapter – 4

### An Analysis of Spatial Triad in *Liar's Dice*

*Liar's Dice* opens in a snow covered mountainous landscape. Out of nowhere a mysterious looking man (Nawazuddin) runs into oblivion. The audience are not given any information about the man and they don't know from whom or from what he is running away from. His foot marks are imprinted on the snow, from a spatial point of view it can be stated that, he is running away from the space he occupied previously (abstract space). And he is searching for a new space, where his existence makes an imprint like the one he leaves on the snow. A village is seen in this mountainous terrain. Small houses are built which serves as shelters for the inhabitants. Chimneys are attached on top these houses which gives out hot fumes. People have to burn wood/coal to minimize the cold temperature to create a habitable environment. The space which they inhabit in its crude nature is hostile for human existence. The physical space here is the cold snow filled region. Even though the physical space is hard for human existence, the people of this village (Chitkul) have tamed the environment for their benefit.

After the success of her award-winning short *Kelkkunnundo*, writer-director Geetu Mohandas makes a confident feature film debut with *Liar's Dice*. This Indian road drama, which follows a young woman as she enlists the assistance of a rude stranger in her hunt for her missing husband, is constantly intriguing to look at and carefully observed, even though it takes a while to reach what feels like an excessively abrupt, slightly ambiguous resolution. Although the film's commercial chances are modest, it should perform well at festivals and



generate some home-format export sales.

Geetu Mohandas, the film's writer and director, emphasises the physical nature of Kamala's journey by having her carry a child or a goat under one arm almost constantly. Her unwavering resolve serves as the film's main dramatic element. This is partially due to the fact that neither Kamala nor Nawazuddin, the wanderer with the strangely close haircut who saves Kamala and her kid from two scary truck drivers, provide very much in the way of additional information. The couple quickly form a sour friendship that is continually renewed during the rest of their plodding road journey. While Kamala needs Nawazuddin's protection, she also fears him, and he is willing to provide it for a price. Each shows a foundational level of disdain for the other, almost as a formality.

Long before then, a number of individuals left the press screening of *Liar's Dice*, a contender in the international drama competition. The movie is trying at times, suffering more on the latter score than on the former. It is slow-moving and slow to get to the point. I was completely convinced by every dark spark Kamala and Nawazuddin portrayed, yet the conflict between their characters hardly evolves beyond its initial, overt shape. Beyond endearing, Manya and the goat bring much-needed light to a monotonous journey with an unclear twist. *Liar's Dice* ends with a dedication to the Indians whose histories are yet lost in the highlands and urban slums.

The women of the village shove the heap of snow and create a path for the villagers to walk. The women play a crucial role. They indeed have to work hard; their physical labour is required for the entire village to commute between spaces. These women create paths for the villagers to move to different spaces.

Kamala the lead female actress of the film is also seen creating paths for commuting between spaces. Her daughter Manya, after waking up from sleep in the morning goes to look for her mother who's clearing the snow. Kamala chides her for coming to her mother's worksite instead of going to school. Manya obeys her mother. The school which Manya attends is different from the perception of the audience. Here the director destructs the established understanding of the audience. The director tries to alter the perceived space of the audience. Few children are seen folding their hands while the school prayer is recited. At the same time few students are seen on top of the school building. One of them is clearing the snow and the restsits on the side and attends the prayer. Here the same space (school) is different for different people.

The women go to the valleys to wash their clothes. The water is cold but they do their chore. Kamalalooks lost and sad. Her husband who works in a construction site has gone missing for five months and she hasn't heard from him. Kamala's husband is not given an appearance in the course of the film.

Lefebvre's abstract space defines the space Kamala's husband occupies. The audience knows about him from the conversation of other characters from the movie. Kamala dials his number but the call is unanswered. This intensifies her apprehension. The same experience is handled differently by Kamala, Manya, who's father has gone missing and an elderly man, who can be the missing person's father. Kamala has occupied herself to find a way to search for her husband. Manya plays with her little pet goat and the elderly man sits stoically.

A tourist guide, Mukesh lends help. A tourist bus is headed to Delhi, where her missing husband works. He makes a demand that Kamala shouldn't take her

child along with her. Kamala is furious hearing this, For if she travels on her own, She is worried as to who would take care of her daughter. Mukesh is a person who exerts power more than her. She really needs his help to travel to Delhi, a place totally new to her. Mukesh with his contacts can help Kamala take her daughter along with her but he refuses to make a concession for her. Mukesh sees people and surroundings through the lens of profit and gain. He is reluctant to talk to the tour agency to deliver Kamala's concern, for him it's a matter of money. He informs her that she should get into a jeep tomorrow and they'll take her to her destination.

The next day Kamala packs her goods and loads it on the back of a donkey. She leaves her daughter in the care of a neighbour woman. The neighbour agrees to look after her daughter while she finds out the whereabouts of her husband. The neighbour woman helps Kamala to load the goods. Like told by Mukesh, the jeep arrives. But it doesn't stop to let Kamala in. It is evident that the driver has seen her. From this, one can come to an understanding that Mukesh has cheated her. He didn't keep his word and apart from that he gave her false hopes. Mukesh failed to understand the pain of a woman who hasn't seen/heard from her husband for a long time.

The chief of the village calls for Kamala, while she's working. They have gathered for a meeting. She races and sees that a group of men have gathered together. They inquire about the current status of her missing husband. One of the men asks her whether they both were engaged in some fight. She replies that they haven't fought. They talk to themselves whether Harud (Kamala's husband) works with Prakash, another man from their village. This shows their ignorance in the matters of their own villagers. They don't know where Harud works. The

village chiefs who are supposed to look into the welfare of the villagers failed to do so. They tell her that accidents often take place in these work sites. And tells the case of Mahesh, who went to the city in search of work and is now settled there with a wife. Rakesh, a construction company owner has given these men employment. The chief's derive a solution that Rakesh would have contacted them if something happened. They end the meeting by saying that Harud was a thoughtful man and he'll return back. Like Mukesh, the village chiefs who could have helped her, denies her all support. For them these men's lives are like snow once the sun rises it melts. These men's lives denote the abstract space postulated by Lefebvre. Their lives are unnoticed and neglected. But this doesn't extinguish Kamala's blazing desire to find her husband.

She, with her daughter heads out at dark. It's midnight, Kamala, her daughter and her pet goat walks through the roads. She holds a torch in her hand. The torchlight makes her path ahead visible. Kamala receives actual help from inanimate objects rather than humans. It's dawn. A mystery man was resting on the side of a road. He hears the sound of an approaching vehicle. He jumps from his resting position and gets into the vehicle (truck). The headlight of the truck flashes into the eyes of the audience almost making them blind. The light produced from a torch used by Kamala and the headlight of the truck used by Nawazuddin acts differently. The torchlight allows the audience to see that particular scene from the light produced by the torch. While the headlight does the opposite. The truck driver stops when he sees Kamala and her daughter who is walking ahead. The driver asks her where she's heading and at this juncture Nawazuddin jumps out of the truck and tries to run but he is caught by the truck driver. He gives him good thrashing and leaves him on the road.

Kamala is walking through new spaces. She is resilient in finding her husband. She travels at night, sleeps under a tree and she has to take care of her daughter and her pet goat. Circumstances are not likely good for her. When the goat wanders, Kamala searches for it. She is astonished to find her goat in the hands of Nawazuddin. She runs from him. He comes behind her and hands back the goat. His face is bruised and he limps. He hands over the goat and moves ahead. There is a change in the landscape. It's a rocky mountainous region with some snow patches. Kamala follows Nawazuddin who's walking ahead.

Manya tries to get friendly with Nawazuddin but he chastises her to walk with her mother. She complains TO him that her mother is lagging behind because she has lost one shoe. Manya' and Kamala' attitude towards Nawazuddin is different. Kamala tries to keep a distance from him while Manya holds a hand for friendship. Manya adapts to the new space more than her mother. Nawazuddin offers a pair of shoes to Kamala but she refuses to take it at first but when he goes out of sight, she puts the shoes on her feet. Kamala is less adaptable to new people. Manya plays with her goat, and she is enjoying in the new space. Manya adjusts to the new surroundings.

They stop at a valley. Nawazuddin asks Kamala for a needle. He slowly pulls down his socks, the audience gets the terror of their lives, the truck driver thrashed him so bad that his bone cracked open which was causing him to limp. He lights a cigarette and stitches the wound. Here light is symbolic. It helps Nawazuddin to ease his pain. Anitha, a neighbour calls Kamala on her phone to inquire about her. Kamala tells her that she'll talk with her later. A jeep arrives, Kamala, her daughter, the goat, Nawazuddin and some others get in the jeep. A woman in the jeep asks whether Kamala is heading to Shimla. Kamala doesn't

answer the question instead she looks at Nawazuddin. Even though Kamala is hostile to Nawazuddin she expects help from him.

Nawazuddin regards the new space he is in, as a path which provides him with personal gain but at the cost of someone else. He doesn't talk much; hence nothing is known about his personal life. But he knows the correct direction where he has to reach. He is not a friendly person or a person to whom one can share one's agony. The jeep ride is over. They sit on the side of the road to eat food. Shelter in Kamala's village meant a proper house where she could cook, sleep, and also extends to her neighbours on whom she could depend. But while on the road journey she has to seek shelter on the roads, travel with people she doesn't know and the what happens next is unknown. Unlike HER, Nawazuddin IS assimilated with the surrounding. He is okay with anything. For him the unfamiliar space is familiar. It's as if he knows the roadmap by heart. Kamala feeds her daughter some bread. She is kind enough to lend a bread to Nawazuddin. She tells her daughter to give it to him.

Nawazuddin gets in a bus which is heading to Shimla. When Kamala sees him seated in the bus, she packs her things, grabs her daughter and the goat, and rushes to the bus. The bus conductor sternly tells her that she can't take the goat along. She is not ready to disown the goat. She talks to Nawazuddin through the window and tells him that she wants to go to Shimla. He seems not to listen to her but he deboards the bus. He agrees to help her find her husband on demand of five hundred rupees. He asks two hundred rupees in advance. He sees an opportunity for monetary gain from the new space. She extends her hand to give the money, Nawazuddin snatches the money from her. They board another bus heading to Shimla. Kamala looks wearied by grief. Manya is seen pleasant

throughout the film. Nawazuddin looks tepid. Manya comes and sits near Nawazuddin and he is least bothered of her presence.

They reach Shimla. Nawazuddin asks for the rest of the money. Kamala had asked him to take her to an address she had shown him earlier. Kamala tells him that the money will be given to him when he takes her to the mentioned address. He walks away in fury. He doesn't have an emotional attachment with Kamala or her daughter. He was planning to leave them midway because he is off without them. But Kamala's case is different. She depends on him to find her husband. They reach Rakesh's address. The entrance door of Rakesh's house has a glass partition. The glass is cracked. This indicates that there were more people like Harud who has gone missing. The cracked glass shows the dissatisfaction of the loved ones of those who went missing. Rakesh's wife cordially invites her in. Rakesh's wife conveys the message that he's not been in town for the last three days. For Kamala, Rakesh's house is where she could have found out something about her husband but she receives no news about him. His wife is insisting her to go back to her village. She is someone who can really help Kamala but she hesitates to do so. Kamala gets the news from a letter that Harud is in Delhi. Nawazuddin like Rakesh's wife insists on her return to Delhi. He is a man with no aim, for he is in Delhi the current day, the next day he would be in Calcutta then Mumbai and the next stop would be undecided. From this one can understand that he has no home or a family. He's a wanderer. He has no attachments unlike Kamala who has travelled long from her small village to Shimla and is ready to go to Delhi to find her husband.

They reach a train station and spend a night there. Kamala and Manya find shelter wherever they can. Nawazuddin asks for her gold bangle in return

of him going with her to Delhi. Kamla is ready to give money, or her bangles to a total stranger so that she can find her husband. Nawazuddin demands money from Kamala to help her search for her husband. He puts a prize for people. Kamala's approach and Nawazuddin's approach is different. Kamala wants to find the man and she is ready to go to any extent. Nawazuddin in return of money is ready to commute Kamala to new spaces.

Kamala looks out of the train window. She looks tired and weary. She hasn't freshened up in days and her hair is dishevelled. She regards all the new spaces (the truck, the bus, railway station, Rakesh's house, the train) as a route which will take her to her husband. Her mind is occupied solely by her husband. Manya sees a woman in the train giving biscuits to her son. She sits in the woman's lap and she gives her a biscuit. Manya notices the people in the train and she casually mingles with them without thinking about the consequences of being with a stranger. Manya socializes well. Throughout the road journey, Kamala is seen making a call to her husband's phone, often. It is almost as if she is obsessed with the abstract space occupied by her husband. In this process she forgets to see the physical space that lies before her. She is in search of an abstract space. She feels a void in her physical space.

Nawazuddin has taken them to Chandigarh and then to Haryana. For the people in these places Nawazuddin, Kamala, and Manya look like family. This well defines perceived space. For the society a man and a woman who travel together should be husband and wife, if a small is accompanied then they form a family. It's nightfall. At Delhi, Nawazuddin takes Kamala, and her daughter and the goat to a guest house. The man in the reception asks for his details, he gives a different name, Hanif Qureshi. It is clear that Nawazuddin adopts different



identities in different spaces. An extra fifty rupees had to be paid to keep the goat in the guest house. Nawazuddin books a single room for one fifty rupees and an extra fifty for the goat. The expense is met by Kamala. The transportation fares were also met by Kamala. Nawazuddin leaves the room. Kamala closes the door immediately. The four walled room is indeed a space for rest. Nawazuddin chooses to leave the room and roam around the city. Whereas Kamala is shut in a room, in a place which is totally new to her.

Manya wakes up from her sleep and asks for food. Kamala opens the door but few men look at her with lust. Nawazuddin had taken them to a cheap rate motel. He walks in the room; Kamala asks him whether he inquired about her husband's current status. He replies angrily that the worksite here at Delhi will not be open at this time. The next day Kamala hands over the address to Nawazuddin to find her husband. He takes a bus to Delhi. The motel keeper comes into the room, he throws away all the things from the bed, Kamala disrupts him but he tells her to allow him to do his job. Kamala was told to vacate the room at noon. He takes the goat with him. Manya is saddened.

They go to a small hotel to dine. Nawazuddin is seen devouring the flesh from a chicken fry. Kamala and her daughter look bereft. Their hunger cannot be satisfied with food. Their hunger can only be satiated with the spaces occupied by living beings. Kamala dials her husband's number this time she hears his phone ringing. She looks around. She notices that it is ringing from Nawazuddin's bag. She finds a parcel in his bag. His personal belongings were kept in it. Kamala realizes the bitter truth that her husband is no more.

Nawazuddin kept this from her.

A big construction site is shown. Nawazuddin is a replacement for Harud. Urbanisation has many positive sides but there are negative sides to it, like the two sides of a coin. The characters of the film have experienced it themselves. Harud has lost his life and his wife Kamala is bewildered by his loss. Nawazuddin gained through it. He gets a job as a construction worker. Harud's space is filled with Nawazuddin'. Kamala goes back to her village. Manya has lost her pet goat. The same situation has varying meaning for the characters.

## Conclusion

This project throws light into the damaging effects of urbanisation by studying the characters of the select films and their association to the space around them. Location or space is complex; it exists not only physically, in terms of how people see it, or even simply in terms of how people use it; rather, it is constantly a combination of all three—perceived space, lived space, and conceived space. While considering or attempting to comprehend cities, Lefebvre's spatial triad is such a helpful concept to apply. Urban space is not an indefinitely thing; rather, it is fought for ownership or use by many people, organisations, and things. It highlights how objective urban space may entirely change depending on how it is experienced and lived.

The urbanisation process over the past fifty years has combined two different types of dynamics: a cyclical aspect in time, with growth rates peaking in the 1960s and 1970s and then declining; and a bifurcation in the spatial expression of urban growth, with a stage of rising urban population densities followed by a stage of diminishing density gradients and significant spatial expansion of urbanised areas.

Hasna has created a lot of memories in the spaces she belongs to. She spends her entire Christmas break in the garage. It is like a home to her. She senses the changes in her surroundings from her insight. Hasna's connection is different in different spaces. Hasna is seen most active in the garage. She is friends with the workers. And she intently listens to the kids who play in the ground, in front of the garage. The spatial triad proposed by Henri Lefebvre is applied to clearly understand the deeper meaning of space that transforms the lives of the characters.

In comparison to fixed topographic space, the space that would remain equal

for spatial interaction is expanding as communication speed improves over time. It is possible to deduce that the boundaries of urban areas would remain constant and urban expansion would emerge in each component as a continuous process if population growth corresponds to a specific time of accessibility in time and space. In time space, there is a constant boundary between the urbanised area and the surrounding countryside, in contrast to topographical space, where urban growth appears as a wave-like spatial motion from the centre to the periphery.

The representation of a universe acting as a container for beings and a setting for events is only one aspect of the significance of the concept of space for narratology. At least four different types of textual spatiality can be identified. The first of these four versions will be the primary subject of this entry. Since physical position is determined by a network of analogical or oppositional relations experienced by the mind rather than a system of dimensions, the concept of space is used metaphorically when it refers to a formal pattern. These patterns are classified as spatial phenomena due to the synchronic perspective that is required for their perception and the propensity of the synchronic to be associated with the spatial.

Certain people like Mathew benefits from the changing spaces. But in this process, he destroys the garage – a space which people like Vellappan and Chacko worked to earn a living. Moreover, this change directly affects Hasna, the last scene of the short film explains this. She sits in front of the ruined garage; one can understand that she is displaced. Throughout the action of the short film Hasna is seen in the garage most of the time. The new construction is carried out at the cost of their lives. The workers have lost their jobs. The site is slowly getting converted to a space which will be inhabited by others who may or may not know of a garage, Hasna and the workers. Through a spatial reading of the film *Liar's Dice* the researcher has read the spaces

that defines the lives of Kamala, Manya, Nawazuddin, and others and how each one of them takes it differently. Kamala travels through new spaces in search of her husband. Her mind is preoccupied by the thought of her missing husband. For her, space is a method she could deploy to get information about her husband. Throughout the search trip she is not seen interacting with the people around her. Manya, her daughter thinks of the spaces she's travelling through as a way to understand her surrounding and the circumstances. For Nawazuddin it is a matter of finding a space that will give him an opportunity to find work. He fills the gap in the space left by Harud.

The assignment of symbolic value to the many locales and landmarks of the narrative world is a crucial part of the cognitive mapping of narrative texts. Unlike geographical metaphors, which obfuscate ties to specific territories, this meaning is connected to specific locations of the narrative world and should not be viewed as a metaphorization of the concept of space. The sacred world, which is home to supernatural creatures, and the profane world, which is the domain of ordinary life, are ontologically separated in the cosmologies of ancient societies, with holy sites acting as portals between them. The narrative's response to these cosmologies and topologies takes the form of a symbolic geography divided into areas where various experiences and occurrences occur.

Harud is a victim of the harmful nature of urbanisation. Big cities are created, this provides job opportunities, people from rural places migrate to these cities in search of jobs. But their well being is least bothered by those who employ them. They are seen as a homogeneous lot. The space inhabited by them can be easily replaced. People like Mukesh who should be responsible for them, refuses to lend their help to Kamla in finding Harud.

Urban spaces are becoming more significant in the dynamic process of social and economic transformation that is currently taking place in cities. The nature of social spaces in metropolitan regions changes in this rapidly evolving context. Social places reflect society and exhibit a city's cultural landscape. A place where people gather and interact with one another, whether they are from the same ethnic or cultural background as they are or come from various cultures, rather than feeling like an individual. Notwithstanding the fact that social spaces alter in nature throughout time as a result of shifting societal demands.

Lefebvre's *The Production of Space* continue to be debatable but are extremely pertinent to the study of city transformation in general and how the design of urban space can exacerbate social inequity in particular.

An existing space may outlive its original use and the purpose that determines its forms, functions, and structures; as a result, it may in a sense become vacant and ripe for being redirected, reappropriated, and used for purposes that are very different from those for which it was originally intended.

The government should begin initiatives close to rural areas that offer local jobs. In order to prevent individuals from travelling to urban regions, health facilities should be made available in rural communities. Using renewable alternative energy sources will help reduce environmental pollution.

The term 'perceived space' describes how we take in the world through our senses while physically present in it. Conceived space, the predominant type of space in all societies, relates to how we conceptualise space in light of our knowledge. According to Lefebvre, this knowledge is a blend of understanding and ideology. Lived space covers physical space and uses its objects symbolically. It alludes to the significance that we give to space. The trio thus reflects the same dialectical

relationship between and comparable functions of the spatial realities of nature, the mind, and society. The statement (Social) space is a (social) product illustrates how closely space and society are related.

According to Lefebvre, abstract space is created by capitalist cultures and is characterised by the dominance of mental space over physical and interpersonal space. The world around us is reduced to a homogeneous grid in this dialectical relationship, where the relative position of the centre, which in turn defines the value of each place, is the only thing that matters. Lefebvre goes into great length about the practical effects that this abstract space has on our everyday lives. Suburbs and upscale areas are manifestations of this ethereal environment.

The spaces inhabited by the characters undergo a metamorphosis. But each of the characters take this transition differently. Hasna is inwardly injured when the garage is demolished to house other people. Mathew has let go of the space for the construction of a flat. He doesn't give a thought to how the lives of the garage workers, Vellappan and Chacko will be changed. They saw the space of the garage as a way of their position in the society. They repaired with automobile parts, this work was their source of income. But with the coming of the flat, their source of income is dwindled. Hasna's mother who works as a house maid, drops her child in the garage, when she leaves for work. For it is in this space of the garage she meets Vellappan and they start a secret affair. The demolition of this space means taking her away from Vellappan. From the lives of these people, it is clear that space is temporal. A garage which is dwelled in by certain people is destroyed to house other people.

The effacing of the space of the garage leaves Hasna bitter. She is still

processing the sound of the excavator, digging the soil, where the kids used to play. Christmas break is over, she goes back to nursery. But in the last scene of the film Hasna is seen sitting with a heavy heart. The little girl who had created a lot of memories while she used to sit in the garage, laments her displacement. The garage was like a home to her. In a way it can be interpreted that she is not willing to let go of the garage. Hasna knows the nook and corner of the place better than the owner of the garage, Mathew.

Kamala in *Liar's Dice* has to endure a whole journey but to find the death news of her husband. With the information from some letters, she goes on her own to find her husband. The village chieftains, who has the power and contacts to actually help her discourages her to find her husband. But she is not defeated, she goes out in the dark, with her daughter and her pet goat. She had to face a lot of challenges throughout the road trip. First of all, she had to take help from a stranger (Nawazuddin), who was only willing to help her in return of money. Manya relates to the new spaces as she comes across in the search of Kamla's husband, with awe. She is as if on a journey. She interacts well with the stranger, Nawazuddin. Also, with other people in the surrounding, like the woman on the train who gives her biscuit.

The divisions between spaces produced by fragmentation are different from this triangular divide between social, physical, and mental space. In the past, rather than the infinite division of one into many, the problem with these three spheres of space was the concealment of difference. It is a forgotten separation that has been misunderstood to be unity. The erasure of distinction between social and physical space and mental space, which creates the appearance of unity, is what creates the mental space that can be divided into several spaces. A cessation of the constant growth of pointless division is made possible by the recognition of distinction at the



level of social, physical, and mental space. It also highlights the requirement for a fusion of various spatial spheres.

Finding a unitary theory of space is Lefebvre's solution to the knowledge problem. He contends that knowledge that is ideologically motivated and politically symptomatic is not found in a new space or at the conclusion of an inquiry into space, but rather in the conceptualising and coming to engage space as space processes, which in turn produce knowledge that is different from that which serves ideology. Beyond the ability of ideology to conceal itself behind this apparent similitude, the issue with forgetting the gap between mental space and social/physical space is the erasure of the necessity for carrying out the effort of bringing them together.

The spatial change that has occurred since the 1950s is, of course, merely the initial stage of the impact that new communication technologies and the information society have had on geographic space; subsequent consequences may differ. A change in trend would be unexpected, though, as the current patterns are consistent with earlier ones. Urban attraction appears to be a nearly constant process during the last two centuries when measured in the real geographical human space, which is defined as space where social interactions can occur.

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