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## Mnemonic Spatial Negotiations in *The Legends of Khasak* and *On the Banks of River Mayyazhi*: A Study of Post-Colonial Place-Memory

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**Abstract:** Memory and space are the basic available resources that a freshly decolonised land works upon to build its new free image. This paper argues that the postcolonial literary narratives of Kerala engage in a dialectical "double movement" of memory, navigating the trauma of colonial history and the uncertainties of independence. Through a comparative analysis of O.V. Vijayan's *The Legends of Khasak* and M. Mukundan's *On the Banks of the Mayyazhi*, and framed by Maurice Halbwachs' theory of collective memory, this study shows how these two novels dramatically represent how two distinct poles of mnemonic negotiation and how these poles are linked. *The Legends of Khasak* engages in a project of foundational memory, spatializing oral traditions and myth within the sacred cosmos of the village to forge an insulated, pre-colonial identity. In contrast, *On the Banks of the Mayyazhi* performs a work of contra-present memory, deconstructing the colonial spatial framework of Mahé to reveal the fragility and fragmentation of identity once its authoritative myth erodes. Together, these texts exemplify how Kerala's complex psychological shift constantly forms a dialogue that oscillates between the desire for sacred stability and an acknowledgement of postcolonial fragmentation.

**Keywords:** *Foundational Memory, Contra-present memory, Space, Place, Post-colonial*

The post-colonial condition, in many ways, is a condition of crisis. The colonised land and its people often face a crisis in their identity, memory and even in their entire existence. A post-colonial community often struggles to frame the boundaries of their social memory that includes questions like - what should they remember, how should they remember and upon what foundations should they build their new identity. Paul Ricoeur frames this as the central aporia of modern historicity: the delicate balance between the “duty to remember” and the “duty to forget,” where the work of memory is always shadowed by the threat of forgetting and the pathology of obsession (Ricoeur 85-88). This negotiation is not merely intellectual but is a lived, collective, and deeply spatial phenomenon. After colonialism, the land and its people are drained of resources, and apparently, they collect a rich stock of memories that need urgent reconfiguration to build on their personal and social aspects of identity formation. It therefore becomes a mandate to legitimise, direct and navigate skilfully through these lived experiences and memories to create for themselves a persona that can be passed on to future generations as well as serve the purpose of communal cohesion through shared memories.

The literature of Kerala, brings forward stories that embody the essence of this struggle. Being a land that has experienced the multiple nuances of colonialism that vary from place to place, its literature offers a perspective that, upon deep introspection, brings to light the mnemonic struggle of the social memories at play in the lands. Its twentieth-century literary renaissance produced texts that do not merely document historical change but actively perform the psychological labour of constructing a postcolonial consciousness. This paper posits that two seminal Malayalam novels, O.V. Vijayan’s *The Legends of Khasak* (1969) and M. Mukundan’s *On the Banks of the Mayyazhi* (1974), enact a “double movement” of memory that maps the psychological trajectory of Kerala’s postcolonial consciousness. The choice of the text primarily depended on the inclusion of memory, rituals, colonial and post-colonial elements in the narrative. In these texts, the double movement of memory functions in two different and opposing directions. These dual motions of memory working in opposing manner enable the land to generate a unique post-colonial spatial identity for itself that remains in contrast with the rest of the places in the state with a different cultural and traditional memory. With the findings of this route, it shall also be deemed right to acknowledge the possibility that different places in the state, therefore, shall inherit different and unique spatial identities on this basis.

This movement can be exemplified by the theoretical support of Maurice Halbwachs’ groundwork in memory studies. Halbwachs argues that memory is not an individual, neurological act but a social construct, and, crucially, that “every collective memory unfolds within a spatial framework” (Halbwachs 140). According to him, social groups stabilise their identity by engraving their collective remembrances upon a physical environment, creating what he terms the “silent and immobile society” of objects and places that provides “an image of permanence and stability”

(Halbwachs 128). Postcolonial studies have productively engaged this insight, recognising colonialism as an act of mnemonic dispossession which hint to the forcible overlay of a new, alien spatial and memorial framework upon an existing indigenous spatial order. The postcolonial landscape, thus, becomes a palimpsest, a site of ongoing contestation where layers of memory compete for authority, a concept Dipesh Chakrabarty's project of "provincializing Europe" seeks to unpack by decentering colonial historicism (Chakrabarty 3).

This paper attempts to demonstrate, through the two Kerala-based narratives, whose temporality falls immediately during and after independence from colonial rule, that a raw post-colonial land, fresh from the experience of colonialism, essentially has two routes for building a new identity for itself. The first way is the movement toward foundational memory. For Halbwachs, foundational memory is the process by which a group "imposes on itself a comforting image of its own continuity" (Halbwachs 2) by anchoring its identity in a sacred, stable past. In a post-colonial scenario, this could be in the form of holding on to the traditional roots, reviving old ways of life that existed before colonialism and rejecting any memory that signifies colonial prominence. O.V. Vijayan has crafted *The Legends of Khasak* in such a way that it exemplifies this method of developing a place identity by grounding it on the stability of traditional methods, religion, nature and local myths. The second option that lies ahead of a post-colonial land is to acknowledge the existing trauma of colonialism, but at the same time, bring forth the fragility of colonial authority by re-structuring the existing memory practices of the land. This sums up the concept of contra-present memory, which subverts the illusion of a stable, unchanging past by spatializing loss and rupture, forcing a confrontation with historical trauma and ensuring the past remains a source of disruptive fragmentation rather than a coherent origin. M. Mukundan's *On the Banks of River Mayyazhi* is a perfect example of illustrating how a place redefines its identity through an amalgamation of past wounds and existing windows of contra-present memory practices.

The next question that could arise is why some places choose to retain their foundational memories, while others prefer to adapt to contra-present memories? What factors are crucial in these places that cause them to incline towards a certain memory pole? And why does this dialectic struggle occur in regions even though they belong to a common cultural state? This directs the study to anticipate that the choice of retaining the foundational memories or inclining towards contra-present memory is not merely accidental but depends on several crucial factors concerned with the place. The most crucial factor among them is its geographic and demographic attributes. *The Legends of Khasak* offers its readers a replica of the real place, Thasrak, in the Palakkad district of Kerala. The author himself has stated in the foreword of the novel that the backdrop of the story takes inspiration from his stay in this place. Similarly, *On the Banks of River Mayyazhi* cites real geographical landmarks in Mahe, along with the inclusion of several historical incidents and regionally relevant myths that help

mark the temporality of the setting. This indicates that the fictional story is placed in an authentic social, cultural, traditional, linguistic and religious backdrop that sustains in itself the social memory of the place. Having said that, the facts and facets of the social milieu gathered from the narrative undoubtedly would reveal the type of memory pole that the region supposedly has opted for its post-colonial era.

*The Legends of Khasak* meticulously brings forward a society that, in Halbwachian terms, would construct a spatio-mythical ‘framework’ that would colour the place as a sacred, self-contained cosmos to its readers. Halbwachs argues that groups stabilize their identity by engraving memory onto a physical environment, creating a “silent and immobile society” of objects that provides “an image of permanence and stability” (Halbwachs 1). Vijayan architecturally builds this principle into the novel’s setting. Khasak is not merely a location but a complete, insulated mnemonic system. Its boundaries, like the encircling Chetna hills, the curvy forest roads, all act as a barricade against external historical time. Within this bounded space, every landmark is consecrated with meaning, creating a network of what Halbwachs calls “spatial images” that alone can give “an illusion of not having changed through time” (Halbwachs 15).

The village is deliberately structured as a timeless, syncretic whole. The mosque and the temple do not represent historical conflict but coexist as complementary pillars of a unified spiritual geography. The banyan tree and Aliyar’s Teashop are communal archives, holding generations of gossip, storytelling, and collective judgment. The tree and the shop are not passive backdrops but active participants in the social frameworks of memory. They provide a concrete physical locus where Khasak’s foundational oral history can be performed, contested, and preserved. This careful spatialization ensures that memory is not a linear record of events but a cyclical, ever-present reality imprinted in the landscape. To remember here is not to recall a traumatic sequence but to participate in an eternal, spatial order.

Khasak seems to be built on the grounds of the myths and legends that dominate the lifestyles of the people inhabiting the place. The place tends to be more foundational as these myths and legends constantly provide a sense of stability and groundedness for the people and, in turn, also repel the transgressing elements of contra-present memories. The novel’s core mechanism for choosing foundational memory is its elevation of oral, local lore to the status of a binding myth. Just like the fresh post-colonial land of Khasak, Ravi, the protagonist, is a character who has just managed to relieve himself of the traumatic past of his sins and guilt. He arrives in Thasrak under the government’s single teacher scheme and in an attempt to rediscover his identity. It wouldn’t be wrong to claim that the land, as well as Ravi, journeys through the days ahead, experimenting with their identities. Ravi is considered no less than an outsider in the place, embodying modernity and Western ideals. He enters Khasak as a classic bearer of contra-present memory. He is haunted by a personal past, with a

transgressive love affair, isolation and trauma of abandonment that fragments his identity. Soon, the character with his contra-present memories and the memories of the land enter a diabolical struggle to reach a sense of stability in their identities. . Initially, he attempts to impose a modern, progressive framework onto Khasak through his single-teacher school, an act akin to introducing a new, disruptive mnemonic system. Khasak, however, does not assimilate to Ravi; it assimilates him. The village's foundational memory proves more potent than his personal, fractured one. His contra-present anxieties are not resolved through analysis or confrontation with history but are gradually dissolved and absorbed by Khasak's mythic spacetime.

In addition, the historical events, such as colonialism and independence movements, that supposedly occurred during the time period of the narrative, seem to be just distant rumours. The story of the founding Sheikh with a cavalcade of a thousand and one horses functions as a creation myth. The tragic tale of Appu-Kili and the Chathan is not a remembered crime but a living cautionary legend that reinforces social boundaries and metaphysical beliefs. This prioritization of legend over history is a direct literary strategy to build a foundation outside of colonial time. When the villager, Madhavan Nair, attempts to introduce a historical narrative by speaking of the nation's five-year plans, he is met with utter incomprehension. His modern, historical consciousness is literally foreign to Khasak's mnemonic framework. The villagers' memory, in contrast, is "based on the land," preserved "because the image of the land endures outside them and may be recaptured at any moment" (Halbwachs 5). The past they choose to remember is one that reinforces their sovereignty over their own space, a past where agency belongs to saints, spirits, and their own ancestors, not to foreign administrators or distant politicians.

The way Khasak refuses to acknowledge contra-present methods can be seen in the way it renders external ideologies powerless by draining them of their meaning. The state, its policies, administration, and political ideologies all take a second seat in the local conversations of the people. Their lived space consists of their land and the legends that rule their lives. The way Khasak treats the aspect of death also serves as evidence. After the epidemic that shatters Thasrak, the children retell the legends of Khasak to Ravi in class. The legends erase the idea of death as a closure and provide solace to the community with the belief that their loved ones will be reborn in different non-human forms, thereby continuing the cycle of life. Ravi, despite being trained in the Western ways of thought, doesn't argue or consider this as profane. Instead, he too starts reminiscing about the rebirth of his father in the form of a spider.

Will they be born as lice? Or will they return as people or wild elephants and whales or little microbes? Ravi's mind suddenly went back to the jasmine-scented night when he had taken leave of his father in silence and stealth. *Will you, my father, come back to me in another birth, if you have sins to wipe out? And who does not sin? Will you come back to me as the creature I*

*detest the most?* There on the wall it clung, its eight legs stretched, looking at him with eyes of crystal in love and uncomprehending grief. He crushed a piece of paper into a ball and threw it at the spider (Vijayan, 160-161).

The author, O. V. Vijayan, consistently attempts to incorporate regional superstitions and beliefs into the narrative, weaving them into the lived reality of the characters. The inclusion of these local realities into the narrative acts as a cohesive and unifying factor that links all the inhabitants of the land, despite their differences in behaviour or actions, and even dissolves social differences. The oral folklore, stories of generations of people, mythical creatures and the mysterious nature's indulgence into the lives of the people of Thasrak add to the binding nature of the foundational memories and elevate them to the status of sacred myths. The characters refusing to accept them or publicly rebuke the prominence of these foundational memories are met with mysterious and tragic endings in the narrative, as in the case of Kuttappu, also known as 'The Tiger'. He challenges the Khazi of Khasak and the ghost residing in the Chethali Hills after being drunk. He soon gets lost in the darkness of the Chethali hills, and his fears of being punished for his acts make him terrified, causing him to lose his way back home. The accounts of such experiences from other characters further strengthen the grounds of the myths and the legends that dominate the land. The narrative is rich with such instances, where opposing or rebelling against the closed and bounded foundational myths or legends of the land seems impossible for the natives and even for non-natives like Ravi, the protagonist. These legends and myths are capable of binding the community with a common sense of origin and provide them with a Halbwachian framework for viewing their lived experiences in the land. So, when the post-colonial land is metaphorically lost in deciphering its new identity, like its people, the strong grounds of foundational memories help them in cognitively mapping their place by searching them in the roots of traditions and beliefs. In addition, these foundational memories get enhanced significantly due to the land's geographical advantages that deny access to any external factors that try to dismantle the foundation of the memories.

If O. V. Vijayan's *The Legends of Khasak* builds a fortress on foundational memory, M. Mukundan's *On the Banks of River Mayyazhi* meticulously documents its ruin. The novel is set in the former colonial French enclave of Mahe (Mayyazhi) and becomes a typical example of how Mahe inclines towards the contra-present pole post colonisation by mapping its identity to its memories of ruin, loss and trauma. This novel is equally appropriate for the analysis, as the narrative stands as evidence of the place during, and immediately after colonisation. This study attempts to exhibit a tendency of the place to lean towards a mode of recollection that actively works against the stability of the present conditions by insistently mapping its identity to unresolved colonial experiences.

Mukundan's primary technique for instantiating contra-present memory is his treatment of space. From the very beginning of the novel, the narrative focuses on the spatial instability of the place. Constantly changing streets and a fast-changing physical and economic social sphere mark the beginning of the story. This points to the fact that Mahe, unlike the stability and confinement of Khasak, has been in a constant state of flux; it lacked stability and permanence. This spatial impermanence directly impacts the community's collective memory. Halbwachs argues that when a when the physical surroundings of a group are obliterated, the inhabitants feel "a whole part of himself dying with these things" (Halbwachs 4). The novel's ending makes this condition powerfully clear. The protagonist, Dasan, stands on the empty shore after the French have left, feeling a profound emptiness. This crisis is more than just losing a job or a role; it is the feeling of being completely lost, with no clear sense of where or who he is. This carries a painful realisation that the people of Mayyazhi find it easier to live with the familiar memories of colonial rule than to trying to revive their own pre-colonial past. The reason becomes clear that the past has been irretrievably damaged and distorted by colonialism for so long that it feels impossible to truly revive or reconnect with it. Therefore, the only practical way for them to move forward is not by returning to a lost origin, but by piecing together a sense of self from their most recent and dominant experiences, that is, the memories of colonisation itself. This is the core of contra-present memory- building a fragile present from the ruins of a recent, painful past. With this, the memories of the institutional past dissolve back with nature, and whatever emerges from the culmination of both depicts contra-present memory.

When considering the case of the protagonist, unlike Ravi of Khasak, Dasan is rendered with a sense of aimlessness by the end of the novel. With the last ship of the French colonisers leaving the shores of Mayyazhi, Dasan feels an unexplainable and disturbing sense of purposelessness. This purposelessness has been interpreted as a classic postcolonial existential crisis, where Dasan "hovers between the void of a rejected colonial future and the unformed possibility of a decolonised one" (Ramakrishnan 157). This sense of existential crisis arises from his sense of homelessness.

There's no place I can call home,' Dasan answered. That's my destiny.' He hated and despised himself when he slept in Pappan's or Chandrika's house. Why not make some money, he thought, and rent a small place? Even a room? No, not yet. He had to plan the future. He had to chalk out a set of rules for a new existence. He could hardly think, his mind was so confused (Mukundan 234-235).

Dasan arrives in a free country when he steps out of his sojourn in jail. Despite being free and in his own homeland, he is not able to find an abode for himself. His new free identity is terrified of the future. Till then, Dasan possessed the identity of a freedom fighter, someone with a purpose. He fought against the French coloniser for his homeland, but ironically, when he walks free on his homeland, he is left without a haven for himself. It becomes evident that homelessness emerged when the

foundational grounds of his memories were shattered, and this can be exemplified through the concept of what Homi J. Bhabha calls the ‘unhomely’ condition of the post-colonial subject. He reaches a point where “the borders between home and world become confused” (Bhabha 9). The foundational memory of Mayyazhi was moulded by the French colonial rule, and without this ground for his memories, he strays from place to place in search of a new identity that can help him settle down.

Analysing the character of Vasutty also shows that, living under and against the French regime, he believed he had a purpose, but when they left, he had no option but to adopt the French citizen and travel to France. The choice to travel to France rather than anywhere else in the world leads to contempt from his companions, who question his conscience. For which he replies, “My old principles died with the freedom of Mayyazhi. I have new ones now.” (Mukundan 244). The characters could no longer relate to the new and free Mayyazhi that they were witnessing. A Mayyazhi without the French colonisers felt alien and ‘unhomely’, and this demarcation of memory into pre-colonisation and post-colonisation felt amputating for them. As psychoanalyst Dominick LaCapra argues, this is the structure of “acting out”: a “compulsive preoccupation with the past” that prevents the work of mourning and moving on (LaCapra 142). This necessitates the land and its people to surrender to its traumatic colonial memories and structure their present in accordance with these memories. Thus, even though the French left, their architecture, their lingual idiosyncrasies and their religious interference with the lived realities of the local people stayed and were consciously preserved.

Dasan's rejection of Big Sayiv's job offer shatters the aspirational memory-grounds nurtured by Kurambi Amma, his paternal grandmother, leaving her in a state of mnemonic displacement. Her mnemonic displacement refers to her profound and tragic condition, where her entire framework of memory, desire, and identity is anchored not in her native reality, but in a colonially-constructed fantasy. This displacement is not merely nostalgia; it is a fundamental alienation from her own world, history, and self. Kurambi Amma has internalised the colonial standards as a supreme measure of value and is often seen comparing her husband and other locals like Chekku Moopar with the standards of French clothing- “If only he had been a little more fair-skinned” (Mukundan11).

Louis Althusser's concept of ‘interpellation’ describes how the ideology ‘hails’ the individual as the subject (Althusser 118). Kurambi has been interpellated by colonial ideology as an admirer and subordinate to the Sayivs. However, this interpellation fundamentally fails because she can never become the Sayiv. This failure leads to a melancholic incorporation (Freud 243- 44) of the lost colonial object into her ego. Her identity becomes structured around this absent centre and not the centre. Her deepest wish for her grandson is not rooted in his native potential but in colonial mimicry: “I want to see my little boy in a coat and a hat” (Mukundan 26). She projects her displaced memories onto Dasan's future, hoping he will complete the interpellation she could not.

The narrative gives specific instances where she can be seen ruminating on the glories of the colonial past that mesmerised her. She often hallucinated the arrival of Leslie Sayyiv in his majestic horse carriage, even long after he was dead. These hallucinations and the dream spectres are the symptomatic return of the displaced memory grounds. This reveals the rupture between where her memory lives (the colonial past) and where her body lives (the impoverished, changing present). The last moment of Kurambi Amma signifies her longing desire to be living her last moments in the French era, which was lost due to the interference of her grandson Dasan. She considered herself to be stuck in some kind of liminal space that would soon come to an end when the colonisers return, and so even during her last moments, she longs for a French-occupied Mayyazhi.

Opening her unseeing eyes as Kowsu and Girija moistened her lips with water, she asked in a feeble voice, ‘Has the ship arrived?’

‘No’, said Girija

The grip on the ivory snuffbox box loosened. The precious box, a treasure house of legends and tales, fell on the ground and broke. The worn-out eyes closed slowly. Two teardrops glistened under the eyelids (Mukundan 255).

The ivory snuffbox works as a symbol of the French-Mayyazhi spatial identity. Her snuff-sharing ritual with Leslie is a sacred communion with this idealised world. Every time she opened the box, she had a story about Mayyazhi to narrate to the young Dasan, and these stories never carried an authentic, pure Mayyazhi story. They were all a culmination of a French-occupied lived reality of Kurambi Amma. Her memory becomes a dislocated colonial ‘chorontope’ (Bakhtin 84). Her spatial memory was not a Mayyazhi of thatched roofs, temples and traditional lifestyles but of a street named Rue de la Résidence, the veranda of Leslie's bungalow, and the interior of a French car. Unlike the characters in Khasak, whose temporal reality was based on agricultural and monsoon cycles, Kurambi Amma's time memory was marked by French rituals, like the arrival of Leslie Sayyiv's horse carriage and Kunjakkan's lighting of the oil lamps in the evening that lighted up French streets.

The memory grounds of the Mayyazhi folk are often dislocated, built on hybrid myths and religious interferences that provide no stable foundation for the present. Dasan and Girija, as young children, shed tears not by listening to Kurambi Amma's local legends but to tales of mixed identities, foreign deities and cross-cultural personas. As carriers of collective memories, the grandmothers of Mayyazhi, Kunhanandan Master and the *Vignaposhini* Library carried information, histories and stories about the French-occupied Mayyazhi. Dasan, often finds his abode in the library, holds heated discussions with his friends not on Indian topics but on French Classics and international news. As a teacher, Kunhanandan Master was capable of igniting the freedom struggle but failed to realise that the lessons he imparted as collective memory of the land were grounded only in French histories. Thus,

when the Mayyazhi folk participated in the freedom movement, they were led by the desire to be free, but at the cost of rejecting their own grounds of collective memories. Kunhanandan Master's rejection of local folklore as superstitious also adds to the factors contributing to the land opting for contra-present memories to move forward after the colonisation. The emotional space of Mayyazhi gets shaped with foreign narratives through its grandmothers, like Kurambi Amma, who again become carriers of collective memory. The stories of Jeanne d'Arc and that of the Statue of the Mother Mary arriving at Mayyazhi shores create a contra-present emotional allegiance to a history that is not its own, which further complicates the formation of an indigenous historical consciousness.

In *Khasak*, memory is geologically and mythically integrated with the land. The myths of the goddess, the Chathan, and the serpents are not stories told; they are presences embedded in the spaces of the land. These presences explain the origin and rules of the world. Ravi, the outsider, gets slowly absorbed into this dense, cyclical memory-field, which stabilises existence even in the face of change and tragedy. Memory here becomes foundational, as it is the bedrock upon which the present and the experience of the people rest.

In contrast, Mayyazhi's memory is geographically unmoored and historically fragmented. Due to its proximity to the sea, which becomes an easy inlet for foreign intrusion, Mayyazhi constantly remains prone to a state of geographical and cultural disturbances. Its key myths are imported (Jeanne d'Arc) or hybrid, and its sacred geography is split between the Church of the Virgin and the Meethala temple, sites of divergent memories. The land itself does not hold cohesive stories of origin. It holds the architectural ghosts of bungalows, the spectral routes of carriages, and the rock (Velliyan Kallu) that speaks only of a mysterious, cyclical pre-life, not of historical continuity. Memory here is not a foundation but a series of haunting echoes from a fragmented past that actively disrupts the present's attempt to build a future.

Memory and space are the two available resources for a decolonising consciousness. They become two mnemonic poles of holding on to their pre-colonial past or building a new shared consciousness with the ruins of colonialism. The two mnemonic poles represented by *Khasak* and Mayyazhi are fundamentally linked as dialectical responses within the same historical consciousness. They map the psychological terrain of a society and negotiate its postcolonial identity formation. These are not isolated models but often interconnected nodes in Kerala's collective attempt to answer a singular, pressing question: how does a community remember after rupture? According to Maurice Halbwachs, all collective memory requires a "spatial framework" to endure a socially sustained event. In the case of *The Legends of Khasak*, it constructs this framework with a pre-colonial memory. The land spatially anchors its memories in the village's sacred groves, myths, hillocks, and ritual grounds, forging a 'mnemonic sanctuary'. This acts like a spatial defence mechanism that protects the land from any historical flux. *On the Banks of the Mayyazhi*, in stark contrast, exposes what happens when the

imposed spatial framework of the colonial town loses its authoritative power. From the architecture of the town to its linguistic idiosyncrasies, all leave a memory spectral, unmoored, and contra-present. Here, the space does not hold foundational memories but often leaves the witness with a fragmented, fluctuating landscape. The memory gets shaped in these disruptive and constantly changing environments, and therefore holds no prominence for foundational roots. The linkage, therefore, lies in the shared confrontation with the post-colonial trauma. When Khasak tries to resolve this by integrating the foundational collective memories into their landscape to build a cohesive identity, Mayyazhi, on the other hand, insists on working through it by exposing the impossibility of such cohesion because their collective memory is fragmented. Together, they build the two sides of a single post-colonial psyche, one integrating continuity and the other, compelled to dwell in the ruins of discontinuity, shadowing the ‘double movement’ of memory.

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