

## **When the Public Sphere Gets Nationalized**

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This article is an attempt to trace the development of the spectator's identity, embarking on the new conceptual realm of self authenticated agency of power maintenance apparatus in the socio-political situations. The emergence of the spectator's theatre reconstructs the national boundaries of narratives on the surveillance agency and political authenticity. The spectators are attributed and even negotiated of power-transfer in the theatre concepts. The ambivalent nature of the spectators demands political viewership and exercises official status whenever situations emerge to exist in the system. A shift to the viewer to a spectator narrates the identity of the new class of spectatorship and generates powerful assimilation in public conceptions. When the spectator quits the individual tastes and assumes the state owned narrative mannerism, the body of the national agency proliferates new organs of surveillance

mechanism. The political organs of the surveillance find new constructs within the pedagogical assemblage in spectators' visibility and interventions in social discourses. The birth of the new class of spectators and their political affiliations narrate structures official authenticity in power circles of the theatre.

Nationalizing the public spheres is the new form of the capitalism. This sort of maintaining strict order is maintained in the school where cameras (CCTV) installation is a sign of terrorism in convenient ruling of the majority. The conceptual break from the passive viewer to a political being is narrated in the name of making a new realm of pedagogical body of the capital structures. The study encroachment of the state owned machines to every sort of middle class domains can be seen as a slight capital flavoured ideology. When the national anthem was played in the private theaters in India it was taken for granted as the process of transparent mechanism to save the public sentiments of nationalism. The formation of the social theories generates the established ideals into new versions of power possibilities. The concept of spectators as agencies of power-maintaining apparatus assumes a 'specific status' in national authentication. The procedures of national anthem, as we assume, will be a concurrent assimilation of spectators' identity. From the illusionary power of spectatorship, the theatres become site power struggles through the 'panopticon' assemblage of power and knowledge.

The capitalistic affiliation to the behavioral patterns in the identities may be one of the mutual understanding and obeying the grand roles. Far from blindly maintaining the order of the state the post capitalist era, where fascism itself manifests through capitalistic intervention, the pedagogical body of the subjects becomes the agency of the political order in the state. The construction of the pedagogical text regulates the inflow of diverse notions, of the level of comprehension. The process of maintenance of the national boundaries and narration even proliferate new conceptions of spectators with pedagogical tissues of stability and order. Since pedagogue's romance is not well tuned in the body of the spectators he/she needs to act with the boundaries of nationalism and state owned ideologies of political domains

Pedagogical body is the construction of the national texts of cultural re-oganisation to maintain the singular notion of the state. The spectators boundary through the body of the historical time now achieves the post capitalist era a new form of taking responsibility and power to enjoy the adaptability of the textual power. This body is in the form of passive viewer to active spectator never tastes the possibilities of a speculator in the conceptual territories of the state the liberal myths of democracy citizenry and rights are ever become volunteers through the identities are with the body sake in maintaining order through surveillance mechanism through the concept of panopticon by Jeremy Bentham to the classroom schools teaching

public spaces in the gradual process of capitalism gadget formation where individual hidden camera are never becomes obsolete.

Capitalism makes the spectators' body to a finely tuned mechanism of pedagogy; the ordered agency now achieves the position of the fluidities/ improved structural transformation. Such individual who are formed to make the defiant class a new cultural section behaviour in civilian officials of the state . The state pretends to assimilate deviation and pluralities that are mature forms of masks to construct new machineries of power maintenance in our own cultural situation. These bodies haven't been given any deviant power as such, but assimilates forms of authenticity through the modes of analysis of power. Assuming the official citizenry can be seen in the school police cadets in Kerala. These create a text of officials of the state apparatus more viable in our own post capitalist time of power transformation. This official process of the body is the current emergence of all the forms of public domain a new class of moralists even through the capitalist technology emanates. Capitalism is a form of ideological growth in stagnation. The state always incorporates the texts of capitalism to make a new form of domination.

Conditioning the fissures of national boundaries to achieve a wide realm of the state is not an an intention per se the nationalism. Whenever a process deviates, it further leads to new process of capitalistic interventions in the post capitalist era. This process -break continues to exist in the

pedagogical body of the spectators who make the domains a viable sphere to exercise the very tangible forms of power without mechanism. Making the multitude to silent viewers is not alone the problem as the form of romantic nations of intervention here interventions apparently assimilate and achievers are of potential challenge in the official realm. In this context transparency is a trap. All the political forms in mutual assimilation takes place and asserts the transparency the status quo is the only reading of the capital movements in the public domains. Theater is not different from the spectators pedagogic structural growth in to officiating the body in to a targeted sources of power.

Spectators theatre is formed in the mode of tangible state sponsorship when the body obeys attends and ready to censor his /her excess of anti elementary and adjusts into a nice citizen of political maintenance and accommodation. The concept of the spectators theater is re-established in the guise of ideological entropy as sort of maintaining order into the multifaceted viewers in to a well organized individuals who have a common thread of nationalities with a unique cultural identification of visualized format of self. If a spectator is the boundary ,the theatre becomes the state where the orientation of the national affiliation is obligatory when the theatre translates the national imaginaries of self and subjects within the perspective of the spectators . The boundaries of visual affiliation stabilize when the narratives of films are the

common visuals substitute completely or correspond the hitherto ideologies of the nationalities into a state platform of citizenry.

The vast machinery of military ,police officials and the various forms of so called public domains of schools colleges getting overlapped into the space of theatre where the amount of resistance is getting identified as the transgression a violation of the authentic spectatorship of the read nation this shift from the state owned machineries into a public owned spaces is a part larger surveillance project very much established in the ticket counters to the cafeteria in the theaters. The subtle organisation of the technological invasion and the ordinary of the body into a fixed position of individuals is not a new one but the promotion spectator that with nativized sentiments where by reducing the burden of the state owned surveillance machine is an ongoing process of the establishment. In this sense spectator in every time including censorship create a regulated and classified from of mature organ of the established canon of the nationality.

The formation of the new canon of spectators theatre generates visuals gaze and ambivalence in boundaries of narratives in many genres of the theater and film in India this form of national narratives of accumulate boundary and imaginary conception of unique identity lead to visualized from domination in cultural spaces. The emergency of an ordered and disciplined body is a dream of the state in the surveillance narratives of all cultural reserving make it possible even other

situations. In the case of standing up to the national anthem with visuals of tricolour flags running across Indian boundary cultural places make oneself in time with the physical order of citizen and statehood.

The state owned machinery of power maintaining apparatus are getting reduced into a well informed pedagogical body of assembled gathering in the public domain of visual narration. This filtration of power and ideological formation of stability and order may be a larger part of power owned supplied in main stream foundation. The national imaginary and its mandatory part of citizen responsibility is getting stabilized when the multitudes obey and start with commercial aspect of drawing in theatres. This process becomes a national narratives of citizen the public spaces of theatre the subtle formation of the national imaginary to the released read process of national obligation reduce the spectator into a silent space of the disciplined other. Here the order becomes political establishment of the spectator individual who with a specific information of surveillant body in the ticket counter to the theater premises inside the hall and getting tuned to the national anthem whereby making a map of visual narratives in which his /her responsibility increases every now and then. Larger Censorship to the films with anti nationalism, feeling make a slow pace when the censorship accelerates the causes of the censored and celebrator with a well intended aspect of the national portrait.

Now the censorship becomes obsolete the elements of the dictated narratives and its boundaries are narrate with spectator thenive. The so called national narratives of Javan Cinemas like Keerthichakra, Kandahar, and immense films can generate military games in the background .Now the films comes the viewer and make a new theatre of speculating theatre of national season, a national text and texture of authenticator. This shift and development is the result of the ongoing efficient of getting authenticated the state owned objects into a fixed ideology of national order and visual identity. When the national real is a concept to its tangible form ,the spectator carries the state intended textual identity in the domain of the personal all public at large his /her citizenry .The portage of the spectator, disciplined citizen questions interrogates the who never caves the national integration is a plane of public activities. Then spectator theatre moves to higher place when personal tussle with films, fan chatting function now questions and reporting the personal will and chiac to a fit in moments of the larger state sponsored activities of the other. A class of individuals are formed in the shape of surveillance /order body of the state that makes its the multifaceted identifier to the question is how a spectator's view is slowly changed into a speculations of himself a larger matching of correction and takes charges of main order.

Making a well organized system of registering the authoritative stance among the social sphere apparently promotes cultural tension in our



own age of post capitalism through the concept of 'docile bodies' to the controlling genesis .The history of the spectatorship has undergone many changes during the past many years .The culture of the multiplexes air-conditioned surveillance theatres cater the middle and elite tastes of the submissive energy. The tiny traces of the deviant behaviour traits are erased to the ground and the bodies obey according to the abstract roles of the time. The future of the spectatorship lies in the mutual transaction of the cultural situations in the history. Making the spectator authenticity of officialising the context becomes the core of the analysis. The gradual political accommodation of the spectators through the observation to the ticket counters cafeteria slowly enters the theatre hall enticing the feeble identities. The capitalist modification of the spectators identities interventions and crystallizations simply lead to a new modes of post capital demarcation in India.

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