

**Introduction to Cultural Studies**  
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**Lecture - 58**  
**Introduction to Cultural Studies - Summary & Conclusion**

So hi and welcome to what is a final lecture for this course, Introduction to Cultural Studies. So we will just wind off the course very briefly with a discussion on the text that we have covered and also looking at some of the general things that have been covered in this course and how that can potentially connect to some of the other kinds of research that one can think of taking out. So I have with me my 2 TAs, who have been very helpful and quite instrumental in running this course.

So could you please introduce yourselves. Hi everyone I am Lakshmi Chitra. I am a research scholar in the Department of Humanities and Social Sciences, IIT Madras. Hi I am Shreyashee Roy. I am a student of English Studies at IIT Madras. Okay thanks so much Lakshmi and Shreyashee. So what we will do right now, we will just initiate a discussion on this course in terms of looking at the text that we have covered so far. So let us start with, Orwell's Shooting an Elephant, right.

So what do you think and how do you think that particular text connects to some of the things we covered in cultural studies. So first of all, I think we have to talk about the code, which is like you know what are Orwell's protagonist stands for in the text. He plays out the role of the white male with the rifle as your signifier of power and authority, but as and when we proceed we also see how his agency in the entire text is liquefied.

Because by the end of it, he is not sure if he is active on his will or because he is performing his part because of his position. Yeah. So these are the few things we see in the text. Yeah, absolutely, yeah. Lakshmi do you think this I mean you can add to that. So like I think I go to different perspective about colonizer, colonized. Yeah. Like other than that what we usually see from the post-colonial perspective. Yes.

So how power works differently rather than in a very linear way. Yes, yes. That was a different perspective that I got from this. Yeah absolutely and in the, in a way both of you, I mean, this is really interesting, because both of you are saying things, which are taken up later by power and they say. The other question why he actually says exactly what you just said and that is the entire dynamics of power needs to be problematized in colonial space.

So it just does not rest entirely on colonizer with the colonize being completely powerless and passive. So it is very complex dynamic of power in operation in that particular essay Shooting an Elephant and like I said the question of agency becomes very important right. I mean as Shreyashee said I mean there is a degree of you know liquidation of agency, which takes place. So in effect he becomes a machine performing the colonial will, which is completely in complete contrast as human will.

He does not want to shoot the elephant at a human level, but then realizes that that is completely redundant and all he has to protect and perpetuate is the colonial will and the image as Shreyashee said of the white man with rifle that becomes an iconic image of colonialism. So it is very important text in terms of looking at some of the key configurations of power in a colonial setting. How identity politics play out in a racially reified space.

In terms of how a certain icons become more important than the human element. So this degree of dehumanization, modification, reification as well, everything is refined from the dead elephant to the white man in that kind of a hardcore capitalist colonial space. I think that is a very important text and that is very interesting observations from your end. Now taking that and coming into powers as same the other question.

So how do you think his entire definition or ontology or ambivalence plays out in terms of looking at identity politics and cultural studies. So Bhaba takes a lot from Said and then he goes on to like not only make a distinction between the powerful and the powerless, but also talks about this ambivalence where the powerful is not always powerful is he is also sometimes powerless, as we see in this Orwell essay.

So that is why there is an ambivalence of colonial power where the colonizer and the colonized there is a sort of colonial anxiety which pops up. Yeah, yeah. So that is what I feel. Yeah, yeah, yeah, yeah, yeah, Lakshmi. For me Bhaba was a very seminal text because he introduces, even for post-colonialism it was very important text once we had studied it. So he introduces more to most of the terms from metaphor, metonymy, like that. Yeah. So the.

The fourth term strategy that he, yeah. He describes the entire setting like, like I think it was for the first time the entire post-colonial scenario was defined so clearly. Yeah, absolutely. Also he brought in the question of comprador and hedge money like. Yeah. So it gives a better understanding of power even now like we can analyze it even in our institutions of power and hierarchies.

Yeah exactly and that is a very good point because the whole point to doing cultural studies, you see how this is relevant to not just academic settings and textbooks, but also the daily needs of life, the lived reality of life, how I mean we can so find relevance in terms of looking what happens around us at an everyday basis, how identities are produced. Reproduced, deproduced and that deproduction of identity, something I am very interested in.

And as both of you said what power does is quite seminal because he brings in the entire post for structural perspective into colonialism. And also psychology and. Exactly right, so it brings in the canyons psychoanalysis. It brings in some of dividend semantic post-structuralism and that in a way that deconstructs the binaristic understanding of colonizing colonized, which Said had done historically.

So in a way Baba's relationship with Said in terms of looking at the other question is quite interesting because he pays tribute to Said in terms of locating Said as a founding figure of colonial studies. Cannon but then again he problematizes Said's binary in terms of looking at power politics and also this entire forward term strategy the power uses metaphor metonymy, aggressivity and narcissism.

I mean how do you think that plays out in the political situation in the cultural situation we consume today, entire metaphor metonymy thing, in terms of how we identify and affiliate ourselves and then deaffiliate ourselves politically culturally. But I am great sure about this, but now I think we like especially with people are actually into politics, it is more clear rather than like metaphor metonymy like it is more of a very deliberate process then.

So I am not very much sure like how it has turned out, but maybe for the normal like people who are not into politics or subjects whom as it is, it still works out like how we are like manipulated even at like psychological levels. Yes. And even the recent US election. Yes. Like how people were. Yeah absolutely I mean the entire process of affiliation is from autonomy process you are selectively affiliated to someone and then of course metaphor.

The identity politics and even the right-wing politics, they some who use this. Yeah. On the subject so that they can gain support. Yeah, absolutely. But I am not very sure like how the big shots are into this. Yes, yes. The entire process of history, history writing, historical identity is not getting increasing autonomy in quality right. It is just taking certain selected sections of history and then highlighting those sections in order to connect to a broader narrative which like you said is useful for an ideological climate.

So I think that is so interesting in a way it happens today as well, the entire metonymy metaphor and also aggressivity and narcissism right. I mean how do certain images in political situations generate narcissism through which people affiliate themselves in terms of identity politics, world banks, etcetera. and equally how do political parties manipulate images to create and generate aggression, which is related against the other party in terms of you know antagonizing people against them.

So and I am thinking of you know. In India for example you can see how caste politics works out. Yes. And then how Dalit person becomes this figure of, figure head for lake or the representative head for all the Dalits and then, even though he is not that competent maybe but you just won this one person out there. I think for the cause of the rest so yeah. Absolutely, I am sure it is very iconic form of representation or someone.

Like even otherwise when we take the more aggressive right-wing politics, it is like at least with Dalit politics it is different like you know like at because they were oppressed, but when it comes to the powerful, I think it is again like how they take up some images. How they are actually redefining images like from Bhagat Singh. Yeah. So like how they are creating icons who can actually be vehicles of their idea of the nation maybe.

Yes, yes and of course our nation becomes very contested category in current politics I mean the definition of nation, the ontology of nature, the history of the nation I mean what I am really interested in is how every nation creates its own history right. I mean there is a convenient history which is created which is very selective like we said very metonymic, it just fragments which are taken and form part of a narrative.

Which is conveniently you know connectable to the situation, in logical situation in that particular point of time and that same for almost every country, India, the U.S., Germany. If you look at the history of really volatile times whether it is Nazi Germany, began a certain kind of nationalism was rebranded and certain people were conveniently of that you know racially ethnically and hence we have the entire violence, which is created, generated against those people.

And propaganda plays a very important role in such situations and of course like we said, I mean it is getting more sophisticated today, through memes and digital media, but still its propaganda in a very convenient way. So which brings me to my mind the idea of the postmodern and idea of the knowledge production in postmodern conditions as examined by Leo Todd in his essay. So how do you think that particular essay.

The postmodern condition and report and knowledge fits into some of the things which we see today in our times. See yeah I think like for our times to have mini narratives is as important as ever. Yes. Because there is a very deliberate attempt to bring back a grand narrative that will unify like the entire nation or the entire community as a whole. Yes. like ignoring and deliberately raising other stories like a small story, small narratives.

Like let it be from women or even other oppressed groups, even dalits, so their history is continuously and like erased or manipulated for their own benefit. So I think it is high time that we have very diverse mini narratives like that there has been like people have been trying to do that throughout, but because there is this deliberate attempt to silence them. Yeah. So we need more stories like ever. Yeah.

So even with other like section minorities like and one good thing is that their stories are coming up. For the first time, we are hearing people like lesbians like even that (( )) (11:59) it was an example like she was coming up with her story. So people all over the world like at least those who did not have a voice till now are coming with the notion of this notice, which is actually very interesting and which is very much required. Absolutely.

So I think to add to that the problem of grand narratives is like power and control. So as and when if a grand narrative exists and then people think it is the natural way it is the real, default, the normal. So that is why I think, yeah what the recent micro narrative is more and more and more representation is helping a lot. And it helps more people to come out like to bring to tell their own stories. Yeah. Which I think is actually very important. Absolutely, absolutely.

So the question of representation becomes very important, on how is representation done I mean is it done through a genetic form or is it done through a celebration of interruptions. So interruptions and not as accommodated but celebrated and when you talk about gender and talk about complex gender politics, complex gender identities, then interruptions and interspatial identities become more important than seamless identities, right.

So which I mean obviously Leo Todd speaks a lot on that, but then towards the end of the book report knowledge, his own critics, entire idea of the public space. The heavy massive idea of public space, which he thinks can very quickly lend itself to another grand narrative, which can be (( )) (13:31) quality, so how do you think we could look at public space today, I mean. Right now, I do not think public space is as accepting as it.

Like even when we say about mini narratives, public space is still like sticking to the normal, like at least in India, but there are public spaces, which accommodates only a certain kind of mini narratives. Right. Where the like there was this huge discussion on plastic straws, which was supposed to be like there was a campaign that plastic straws should be banned because it is polluting the oceans. Yeah.

So then there was this disabled activists who told that for some disabled people, it is very much required that like they need straws, otherwise difficult like for some of them who are bed ridden or on wheelchairs. Yeah. But a space like apparently this notion is like a mini narrative, like we should ban plastic straws, because it was a different voice like it was not there till now. Yeah. So using plastic straws was like known till now. Sure.

But when somebody voiced something against this, see this is our concern, the activist could not take that. Yeah. So this means like how the space which is supposed to be diverse or accepted, accepting is changing to like another kind of granary. Yes. Which cannot accept some other views. Absolutely, yeah. What do you think Shreyashee? Yeah, so I think it is sort of paradoxical in nature as well.

We are having so many micro narratives in the forming and that eventually is leading to another sort of grand narrative which might be problematic. Yeah. I also think that the digital space, the digital world has helped a lot. Yeah. Maybe like lending an ear to and hearing these voices out. So that is what has they contributed to yeah actually our presentation. Absolutely, I was the entire ontology public space is changed, I mean.

One can make the argument that Facebook is a public space now. Twitter is a public space now because you know we tweet something and it is consumed by a lot section of people. Like everyone is an author, everyone is an artist. Exactly. Someone. Absolutely, yeah. But again I think the critic that even Leo Todd Krutz will be applicable here, because what about people who cannot access them. Yeah. So where are their stories?

What will happen to their stories? Yeah. So in a way this is also becoming a granary, in which some people cannot be accommodated. Yeah absolutely. I mean there is always a degree of exclusivity about the public space. I mean we can make the argument that it is digital, so it is opened up for everyone, but then that is not quite true. I mean what about people who do not have access to that and what about their story.

So I mean is the very pertinent questions and also I mean when it comes to representation one of the ways in which subversive representation takes place is to going against realism going against common sense, logic, etc. So how do you think Catherine Belsey's idea of opacity fits in a way up because she is quite clearly defining the ontology of opacity in a sense that you know this is against common sense and she considers common sense as an ally of totalitarianism.

So what do you think on that? Like one thing that I was relieved after reading, like listening to Belsey lecture because some I found a reason for putting my time and reading like the texts that are really difficult. Yes. So that was a kind of relief okay like I am doing this because they deliberately wanted us to do to think that it is a text and to be removed from the process and to think critically. So that was like it was a relief for me. Yeah, yeah.

So I think in that way like Belsey's text asked us to question our idea of cognition. Yeah. Like how we think like to understand something clearly means we have a correct understanding. So that is deconstructed there. Yes. Which I think is very much important at this level. Yeah. Because what we like especially in a world where again it is kind of similar cram, we do not know which is true which is post truth.

So the idea of to question our own cognition or our own way of understanding is very much important in this setting. Absolutely, absolutely but I think it is important that you talked about cognition, because what this particular course had aimed to do and something, I spent some time in the beginning of the course is looking at the relationship between the inside and the outside, between how you think in the brain, how you process in the brain.

How do certain codes are processed in the brain and how that relates to the apparatus outside you know the logical apparatus, the environmental apparatus, the material apparatus, and how these seems to be different categories. They sort of blend together in a way we think. So cognition is a very important concept in cultural studies and we can set up again go back to the Orwell and see the white man with a gun is cognized as not as a human being.

But a machine operating colonialism, operating terrorism, and of course that would not work today. If a white man goes with a gun in Burma, we consider terrorist or whatever, but not a figure of authority anymore, because the political climate has changed. The outside has changed. So the way we process the white man with a gun will automatically change by default. It is a very good point and also a, no question of difficulty becomes important.

Because it is difficult because it is difficult to be consumed. It is not meant for easy consumption. It is not meant for easy and that is why if you look at Leo Todd's ending, he makes a difference between prose and joys in a sense that it says that no process is difficult, but then he still sticks to a tradition of novel writing where he enjoys invents, a new kind of novel writing and fitting in his way, which makes it very difficult as a tech students.

Even that becomes what Botha talked about read early and write early texts. Write early texts are those texts which expect you to be the writer as well. So it can not just be a passively done consume it and that same goes for culture as well. I mean culture as a text if you are to be a collaborator of the text, then you need to be an active participant in the text whether I am consuming it passively. So that is a very important point I think.

Now how do you think that relates to I mean because you once mentioned gender already, how do you think that relates to Butler's understanding of gender as we studied in this course. About inside-outside? Yeah inside-outside markers of identity subversive quality, performativity, so how do you think Butler is important not just for gender studies, but also that theoretically apparatus which she offers, how does it connect to some of your things which we do in culture.

So one thing they do repeated in the lecture was she brings in post structuralism, yeah gender studies and post modernism. Yes, yes, yes. So in that sense and also she brings out how gender or even other performative identities are a process rather than something rigid. Yeah. Or concrete. Yeah. So that is something that I think we can apply to like most of the identities that we stick on to or we think like a person is.

So everybody is in the process of flux like every identities in a process of flux or a process in itself other than something concrete. Like I cannot say like I am just, I am a woman but I am also other things, you know like I am a process. Yeah. That is something that I found very much interesting from Butler's essay. Yeah, yeah. Shreyasree, what do you think?. So I think it is I do not know, is there a degree of internalization of as well from like the inside and the outside.

So whatever codes we are like absorbing on the outside, we are just like internalizing. Butler also saying this like how we. Yeah. Like how gender is also internalized and we are outperforming it also, like it is activated. Yeah. Yeah. but then it is interesting because what you said that can be applied to culture as well right, because you know culture is again not a fixed product is something which is always a process of flux, is changing all the time.

And what often interests me as a student of culture is the difference between high culture and low culture, how that very quickly changes in different historical points of time. So just give to a few examples, when Shakespeare was very low body culture, when he was actually writing is plays and producing his plays when no one really looked at Shakespeare, as some sophisticated playwright because A: he did not go to university, he was not university wit.

Unlike Ben Johnson, Thomas Kyd, but then he was more of a self-taught playwright and who catered to the lowly masses who would come and have a laugh and but then again Shakespeare become an industry today and if you take the high culture, he is one of the first names which pop up in her mind. The same goes for, I mean you can think of examples closer to home and in India when I can say for a fact for instance when Tagore was writing his poems initially.

Those were considered to be obscene and pornographic and people were actually forbidden to read to go to his films and middle class Bengali woman were forbidden to sing Tagore's songs because those are supposed to be, supposed to be very erotic in quality and you know not fitting into a normal Bengali middle class household, but that changed very quickly I mean right. I mean today Tagore is very much the high culture industry not as in Bengal, but also across India.

And I am sure you can think examples, some other possibilities. Like when it comes to like to South like both most of the dance forms here like, which is supposed to be classical and high class now, like Mohiniattam or Bharathnatyam in Tamil Nadu and Mohiniattam in Kerala. They were actually very erotic forms of dance, which was played by devadhasis in temples. Right. So it was now like when it was played by devadhasis like it was considered very like as you said like it was not supposed, it was not consider higher.

It was something that they did to attract yeah their customers. Yeah. So but now like it has reached to a level when it is very high class and the amount of effort and capital that people puts into it is so enormous. Yeah, yeah. So and recently people are trying to bring back the original Sadhir. Yeah. And they have been. What is a Sadhir? Sadhir is like the devadhasi form of, the precursor of Bharathnatyam. Okay right, interesting.

So there was a recent workshop for Sadhir and the one of the last surviving devadhasis was conducting the workshop. So these steps are very different and they are, the politics of the dance itself is different, which was kind of what should I say, it was sanitized by the Bharathnatyam like components into like something that we see today, which is a symbol of high culture, the agraaharam kind of thing. Yeah, yeah. I think even Allen Ginsberg's Howl. Yeah.

Initially it was rejected by so many scholars and like it was not considered high art at all or a high culture at all, but like as and when time progressed people recognized what it stood for, the importance of it and now it is recognized as one of the most popular works of Ginsberg and I think besides that a lot of cult movies, which like are produced on the sides. Yes, cinema is a very good example.

For example, Tarantino's movies, it is all very violent and very masculine, but by the end of the day now it is like a mainstream cinema and also a lot of critics have appreciated Tarantino's movies as well. So I think cult movies also become a very good example for it. Yeah exactly and how does one particular art form move like both of you said from the margins to the mainstream right and how that is appropriated.

But interestingly that process of appropriation is also very political, because like you said a degree of sanitization, which takes place some of the edges of you know way to make it more acceptable to the current value system, etc. So I mean like for instance if you think of Shakespeare, the entire Shakespeare industry which is abridged to be consumed by children. Yeah, we all had abridgements.

Exactly we grew up consuming Shakespeare as somewhat of a moral fable, even if that was in England, which does away with all the dirty human, the body politics and that is sanitized completely for middle-class children catering to the values and when they grow up and decide to study English, then they read the original thing and sometimes a shocked and delighted simultaneously.

So I think this is a very important point about the movement from the margins to the mainstream and cultures or what movement does. We hope to establish in the schools is just constantly a process of becoming, and becoming, will becoming and what, the term that we use obviously is text reality for that right. So it is very textual quality about culture that is something we kept hopping on, but also equally importantly is the idea of exponentiality, right.

Because one of the text which we covered deliberately was Hacking's *The Social Construction of What*, which is a critic against the reductionism of over text reality, where we consider everything to be a text, but then he talks about situations like the refugee problem, child abuse, some really disturbing problems with human civilization, human history and if we reduce those as text only, then there is danger of reification and also oversimplification.

That does it the service through the actual event, which takes place. So how do you think exponentiality plays out as a component of culture and we talked about text reality, movement, flux, etc., but exponentiality human experience. Again like I am kind of confused because we cannot take all experiences as text. Right. Like as you said about the refugee problem or when it comes to victims. Yes.

Like even sexual harassment victims like you cannot just take the stories as stories, but it is an experience and it is not something that should be just studied. There is something more than that. Yeah. So even when people tell their own experience. For me, my experience is not a text like, if somebody is trying to deconstruct my experience as a text, it is a kind of violence that is done to me.

Absolutely so similarly like when you are trying to reduce experience into text, I think there is a kind of violence. It is again a kind of sanitization or so. Or over simplification and reducing it to something. Yeah. So like even when we read newspapers like some events are just text to us like people do discuss them, but somewhere I think the experience or the experience is lowest. Yeah, yeah, yeah. It becomes a very temporary matter. Yeah. It is just consuming and moving on.

Especially in this social media world like we just have a lot of images, lot of experiences thrown at us. So in one photo you have something about the refugee crisis. The next one you see someone very happy like going somewhere. Like there is a kind of desensitization happening when you are actually like consuming experience as text. Yeah. So do we empathize like I do not know whether we should empathize also with experience of things. Yeah.

But how do we respect their experience is the question. So the level of which we consider it as a text or like how far can we read them as a text, because it is an experience of someone else. Absolutely so empathy becomes a very key category in culture, in terms of how we cognize some things and I was thinking when you saying about Facebook and how someone puts a very agory photo, very disturbing event and then you scroll down.

And see someone having popcorn in mall, which is completely contrast to that and then you scroll down again and see something different. So I think this is very complex cognitive space. So I can be somewhere we are missing our emotional. Exactly I mean it is so temporal in quality, it is so random in quality. When you just randomly log into Facebook, scroll down on your wall and see all kinds of you know cognitively contrasting images.

As a subject, as a human subject the degree of response you have to each will vary by your association. So empathy becomes a very contested category in modern culture. And I think somewhere we become numb because we are. Yes. We consume a lot of contrasting emotions or contrasting images and eventually after hours of scrolling, what we feel is kind of a very numb. Absolutely, absolutely it has been like Aristotle on catharsis where you all the emotions are equaled away.

We emerge out of Facebook as normal citizens with you know any kind of potential reservation done away with. So that is something which is very interesting I think. So I think numbness is a very important category because numbness can quickly translate into violence right and you find the different kinds of violence which takes place in the culture we inhabit today, not just physical or corporeal, but also epistemic as he mentioned deeply psychological.

So violence becomes a very important category and this is what Zizek talks about in his last book, I mean the last book in this course, *Welcome to the Desert of the Real*, where he looks at the collision between the entertainment industry and the grammar of violence and when he says when 9/11 happened, the way it was telecast and spread and disseminated in media across the world had the same grammar of visuality and that the Hollywood disaster movies used prior to that, right.

So again we are looking at a great disturbing blend between the entertainment industry, which we consume and the real spectacle of violence, which is supposed to rebel us and this is exactly what both of you said in terms of being numb, being cognitively sort of torn between empathy and repulsion and a time comes, when we cannot differentiate the two at home. So how do you just complete this session.

How do you look Zizek's analysis in terms of the culture we inhabit today? That is very topical, that is the text that maybe speaks was most closely. So I agree to that text because as he said it can be taken to Indian context also. Most of the events that have that is happening here like it is discussed, rediscussed, reified, and like it is what studied in such a way that at the end of the day we like we are done with that. Yes.

We are no longer in a position to react to that. Yes. Because we have done so much discussion that. Yeah there is an exhaustion which comes. Yes. So there is a kind of mental exertion or emotional exertion that is happier that leaves us again in a state of numbness like we are not ready to it. Yeah. So it can be like any news like most like even with the recent rape cases. So there are a lot of them happening and it is discussed.

It is rediscussed like there are Facebook posts, there are TV shows and people are shouting, people are crying but at the end of the day like there is no relevant action that can be happened. Yeah. And somewhere like it is repeated again and again. Things are getting more gross. Yes. So like there is some kind of like again it is consumed as entertainment rather than experienced or rather than like we are not really, we are not able to relate ourselves to the experience.

But we are consuming it like entertainment, yeah. Yeah. So I think here the experience is getting reduced to a text, just on the surface consuming those texts and just moving on with others. A very condensed HD visual text. And since there is this level of mental exhaustion we no longer even want to empathize, I guess. We just like read it as any other news and just move. And I think because it is simplified to a text, there is a kind of distance that is also happening.

Somewhere we think it would not happen to us, because it is removed from us. It is at a distance from our own self. Yeah. So we believe that we would not become a victim. Yeah. So there is a. It is a difference from me and the popcorn, right, what I consume cannot be me, yeah. So there is this difference that stops us from kind of identifying with this experience. So there is no real action happening, but there is action happening, which is unreal.

Sometimes hyper real then and there is a level like we do not know which is the truth or what is really happening, because like there are many different views. So it is necessary to have different views, different narratives but somewhere like. That is the multiple narratives, the truth is getting lost. Yeah. And again truth can be also questioned, but in experience itself is getting reduced to that side thing.

Yeah, yeah this tendency to us text reality that we have whether we are passively scrolling Facebook or actively reporting a news I mean we tend to convert that into text rather than an event into a text and an experience into a text. And I think so all the experiences are getting reduced to social media consumption like either through images or like through Facebook post, statuses, etc. And air for anything they will be an event creation.

Yeah. Are you attending this event, whether it is a mourning event or grieving event, or celebrations? I think there is a lot theatricality to anything. Exactly, like while reporting you like such gross events it brings in background music. There is camera angle and like exclusive stories are done on this event, which brings in so much and colour changes. It becomes grey, so somewhere it becomes text, just a text for entertainment or something to be consumed.

Absolutely, where like the experience is lost. Absolutely, yeah. Maybe it is a process of catharsis that is happening but the experience is not respected. Absolutely it is very complex politics of representation that we experience today whether it is journalism or self reporting or like as she said creating an event and make it as somewhat celebratory ritual, whether there is an the event of mourning or grieving, it is still a public thing where you participate in certain codes.

And that does take away the real experience of the event in a very complex way. So thank you for the conversation that was very interesting I thought and with that we end this particular course. We hope we got something out of it and we look forward to seeing you and interacting with you in different forums we have in the times to come. Thank you for your attention.