

Spatial and Temporal Dimensions in T D Ramakrishnan's *Francis Itty Cora*

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Abstract: T.D. Ramakrishnan's Francis Itty Cora with its inventive subject and creative story structure offers an extraordinary encounter to its readers. In spite of the fact that the novel rotates around the "Itty Cora legend", it joins different talks on points like the Hypatian School, Iraq war, sex, savagery, history and different speculations of arithmetic, well known painters and their canvases, worldwide legislative issues, fear based oppression, Christianity, religion, etc. The way where the writer has associated these different components to the principle Itty Cora legend keeps up an exceptional interest all through the understanding procedure.

As the story advances from the start to the end, it is obstructed with certain preoccupations, temporary digressions and deviations and the reader becomes an integral part till the end throughout. "Narrative is just a sequence which starts and moves inexorably to its end. To understand this is to understand the most important principle behind narrative" (Cobley 9). The 'space' controlled by the narrative in this development and its connection to 'time' for example, the spatial and transient relations structure an important part in our fundamental comprehension of the content. Time has constantly assumed a significant job in hypotheses of account since we think about stories as arrangements of occasions. Scholars have advanced two fundamental transience of account which are by and large alluded to as 'story' and 'discourse'. Here, 'story' alludes to the collection of occasions that can be distinguished from any narrative telling and 'discourse' alludes to the demonstration of composing the content and the demonstration of reading that content. It is likewise sure that the transient examples set out inside the fictional world will be set against the reader's fleeting experience of the content, started on memory and desire. What's more, the reader's

endeavor at comparing the two transience will assume an essential job in the impact of the content.

Genette prescribes three principle zones where fleeting connections among story and discourse can deliver intriguing impacts: sequence (pattern or method of happenings), time span or duration (the time during which something happens), the rate at which something happens. The sequence of events that are presented in the text is very crucial since “our focus on whatever moment in the text we have reached will invariably be coloured by our memory of what has gone before and our anticipation of what is to come” (Bridgeman 57). The entire idea of story movement or the development from a starting point to a completing point infers the presence of a 'Narrative space'. The idea of space was a solid and stable phenomenon in the nineteenth century realist fiction, later in modernist fiction it is separated through the view of heroes, and in postmodernist fiction we see that various spaces increase and come together. Space is typically connected with static portrayal which eases back up and barges in into the narrative discourse. Spatial connections in an account are helpful as it empowers readers to envision its substance. “We can conceive of plot as a metaphorical network of paths, which either converge or diverge, of goals which are either reached or blocked” (Bridgeman 55). That is our picture of a work that can include the ways of the protagonists in their fictional world, uniting time and space to shape a plot. The extent of the account world adds emphatically with the impacts of the writings as obviously observed in. The spatial angles assume an important role in monitoring what is happening, particularly in stories with various plot-lines. Another zone of significance is the situation of the reader in the account world. It so happens that while understanding fiction, the reader theoretically trades his reader centered position with that of the areas in the story world. To be exact, when seen through the eyes of the heroes, their area turns into the focal point of understanding. Indeed, even our enthusiastic experience of the narrative has transient and spatial dimensions, the very example of identifying with the hero.

The story's composition acquaints its readers with Xavier Fernando Itty Cora, a US resident, looking for a solution for his sexual impotency over the web. His pursuit drives him to "The school" and in the long run familiarizes him with Rekha, the head of a school that shows the specialty of affection making. Itty Cora starts to spread out his life and the entire portrayal comes to us through a progression of Internet visit transcripts and

messages. His encounters are abnormal and upsetting and Rekha discovers that Cora is a barbarian. He dives from the group of Francis Itty Cora, a fifteenth century pepper vendor from Kunnankulam, Kerala, who had settled in Florence, Italy. Cora doles out Rekha to discover progressively about his hereditary subtleties and this gives an insightful standpoint to the novel. So on one side we have the endeavors of Rekha and her hover of associates (Bindu, Reshmi, Benny, the Novelist and so on) impacting the reader's creative mind and on the other, we have the messages of Itty Cora uncovering his experiences in different pieces of the world. These concurrent plots inside the novel stimulate the interest of the reader.

As Bakhtin resists, a novel frequently renders in a creative way the interconnectedness of reality, and that is the thing that he calls 'Chorotopes' (repeating, basic highlights of a narrative). Francis Itty Cora switches back and forth between the encounters of Itty Cora and the examination and different experiences of Rekha just as her associates. We come to realize that there exist around eighteen families spread over the world, who are immediate relatives of Francis Ittykora, and some of them continues to live in Kunnankulam, Kerala. The Cora family has some odd traditions and customs which they pursue subtly, and they have certain antiquated books and original copies with them, never observed by anybody outside the family. This Cora fantasy repeats all through the novel, even in the last section, when it is distributed in the paper. In the meantime, Cora who is evaluating different strategies to restore himself winds up in Peru, and later interacts with Hashimoto Morigami, an arithmetic scientist. She also is keen on Francis Itty Cora and has just gathered some data from different sources, and needs to get one of those mystery family books to proceed with her examination on 'The Kerala school of Mathematics'. Along these lines we find that the readers are either reading the talk transcripts or messages of Xavier Itty Cora; the blog passages of Morigami on Francis Itty Cora; the pages of a moth-eaten old book about Francis Itty Cora which somebody had composed during mid twentieth century (the writer of the book-B.Poranchu B.A-was killed); compositions on palm leaves; the news that is broadcasted on TV; an article in the paper: all adding to the focal Itty Cora fantasy. The narrative is therefore a collection because of the different story modes utilized. As Abbott puts it:

We never see a story directly, but instead always pick it up through the narrative discourse. The story is always mediated –by a voice, a style of

writing . . .so that what we call the story is really something that we construct.
We put it together from what we read or see, often by inference. (17)

Every part starts with a citation which mirrors the topic of the section. The expressions of Umberto Eco, Ernest Hemingway, Noam Chomsky and so forth discover place in the content through these early on phrases at the beginning of every part. For instance, the writer utilizes the expressions of Dr. Ernst Straus when he is going to manage Pal Erdos in the Chapter: 'N is a Number'. He cites "In our century, in which mathematics is so strongly dominated by 'theory doctors' he has remained the prince of Problem solvers and the absolute monarch of problem posers"(IttyCora 182).This recipe goes on till the last section titled 'Itty Cora Shot Dead!' where he cites Charles Baudelaire and this is demonstrative of the difficulty of the Itty Cora Myth.

O bitter is the knowledge that one draws from the voyage!
The monotonous and tiny world, today
Yesterday, tomorrow, always, shows us our reflections,
An oasis of horror in a desert of boredom! (*Itty Cora* 299)

T.D. Ramakrishnan joins a few histories and recorded occasions in the digenesis of the novel. We run over Hypatia of Alexandria, Tupac Amaru (Last Inca lord), Amaru Shakur (the American Rap artist), a discourse on Nabanita Dev Sen's story "Stand back, Please, It's the Nobel" (first spouse of Amartya Sen), Akiko Morigami (Japanese tennis player), Iraq War, Saddam Hussain, Donald Rumsfeld, Mathematicians like Pal Erdos, Alexander Grothendeick, Fermat and his Theorem, Painters like Raphael, Michael Angelo, etc. The tale is in this way suffused with data and this intertextuality triggers nervousness and shock in the reader. What's more, the procedure with which the creator has skillfully collected different genuine episodes and individuals in this story gives it a socio-political standpoint. Enhanced by such a climate, we feel that an individual called Francis Itty Cora truly existed and that his name was deliberately expelled from all our met narratives. Be that as it may, the creator

guarantees that the novel isn't history and is only an endeavor to make a story by weaving authentic occurrences and fiction. Aside from these, the impact of Itty Cora and the 'Hypatian School' on the fifteenth century Mathematicians of Kerala, point by point portrayals of the savage dining experience and the inception of Morigami into the barbarian club, an uncommon understanding of works of art by Michael Angelo, Raphael (we are helped to remember Dan Brown's The Da Vinci Code) are brought into the content without pulverizing the cognizance of the novel. The structure is non-straight with different intradiegetic storytellers - Xavier Itty Cora, Rekha, the author inside the novel, Morigami and so on. Much the same as the clicking different connects on a website page, the storytellers take us from one occasion occurring in one some portion of the world to another occasion occurring in another part of the world. The presence of a character called 'writer' inside the novel demonstrates supportive in wrapping the novel since he is sans let since he is an author and is known in the general public, while another character Bindu is slaughtered. The tension rotating round the examination completed by the three women reaches a conclusion as Bindu and the writer are gotten and rebuffed for barging in into the privileged insights of the Cora Family however despite everything it leaves the reader inquisitive about - what next? The tension focused on the appearance of Xavier Itty Cora to Kerala too stops when he is killed at the air terminal. All that remaining parts is an amusing remark on: the administration's strategies under such conditions, the standard fiasco: Lashkar-e-Taiba, a psychological oppressor association assuming up the liability of the assault on Itty Cora; the reaction of the press, the manner by which everything is contorted and revealed profiting the Cora family; the capture of Morigami when she attempts to uncover reality. The author inside the novel portrays all these as he observes it on the TV. This amusing outcome leaves the reader pondering the Cora Myth and its unwavering quality. As Sternberg characterizes, narrativeity

is in this manner“the play of suspense between the represented and communicated time” (Bridgeman 54). Strangely, T.D Ramakrishnan's *Francis Itty Cora* with all the gear of a postmodern fiction develops fruitful in capturing its readers inside the worldly and spatial structures of the novel. In this manner, upsetting the much loved solidarities of place and time, T.D Ramakrishnan takes his readers around the globe and crosswise over hundreds of years with *Francis Itty Cora*.

Works Cited

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