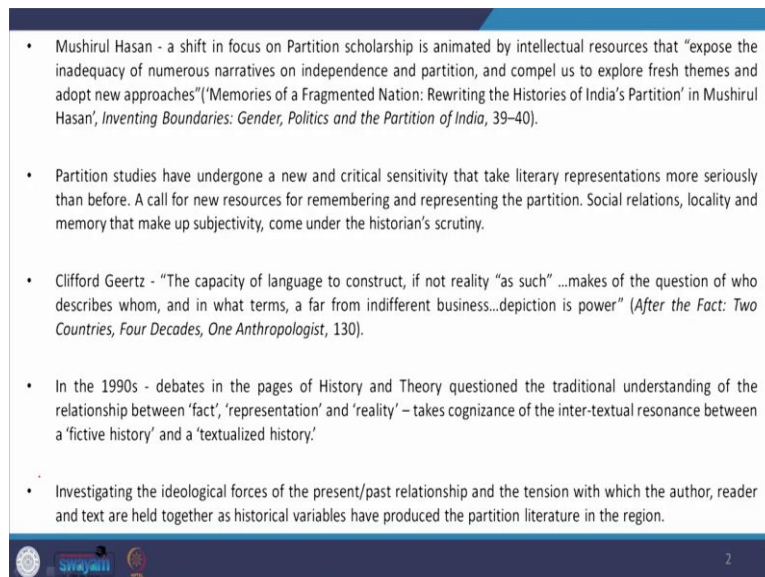


Partition of India in Print Media and Cinema
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Lecture - 37
Home and Nostalgia - V

Good morning and welcome back to the lecture series on Partition of India in Print Media and Cinema. So, today we are talking about Home and Nostalgia. Mushirul Hasan notes the current shift that has happened vis a vis the focus of partition literature scholarship, where we see the intellectual resources are now being exposed to the inadequacy of ah numerous narratives on independence and partition.

And they compel us to look further into personalized narratives, into fresh themes and thereby adopt new approaches for investigating the topic of partition. (Refer Slide Time: 01:22)



- Mushirul Hasan - a shift in focus on Partition scholarship is animated by intellectual resources that “expose the inadequacy of numerous narratives on independence and partition, and compel us to explore fresh themes and adopt new approaches”(‘Memories of a Fragmented Nation: Rewriting the Histories of India’s Partition’ in Mushirul Hasan’, *Inventing Boundaries: Gender, Politics and the Partition of India*, 39–40).
- Partition studies have undergone a new and critical sensitivity that take literary representations more seriously than before. A call for new resources for remembering and representing the partition. Social relations, locality and memory that make up subjectivity, come under the historian’s scrutiny.
- Clifford Geertz - “The capacity of language to construct, if not reality “as such” ...makes of the question of who describes whom, and in what terms, a far from indifferent business...depiction is power” (*After the Fact: Two Countries, Four Decades, One Anthropologist*, 130).
- In the 1990s - debates in the pages of History and Theory questioned the traditional understanding of the relationship between ‘fact’, ‘representation’ and ‘reality’ – takes cognizance of the inter-textual resonance between a ‘fictive history’ and a ‘textualized history.’
- Investigating the ideological forces of the present/past relationship and the tension with which the author, reader and text are held together as historical variables have produced the partition literature in the region.

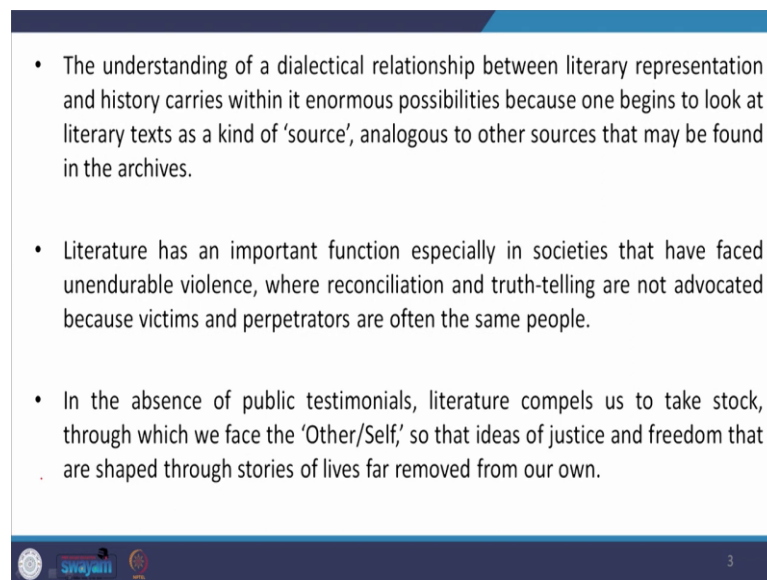
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Partition studies has now undergone some critical sensitivity that literary representations [capture]. So, partition studies consider literary representations more seriously than before.

A call for new resources, for remembering and representing the partition has been placed and so, there is an onus...an onus on literature which was previously not there. So, the local memory, the social relations and the complex subjectivity are now all coming under the historian's scrutiny.

Clifford Geertz actually raises a very pertinent question regarding who describes whom. So, depiction itself is a form of power - who is able to narrate and who is being narrated, in what terms is actually something not neutral, and it is deeply related with the question of power.

Basically in the 1990s, we had these debates of history and theory questioning the traditional understanding of the relation between fact representation and reality. We see that the different scholars and critics take cognizance of the intertextual relationship between fictive history and textualized history. (Refer Slide Time: 02:56)



- The understanding of a dialectical relationship between literary representation and history carries within it enormous possibilities because one begins to look at literary texts as a kind of 'source', analogous to other sources that may be found in the archives.
- Literature has an important function especially in societies that have faced unendurable violence, where reconciliation and truth-telling are not advocated because victims and perpetrators are often the same people.
- In the absence of public testimonials, literature compels us to take stock, through which we face the 'Other/Self,' so that ideas of justice and freedom that are shaped through stories of lives far removed from our own.

So, the understanding of a dialectical relationship between literary representation and history carries an enormous possibility or rather enormous possibilities. Because then what happens is that literature is seen as a legitimate source for understanding the past, and it is actually analogous to any other sources found in the archives. Literature is an important...literature actually plays an important role in the societies that have faced

unendurable violence, where we see that literary characters being rendered very complex nuanced shades, where they are in a way a departure from the clear cut facts stated by a disinterested history.

The literary characters can be the perpetrator and the victim at the same time. And this complexity is something that literature has achieved beyond formal documentation of.. formal historical documentation. Literature plays an important role in the society to show these nuanced characters. The characters that have various shades of gray. In the absence of public testimonials, literature compels us to take stock through which we can face the self and other.

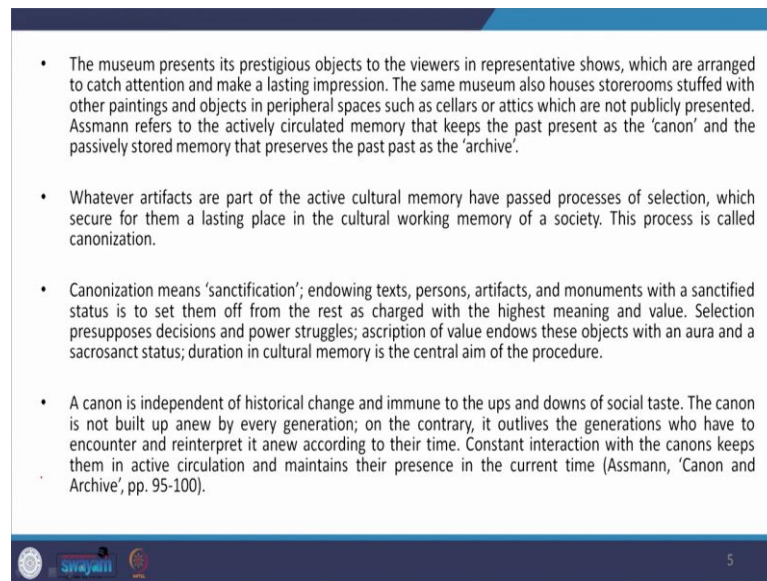
And in fact, we can understand, we can realize the ideas of justice and freedom through these stories of characters, stories about characters' experiences, of literary characters that are far removed from our own experiences and our own situations. So, I think literature plays a great role in creating empathy, in creating a fellow feeling for a human whose situation is different from us.

So, in recalling, reading, criticizing and discussing something that was deposited in the past, humans participate in an extended horizon of meaning production. So, memory capacity is limited by focus and bias because of psychological pressures as well as because of the incongruent memories that are hidden, overwritten and possibly effaced. (Refer Slide Time: 05:19)

- In recalling, iterating, reading, commenting, criticizing, discussing what was deposited in the remote or recent past, humans participate in extended horizons of meaning-production.
- Memory capacity is limited by focus and bias, psychological pressures, with the effect that painful or incongruent memories are hidden, displaced, overwritten, and possibly effaced. On the level of cultural memory, there is a similar dynamic at work.
- Active forgetting is implied in intentional acts such as trashing and destroying. The passive form of cultural forgetting is related to non-intentional acts such as losing, hiding, dispersing, neglecting, abandoning, or leaving something behind. In these cases, the objects are not materially destroyed; they fall out of the frames of attention, valuation, and use (97-98).
- Remembering also has an active and a passive side. The tension between the pastness of the past and its presence is an important key to understanding the dynamics of cultural memory.

So, we see that on the level of cultural memory, retrieving the past is always a dynamic at work. Forgetting can have different forms -- there can be a passive form of cultural forgetting. One can actively forget through destroying documents, through trashing documents, and then one can actually resort to passive forgetting, passive cultural forgetting through hiding, neglecting abandoning or leaving the documents behind.

So, in these cases, the objects are not materially destroyed; basically, they fall out of the frame of attention, valuation and use. (Refer Slide Time: 06:12)



- The museum presents its prestigious objects to the viewers in representative shows, which are arranged to catch attention and make a lasting impression. The same museum also houses storerooms stuffed with other paintings and objects in peripheral spaces such as cellars or attics which are not publicly presented. Assmann refers to the actively circulated memory that keeps the past present as the 'canon' and the passively stored memory that preserves the past past as the 'archive'.
- Whatever artifacts are part of the active cultural memory have passed processes of selection, which secure for them a lasting place in the cultural working memory of a society. This process is called canonization.
- Canonization means 'sanctification'; endowing texts, persons, artifacts, and monuments with a sanctified status is to set them off from the rest as charged with the highest meaning and value. Selection presupposes decisions and power struggles; ascription of value endows these objects with an aura and a sacrosanct status; duration in cultural memory is the central aim of the procedure.
- A canon is independent of historical change and immune to the ups and downs of social taste. The canon is not built up anew by every generation; on the contrary, it outlives the generations who have to encounter and reinterpret it anew according to their time. Constant interaction with the canons keeps them in active circulation and maintains their presence in the current time (Assmann, 'Canon and Archive', pp. 95-100).

Whatever we see in the museum actually is... whatever is represented in the museum is something that is arranged to catch attention, public attention and make a lasting impression.

The same museum also has storerooms, where other paintings, documents are archived in peripheral spaces, such as cellars, such as attics that are not publicly displayed. So, Jan Assmann refers to the actively circulated memory that keeps the past present as canon.

What Jan Assmann says is that what is displayed to the public (according to Jan Assmann) is the canon, and the passively stored memory preserves the past as an archive. So, canonization means sanctification of certain aspects of the past, which endows texts, persons, artifacts and monuments with a sanctified status, and it sets them off from the rest as charged with the highest meaning and value.

So, canonization is a process of selection which presupposes decisions and power struggles; it ascribes value to certain objects from the past; certain person from the past adds an aura and sacrosanct status to them. And so, duration in cultural memory is the central aim of this procedure of canonizing and making certain objects as synonymous with a certain event from the past.

This happens at the expense of sidelining the others. And so, canon is independent of historical change and it is immune to ups and downs of social taste; it is not built up anew by every generation. Rather, it outlives the generations who have to encounter and reinterpret it anew according to their time.

We understand that selection of what goes into becoming a canon and rather becoming durable against time and in the cultural memory involves some power struggles, some decisions by the major influential forces in the society, and it also brings in the politics of representation - what is synonymous with partition and what are not, who are actually relegated to the fringes.

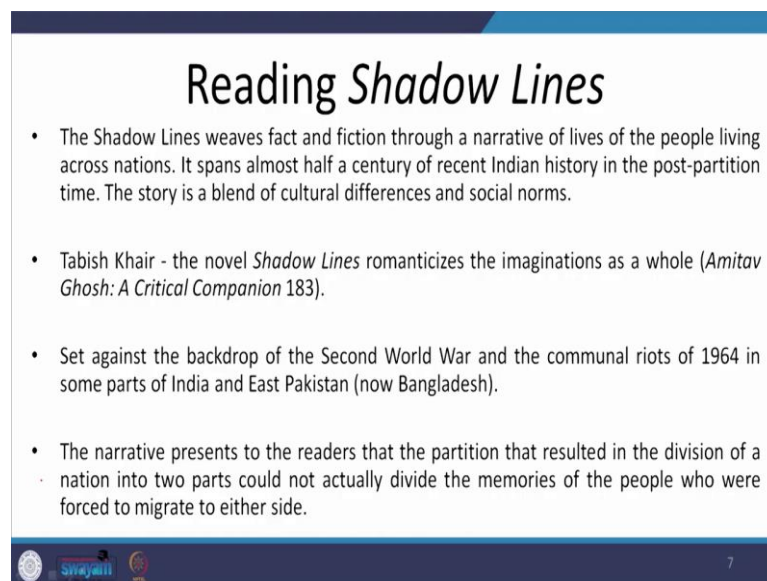
So, partition fictions from Punjab or Bengal contain all that is locally contingent and truthfully remembered (Refer Slide Time: 09:15)

- Partition's fictions from Punjab or Bengal 'contain all that is locally contingent and truthfully remembered, capricious and anecdotal, contradictory and mythically given' and therefore constitute an important means of our self-making.
- Also becomes a way in which social amnesia about the partition can be negotiated and a foundation of trust can be built between communities that had fallen apart.
- Reading partition's literature is not just an archival retrieval but a way in which the past can be understood to make it signify in the present.
- If 1947 brought about a distinct sense of communal identity, what does literature tell us about the lives of people, belonging to different religions and class, who have lived in the same region for centuries without killing each other?
- How does literary imagination cope with the violence and genocide to reconstitute human subjectivity, 'enabled by the land'? How do narrations create us and our communities?

and therefore, constitute an important means of our self-making. What makes our self from the past is also involved with the question of canon because the canon greatly supplies material that shapes our understanding of certain events from the history/ from the past.

This brings us...so, reading partition literature is not just an archival retrieval, but a way in which the past can be understood to make it signify in the present. How does literary imagination cope with the violence and genocide to reconstitute human subjectivity enabled by the land? How do narratives create us? How are narratives responsible for formation of social groups and communities? These are some of the questions that we need to look at.

Now, *Shadow Lines* by Amitav Ghosh is a novel that weaves fact and fiction together through a narrative of lives of the people that are living across nations; it spans almost half a century of recent Indian history. (Refer Slide Time: 10:32)



Reading *Shadow Lines*

- The *Shadow Lines* weaves fact and fiction through a narrative of lives of the people living across nations. It spans almost half a century of recent Indian history in the post-partition time. The story is a blend of cultural differences and social norms.
- Tabish Khair - the novel *Shadow Lines* romanticizes the imaginations as a whole (*Amitav Ghosh: A Critical Companion* 183).
- Set against the backdrop of the Second World War and the communal riots of 1964 in some parts of India and East Pakistan (now Bangladesh).
- The narrative presents to the readers that the partition that resulted in the division of a nation into two parts could not actually divide the memories of the people who were forced to migrate to either side.

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in the postmodern time, and the story is a blend of cultural differences and social norms. Tabish Khair notes that the novel *Shadow Lines* romanticizes the imaginations, romanticizes the imaginations as a whole.

The story by Amitav Ghosh is set against the backdrop of World War 2 and the communal riots in 1964, which happened in some parts of India and East Pakistan, which is now Bangladesh. The narrative presents that the partition which resulted in the division of a nation into two parts, was actually unable to divide the memories of the

people, the unified memories of the people who were a section forced to migrate to the other side. (Refer Slide Time: 11:30)

- The novel is constructed on the memories and experiences of a young boy growing in Calcutta and later on in Delhi and London. The narrator acts as an observer of the whole situation. His character takes shape gradually through his interaction with other characters of the novel.
- The novel narrates the story of three generations spread over Calcutta, London and Dhaka.
- The title 'The Shadow Lines' is significant as it shows the shadow lines between nations that can be surpassed only through emotional bonding. This transcendence is reflected through the characters of Dutta-Chowdhary and Tresawsens and later, the Prices.
- The memories of English and Bengali families connect even though their nationalities differ. The lines drawn between different countries cannot sever the emotions and feelings of the people. The question that Amitav Ghosh puts forth is whether cultures can be contained within the boundaries made by a few politicians.

We see that the novel narrates the story of three generations spread over Calcutta, London and Dhaka. We see a span of time and space being used for building of a narrative -- the narrative actually happens through journeying across a large span of time and a significant geographical [ex]panse including Calcutta, London and Dhaka.

The narrative includes a large span of time and you know, a geographical expanse including Calcutta, London and Dhaka. The novel is constructed on the memories and experiences of a young boy that is growing up in Calcutta, and later on he moves to Delhi and further to London. The narrator is the observer of the entire situation and the character... what is interesting is that the character actually takes shape through his interaction with other characters in the novel.

So, the title itself signifies that there are shadow lines between different nations. These are not real lines, but these are shadows of lines/ virtual lines which can be surpassed through transnational emotional bondings, and this transcendence is reflected through the characters of Dutta Chowdhury and Tresawsens, and later the Prices.

We see that the memories of the English and the Bengali families connect across time and across space, although their nationalities, their cultural social realities differ. So, the lines drawn between different countries cannot really cut through the emotions and feelings that bind together, that bring together a humanity.

The question that Amitav Ghosh puts here is whether cultures can be actually contained and if cultures can be compartmentalized and put into airtight boundaries made by select politicians. (Refer Slide Time: 13:56)

- With *The Shadow Lines*, Amitav Ghosh challenges one of the most dehumanized creations of human society, the concept of borders, and the basis on which nations are created and nationalities are outlined.
- The narrative follows a nonlinear style with the story moving into flashbacks, moving forward, going to and fro and in and out of contexts, situations and episodes. It symbolically indicates that borders are non-linear. Borders have been metaphorically represented by shadows (in the title).
- The narrative traverses with the stories of the characters like Tridib, the narrator and Tha'mma, and the plot is structured around the deeply impacting tragedies of war, riots, partition, displacement, killings in the backdrop of the formation of nations like Bangladesh, India and Pakistan; the Swadeshi movement on the one hand and the blow of the world war on England, on the other hand.
- *The Shadow Lines* are illusory and superficial in their entirety and nothing can divide people who find and form formidable cultural, emotional oneness and bonds (Yashraj and Smriti Singh 2018 p.6).

So, with shadow lines Amitav Ghosh basically challenges one of the most dehumanized creations of human society, which is the border - a border that legitimizes a habitation of a few people within a given geopolitical territory at the cost of marking others as illegitimate, as outsiders and thereby justifying their evacuation.

The border is the basis on which nations and nationalities are outlined, and the process of forming a nation is definitely not a benign one; formation of a nation is actually scripted on, scripted through violent meanings, through violent language and rules that do not actually accommodate all.

So, the narrative [of Shadow Lines] follows a non-linear style with the story moving back and forth, moving into flashbacks and moving in and out of contexts, in and out of situations and episodes. It symbolically indicates that borders are non-linear. Just like a story cannot just move/ progress in a simplified manner, it is very difficult to etch borders clearly and unproblematically.

Borders are metaphorically represented as shadows (like the title suggests); the narrative traverses the stories of characters like Tridib the narrator and his grandmother, and the plot is structured around the deeply impacting tragedies of war, riots, partition displacement, killings and the formation of nations like Bangladesh, India and Pakistan. It also delves/ refers to the Swadeshi movement on the one hand, and the blow of the World War on England on the other.

So, shadow lines are superficial in the entirety and basically nothing can divide a people who form a strong cultural, emotional bonds with one another. So, the narrator's concrete imagination dwells heavily on Tridib's memories and experiences. The narrator goes to London for his doctoral work. (Refer Slide Time: 16:26)

- Shadow lines have been constructed on the memories and experiences of various characters, most important being that of the narrator. The memories of the narrator are related to Tridib, his family and acquaintances. The memories that have nothing to do with the boundaries, and are spread across time and place.
- The narrator's concrete imagination dwells heavily on Tridib's memories and experiences. The narrator goes to London for his doctorate work but he feels that he is not new to the place.
- He has seen London through the eyes of his mentor and inspiration, Tridib. Tridib's vivid account of London and the narrator's extraordinary imagination makes him feel that he has already visited the place before.
- The narrator stays in London for about a year, but his life is most affected by Dhaka that he never personally visits in his life. The narrator has seen Dhaka through the eyes of his grandmother only. A tragedy in Dhaka changes his life forever. He loses his mentor Tridib on the roads of Dhaka when he is killed by a rioting mob, along with Tha'mma's uncle.

But then he feels that it is not a new place to him because he has learnt about London through other characters; he has seen London through the eyes of his mentor and inspiration, Tridib.

The narrator actually understands a place that he has never visited -- even before he has visited London the narrator learns about London so much, such that London is familiar to him. He has seen London even before visiting it through the eyes of his mentor and inspiration, Tridib. So, Tridib's account of London and the narrator's extraordinary imagination makes him feel that he has already been here; he has already visited the place before.

He stays in London for about a year, but his life is...so, we see that a person is physically located in one part of the globe, but his life is affected by what is happening back at home or back next to home, in the neighborhood. So, his life is most affected not by the incidents happening immediately geographically around him in London, but by what is happening in Dhaka, a place that he has never personally visited in his life. [It] is a place he has only heard in terms of stories.

So, the narrator has seen Dhaka through the eyes of his grandmother, who had migrated years, decades ago from there. So, a tragedy in Dhaka, however, changes his life forever. Although he has never been there, he loses his mentor Tridib in the roads of Dhaka, right. (Refer Slide Time: 18:11)

- Tha'mma represents India's national identity in the nationalist movement. She is a migrant from Dhaka but her ardent love of India cannot be questioned. She goes back to Dhaka after about 20 years to bring her uncle to Calcutta as a revolution goes on in Dhaka.
- She realizes how alien she has become to Dhaka, her place of birth. Tridib says, "But you are a foreigner now, you're as foreigner here as May – much more than May, for look at her, she doesn't need a visa to come here" (Ghosh, *Shadow Lines* p.195).
- The character of Jethamoshai, Tha'mma's uncle says – "I don't believe in this India-Shindia. ...suppose when you get there they decide to draw another line somewhere. What will you do then? Where will you move to?... As for me, I was born here and I'll die here" (Ghosh, p. 213). He, along with Tridib, eventually become victims of the communal rioting in Dhaka.
- The novel contrasts the flexibility of ancient societies with the divisiveness of modern ones, and recounts the potential of symbols that can virtually paralyse the subcontinent, symbols that are ingrained into our consciousness and reinforced through repetition.

So, the figure of the grandmother is very important in the story. She represents India's national identity in the nationalist movement.

She is a migrant from Dhaka, but her ardent love for India cannot be questioned. She goes back to Dhaka after 20 years in order to bring her uncle to Calcutta, and just then a revolution breaks out, a revolution starts. She realizes that she has... after coming back to Dhaka decades later, she realizes she has become an alien to her birthplace and she also realizes...

So, Tridib says in this regard "You are a foreigner now." So, it is an irony that the grandmother has become foreigner to her birthland, she is as foreigner as May is, [who is] not from this part of the globe. And in fact, Tridib says that you have become... the grandmother has become more foreigner as compared to May because at least May does not need a visa to come to Dhaka, but the grandmother needs her visa.

These are the paradoxes, the ironies that have been laid out by a tragic event such as the partition, which Amitav Ghosh actually portrays in his novel. The character of Jethamoshai, Thamma's uncle, says that "I do not believe in this India Shindia.

Suppose when you get there, they decide to draw another line somewhere. What will you do then? Where will you move to? As for me I was born here and I will die here." He along with Tridib, therefore, become ...he and Tridib both become victims of communal rioting in Dhaka.

The novel actually throws a light on how the ancient societies were more flexible, whereas.. in contrast to the modern societies that are actually divisive, and it recounts the potential of symbols; how symbols can virtually create social groups, pit one social group against the other and what Milan Kundera calls as a symbolic voltage can virtually paralyze the subcontinent. Symbols that are ingrained in a person's consciousness and so, we cannot overcome our perception of the other and thereby connect, which actually leads to the split inside the mind. This is something I have been telling in my earlier lectures also. So, the partition first happens inside the mind of the person, inside the consciousness followed by its physical presence on the map. So, the symbols through which social groups cohere together and conceptualize others as different from them.

Linguistically, ethnically, racially, religiously and so forth that is actually responsible for paralyzing the subcontinent and in fact, the globe at large. (Refer Slide Time: 21:40)

- Ghosh – Communalism is the exclusive attachment to his or her community combined with an active hostility against other communities which share its geographical and political space.
- The incongruities innate in the idea of nation are delved in complex dimensions in the novel. The characters of the novel are unable to make any meaning of the intrinsic inconsistencies in relation to nation and home.
- The different facets of space are paradoxically represented in the novel through representation of borders, places, cities, maps, atlas, game of houses and a variety of real houses depicted in various cities, from Colombo to the ones in Raibajar, to BrickLane, Dhanamundi, Ballygunge.
- Ghosh portrays the concurrent presence of precise maps and shared memories. Although the reader examines the national accounts solidified in time in juxtaposition with the personal stories. The understanding of borders gets shadowed by the personally slanted views of space as opposed to the orderly exactness of Bartholomew atlas (Yashraj and Smriti Singh 2018 p.10).

So, communalism according to Amitav Ghosh is exclusive attachment to one's own community, and the communal feeling is actually honed/ further sharpened by one's hostility/ through one's hostility towards another community.

So, communalism is not only attachment to one's own community, but also stimulating a sense of hostility towards other communities, especially that share geographical and political space with one's own. So, the incongruities innate in this idea of nation are delved in complex dimensions in the novel.

The characters are unable to make any meaning of the intrinsic inconsistencies with respect to nation and home. We see the different aspects, the different facets of space being represented in the novel in very paradoxical manners - the representation of border, map, atlas, game of houses -- a variety of real houses being depicted in various cities, from Colombo to Dhanamundi and even Ballygunge in Calcutta.

So, Ghosh basically portrays the concurrent presence of precise maps, where maps can actually overlap, one place can overlay on the other one, can overlap on the other. And so, there is no such precision; rather what we have are the shared memories. So, although the reader examines the national accounts solidified in time in juxtaposition with personal stories, the understanding of borders actually gets shadowed by one's personal views of space, right.

And these personal views are actually juxtaposed with the Bartholomew Atlas, for example. (Refer Slide Time: 23:42)

- Kundu – “In view of the persistent interfusion of spaces, the titles of the two parts of the book – ‘Going Away’ and ‘Coming Home’ – become ironical because the impression that emerges from Ghosh’s handling of experiences is that one can neither ‘go away’ nor ‘come home’” (2001, ‘Like Stepping Into A Mirror’).
- Ghosh concentrates on the immense void in an individual’s ability to assess the true meaning of repeated violence as they overlap into each other. The reader looks into an endless line of parallel mirrors reflecting the same thing from different points of space and time (Sengupta, ‘A Land in Transition, a Nation Imagined,’ p.15).
- Sengupta - “Narrator reaches his own disenchantment with lines and borders, as he wonders how rational, well-intentioned people could believe that imaginary, arbitrary, theoretical lines could cause an actual separation. What has been created instead, he concludes, is an irony: ‘a moment when each city is an irreversible image of the other, locked in an irreversible symmetry...[resulting in a] looking-glass border.’”

So, various critics have read this story, this novel in different ways; going away and coming back become ironical in *Shadow Lines* because the impression that emerges from Ghosh's handling of experiences is that after partition, no one can go away and then come back; there is no going away and coming back.

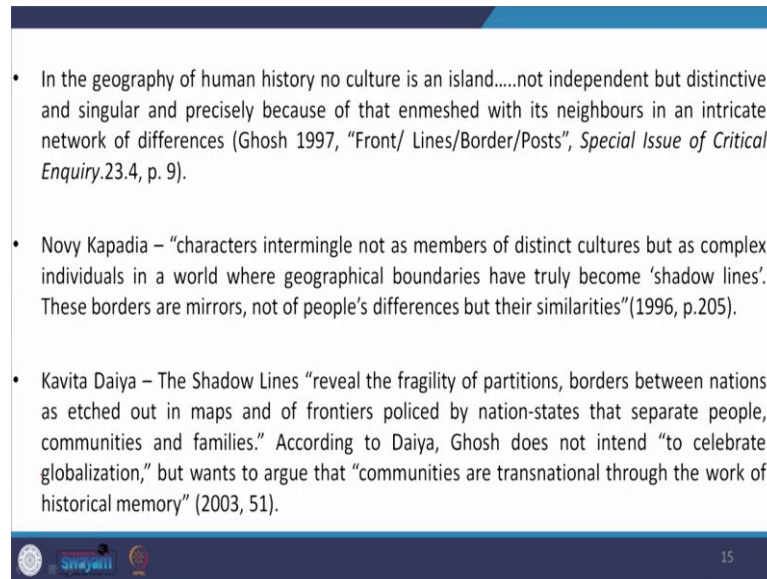
I would just harken back the case of Maulvi Saheb that I was describing in *Sleep Walkers*, who never moved out of old Lucknow and he carried a piece of old Lucknow to Karachi when he had been displaced. He did not have any idea of it. Ghosh, therefore, concentrates on the immense void in an individual's ability to assess the true meaning of repeated violence as they overlap into each other.

There are endless lines of parallel mirrors and they reflect the same thing from different points of space and time. Debjani Sengupta notes that narrator reaches his own disenchantment with lines and borders, as he wonders how rational, well-intentioned people could believe that imaginary arbitrary theoretical lines could cause an actual separation.

Actually the border becomes... what is created is actually a kind of mirror, a looking-glass border and both sides of it are symmetrical; the people are very similar, rendering the border a farcical, meaningless creation actually. Pabitra Bharali says that the shadowiness of the borderline puts the question mark to the geographic boundary line between country, nations and its identity. Ghosh considers space place as a non-neutral non-objective. (Refer Slide Time: 25:37)

- Pabitra Bharali – "The Shadowiness of the border line puts a question mark to the geographic boundary line between countries/nations and thus its identity. Ghosh considers space/place as a non-neutral, nonobjective" ('Amitav Ghosh's *The Shadow Lines* : Problematic of National Identity', 45).
- A.N. Kaul – 'Shadow Line' is a metaphor for evading rather than exploring political realities. The happenings of Dhaka prove that war or friendship between nations is a continuing political reality (Yashraj and Smriti Singh 2018, p.6).

A. N. Kaul notes that Shadow Line is a metaphor for evading rather than exploring political realities; the happenings of Dhaka prove that war or friendship between nations is a continuing political reality. So, we have different understandings. I mean, Ghosh is trying to tell us human history is not a culture in an island; rather than being independent and distinctive and singular, we are actually continuation of each other. (Refer Slide Time: 26:04)



- In the geography of human history no culture is an island.....not independent but distinctive and singular and precisely because of that enmeshed with its neighbours in an intricate network of differences (Ghosh 1997, "Front/ Lines/Border/Posts", *Special Issue of Critical Enquiry*.23.4, p. 9).
- Novy Kapadia – "characters intermingle not as members of distinct cultures but as complex individuals in a world where geographical boundaries have truly become 'shadow lines'. These borders are mirrors, not of people's differences but their similarities"(1996, p.205).
- Kavita Daiya – The Shadow Lines "reveal the fragility of partitions, borders between nations as etched out in maps and of frontiers policed by nation-states that separate people, communities and families." According to Daiya, Ghosh does not intend "to celebrate globalization," but wants to argue that "communities are transnational through the work of historical memory" (2003, 51).

We are enmeshed with our neighbors; our identities are enmeshed with our neighbors and in an intricate network of differences. Novy Kapadia states that characters intermingle not as members of distinct cultures, but as complex individuals in a world where geographical boundaries have truly become shadow lines.

And further Kavita Daiya states that the shadow lines reveal the fragility of partition's borders between nations as etched out in maps and of frontiers policed by nation-states that separate people, communities and families. So, Ghosh all in all has tried to show the communities as transnational through the work of historical memory. With that, we are going to stop today's lecture. We will meet again for another round of discussions.

Thank you so much.