

Disability Studies: An Introduction
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Lecture – 28
Literary Disability Studies
An Interview with Dr. Shilpa Anand

Hemchandran Karah: Hello, welcome all again today is introduction to literary studies. We have with us Doctor Shilpa Anand who will talk about it extensively. Before getting to talk to her literacy disability studies is a kind of broader persuasion to look at disability from the point of view of literature and related archives and the other way as well looking at literature culture and so on, from the framework of disability or using disability as a lens.

So, broadly this is a case, but there is much more to it to discuss that let me ask Shilpa to introduce herself and then we can go on from there, welcome Shilpa.

Shilpa Ananad: Thank you Doctor Hemachandran thanks a lot for having me on board on this I think it is a great idea to introduce people to these areas of study. So, you asked me to introduce myself and maybe I will begin with my educational.

HK: Yeah.

AS: Background.

HK: Please do.

SA; Because, yeah I travelled from an English literature background which I did during my MA, to a diploma in special education.

HK: Ok.

SA: And from there on I became kind of interested in questions of disability; also because I was playing the role of this professional in the life of a disabled person. So, it made me kind of critically think about my own location at that point and then I did a cultural studies diploma that can introduce me to theory of different kinds and it is because of those two types of background that I went on to look for a disability studies program in the U.S. and I studied at the University of Illinois at Chicago where I worked

with Professor Lennard Davis who is a very well established name in the field of literary in disability studies.

So, that is as much as my educational background goes in terms of employment location right now I am at the Binoy Institute of Technology and Science in Hyderabad. And just before this I was at a Central University which is Maulana Azad National Urdu University for about 7 years, and so I am familiar with both the public university system as well as the private university system now. This is important I think because of you know the exposure to disability that non-disabled people get in these two systems.

I am beginning to see that there are lot more disabled people visible within the public university system and though the facilities are better at a private university they kind of become the people themselves become a little invisible so to speak.

Now, to talk a little bit about my research work one of the things that I have always been interested in is to look at the cultural history of disability. How does disability emerge as a concept, what are the circumstances under which it emerges and is it possible for us to believe that disability is some kind of a universal concept.

Now, when I say that I do not mean that there are no blind people or people with orthopaedic disabilities and different places and so on; it is not the implication. What I am trying to ask is whether the way in which we look at bodily difference or cognitive difference is the same across the world or are there certain kinds of cultural factors that impact this conceptualization of bodily difference.

So, taking off from there some of my work has been related to historical texts or even archival material and the emphasis has been to look at this archival material. from somewhat new historicist kind of approach, you know where one looks and let us say material like the Indian medical gazette and examines the emergence and conceptualization of disability within that.

So, the colonial moment of the 18th and 19th centuries became kind of a significant to my work and it was much later that I started looking at literary and cultural texts as also being important examples of how cultures respond to bodily difference. I think I will stop here and maybe see if you want me to add anything in particular.

HK: No, this is very good because this sets although it is your own trajectory and context it sets a nice background to the question why disability literary disability studies.

SA: Yeah.

HK: And one of the implications of your own context is, it is to enable to enable a new critical archive.

SA: Yes.

HK: Of understanding and meaning making.

SA: Yeah.

HK: Do you want to carry on from there?

SA: Yeah maybe to elucidate.

Respond to that question on.

HK: Yeah.

SA: Why does literary disability studies become a sub discipline of a particular kind.

HK: Yes.

SA; Right, and there are many ways I suppose are of thinking about it.

Given that it emerges around the 70s and 80s and has a very strong beginning within the U.S. context. One can tie it into other kinds of movements that are going on around cultural studies and the emergence of you know identity related subgroups of study. So, we have black studies, you have queer studies, you have feminist studies and so on and it is, so I feel like literally disability studies is kind of emboldened by that, you know and emerges as a way of thinking about these different body minds if one may call it that but to go back to something else that I have found I think that literature and cultural texts across languages or across social spaces give us certain kinds of insights.

Right, into what we call normatively disability, which is kind of not entirely available within the social sciences approach because one finds that within the social sciences

there has been a very long history of thinking of disability as a problem and then offering something as a solution to that but this way of thinking a kind of cuts us off from other ways of knowing bodily difference and I think that is why literary disability studies you know is an important subcategory through which to think of corporeality if we want to call, call it at.

HK: And this is also I think part of the movements happening in other fields such as medicine, concerning medicine.

SA: Right.

HK: Health, because there are new ways of now looking at mental health challenges.

SA: Yes yeah.

HK: Hospitality I mean meaning caring.

SA: Yeah.

HK: And feminist approaches to caring.

SA: Yes.

HK: They have enabled now to understand many forms of literature how they.

SA: Yeah.

HK: to human requirements and human expressions.

SA: Yeah.

HK: In this area I think.

SA; Yeah I think you are right in saying that it is also a critique of medical practices.

You know which occurs through this field called medical humanities and disability studies or literary disability studies is very strongly tied to that to that kind of a critical discipline that emerges within the humanities.

HK: So, this literary disability studies it did although as you rightly pointed out it began in America, the rest of the world including our part of the world has caught up with it very strongly. British literary disability studies is quite established.

SA: Yes.

HK: They have almost written on everything starting from renaissance to 20th century.

SA: Yes.

HK: Fiction.

SA: Yeah.

HK: Be it romantic, movement or renaissance.

SA: Yeah.

HK: And so on.

SA: Yeah.

HK: The figure of the blind man, the mad woman.

SA: Yeah.

HK: All these things; how is it doing in India, Shilpa?

SA: Yeah just to go back to something I was pointing out the reason I mentioned the U.S. was because when disability studies kind of emerges and here I am talking about the broader field of disability studies.

HK: Yes.

SA: Within the U.S. it takes on a humanities type flavour. You know it is from within the English and cultural studies departments.

Whereas in the U.K. it has a strong sociology background.

Sociology and social policy, so that was the only the thing.

I think it was University of Leeds that gave the lead for that I think.

HK: Yeah.

SA: Colin Barnes. And others yeah.

SA: But yes, of course, the journal you know that is most well known within disability comes out of the U.K.

David Bolt's Journal of Literary and Cultural Disability Studies. So, I think what the U.K scholars did with this entire field has been very very interesting and that is something that has emerged over the last 5 and a half decades. But to come to your question about the Indian context, I think that yes, literary disability studies has been a late bloomer if one may call it that but I see that even in the last 5 years there have been so many research scholars in different English departments who have expressed their interest in working on disability studies.

You know, so there has been a very strong influence among the English departments in India and I think in the last 2, 3 years ago we saw 2 or 3 very interesting conferences national level conferences that happened in the country where work was done on disability representation in text, so different Indian languages and this was something that was you know almost life altering if one could collect that for the field of disability studies within India which had kind of located itself very strongly within the social sciences because you had places like Catherine Institute of Social Sciences, University of Hyderabad, Delhi University and also Jain you know that were focusing on the social scientific approaches to disability.

But I think once these other moves happened within literature we have been able to see you know lots of exciting work where people have worked on traditional oral and performative forms that demonstrate a certain kind of framing of the non-normative body within the Indian context.

HK: Wonderful, see talking about work in literary disability studies how does it happen by way of method for example, one can do close reading, one can do genre analysis or one can look for characters, themes, plots.

SA: Right.

HK: That connect to disability how does it happen, Shilpa?

SA: Yeah, So, I think you have already listed out some of the dominant ways in which we go about.

HK: Yeah.

SA: This, but I think character, plot, theme, and narrative have been you know the strongest ways in which one studies disability. So, for instance one would be interested in looking at the way in which a character with a disability is located within the world of the text, right what is her or his location within the world of the text, is this character secondary or is this character somebody who has a certain kind of agency who is speaking for oneself and so on.

So, I think a lot of scholars across the world have worked on this kind of representation that happens in characterization, right; let us take for instance the novel Frankenstein, Mary Shelley's. Frankenstein where there is you know there have been a lot of close reading of the production of the monster right and the fate of the monster; so, to speak.

So, there have been interpretations that argue that Mary Shelley is unfair to this monster; character while there was also been very strong interpretations that say that she is in fact, probably one of the few novelists of that time, who is kind of giving us an insight into what the experience of disablement is, right if we think of the monster as somebody who has to live through this life of stigma and we see the monster going through various (Refer Time: 16:18) relations just because of the way he looks you know where there is a very quick assessment in the that the onlookers make of how his appearance must also reflect you know on his state of mind, his morality and also his actions.

So, I think that is one standard way in which disability study literary disability studies goes about where you look at characters and I suppose the example of Mary Shelley's Frankenstein serves to show that this is a kind of retrospective reading, right; where disability studies offers itself as a new lens, as a new critical lens to look back at the camera.

So, there is a lot of that work that happens but in terms of plotting; I think it becomes very interesting to look at categories like tragedy you know the tragic form where if we

go by Aristotle's classical definition of how one of the important aspects of the tragedy is that there has to be a certain kind of pity and fear that is caused in the audience; right, now if we look at a lot of classical tragedies.

We also see that disability is central to the tragic hero in one way or the other if you think Richard the third or you know Macbeth I mean these are of course, the Shakespearean tragedies that one was talking about that they are largely modelled on the Greek tragedy.

HK: Greek tragedy, yeah.

SA: As we know and there you have Oedipus and so on where the kind of acquisition of disability or living with the disability kind of becomes the cause for the fall right; the fall of the tragic hero and that fall kind of causes pity and fear in the audience and it is through that pity and fear that they experience catharsis. So, disability studies I think has also enabled this kind of a critical reading of certain kinds of forms that we have begun to take for granted; let us say the tragic form.

So, it enables us to do a kind of critical reading of tragedy as a form and therefore, going to once again different types of canonical genres, that you know seem to have been oblivious to the disability element. So, it is a kind of a rereading that happens

Now coming to narrative; I think narrative is the most one of the most interesting areas of study and there are immense possibilities of doing disability studies work there. Let us take a very standard example of the stream of consciousness narrative.

HK: Yes.

SA: That emerges you know in the early 20th century; let us say across Europe and there is a certain kind of brokenness in the style itself in the narrative style.

HK: Yes.

SA: Where you have certain kinds of gaps or cracks you know that are they are supposed to kind of give us a flavour of the moment that is being described in the text or even the idea that is being highlighted in the text rather than just focus on the character in a third person kind of way.

HK: Correct.

SA: Right, so the stream of consciousness narrative at least in the case of text like Virginia Woolf's *Mrs. Dalloway* allows us to look into a mindset that is conflicted by memories of the past and memories of the past that constantly intrude on the everyday, right. So, there is a back and forth that goes on within the stream of consciousness; narrative that if we think of it from within the disability studies framework also lets look into what is coming to be known as mental distress, right; what does how does distress kind of impact a person's view of the world; persons understanding of the world.

So, I would say that; that is one very ordinary way in which you know disability studies enables us to look at narrative studies itself and to talk just a little bit more about the early 20th century; when you have now people like T.S. Eliot and others who are giving us these in his own words that a heap of broken images through his points you also have an insight into a world that is kind of breaking up or broken up given the context of the world wars and so on.

So, I think that is where you know a lot of work can also be done where not just the early 20th century English writings but maybe different journals within our own cultural context and so on could reveal something to us about disabilities relation to narrative style.

HK: You have given a very clear understanding of imaginative works and the ways in which disability as a critical lens can inform a better critique of how they are received in the real world but I am also interested in non-fiction say biographies autobiographies because like other identity based movements disability movement also asserts the idea nothing about us without us. So, in which case disability autobiography disability life writing becomes very important. Do you want to talk about it, Shilpa?

SA: Yes sure, I think there are many things to discuss about disability life writing. Once again given the identitarian movements that have existed that are somewhat prior to the emergence of disability as an identity. We find that the category of life writing is very significant to this asserting of an identity but also to in a way reverse the case and I think that is one of the most interesting aspects of disability life writing.

Because if you look at a lot of fiction a lot of you know creative writing that has presented characters with disabilities and so on. You always find that it is somebody

looking at that character with a disability right; it is somebody else describing or narrating that person's predicament and so on.

So, the kind of emergence of disability life writing has brought to the floor the voice that was always absent in certain ways where you have people writing about lived experience but also their experience of the world there is also been a lot of looking back at the world that happens through disability life writing and I think Reshma Valliappan's.

HK: Fallen Standing yeah.

SA: Yeah Fallen Standing.

HK: Yeah.

SA: Is a very good instance of that, you know where there is a reversal of the gaze and I really like the way in which she uses the word Schizophrenist in the subheading of the text because she gives a person with schizophrenia a kind of specialist status right. Until then it is always the medical professional or the psychiatrist or someone else who has the specialist status who can kind of define what schizophrenia is, how it occurs kind of a clinically described symptoms and so on, but here is Reshma's book that completely turns it around and looks at the entire world from inside you know from within this experience.

So, in a way I think it disability life writing I has helped to deconstruct a lot of knowledge production that has been taken for granted. When you have the specialists and these kinds of institutions that produce a certain kind of third person knowledge of individuals with disabilities, but life writing then here enables a first person knowledge and here them using the phrases of third person and first person very differently from the way that we talk about it in literary classrooms.

Yeah.

HK: Great, so in which case can we say there is something called disability poetics like.

SA: Yeah.

HK: Yeah like feminist poetics and if so what is it entail, Shilpa; entail all the above mentioned or something more?

SA: All of the above and also something much more and yeah I think disability poetics or disability aesthetics; if one wants to call it that is genre that is kind of or a category of writing that is waiting to be explored right there is, so much more that can happen in that entire realm but if you are I think I want to refer to Ato Quayson's book which is called *Aesthetic Nervousness*.

HK: Yes.

SA: You know and in this book he offers one possible avenue to look at disability aesthetics right and in one of the chapters he lists out the kind of typology of disability representation. So, at the cost of reiterating something that I have already said before I think this chapter was very useful to me in trying to understand the very standard ways in which disability is represented normatively prior to the emergence of a disability consciousness, prior to the emergence of a the disability movement, prior to the coming of disability studies as a field.

So, in that typology that he lists one of the things that I found most interesting was his identification of this it shall we call it a moment in literary text or in fiction when you have the encounter between the disabled character and the non-disabled character and in fact, the title of his book which is called *Aesthetic Nervousness* draws on this very encounter. When he says that there is a certain kind of nervousness that is produced because of this encounter.

HK: Encounter.

SA; Right, but then he goes on elaborate the different ways in which this encounter has been traditionally used within literature and one of the ways in which it has been used is in terms of the moral test right, of the ten types that he talks about I just want to talk about this one particular thing. When he tells that if you look at folk tales, fairy tales even you know the novel form and different types of storytelling. You may have a kind of instance where you have the hero or the heroine of the text being put to the test that the hero and heroine the protagonist is being tested and how are they tested? They are tested being presented with a disabled character.

So, you have either a hunchback person or a person you know who has an orthopaedic impairment whose who is made to encounter the protagonist suddenly somewhere in the

story and that disabled character is always sent out to meet the protagonists in order to test the morality of the protagonist just to see how the protagonist responds; does the protagonist respond with empathy or is there a certain kind of fear, disgust, or pity which are all standard responses you know leading to a kind of rejection.

So, if we think about it we will find any number of stories you know, but this kind of an encounter happens. But I think it is his interpretation of that encounter is useful to see how the disabled character has always been used to tests the ethical nature or the moral nature of this protagonists and I find that very use useful to think with because then we are not getting caught up in just identifying disabled characters as good, bad negatively portrayed or positively portrayed and so on but it allows us to take a kind of step back and look at larger structures that seem to be informing the entire text and I think that is where you know cultural ways of thinking become you know something that we need to focus on.

To what extent these stories also giving us insights into the way in which a community thinks, responds, reacts, expresses this engagement between the disabled random non-disabled character and so on. So, that is just one example of disability poetics if you want to call it that you know to refer to Ato Quayson's work but another idea that is quite interesting is to you know kind of revise a view of certain what shall we call it critical ideas that have come to us from literature or literary criticisms.

So, let us take the case of the unreliable narrators.

HK: Yes.

SA: The unreliable narrator is an idea that it is very constantly used within the analysis of fiction and it is also used to look at not just first person narratives, but also second person focused, or third person narratives where you are able to identify this unreliability of the narrator.

HK: Narrator yeah.

SA: So, recent discussions within disability studies begun to look at the very idea of unreliability because at that in a way is a very normative way of thinking of the world that something is reliable something is.

HK: Unreliable yeah.

SA: And so on but living with certain kinds of disabilities automatically make us to use that normative term unreliable.

HK: Unreliable yeah.

SA: Yeah.

So, then this allows us to question certain sect trends within literary theorizing So, I find that what disability studies offers is then this critique of you know traditional ways of going about literature. So, I am not so sure that there is the separate disability aesthetic that is produced, but the separate disability aesthetic becomes possible or there is the potential once we begin to entirely critique everything that we already have.

HK: That is right because see disability aesthetics is not just about an aesthetic problem when a disability disabled character is there. It is also about how two people feel or two communities feel in each other's presence expressions or how we feel or not feel given certain context of art popular art or classical art or folk art.

SA: Yeah.

HK: What does it do to us and how what we make it to do to us.

SA: Yeah.

HK: So, those are the things that concern aesthetics and bringing questions such as point of view an embodiment makes such a huge difference to how.

SA: Yeah.

HK: Disciplines work around the problem.

SA: Yeah.

HK: Shilpa, then logically we move into the problem of metaphor.

SA: Ok.

HK: Because that is when things become tricky.

Well, somebody will be proud if you call him or she is a lion, but not so, when you attribute negative stigmatic views about that person; all the same metaphorization comes with policing, taming and dehumanizing lots of stuff. So, what is LDS, Literary Disability Studies doing there, Shilpa?

SA: A lot of work just to put it very simply.

HK: Yeah.

SA: But I think there is a trend of debates that remains you know within this discussion of metaphors because, there is one very strong idea about metaphors that they are and here I am talking of course, about disability metaphors, but when one uses the word blind or deaf or lame a kind of metaphorically in language and I think the strong idea that I am talking about is that when one use a certain kinds of metaphors. One is also reinforcing a negative idea of the lived experience of being blind, being deaf, being lame.

HK: Correct.

SA: Right, that is the dominant idea that circulates; one dominant idea. But, I think this idea has been contested very interestingly by a lot of scholars and here I want to name Daniel Trotsky.

HK: Yes.

SA: And her work about metaphors and how to think critically about disability metaphors is focused on the rhetorical value of metaphors.

So, she can look points as to how let us not only think about this relationship between the metaphorical and the material every time a metaphor is used but let us also position it within its speech act; right, what is the action that that metaphor is performing so, what does it do rhetorically, and here she uses the case of Frank Stanton. and she looks at his writing and as we all know Frank has written extensively about social justice you know, Strong advocate for social justice, and she says that if somebody like that who is writing you know very transiently about the need for social justice is using disability metaphors. Then let us examine it is rhetorical context.

So, for instance if someone, says, I wanted to cut myself away; you know when he is using an amputation metaphor; I want to cut myself off and so on, she is saying that; that kind of emphasis on social justice that is there in his entire work also informs the use of that metaphor. So, you cannot just dismiss it by saying that it is an empty metaphor as we would argue in the previous three cases that I was talking about when you say oh somebody has turned a blind eye or deaf ears or you know even when we use it as lame excuse and so on.

So I think one way of critically thinking about disability metaphors is to look at their rhetorical value and not just dismiss the use as any metaphor. You know as being negative, but here I want to add one more thing one of my concerns is that we were constantly working only within English.

Our thinking about these metaphors and so on, is so English; I mean I understand that when you we are doing this entire interview, because we are talking about English literature and well we have these departmental locations disciplinary locations that were all coming from but the body is that we are ignoring you know all the other languages even within the Indian context and what would it mean for us to look at disability metaphors within those languages?

Can we bring a certain kind of political correctness that we have acquired in English in the same way to all other languages or will it require a certain deeper investigation to think about disability politics itself and when a disability politics plays itself out very differently within different language worlds. So, and I think here is we are thinking about metaphors in different languages would lead us further on. Rather than getting stuck in this debate about; is it ethical to use them or is it not ethical.

HK: I think you have done good work on that, I heard you one day talk about this differently abled problem in many South Indian languages and the ways in which it plays out differently given the local politics.

SA: Yeah.

HK: So, this metaphor; there is one more way in which look at it with suspicion and that is narrative prosthesis because, it sees grand narratives and also a significant mainstream representational medium like film.

SA: Yeah.

HK: Using disability as a way to promote the plot or.

SA: Yes.

HK: As theme and then you delete, or erase, or dump it at the end.

SA: Yeah.

So,.

HK: Yeah.

SA: So, this is one more method of working on disability that has emerged in disability scholarship.

HK: Yeah.

SA: Which is also used very widely.

HK: Yeah.

SA: To understand the realities of metaphorical representation.

HK: True.

SA: The work of David Mitchell and Sharon Snyder.

HK: That is right, Shilpa. So, then what is this stylish word doing cripistemology?

SA: Cripistemology, I think is a term coined by these two scholars again within the U.S. disability context, you know one is Merri Lisa Johnson and the other is Robert McRuer.

HK: Yeah.

SA: I think they are drawing on very strongly queer theory and also feminist theory in order to understand disabilities epistemic location disability as in a way, so, once again it is a way of rethinking the heteronormative spaces that have been created and how heteronormativity also informs matters of justice right and how the that is a kind of a problem.

So, a large the focus is also on disabled people sexuality and how there are certain kinds of assumptions made about desire within the world of the; of disabled people which is entirely kind of ablest. So, they also use this idea of ableism very strongly to see how ableism operates in multiple ways within the context of the sexuality discourse within the context of a feminist; a theory and also within the disability context.

So it is a way of thinking of the desirability and undesirability of the disabled body. The disabled body that has been once again traditionally thought of as something that cannot desire and cannot be desired. So, there is a certain kind of inherent age sexuality that is described to disabled individuals and so, cripistemology is a kind of rethinking of that but it is also draws focus to how the disabled body can be the object of desire.

HK: Yes, so, in some sense it is both the collection of critical writing as much as creative or even folk wisdom of people with disability to show that this is an alternative view and this is a view a valid in itself.

SA: Yeah.

HK: Validating its fuller...

SA: Yes.

HK: In its own right.

SA: True.

So, when it comes to cripistemology, if we are getting into that; then in India we have a problem which you flagged few minutes ago, it is about the language many of our work happens in English, we also borrow lots of frameworks from the western world.

Now, how do we make that big move to create cripistemology true and valid to the lives of people with disability in Indian language, because it has to be via. It cannot fully be grafted from the western somehow placed here.

HK: Yeah.

SA: So.

HK: Yeah.

HK: In other words in put in one sentence criptistemology in the Indian side is about the problem of translation.

SA: Ok yeah, but I would also say I mean I would ask you why do we have to take criptistemology and this is the question you are raising in some way.

Is it not possible for us to find other concepts because I mean if one has to find it is not already there but there is a certain kind of investigation that will probably lead to finding of those concepts. You know where you will have to intersection of non normative sexual ways of being and you know bodily differences. If we have to pair it down to something else fundamental as that, would not it be possible for us to explore certain areas.

So, let me just point to one genre that was prevalent within the 17th and 19th century is within the Tamil context particularly you know Madurai area called the Nondi Natakam.

HK: Oh Yes.

SA: Right now, what happens in the Nondi Natakam very interestingly is that you have the protagonist who is you know to use that (Refer Time: 50:00) word are crippled and he has become crippled because of certain immoral actions that he performed and therefore, you know his alternate arm and like we are amputated and, so please note that when I use a crippled I am using it within quotes here and ironically I do not mean to in anyway validate.

HK; No, yeah, yes.

SA: That term.

HK: Yeah.

SA: So, what is interesting in fact, about the plot of the Nondi Natakam is that one of the things for which the Nondi is punished is he is cavorting you know with the Devadasis.

So, so the story goes this way he is found to be stealing, thieving from rich peoples houses, then he also spend several night with the dasi and so on. So, the large part of the Nondi Natakam is also description of what we would otherwise be calling probably shringara rasa like where the (Refer Time: 51:15) is very central to that description.

SA: So, anyway to complete the plot of the Nondi Natakam. So, this guy then because of all these wrongs that he has committed he is punished by some authority figures. It may be a local king or someone you know who amputates his one arm, and one leg these are alternate from alternate sides of his body and the plot of the Nondi Natakam then concludes with his arm and leg being restored by the local deity right, so this was a performative tradition that was some performed within the temple complex site.

HK: Correct.

SA: And it is also a way of tracing that deity.

Now, let us set aside the plot itself but what if one were to do deeper analysis of this relationship between intimacy or the certain kind of erotic description that dominates the first half of the Nondi Natakam and its relationship to you know this punishment, this kind of moral chastising that he goes through; what that then lead us to some to the beginning of some conceptual understanding of the intersection of non-normative, practice as well as you know differently constituted, composed body mind.

HK: That is right. So, well, see as you said this kind of archiving and...

SA: Yeah.

HK: Materials will definitely lead to new ways of looking at disability.

SA: Yeah.

HK: Or knowledge systems and that need not be cripistemology but many more.

SA: Yeah.

HK: Much more.

SA: Yes.

HK: Great, you know we are near 1 hour or maybe crossed a little bit

SA: Ok.

HK: But we had a very fruitful discussion but if I want you to have the last word. If there should be LDS manifesto; hat it should be for; what it should be Shilpa?

SA: Well, let us do LDS on that question and say that you know manifesto is a problematic; the minute we said the manifesto; we are opening ourselves for a certain kind of breaking down.

HK: Straightening up.

SA: Yeah straightening up and I am completely against that. So.

HK: Ok.

SA: Let us say that it has to be an open ended exploration.

HK: Ok.

SA: And across languages not just through English.

HK: That is well said. Thank you Shilpa.

SA: Thank you so much.