CONCLUSION

A discussion on the topic of death raises more questions than it answers. This is inherent to the very problematic of death itself. Because it always represents itself in excesses. In religious thought death represents at once a transgression of reality (in the soul’s departure from this world) and a confirmation of reality (in the funeral rites that bind the erstwhile community of the dead man/woman in this world) (Hertz, 1960). It is the same pattern that we find etched in the realm of political or historical imagination. But, in the realm of the politico-historic imagination, the mourning rituals assume an intriguing aura altogether, that involves it with secular discourses. This was our point of emphasis and also our point of inquiry.

We began with the idea of death as a collective representation. But, in the course of our thesis we saw that it has so many more dimensions to it, what with the heteroglossia of narratives itself, making it a multi-faceted event in the life of every single individual who knew Gopalakrishnan, in his/her life. The heteroglossia and the collective representations, even though discernible to the eye and the ear of the spectator/listener, still, “one should never speak of the assassination of a man as a figure, not even an exemplary figure in the logic of an emblem, a rhetoric of the flag or of martyrdom. A man’s life as unique as his death, will always be more than a paradigm and something other than a symbol” (Derrida, 1994:3).

We have sought to identify the intricacies of the operationalization of the Constitutional Law in a newly Independent Democratic Republic, that lay at the heart of these representations. If it is a diatribe with the Constitutional affirmation of Human Rights that issues from the community that strives to preserve the memory of this martyrdom or this sacrifice; for minds exposed to a wider spectrum of cultures, the event forms an anchoring force in the context of their lives told as a narrative that encompasses individuality of the Self as heroic, and the individuality of the Nation State as a criss-crossing of ideologies; a heteroglossia.
Future discussions along the trail, that we chose in approaching the dynamics of this social fact, can lead to the role played by the human faculty of aesthetics in representing the life experiences in a Democratic State. It is the faculty that can resist all forms of oppression and efforts of colonization or globalization, through individuation and collectivization in representing the social facts that are unique to every Nationality in the World today, stemming from a simulacrum of patented identities, an identity and a sovereignty that is neither patented nor patentable, because it arises from nothingness and to nothingness it returns.

The true prognosis of representation, then lies in its closure. It is this closure that points to the intensity, rigour and necessity of life that is not open to choices as in a market. Market through its extensive and apparently inexhaustible wealth of resources has sought to bring every human artifact into the form of a commodity. Since Karl Marx, it is conceptually identified as the process of commodity fetishism. The order of commodities the dogma that the commodities as a relation between themselves imposes on the consciousness was later identified in many ways in the intellectual world, and it is the same theme to which the closure of representation also points to. In a world ruled by an order of commodities that exist for themselves, every aspect of human labour and endeavour including all its finer achievements as in the arts or music, derive their meaning from this detached realm of the commodities. The metaphysical question of nothingness and being and their inter-relationship, is brought into performative play in the ritual of the martyrdom commemorations as well as the other modes of representation inherent to the death that we studied. The essential unity of nothingness that often tends to get lost in the hyper-mediation of commodity fetishes ignores this aspect of all cultures and seek to build every culture within set parameters of virtues and vices dictated by the norms of the commodity-in-the-market. The closure of representation then opens its doors to a nothingness and then on to a carnivalesque play of chances; that directs the course of human life in its different trajectories of time. It is in this realm of chaos, that this work seeks to leave its trail of desire.