

TRIBHUVAN UNIVERSITY

Dilution of Nationalism: A Study of Amitav Ghosh's *The Shadow Lines*

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Letter of Recommendation

Kamal Pachhain has completed his thesis entitled “Dilution of Nationalism: A Study of Amitav Ghosh's *The Shadow Lines*” under my supervision. He carried out his research from 2065/02/29 to 2065/08/10. I hereby recommend that his thesis be submitted for viva voce.

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Approval Letter

This thesis entitled “Dilution of Nationalism: A Study of Amitav Ghosh’s *The Shadow Lines*” submitted at the Central Department of English, Tribhuvan University by Kamal Pachhain, has been approved by the undersigned members of the research committee.

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Abstract

Amitav Ghosh's *The Shadow Lines* shows that the force of nationalism in the quest for freedom can be the source of violence; a violence that killed Tridib. Since Thamma is an ardent and rigid nationalist, she did many things for preserving nationality but the sorrowful matter is that her contribution towards war became good for nothing that strengthened the division and demarcation among the people. So, by using different characters, the writer questions the validity of geographical boundaries and celebrates the union of aliens pulled together by self-propelling empathy and attachment. Hence, the writer, focuses on global culture for the co-existence and further says that there is no solid space either geographically or culturally.

CONTENTS

	Page No.
Recommendation Letter	
Approval Letter	
Acknowledgements	
Abstract	
Contents	
I. Ghosh and Nationalism	1-12
II. Nationalism, Nation and Globalization	19-33
III. Identical Representation in <i>The Shadow Lines</i> based on Nationalism and Globalization	40-48
IV. Conclusion	65-61
Works Cited	

I. Ghosh and Nationalism

Amitav Ghosh in *The Shadow Lines* presents the major character as a global citizen existing in the liminality of national boundaries to show the concept of nationalism as simulation. The characters used in *The Shadow Lines* by Ghosh as Tridib, Grandmother, Mayadebi, the narrator, May Price, Ila, Nick, Mike, Robi, Khalil project nationalism, communal discord, and political freedom in two subtitles called 'Coming Home' and 'Going Away' in which geographical and cultural boundaries are dismantled through imagination. Besides, these subtitles are interchangeably used to describe the three specific territories as Dhaka, Calcutta, and London (England). So by blurring the geographical demarcation rather than limiting themselves into the single boundary, they go away at the same time as they come home.

Basically, the novel is about how boundaries are formed and identity is created, how notion of national and ethnic identities are perpetuated and accepted. The novel, in fact, resists the classification. The novel covers the period from 1939 to 1964, with a brief, meaningful extension into grandmother's forcefully revengeful meaningful reaction against the Muslims at the time of the Indo-Pakistan war of 1965. While Tridib, the protagonist of the novel is born in 1931, the narrator is born in 1952. But the actual events of the novel start in 1939, while their narration is made about 1979 when the narrator, now a grown up man of about 7 years, recalls the memories of earlier times encapsulated in his childhood. The prime focus is on the early 60s when the narrator is about 10-12 years of age in 1962 when the war with China takes place. In 1963, Mayadebi's husband is posted in Dhaka as consul general and the Hazratbal incident takes place in Srinagar-resulting in communal riots which

continued in Dhaka till early January of 1964 even after the recovery of the Holyhair of the prophet. It is in one of such cases of violence that Tridib gets killed. The narrator recalls all these and earlier events through his childhood memories which include the memory of others, imagination, hearsay, guesswork, partly his own. He, moving between events and characters reality and imagination, plain light narration and reflection, suspense, terror and shock, weaves the novel slowly. The world of memories and imagination is so well fused at the end with the real world that the transition of memory and imagination to the reality of the present of consciousness to conscious is hardly noticed. In other words, the characters and narrator, are in effect, travelers who frequently cross the boundaries between one cultural space, and other cultural space, one geographical space and other geographical space and one linguistic space and the other linguistic space that was the major obsession of Ghosh. In the same context, O.P. Mathur opines:

Children make fun of Grandmother going (or coming?) to her ancestral house in Dhaka for the first time after the partition. Thamma, Thamma I cried. How could you have come home to Dhaka? You don't know the difference between coming and going you see in our family we don't know whether we are coming or going. It's all my grandmother's fault. (qtd. in Kapadia 155)

The Ghosh's novel *The Shadow Lines* opens with a note of recollection as the narrator pens down his relation to Tridib, the latter's leaving for England in 1939, with his parents and the muted love – hate relationship which his grandmother shares with Tridib, who she considers a good for nothing. The May Prices – close friends of Tridib's parents in England are introduced in Gole Park, especially May Price whom Tridib has known since childhood. The abiding intimacy between the Price family

and Tridib's family transcends the shadow lines of nationality and cultural boundaries. The narrator meets May when she visits Calcutta and then again when he goes to London to work on his Ph.D. thesis. The meeting reveals that Tridib, and May have been corresponding with each other since 1959. After Tridib and May, Ila is introduced. The narrator, anyway, is fascinated by Ila's exotic appeal. Her foreignness, western ways and easy informality attract him. However, Ila shared her admiration for Nick price.

The Shadow Lines basically tells the story of three generations of Dutta-Chaudhary family in Calcutta and May price family in London. However, the characters used in the novel belong to the same geographical and cultural space. They are brought together with a self-propelling love and empathy. It is a close-limit fictive world, written against the back drop of the civil-strife in Post-partition East Bengal and riot-hit Calcutta. The events revolve around Mayadebi's family, their friendship and sojourn with English friends and Prices and Thamma, the narrator's grandmother's link with her ancestral city Dhaka. So, the narrator remembers how on certain morning in early January 1964, the school bus which would normally be over crowded, came with only a dozen boys. No sooner, he got the other boys told him that 'they' had poisoned the water in the Tala Tank that catered to the entire city of Calcutta. On their way home the boy saw that the streets "were easily empty now except for squads of patrolling policeman" (202). An ordinary school day turns into a horrible nightmare for the narrator as he vicariously participates in the frenzy of a city gone mad. It was at the time the narrator suffered the worst of fears in Calcutta, which his grandmother had gone on a visit to her sister, Mayadebi who was in Dhaka. The reason for the grandmother to go to Dhaka was her mission of "rescuing her uncle from his enemies and bring him back where he belonged" (137).

As Jethamoshai arrives then the family sets out. They were two sisters Thamma and Mayadebi, Tridib, Robi, May price, the driver and a security guard. To a great surprise, Jethamoshi offers a new perspective on the question of being a Hindu in a Muslim-dominated area, by rejecting his sons' offer in the past, and his nieces' offer how to quit his "home". By befriending the Muslims in his area and even giving them a place to stay in his huge mansion, the old man seems secure and content. By this idea of inclusion rather than exclusion, the old man achieves a form of communal harmony and peace of mind that is denied to others of his generation like the grandmother. Finally, according to their plan, he is escorted in Khali's rickshaw, as he would only step out on the pre-text of going to the court. Khali, in his rickshaw, is to follow their car and deliver him to his relatives. The expectancy of trouble hovers over them and soon enough they run into trouble in the form of rowdy and the armed boys and strategically lit bonfires. A crowd of Muslim hooligans attacks the rickshaw, and all the others in diplomat's car. The frenzied mobs hacks to death Khali, the old man and Tridib. The horror of the act is branded forever in the memories of Robi and May Price who witness the whole catastrophe from close range.

The narrator, on the other side, in his memory, recalls Thamma's frenzied desire to donate her gold chain and her blood for the sake of her grandchild's identity and freedom. He also recalls his mother pacifying him and telling, "Child never been the same you know, since they killed Tridib" (237). Seventeen years later, Robi reveals the truth of Tridib's death to the narrator. He had been told earlier that Tridib had "an accident in Dhaka" (239). For the first time, he has an inkling that Tridib's death had been caused by reasons other hand an accident. The other half of the memory is supplied by May, who has been ridden with guilt, blaming herself for Tridib's death she realizes that Tridib's act of going after her into the mob was a

sacrifice. The novel ends with a gratitude on the narrator's part to May for having given him the glimpse of "a final redemptive mystery" (252).

This research attempts to analyze Ghosh's interest in the blurring and subversion of the identities created by nations and ethnicity and need of "syncretic civilization and identity" to avoid the violence in the novel.

Amitav Ghosh, a renowned Indian literary voice in English, an anthropologist was born in Calcutta on 11 July 1956 and grew up in the east Pakistan, Sri-Lanka, Iran and India. He, in fact, is accepted as a productive writer not because he produced book after book but because of his unique skill in mingling his personal experiences and the epochal events of human history. As a young person, he was influenced by stories of partition, independence and the Second World War. These stories, events, and anecdotes of such epochal events related by his parents, family members and neighbours made an indelible impression on his mind.

Ghosh attended the Doon school in Dehradun and then graduated in History from St. Stephen's College, Delhi University in 1976 and an M.A. in sociology from the Institute Bourguiba deslangues Vivantes, in Tunis, Tunisia, in 1979 and then Ph.D. in Social Anthropology from Oxford University in 1982. He worked for a while as a journalist for *The Indian Express* newspaper in New Delhi. Later he joined Delhi school of Economics as a lecturer in the Department of Anthropology. Since then he has been a visiting fellow at the center for social sciences, at Trivanddurm, Kerala (1982-83) a visiting Professor of Anthropology at the University of Virginia (1988). The university of Pennsylvania (1989) the American University in Cairo (1994) and Columbia University (1994-97) and a distinguished professor of comparative literature at Queen college of the city university of New York (1999-2003). In the spring of 2004, he was visiting professor in the department of English at Harvard

University. winner of the 1989 Sahitya Akademi Award and the Prix Medicis Etrangere, Amitav Ghosh, Spends part of each year in Calcutta, but lives in New York with his wife and their children Leela and Nayan.

Ghosh's career as a writer consists of four novels, a travelogue and a booklet. His first novel is *The Circle of Reason* (1986). It presents the history as a collective memory, that gathers in a symbiotic fashion all which existed in the past into all that happens in the present. His next book is *The Shadow Lines* (1988), has been considered by many critics as his best work of fiction till date. It is an acclaimed master piece that evokes postcolonial situations, cultural dislocations and anxieties in the period between 1962 and 1979. His third novel is *In an Antique Land* (1992). In this novel, Ghosh blends fiction, fact, and history so skillfully that the combination appears seamless. In his fourth novel entitled *The Calcutta Chromosome* (1996), Ghosh combines literature, science, psychology, and sociology. Besides, these four novels, he has written a gripping and meticulously researched travelogue *Dancing in Cambodia, At large in Burma* (1998). It reveals the writer's perception about the socio-political situations in both Cambodia and Burma, two countries, which practiced the politics of extreme isolation in the recent past.

Amitva Ghosh's complicated novel *The Shadow Lines* has been elicited by the host of criticism since its publication. A number of critics have tried to analyze the novel from different view points from the beginning to the end. Despite the fact-that Ghosh has remained at the center of critical interest and has received much critical appraisal since its publication in 1988. It is impossible to include almost all the responses to the novel in such a small project, so, the attempt is to project some representative responses selected from the huge pile of reviews. For this purpose, the varied and divergent responses to *The Shadow Lines* has been categorized as critical

on technique and style and different views on the novel though the division is purely personal and arbitrary.

The narrative of *The Shadow Lines* is in two parts, 'going away' and 'coming home'. The narrative structure is fragmentary. There are sixteen sections in the first part and fifteen in the second part but the sections do not add up to an organic whole with a proper beginning, middle and ending. The narrative achievement of *The Shadow Lines* has been amply praised; its complex and fragmentary narrative structure has been taken as reflecting the sense of history's unfolding process'. However, the author uses a non-linear, multi-layered narrative technique. Memory is one of the techniques used by Ghosh in this novel. In describing the narrative technique of the novel Seema Bhanduri writes:

Ghosh uses the stream of consciousness tradition, through sketchy, disjointed outlines of memory, association and fancies as they pool into the narrator's mind and consciousness by way of reminiscence fusing gradually into a coherent pattern of stories mutually interrelated yet disparate, the profile of a multi-lateral world through the random diversions of the narrator's memory, the socio-cultural ambience of Calcutta and partly of London are conveyed. (25)

Commenting on the multiple use of narratives by Ghosh, Nevedita Bagehi observes, "The Story or Chief narrative line evolves sporadically and is constantly interpreted and diverted by other narratives. The only fixed center is that of a chief narrative voice through whom the other narrative filtered" (188).

Another critic, Suvir Kaul, in his scholarly essay, "Separation Anxiety." Growing up Inter National in *The Shadow Lines*" writes that narrative technique in

this novel is based on the narrator's search for connection. Describing this technique, Kaul writes:

It shapes the narrator's search for connection, for the recovery of lost information or repressed experiences for the details of great trauma or joy that have receded into the reaches of public or private memory. As the repository and archivist of family stories, stories told by his grandmother Thamma, by Tridib, by Ila and finally by Robi and May, the unnamed narrator of the shadow lines is constantly engaged in the imaginative renewal of times, places, events and people past. (268-69)

So, it can be seen that in the novel, memory is restless, energetic and troublesome power. The shaping power of memory in the novel is "enormously productive and enabling but also traumatic and disabling; it liberates and stunts, both the individual and imagination and social possibilities, it confirms identities and enforces divides" (269).

The novel can, therefore, be described as the narrator's journey backward in time in quest of a fuller meaning in life. It is an attempt to impose a pattern on experience. The novel doesn't tell events sequentially, nor is the experience of the hero-narrator limited to the events of his own life, for beneath the surface of everyday happenings he lives a truer life in his memory and imagination. Commenting on the author's narrative technique G.R. Taneja says:

The shadowlines takes us in to the mnemonic fund of a young narrator who as wide-eyed adolescent hero-worshipped Tridib, an uncle, who gets him on his memories of his one visit to London during the war and his grandmother who shared with him her nostalgic memories of East Bengal where she was born and spent her childhood. (302)

Arundhati Roy uses a similar narrative techniques in *The God of Small Things* (1997) with reference to a very painful sequence. Her narrator also goes backward and forward in time, drifting away and veering around the most crucial event, the death of Velutha. Arundhati's narrator also fails to summon the courage to describe the death. It is finally conveys in detail towards the end of the novel. The narrator in Amitva Ghosh's novel also struggles to find words, struggles with memories, and silence before writing about Tridib's death (288). In describing the narrative technique Rama Kundu writes:

Amitva Ghosh does not use the conditionally conformed chronological narrative. The story moves to and fro, connecting and associating episodes and happenings. The protagonist is almost always present but he is never the initial actuator nor visibly necessary to the action. But, he is there, always as a consciousness within which everything emerges and occurs. (175)

Various critical commentaries on *The Shadow Lines* highlight the issues of riots, communal discord political freedom, thirst of naturalism and concept of globalization as a whole. Anyway all these things are lost and seemed simply illusion.

According to Brinda Veerappa K. says that:

The title of the first section 'Going Away', suggests moving away from a space. At the very outset we come across Mayadebi's 'going away' from India to England with her family. At once, the concept of space is introduced; geographical space and emotional space and later on the rigid concept of space is blurred and focused on non-finite existence of human beings. (172)

Rahul Sapra studies *The Shadow Lines* as a novel of meta-narrative that envelops the modern man. History revealed through personal memory not only appear to be more authentic but also exposes the fictive nature of the received history and thereby exposes the way in which the idea of a nation is constructed (210).

Sapra's acknowledgements that the narrative undercuts the history by juxtaposing it with memory. By using different and small narratives, the truth related to history is revealed. Benedict Anderson in his pioneering work *Imagined communities. Reflection on the Origin and Spread of Nationalism*, argues that "nation is an imagined community." It is imagined because members of even the smallest nation will never know most of their fellow members, meet them or even hear of them, yet in the minds of each lives the images of their communion" (210).

By focusing on the meaninglessness and the futility of the political freedom and nationalism, Novy Kapadia points out:

By exploring connection, distinction and possibilities, Amitav Ghosh shows that in changing world, different strands of nationalism and ideology will exist and compete. The force of nationalism in the quest for freedom or an ideology is often a source of violence. So the shadow line between people and nations is often mere illusion. (68)

Kapadia holds the idea that there is no clear cut geographical demarcation in between the people of different nations. So, the violence is the major seed of causing nationalism that simply created the anarchy in the nation.

Urbashi Barat traces Amitav Ghosh's obsession to weave the memory through coil within coil. It shows that Urbashi Barat seems quite to argue that *The Shadow Lines* is the novel of memory that incorporates past and present, childhood and adulthood, India and Bangladesh and Britain, Hindu and Muslim, story and

happening. So it can be regarded as a social document and political novel. Urbashi Barat writes:

Everyone in the novel, in fact hovers over the shadow lines between imagination and reality, everyone has his or her stories and memories that are based partly on imagination, partly on reality, and when they are retold they are relieved as well. They interlink and participate in each other, so that in the end the boundary between fact and fiction, imagination and reality, disappear, and everything become part of an imaginatively perceived experience of real life. *The shadow Lines* between people and between the countries they inhabitant call their own, too, merge and become one. (288)

Discussing the thematic dimension of *The Shadow Lines*, Rahul Sapra, writes that Nationalism was, first of all, a doctrine, of popular freedom sovereignty. The people must be liberated – that is, freed from any external constraints, they must determine their own destiny and be masters in their own house; they must control their own resources; they must obey their inner voice. But that entailed fraternity. The people must be united, they must dissolve all internal divisions; they must be gathered together in a single historic territory a homeland, and they must have legal equality and share a single public culture.

Sapra holds a belief that nationalism is the key point of uniting people. But the point is that it is because of the single voice of nationalism, violence and riot are created and the loss of human being has become the primary source. This means that, nationalism has become the main cause to lose the life of human being.

So I have found that the novel is observed from various angles by different critics and reviewers in terms of nationalism, communal discord, political freedom,

riots and violence. However, they fail to address adequately the issue that I have raised. Therefore my argument is that discussing simply with communal (violence) discord is not the real essence that includes all the fundamental ideas. The main focus of Ghosh is in the syncretic civilization and identity.. Thus, this research wants to show how the characters are following the path of reconciliation of different beliefs, cultures, values, that backgrounds the civilization and identities of the characters based on nationalism, cultures and religious and moves towards the mixed identity.

This research has been divided into four chapters. The first chapter is introductory that includes the introduction of author, and novel and critical standpoint, on the novel by various critics. The second chapter attempts to explain briefly the theoretical modality that has been applied in this research. It discusses briefly the nationalism liminality and globalization and mixed up identity as a source of harmony. On the basis of the theoretical modality outlined in the second chapter, the third chapter includes textual analysis at a considerable length. The extracts from the text have been taken as evidence to prove the hypothesis of the study. Ghosh shows the identities based on nationalities, ethnicity, culture and religion as mere shadows. This part serves as the care of this work. The fourth chapter is the conclusion of this research. On the basis of the textual analysis in chapter three, the fourth chapter concludes the explanations and arguments put forward in the preceding chapters. It also shows how Ghosh backgrounds the identities created by nations and moves towards the syncretic civilization and identity on the global level in *The Shadow Lines*.

II. Nationalism, Nation and Globalization

The *Oxford English Dictionary* defines nationalism as the desire by a group of people who share same race, culture, language etc. to form an independent country or a feeling of love for and pride in their country which builds up that your country is better than any other. In the present day world, the debate on two terms like globalization and nationalism is rising. But the fact is that the term globalization has become the interesting point of discussion all over the world. So in my thesis the staple focuses on the globalization that has blurred the demarcation remained in the previous time. This section also shows that too much affection towards one's own nation often leads to animosity and hostility towards others nation. Hence, the term globalization is appropriate which carries the sense of different people with different culture, language living in the same place with the feeling of give and take.

English Literature A-Z defines nationalism as the emotion or the doctrine according to which human egotism and its passions are expanded so as to become identical with the nation-state. Benedict Anderson in his *Imagined Communities: Reflection on The Origin and Spread of Nationalism*, defines:

Nationalism as a particular form of ideological system which, like kinship and religion, often represents itself to itself as a natural, spontaneously generated and fully developed world view uninfluenced by history, economic and politics. Anderson contends that a sense of nationality has often been expressed through the idioms of "kinship" or 'home' and that "both idioms denote something to which one is naturally tied (143).

So it would be more exact to argue that, identity and position by means of culture also develop the sense of nationalism, and generates love towards the national. A nation is

simply 'there'. The geographic borders that are united by ties of blood, language, and culture all of which are believed to be spontaneous expressions of some national essence limit it. Anderson further says that the concept of "nation" in the contemporary world designates a number of controversial issues. No critic interested in discussion about nation has found a watertight, stable and final definition of it. As has been discussed before there prevailed no notion of nation before the Anglo-Saxon period. The Germanic tribes planted the first seeds of nation and nationalism in the Anglo-Saxon world when they attacked the Romans. Basically the notion of nation developed towards the eighteenth century after the development of print capitalism, the French Revolution and the American Declaration of Independence. Critics like Ernest Renan, the eighteenth century historians adopt the romantic attitude about nation. Renan contends that "nation" is not something that can be objectively defined. People argue that nation is a dynastic principle. It implies the ethnic principle but we find that many prominent nations are of the mixed blood such as France, England, Italy, America, and so on. Next language, though it unites people, does not find a nation since many nations are multilingual; for instance, Italy, Switzerland, UK, US etc. Then religions as well doesn't suffice to build a nation since some nations are multi-religions. Moreover, a community of interest as well does not include the sentimental side of nation as a nation "soul and body" at once (Renan 18). Neither does geography play omit a considerable role in the formation of nation. Rivers and mountains can't confine a nation. Renan defines nation in terms of spiritual consciousness as he writes:

A nation is a soul, a spiritual principle. Only two things, actually constitute this or this spiritual Principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of

memories, the other is present day consent, the desire to live together [. . .]. The nation, like the individual, is the culmination of a long past of endeavors, sacrifice, and devotion of all cults, that of ancestors is the most legitimate, for the ancestors have made us what we are; a heroic past, great men, glory [. . .] this is the social capital upon which one bases a national idea. [. . .]. (19)

Renan contends that the sacrificial past plays an immaculate domain in the formation of nation. The "heroic past" teaches people "to perform still more or" sacrificial deeds to be made live in the future. He implies the fact that "nations are not something" (20). They had "their beginnings and they will end" (20). Further more Renan discusses about who creates nation and he says, "[. . .] A large aggregate of men, healthy in mind and warm of heart, creates the kind of moral conscience which we call a nation (20). Joanna Sullivan in his article "The Questions of a National Literature for Nigeria" contradicts with Renan who argues, "nineteenth century Nationalist theatric, which mused romantically upon the consent and will of the people who desire to live together with a healthy spirit and warmth of heart" (71). He opines that twentieth century criticism has stressed the "homogeneous" idea of nation. Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism* marks an important landmark in dealing with the discussions and debates concerning the nations. Anderson agrees with Tom Nairn who also emphasizes the controversies inherent in the concept of nation and nationalism, Anderson quotes Nairn as:

"Nationalism" is the pathology of modern developmental history, as inescapable as neurosis in the individual, with much the same essential ambiguity attaching to it, a similar built-in capacity for descent into

dementia, rooted in the dilemmas of helplessness trust upon most of the world and largely incurable. (qtd. in Anderson 5)

Despite the underlying ambiguities related to nation and nationalism, Anderson defines nation " [. . .] as "an imagined political community, and imaginary as both inherently limited and sovereign " (6). Anderson elaborates his definition saying that "nation" is "imagined because the members of even the smallest nation will never know most of their fellow members, meet them or even hear of them, yet in the minds of each lives the image of their communication" (6). He further argues that nation is "larger than primordial villages" which used to have "face to face contacts are imagined (6). He adds "the notion is imagined as limited because even the largest of them encompassing perhaps a billion living human being has finite, if elastic boundaries, beyond which lie other nation" (7). No doubt, the recent views like European confederations and the antique Christian conception of the "Christian Planet" are and were imagined. Anderson can not dream of oneness of the world due to variable difficulties.

Nation "is imagined as sovereign because the concept was born in an age in which enlightenment and revolution were destroying the legitimacy of the divinely ordained, hierarchical dynastic realm " (7). No nation could be under the shadow of abstract orthodoxical God after Enlightenment. The people of a nation sought for freedom from any cult that would define human beings as sinners since the fall. Also they could not believe that the rulers were sent by God. This loss of belief was decisively demonstrated with the beheading of the king of France, Louis XIV. At last, Anderson Justified that nation "is imagined as community" because, regardless of the actual inequality and exploitation that may prevail in each, the nation is conceived as

a deep, horizontal comradeship" (7). It is this "fraternity makes it possible [. . .], for so many of people not so much to kill, as willing to die for such limited imagines" (7)

Anderson feels that the nationalistic feeling stimulates people to sacrifice their lives for their nation disinterestedly. In this context, Grosby argues that nationalism is an ideology; it "repudiates civility and differences that it tolerates by attempting to eliminate all differing views" and people represent it as being united, against the enemies to their nation despite the differences underlying them (17). It is because people feel at home in their nation. It shapes their consciousness, it provides them the stability to pursue their long lasting desires because the nation sustains their lives.

The critical use of the phrase nation-state is interesting. "Nation-state" in modern sense, is a political community differentiated from other such communities for the reason that it is an autonomous concept, having its legal codes and governmental structures, head of state, boundaries, system of military defense etc. The nation state has its symbolic features which serve to present its identity in unified terms: a flag, a national anthem, a popular self image etc. To be an autonomous nation-state, nationality, ethnicity, culture or language do not suffice; it implies rather the political, social and economic modes of organization. Thus, nation-states have political autonomy, different norms and codes with regard to their systems of social relations and relatively independent economic identity. Sullivan's dichotomy between nation and state clarifies underlying differences and relations between them. Defining the state he says, "The state is marked by tangible, observable, recognizable set of facts. The state has borders, central government, a population an economy and a bureaucracy, all of which to maintain and perpetuate continuity" (69). On the other hand, nation [. . .] constitutes itself through the will and the imagination of the

citizens of the state. The health of the nation depends on each citizen's desire to identify with the entire population of the nation despite racial, ethnic, or religious "differences" (Sullivan 71).

Responding to the diverse concepts pertaining to nation, John McLeod concludes that nations are imagined communities: nations gather together many individuals who come to imagine their simultaneity with others. This unified collective is the nation's people. Nations depend upon the invention and performance of histories, traditions and symbols which sustain in the people's specific identity continues between past and present. Nations bring forth feelings of belonging, home and community for the people. Nations incite the people's sense that they are the rightful owners of a specific land. Nations standardize representation which promote the unities of time and space. Finally, nations place borders that differentiate the people within and without (74-75).

However, the concept "nationalism" has different meanings relating to various levels of analysis: nationalism "as an ideology, a movement, the process of "nation" and "nation state building, and an individual's political orientation. Moreover, several different types and intensities of nationalism are distinguished in disconnected ways. A prime example is that the notion of nationalism is often confused with other national orientations, such as national pride. Similar views can be found in Koterman and Feshbach's 1989 study in the United States, a nationalist is characterized as someone who thinks that the first duty, among others, is to honor the national history and heritage. Anyway, we consider nationalism as an individual's attitude. An attitude is a particular amount of affection for a certain object that is "simply a person's general feeling of favourableness or unfavourableness" (54). National attitude differs in the type (positive or negative) and strengths (moderate, very and extremely

positive or negative) of affection. We derive six expectations from these simple implication: The one neutral and five positive national attitudes can be distinguished on the basis of differences in type and strength of affection. The basic neutral national affection is the "National Feeling" (feeling of belonging to one's own people and country). The five positive national attitudes are "National Liking" (Liking one's people and country) "National Pride" (being proud of one's people and country) "National Preference" (Preferring one's people and country over others) "National Superiority" (feeling that one's people and country are superior to others) and finally, "Nationalism" (feeling absence of belonging to a particular "nation" with a common origin, wanting to keep that "nation" as pure as possible , and desiring to establish and or maintain a separate and independent state for that particular "nation". We assumed that individuals' national attitudes can be inferred from the responses of agreement, disagreement to particular statements regarding one's country and people. Nationalism is thus expected to be one of the five different positive attitudes towards one's country and people. National preference and national superiority include—contrary to national feeling, liking and pride forms of intergroup comparison and even discrimination (nationalism). It can then be inferred that a positive national attitude gives an individual a (moderate, very, or extremely positive) national identity, and it also serves to satisfy the need for a sense of positive self-identity. The first determinant is previously experienced national emotions. Finlyson cautioned that "to study nationalism and ignore its effective, emotional aspects would be folly" (146). A national emotion is a strong feeling relating to one's country and people, and is accompanied by physical reactions and change in readiness for action. National emotions differ in kind (Positive and negative) and intensity (Marcus and Mackven, 1993). National emotions are expected to influence national attitudes not only directly

but also indirectly through their influence on national beliefs. In general, national emotions, coupled with rudimentary beliefs, are often developed early in life.

Emotions are acquired through experiencing emotional events such as national rituals.

National emotions, national belief, national behaviours, attitudes towards ethnic minorities, and attitudes toward foreign people and countries can be explained as an important part of the individual's national / political socialization. We expect that individuals first acquired a "National feeling" through national emotions developed through national rituals and initial motivation signals from parents. Because individuals need to have a positive sense of identity, they will be motivated to perceive predominantly favourable characteristics about their country and fellow-nationals (because they have no realistic choices of country and people, and also few realistic options to alter their circumstances). This motivates them to develop positive belief about one's country and people, and also to develop through these beliefs a national feeling. When people develop a "National Liking" they will continue to 'Strive for a sense of positive identity because they will be motivated to continue participation in national rituals, and hence strengthen their own positive national emotions. They also will be motivated to receive positive information about their country, people, history and symbols (e.g. reading literature that honours the deeds of a national hero). In school, they may be educated in a single national history and culture that contradicts those of out groups. These emotions and new beliefs may result in "National Pride". Because individuals will continue to strive toward a positive self-identity, they will tend to observe more similarities among fellow nationals than with other non-nationals, and also to develop less positive or even negative attitudes towards other nationalists. The positive attitudes toward their country and people may also be supported by highly positive information about them,

and negative information about other countries and people that may be received from parents or other relatives, teachers, or mass media personnel; by reading, hearing, and/or seeing information directly from mass media or from political leaders emphasizing national successes in comparison to others. Once the negative attitudes toward other nationalities living in the country and foreign countries and their people have developed, individual will tend to be less open to any contradictory information about these groups and countries, and will also tend to ignore, reject, distort or forget this kind of information. People with a low sense of positive self-identity are more motivated than others to develop such negative emotions, belief, and attitudes toward minorities and foreign people and countries. Perceptions of competition and conflict with these minorities and foreign countries and people-especially but not exclusively received from political leaders, mass media, military serve trainers may enhance the favouring of one's country and people. This may result in the development of "National Preference". The stronger the preference becomes, the more negative the attitude towards others may become. National preference then leads to "National Superiority". National superiority may be acquired individually. However, it can also be conditioned by parents or other relatives, participation in service organizations with nationally oriented religious affiliations, national symbols such as the flag or the head of state (such as through enormous human reconstructions of the national flag at athletic events and huge portraits of national leaders on billboards), reading newspapers that express national superiority, listening to and or singing national songs frequently, and observing (directly or through mass media) statements of political leaders emphasizing national superiority.

Finally, individual may develop the attitude of "Nationalism". Nationalism is developed when the contents of national socialization mention a common origin,

ancestry or consanguinity, a wish to keep the "nation" as pure as possible and to establish or maintain a separate independent state. If necessary, incorporating within the borders of that state all groups that are considered to belong to that "nation". This action might force other nationalities or "nations" and ethnicities inside the country to leave, leading to the end of all international cooperation. These messages will be the most attractive for people who have a very low sense of positive identity or suffer from identity crisis.

However, in the post-Renaissance period, the ideology of a national formation based on the unifying culture turned out to be the imperialism. Similarly, later the newly emergent nation-states in post-imperialism era, were motivated by the European nationalism. It was the force of nationalism that fuelled the growth of colonialism in the first place and anti-colonial movement in the later. But the irony is that the construction of the post-colonial nation-states is based on the European nationalist models. Modern nations are heterogeneously constructed so it is inappropriate to say that single common culture can create exclusive and homogeneous conception of national tradition. "National Culture", Asha Sen argues, ". . . must today be represented as a hybridity of different voices . . . modern, colonial, all of which constantly define and redefine each other" (46). In the post-imperial era, assimilation between different cultures is greatly abetted and intensified by nationalism and the idea of nation-states as Fred Dallmayer quotes Rupert Emerson:

In the contemporary world, the nation is far greater portions of mankind the community with which men must intensely and most unconditionally identify themselves [. . .]. The nation is today the largest community which [. . .] effectively commands men's loyalty.

Overriding the claims both of the lesser communities within it and those, which cut across it. In this sense the nation can be called a "terminal community". (15)

Like many thinkers, Renan also examines the nation as unnatural entity. The fact that one cannot choose to be born in particular country makes nationality appear as ineluctable as do race, gender or parentage. The "naturalness" of it creates an illusion of disinterestedness which fashions the nation as an entity unaffected by ideology. A nation is simply "there". Geographic borders that are untied by ties of blood, language and culture all of which are believed to be spontaneous expressions of some national essence limit it. In spite of the fact that the feeling of belonging to a national community shapes the national identity and national culture Ernest Gellner, one of the greatest theoreticians of nation and nationalism, gives two provisional definitions of nations, culture and voluntaristic, that point out two constitutive elements of national identity. These are a common culture, which is "a system of ideas, signs, associations, modes of behaviour and communication", and "a feeling of belongingness to the same nation if, and only if, they believe that they belong to the same nation" (16). Supporting Geller's voluntaristic view of nationalism, Mary Kaldor argues, "nationalism to be a [. . .] subjective affirmation and reaffirmation; nationalism will only persist to the extent that individuals, movements and groups choose to be nationalist" (162). Renan traces the emergence of the nation-state to the breakup of the classic and medieval empires, locating its cultural provenance in a specifically European political and social environment. That nations were and are profoundly unstable formations, always likely to collapse back into sub-division of clan, 'tribe' language or religious group, is nothing new, and the false tendency to assign this unstable condition to specific regions or conditions is reflected in

contemporary discussion of national questions. Timothy Brennan at this juncture, comments on this modern collapsing of the two concepts of nation and nation-state. As a term, it refers both to the modern nation-state and to something more ancient and nebulous-the "natio" a local community, domicile, family condition of belonging. The discussion is often obscured by nation-lists who seek to place their own country in an "immemorial past", where its arbitrariness can not be questioned (Bhabha 45). Here, Bhabha's notion with reference to nation is arbitrary just because, the concept of nation in the age of globalization is no longer applicable. Hence, Hobson carries the aloof type of ideas and says that nations and nationalism are profoundly important in the formation of colonial practices.

One of the strongest foci for resistance to imperial control in colonial societies has been the idea of "nation". It is the concept of a shared community, one which Benedict Anderson "calls" an "Imagined Community" (Anderson, 15) which has enabled post colonial societies to invent a self image through which they could act to liberate themselves from imperialist oppression. However, Fanon was also one of the earliest theorists to warn of the pitfalls of national consciousness, of its becoming an "empty shell" a travesty of what it might have been. The danger of a national bourgeoisie using nationalism to maintain its own power demonstrates one of the principal dangers of nationalism that it frequently takes over the hegemonic control of the imperial power, thus replicating the condition it rises up to combat. It develops as a function of this control, a monocular and sometimes xenophobic view of identity and a coercive view of national commitment.

Now, most recently a flurry of theoretical activity has made the nation and nationalism one of the most debated topics of contemporary theory. We have sought to illustrate the importance of this attempt at retheorising nationalism through the

wary of Timothy Bernnan and Homi Bhabha. As Bernnan notes, "the rising number of studies on nationalism in the past three decades reflects its lingering, almost atmospheric insistence in our thinking" (64). We could also say that the interest in nationalism throughout the world reflects the growing disillusionment in postmodern Europe with nationalism and its excuses. Post colonial societies are increasingly wary, therefore, of that neo-universalism internationalism which subsumes them within monocentric or Europe dominated networks of politics and cultures. Although nation, like race, has only the most tenuous theoretical purchase in political practice it has continued to be what Anderson describes as "the most universally legitimate value in the political life of our time" (Anderson 12). While nationalism operated as a general force of resistance in the earlier times in post colonial societies, a perception of its hegemonic and 'monologic' status is growing. From the point of view of literary theory, nationalism is of special interest since its rise, as Bernnan and Bhabha note, is coterminous with the rise of the most dominant modern literary forms, at least in European and European influenced cultures-that of the novel. These ties between literature and nation evoke a sense of the "fictive quality of the political concept itself" (Bernnan 61). In this sense the story of the nation and the narrative form of the modern novel inform each other in a complex, reflexive way. Likewise, Mike Featherstone says that a nation is an abstract collectivity.

It is true that "a nation is primarily a cultural community" (Dziemidok 84). A common culture lies at the basis of ethnic and national identity unifying a given groups. Dziemidok admits that "both an ethnic community and a nation are collectivities which are defined by relative identity and relative distinctions of their cultural properties" (84). But there are bad consequences of nationalism and national culture. Because "A culture is both divisive and unifying force" (Huntington 28).

Love for one's own nation and culture often turn into hatred towards other's nation and culture. Supporting, this Sinisa Males Evic argues:

Nationalist ideology defends our right to collective difference. It seeks to provide us with the meanings, souls, and positive, emotions of solidarity, affection and love. Groups membership is a precondition for solidarity. However, too much affection towards group members (cultural group of very often leads to animosity and hostility towards those who don't belong to it. (581)

Besides, since the nation is "an imagined political community" (Anderson 15) and "a discursive formation" (Foucault, 385), it is "potent side of control and domination within modern society" (Ashcorft et al. 150). Such nation formation cannot lesson the plight of the minorities and the downtrodden. It only represents and consolidates the interests of the dominant power groups. Thus, in the contemporary theory of nation and nationalism there exists the political interest of the power groups. A nation can not remain within the definite political entity having internal heterogeneities and differences. So, in the age of globalization and modern diversity our main concern should not be "whether we have national but what kind of nation we have, whether, that is, they insist on an exclusionary myth of national unity based on some abstraction such as race, religion or ethnic exclusivity or they embrace plurality and multiculturalism" (Ascoroft et al. 155).

Anyway, the idea and concept of nationalism seemed so parochial and limited that simply creates boundaries and demarcation for the sake of separation which is not good at all in the present day world. The present world is marked by the term globalization. *The Oxford English Dictionary* defines globalization that refers to the different cultures and economic systems around the world which are connected and

similar to each other because of the influence of large multinational companies and of improved communication. It means that including and incorporating all parts of something is a global sense. According to Robertson, the concept of globalization refers us to an intensified compression of the world and our increasing consciousness of the world.

During the 1980s, the concept of globalization began to permeate, a diverse body of literatures within the social sciences. Today, 'Globalization' has become a widely used term within the media, business, financial and intellectual circles reflecting a fairly widespread perception that modern communications technology has shrunk the globe. However, the popular use of the term and its many definition within the social sciences have imbued the concept with multiple meanings. So globalization refers to the multiplicities of linkages and interconnections that transcend the nation-states (and by implication the societies) which make up the modern world system. It denies a process through which events, decisions, and activities in one part of the world can come to have significant consequences for individuals and communities in quite distant parts of the globe. Nowadays, goods, capital, people, knowledge, images, communications, crime, culture, pollutions, drugs, fashions, and beliefs all readily flow across territorial boundaries.

Transnational networks, social movements and relationships are extensive in virtually all areas of human activity from the academic to the sexual. Moreover, the existence of global systems of trade, finance and production binds together in very complicated ways. Hence, the territorial boundaries are therefore arguably increasingly insignificant in so far as social activity and relations no longer stop (Giddens 14). Within the literature, two authors, Giddnes and Harvey have made a significant contribution to the theorization of globalization. Giddness considers

globalization to one of the most visible consequences of modernity. This is because globalization involves a profound reordering of time and space in social life (14). For Giddens, the concept of globalization therefore embraces much more than a notion of simple interconnectedness: " - - - the concept to globalization is best understood as expressing fundamental aspects of time-space distanciation. Globalization concerns the intersection of presence and absence, the interlacing of social events and social relations at a distance" with local contextualities" (Giddens, 21). Similarly, Harvey, too conceives of globalization as an expression of our changing experience of time and space (Harvey, 240). For him today's "global village" is to the product of smooth linear exponential process of time-space compression.

The *Oxford Dictionary of New Words* actually includes "global" as a new word. That same Dictionary also defines "global consciousness" as receptiveness to (and understanding) of cultures other than one's own, often as part of an appreciation of world socio-economic and ecological issues" (298). Generally, globalization as concept refers both to the compression of the world and the intensification of consciousness of the world as whole. Albrow says that globalization is directly the result of the interaction of "nationalism" and internationalism, and indirectly of all the preceding stages. The principle of globalization "results from the freedom individuals anywhere on the globe and to appreciate the world wide processes within which and on which they work" (Albrow 7)

The more recent direction of globalization studies concern the development of global culture, a process in which the strategies, techniques, assumptions and interactions of cultural representation become increasingly widespread and homogeneous. But as Featherstone and Lash point out, "only in the most minimalist sense can one speak of "global society" or a "global culture", as our conceptions of

both society and culture dear, heavily on a traditional which was strongly influenced by the process of nation-state formation (Featherstone 2) However global culture can be seen to be focused in mass culture, in what Stuart Hall calls a 'new globalization'. This new kind of globalization is not English, it is American. In cultural terms, the new kind of globalization has to do with a new form of global mass culture. As a field of study, globalization covers such disciplines as international relations, political geography, economics, sociology, communication studies and agricultural ecological and cultural studies. It addresses the decreasing agency (though not the status) of the nation-state in the world political order and the increasing influences of structures and movements of corporate capital. Globalization can also be a signifier of travel, of transnational company operations, of the changing pattern of world employment or global environmental risk. Indeed, there are compelling reasons for thinking globally where the environment is concerned. As Stuart Hall puts it, 'when the ill winds of Chernobyl come our way, they did not pause at the frontier, produce their passports and say can I rain on your territory now?'

Having known the fact that the term 'Globalization' has been excessively discussed since 1980s, the term is steeped in controversy and confusion. Several theoreticians and politicians believe that "globalization is a real threat to national identity and national culture" (Dziemidok 83) However it is rapidly on the rise. Many countries are being benefited by globalization and to acknowledge different roles and advantages that the globalization contributes. Ashcroft, et al. define globalization as "the process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide. It is the process of the world becoming a single place" (110). Similarly, they define 'globalism' as the perception of the world as a function or result of the processes of the globalization upon local

communities" (110). Hence, it becomes clear that globalization is a historical process, whereas globalism is an ideology. Supporting this, Sinisa Malesevic writes "unlike globalization, which is a historical process, globalism (Just like nationalism or socialism) is an anormatic ideal of how our (world) society should be organized" (579). Albrow also argues that "Globalism is a term for values which treat global issues as a matter of personal and collective responsibility" (4). However, globalization is an instrument to integrate, liberate and progress. The adoption of the global culture can liberate "one from local forms of dominance and oppression or at least provide the tools for a different kind of identity formation" (Ashcorft et al. 144).

By unifying and homogenization of individual needs, life styles, language and cultures, globalization leads life in turn to the universalization of social problems that are common to the entire human race, such as ecological disaster, human rights, gender equality and so on. In this sense, globalism not only liberates and progresses; it also generates the feelings of humanity and the sense of brotherhood and ultimately uniting us all over the world. Highlighting the significance and advantages of globalism, Sinisa Malesevic writes:

Globalism firmly believes in progress and rationality, it proposes the removal of all state borders and the free flow of goods, services, and people. It strongly encourages spatial mobility and cultural exchange as a means of reducing stereotyping and prejudice. It stands against the idea of the nation-state, and Globalism also has a firm trust in technology and sees technological development as being liberating for the global individual. (580)

It is also true that because of globalization in science, and technology, people have achieved greater liberation and compensation, they can travel from one place to

another easily. Thereby, they can directly see and understand the problems people face in other sides of the globe. In other words, globalization can contribute by fostering an increase awareness of the plight of minorities and highlight the need for a top-down programme of cultural diversification

Anyway, some of the analysts embrace globalization "as form of domination by First World Countries over third world ones, in which in dividedly distinctions of culture and society became erased by the increasing homogeneous global culture" (Ashcroft et al. 111). They view globalism as western world hegemony, a form of imperialism. But, in fact, blaming globalism as a western hegenomy, "nationalism has been used to create an internal hegemony in those societies" (Malesevic 582). This shows that the negation of globalist ideas as being foreign and imperial by the nationalist is the cunning way to achieve another level of ideological monopolization, economical backwardness, autocracy even in the age of globalization. Bohdan Dziemidok, unlike these analysts, believes that globalization does not diminish the importance of national identity. He argues that "it is not the case that modernization of the world, globalization of culture and liberalization of social life are always and invariably a threat to national identity" (88). Supporting the same proposition, Willkymlicka also views "a culture is becoming more to learnt and pluralistic in no way diminishes either the universality nor the intensity of people's need to live and work in a country of their own" (89).

In effect, there are many challenges to globalism in the age of cultural diversity. Since "culture is both divisive and unifying force" (Huntington 28), on the one hand, people are divided by different cultural ideologies, on the other, they become united with the common cultural ideology. Therefore, Huntington rightly points out that "culture and cultural identities, which at the broadest level are

civilization identities are shaping the patterns of cohesion, disintegration and conflict in the post-cold war world" (20). For him, "Clashes of civilization are the greatest threat to world peace" (231). And in such complex situation, only through globalism the avoidance of the holocaust of the modern world is possible. Huntington too speaks of "*commonalities rule*" people in all civilization should search for and attempt to expand the values, institutions, and practices that have in common with people of other civilization" (28). Thus, globalism, based on "an international order" like UN, can be the shield against the hostility of the modern world by fighting against global poverty, and terrorism, while at the same time promoting human rights, preventing genocide (Huntington 321). Similarly, "Globalization has to do also with processes of political, cultural and social integration that in many ways antecede economic globalization, (Eurademendieta, 410). Giddens says that "Globalization involves a growing interpenetration of the global, human condition with the particularities of place and individuality (qtd. in Robertson, 297).

Thus, globalization transforms the values, ethics, religion and thought processes of the mankind as a whole. Many people feel that globalization is a great force bringing the world closer together and forms the cohesive and homogeneous networks which cover various disciplines as international relations, political geography, communication studies, sociology, cultural studies, economics and so forth. Besides, it refers to the multiplicity of linkages and interconnections that transcends the nation-states. Giddens says that globalization concerns the intersection of presence and absence, the interlacing of social events and social relations 'at a distance' with local contextualities. Hence, the concept of globalization not only dilutes previous closeness and nearness among the different people in terms of divergent culture religion and ethnicity. Now, there are even new cuddly phrases like

"global village" that signifies nearness among the people of different places which challenge the earlier notion of nation states and focus on solidarity among diversity.

III. Identical Representation in *The Shadow Lines* based on Nationalism and Globalization

Having known the fact that this novel *The Shadow Lines* aptly recounts the story of the three generation of the narrator's family spread over Dhaka, Calcutta, London, all the characters represent diversity based on nationality, religion, culture, ethnicity along with their activities, events, and episodes. Since the novel has subsumed manifold issues on the assumption that it expounded the events of war devastated London, civil strife, Indian partition, independence, and riot-hit Calcutta, there are several problems and difficulties to scan this novel from the perspective of nationality, identity, religion, and culture. People associate their identity with the desire for recognition, sovereignty, liberation and protection over time and space. They build up as such desire by identifying themselves with reference to their nation, culture, religion cum ethnicity that stimulate them to retain their territories or boundaries mainly for the sake of protection, freedom, solidarity among them. But the fact is that too much affection and love towards own nation, at times, generates animosity and hostility towards other nations. By exposing postcolonial situations, cultural dislocation, anxieties, identity crisis, violent event and the traumatic life of the characters, Ghosh in the novel dramatizes the identities created by religion, ethnicity, culture, and the split arbitrary demarcation of national boundaries as mere shadows that functions no positive act in the age of globalization.

Thamma, the narrator's grandmother, in this novel, appears as a national figure who believes in the rigid national identity. So, nationalism is taken as a weapon utilized by the freedom fighters in the struggle against foreign rulers. Thamma would force her grandson to exercise for "you can't build strong nation, without building strong body" (8). For her, Robi's physical strength is nothing but good raw material

for nation-building: “Watch Robi, he’s strong, he’s not like the rest of you in this country” (35). It was the lure of freedom from the colonial rule that ingrained feeling of 'nationalism' in her. She tells her grandson how she was fascinated 'by the stories she had heard about the terrorist, work for them in a small way, steal a little bit of their glory of herself' (39). Her faith links the national and the domestic, public service and personal activity. In the novel, the exemplar of militant nationalism is Thamma who has lived the nationalist dream and experienced the setbacks and success that give it its characters. Thamma, brought up on stories of Khudiram Bose and Bagha Jatin, had expected a nationalist terrorist to be “a huge man with burning eyes and a lions’s mane of a beard” (39). She had wanted to work for the terrorists, to run errands for them, to cook their food, to wash their clothes to render some help. After all, the terrorists were working for freedom. When the narrator asks her whether she would have killed the English magistrate, she replies: “I would have been frightened . . . But I would have prayed for strength, and God willing, yes, I would have killed him. It was for our freedom, I would have done anything to be free” (39). The use of the word 'our' is significant since it incorporates larger part of the same community wherein Thamma lives.

However, the personal history of anti-imperialism sharpens her sense of nationalhood, and of the formation of India nation state. She says to her grandson:

It took those people a longtime to build that country hundred of years and years of war and bloodshed [. . .]. They know they are a nation because they have drawn their borders with blood [. . .]. War is their religion. That is what it takes to make a country. Once that happens people forget they were born this or that, Muslim or Hindu, Bengali or

Punjabi: they became a family born of the same pool of blood. That is what you have to achieve for India, don't you see? (77-78)

To such militant nationalism and to a nation whose borders are confirmed in war, she exhorts her grandson. These, after all, are the values she learns from her youthful desire to be free where freedom was forged in the crucible of often violent anticolonial struggle, and once achieved, maintained by extending the same antagonistic logic to the construction of nation state. War against a common enemy unites, it ratifies borders and deepens the ideological and international oppositions necessary to mould an internally coherent national identity, it legitimizes the claim of the state to be the sole agent and authority of violence. Her concept of nationalism would be meaningless if it is not coupled with the idea of fraternity. Her efforts to strengthen the unity of the country range from making girls in her schools “cook one dish that was a specialty of some part of the country other than her own” (16). Sacrifice for the country is for her the ultimate unifying force. She argues that Ila can never belong to England for “everyone who lives there has earned his right to be there with blood: with their brother's blood, and their father's blood and their son's blood. They know they are a nation because they have drawn their borders with blood” (78). Consequently, for the country to be united, to define itself, it needs borders. Thus, a nation ends up defining itself in opposition to other nations particularly to its neighbours. The partition of the ancestral house in Dhaka illustrates this point. The house across the partition line functions as an antithesis to Thamma's house. To entertain her sister, she invents the myth of an “upside/down house” (125). The significant point is that Thamma “almost came to believe” in her own story just as in the case of the nation she believes that opposite happens across the borders (126). Her brand of nationalism is one which shuts other people out; which defines ‘us’ against

'them'. To call ourselves 'us' is to draw a psychological as well as a physical boundary around ourselves and those who claim the same national identity. Therefore Thamma is circumspect of any 'Indian' who lives beyond the borders. The fact that Ila is living not in India but England is enough to make her "greedy little slut" in her eyes (79). She (Thamma) says "Ila has no right to live there, she said hoarsely. She doesn't belong there"(77). Ila's search for freedom turns out to be elusive one. Her dark skin makes her remain outsider.

The nationalistic and patriotic feeling is highly imbued with the twenty-eight years-old boy Mike whose concept of nationalism is militant like that of Thamma when he meets Tribid's father, he nonchalantly asks him "killed any English man yet?" (63). Thamma lies in bed, weak and helpless. Even as she realizes that war, partition and violence are meaningless if they create no visible borders between two countries. After all, the longing for freedom is universal and the primitive urge amongst human beings. However, the method of realization of freedom varies with each age. Geo-political sovereignty was a major quest during the age of the grandmother. Thamma, an ardent nationalist, is foxed to find her "place of birth at odds with her nationality" for the partition of Bengal has made her a foreigner in her homeland Dhaka (152). She is forced to realize that no amount of bloodshed can make the borders "real". Before flying to Dhaka, she asks her son if "she would be able to see the borders between India and East Pakistan from the plane" (151). When her son laughs at her question and taunts her if she thought that "the border was a long black line with green on one side and scarlet on the other, like was on the school atlas" she tells him "But surely there's something- trenches perhaps, or soldiers or guns point at each other, or even just barren strips of land Don't they call it no man's

land” (151). Thamma ends up questioning some of the fundamentals of her idea of Nationalism:

But if there aren't any trenches or anything, how are people to know? I mean, where's the difference then? And if there's no difference both the sides will be the same; it'll be just like. It used to be before, when we used to catch a train in Dhaka and get off in Calcutta the next day without any body stopping us. What was for all then the partition and the killing and everything if there isn't something in between. (151)

By focusing on the identity based on nationalism rather than difference across the border, Thamma reveals the inkling of harmony and unity among the people (Indian). Her endeavors to bring the “poor old man” (136) from Dhaka to India is not born out of any family feelings, for the narrator tells us that unlike his mother his grandmother “had never pretended to have much family feelings; she had always founded her morality, school mistress-like, in larger and more abstract entities” (129). It is the abstract entities of nationalism that inspires her to bring the old man to India, “I'm worried about him, poor old man, all by himself, abandoned in that country. Imagine what it must be to die in another country, abandoned and alone in your old age” (135-36). The grandmother's strong sense of belonging to a space is brought out with her attitude that everyone who lives in a country should have earned his right to be there. She advocates the opinion that it takes war to make a country, and once that happens people forget their difference by birth. She believes “in the unity of national hood and territory”. The provision of territory satisfies people's basic need for identity as opposed to anonymity. Identity relates to a need for a sense of identification with a specific territory. The grandmother unveils and lays open to view an alarming possibility that a sense of nationalism can only develop through the specific process

of war and bloodshed. The inner urge that promotes her is a deep, imperative wish to be free, and so feeling of nationalism get linked to self-respect and national power.

She says:

All she wanted was a middle-class life in which [. . .] she would thrive believing in the unity of national hood and territory, of self respect and national power: that was all she wanted [. . .] a small thing that history had denied her in this fullness and for which she could never forgive it. (78)

The grandmother has an idea of real space - a space she thinks she belongs to, but in Dhaka when she looks for her determined space- culturally and linguistically determined space- she finds it no longer there “where’s Dhaka? [. . .] this is not Dhaka.” (195). She finds the new hotels, race courses, and the cinema hall, all wonderful, “But where’s Dhaka?” This could n’t be it she cried, it cannot be our lane, for where’s Kana-babu’s sweet shop? . . . where’s the sweet shop gone? . . . The driver rolled his hands sadly in the air and said: There’s no sweet shop her; it’s all gone. Now there’s only this one" (206).

There are changes both culturally and linguistically. But the fact is that she is worried about the homeland and shows her curiosity, and love towards her own birth place though there are no determined space that she attempts to find out. The another fact of discussion is that grand mother could not confirm to the English ways and therefore, condemned Ila’s love for freedom and called her a whore. The similar view is also found by her uncle, Robi who says that in India there certain things cannot do. “That is our culture; that’s how we live” (92). Significantly, Thamma holds the belief that borders confirm the identity even though they are meant to affirm differences. The construction of national identity, seen in Grand mother’s idea is a two way

process, entailing on the one hand a broad homogenization despite seemingly difference, of what lies within boundaries, and a projection of alienness upon what is situated outside. Her attempt to reclaim a family relationship with a branch that had long been estranged and its existence nearly forgotten is done with a grim, nearly ideological conviction: "It doesn't matter where we recognize each other or not. We've the same flesh, the same blood, the same bone [. . .]" (129).

Anyway, one of the fundamental characteristics of the ideology of nationalism is that it defines itself in opposition to other countries across the borders. But the two cities, Dhaka and Calcutta, are seen "as inverted image of other" even after the partition (223). By stressing on the identity rather than on the difference across the border, the novel questions the primordial view of nationalism – the view that the grandmother holds.

It is her memory that liberates her, although momentarily, from the constraints of received history. In Dhaka, her memory always helps her to see the similarities/affinities across borders, for instead of giving in to the official version of history and seeing Dhaka as a foreign country, she recollects every detail of the city that had surrounded their old house in Dhaka. The narrator informs us that "people like my grandmother, who have no home but in memory, learn to be very skilled in the art of recollection" (194). The grandmother's memories of Dhaka, her homeland before partitions, are passed on as colorful stories to the narrator, with a lucidity that makes his imaginative vision clear: "She had talked to me so often about that house and land I could see them myself. I could see Kana-babu sitting lunched behind his cash-box. Scratching his stomach, the same Kana-babu who had once caught their cousin stealing a rosogolla" (194).

The best part of grandmother's life is spent in Dhaka, and emotionally happy and fulfilling space – space that is real yet filled with the make-believe of a child. The vastness of the new house brings back memories of her huge childhood home in Dhaka. The past, abruptly becomes very important to the protagonist's grandmother. Here, past is restructured through references to houses, photographs, maps, roadmaps, newspapers, advertisements and other such concretization. Imagination and memory make possible for her the recollection of the concrete reality of her ancestral home and the region about the place. Decades have elapsed and she has stayed away in Calcutta, yet in her mind, the place of her childhood remains as real as ever. Yet, there is a fear within at going back to a familiar and loved space; a fear of anticipation of not finding that space which has been enshrined in her mind, "I feel sacred. Do you think I will be wise after all these years? It won't be like home anymore" (149). There is in grandmother, a passionate eagerness to retain her old space and therefore, she is not ready to face the reality that may come her way. By staying in the new house makes the grandmother reminisce her ancestral home in Dhaka.

It was very odd house. It had evolved slowly, growing like a honey comb, with the very generation of Bose adding layers and extensions, until it was like a huge lop-sided step pyramid, inhabited so many branches of the family that even the most knowledgeable amongst them had become a little confused about their relationship. (121)

She entralls the narrator with stories about her ancestral home and early life. It shows that people like grandmother, even though she did not suffer materially the emotional wound had big impact. Even for grandmother, a mental division must entail a physical division.

As soon as Thamma realizes the legacy of her birth place is not separable from her sense of herself as a citizen of India, her nephew Tribid's death at the hands of the Dhaka mob confirms her pathological hatred of 'them'. Besides, Tribid's death immediately brings back, distinction between 'us' and 'them'. The incident brings Thamma out of the spaces created by her memory and once again, pushes her in to the web of territorial politics. For the 1965 war with Pakistan, She donates her only gold chain, her husband's gift, to the war fund. The narrator finds her in hysterical state listening to the war news on the radio and when he asks about the chain, she screams back at him. "I gave it to the fund for the war. For your sake, for your freedom. We have to Kill them before they kill us; we have to wipe them out" (237). When in her frenzy she shatters the glass in front of the radio and cuts her hand, she wants to rush to the hospital to donate it (her blood) to the war fund" (237). The grandmother of the narrator and May were the witnesses to the ghostly scene of Tribid's murder at the hands fanatical and what could be reactions of the intimate ones of the victims on the actual witnesses to such gory deaths. The grandmother of the narrator attempts to wreak psychological revenge at the time of the war with Pakistan in 1971 by blood in a frantic hurry as if in a fit of madness. She feels she could have gone right into that mod – they wouldn't have touched me, an English memsahib- and saved them all. But an understanding of the strange dynamics of the communal tension peculiar to the sub-continent makes her conclude that Tribid had given himself up. She considers it "a sacrifice" (252).

Thus, death of Tribid is the heart of the novel and it is only towards the end of the novel the narrator, approaches this experience: "It lies outside the reach of any intelligence, beyond words [. . .] it is simply a gap, a hole, an emptiness in which there are no words" (218). Further, he writes; "I can only describe at second hand the

manner of Tridib's death; I don't have the words to give it meaning. I do not have the words and I don't have the strength to listen" (228). The narrator loved and admired Tridib as hero. In fact, he was a scholar of wide interest and a lover of a living beings who would not like to see even a dying dog in torment. So, it is irony the irony of national identity that Tridib was killed in a religio-nationalist and terrorist agitation that occurred after the Hazratbal incident. So, the narrator finds it difficult to accept the fact of Tridib's death. "So complete is this silence", "the narrator declares", "it actually took me fifteen years to discover that there was a connection between my nightmare bus ride back from school and the events that befell Tribid and the others in Dhaka" (218). As the narrator remembers even the young minds were conditioned to assume and believe that it was "they"- the Muslims – who had poisoned the water. The most poignant expression of the communal divide is shown in two actions. The narrator disowns his best friend, a young Muslim boy named Montu, "I lied, I haven't meet Montu for months" (200). It exposes the narrators positive attitude and love towards the Tridib who also belongs to the same nationality. The narrators struggle with the presentation of Tridib's death makes it all the more agonizing. The death made the narrator see things in a different way altogether; it is an admission of past mistakes as well. He had grown up believing in the truth of the precepts that were available to him, "I believed in the reality of space; I believed in the reality of nations and borders; I believed that across the border there existed another reality" (218). This idea of narrators is similar to Thamma and underlines the value of nationalism ruminating that only nation offers identity, recognition and proper existence by which he could generate separate position and feel his pride" (163).

Moreover, the narrator is traumatized when he remembers how on a certain morning in early January 1964 the school bus, which would normally be over-

crowded, came with only a dozen boys. He knows that 'they' had poisoned the water in the Tala tank, which catered to the entire city of Calcutta. Every-one knew who 'they' were. At school, the classes were cancelled half way through. On their way home the boys saw that the streets "were eerily empty now except for squads patrolling policeman" (202). At a particular point, an unruly mob had thrown stones on their bus and chased it from its normal route. The boys began to sob, as they couldn't go home. "It would not be enough to say we were afraid: we were stupefied with fear" (204). The narrator comments upon the quality of this fear thus: "it is a fear that comes of the knowledge that normalcy is utterly contingent, that the spaces that surrounds one, the streets that one inhabits, can become, suddenly and without warning, as hostile as desert in a flash flood. In this context, Fanon, one of the most influential African postcolonial political theorists goes on to reiterate that violence properly understood and directed can be positive and purifying: "at the level of individuals, violence is a cleansing force. It frees the native from its inferiority complex and from his despair and inaction; it makes him fear-less and restore his esteem" (180). Seen in this respect, the grandmother is not only relevant to this novel, but it is also a post-colonial two-dimensional character in the novel.

However, Thamma's disillusionment increases when she has to mention her birthplace on the passport-form during her visit to Dhaka. Home ought to be the place where one was born and brought up, sealed by an emotional bond where one can claim one's right without a thought and without any hesitation. And if there was a basic confusion on this score-about the roots of one's origin- an individual would be in question. Leaving Dhaka during the partition had obviously meant serving old roots and grouping for a new kind of stability and identity. Therefore, years later, on her visit to Dhaka, she is distressed to write "Dhaka" as her place of birth: "She liked

things to be neat and in place- and at that moment she had not been able to quite understand how her place of birth had come to be so messily at odds with her nationality” (152). Finally, the fact that “the border isn’t on the frontier: It’s right inside the airport” puzzles Thamma all the more and she feels that her sacrifice has been in vain (251). Moreover, the sense of agony and desperation that pervade the story is turned into anger in the grand mother after Tribids death in 1964 in Dhaka. The personal tragedy transformed the meaning of border for the grandmother. Previously she was skeptical about the line, now it becomes something which defines her nationality. When in 1965 the war between India and Pakistan broke out she saw in it a threat to the freedom of her grandson, the future of the nation. Despite the fact that (she) Thamma glorified the political freedom thinking that it will only become a means to bring about harmony cum unity, at the heart of freedom there is ugly facet of segregation and bifurcation.

After all by finding and seeing as such miserable and pitiful condition of people, she (Thamma) went on to realize that the arbitrarily demarcated lines have no purpose at all other than merely creating distances in the name of nationalism that brought holocaust and the death of her nephew, Tridib, including others.

Amitab Ghos, being liberal humanist, acknowledges and underlines the need of friendly ambience of different human being for their coexistence and humanitarian ties across culture in the novel *The Shadow Lines*. The novel accentuates on the meaning of political freedom in the modern world and the force of nationalism, the shadow line we draw between people and nations, which is both an absurd illusion and a source of terrifying violence. By protecting the different characters with interdependency and with a great desire for reconciliation of different beliefs, religions and culture, the novel primarily questions the essentialist and typical notion

of identity based on nationality. The characters cross the national and cultural boundaries. The writer, Ghosh, wishes for both “synergetic civilization and identity” in the age of globalization that avoid a communal holocaust. He believes in “syncretic civilization” a new and distinctive ‘whole’ produced from fusion of different distinct cultural, ethnic national identities, is essential to prevent the recurrence of insane frenzies, and communal violence in the age of modern diversity and interconnectedness. As such syncretic civilization and identity on the global level cross the ethnic and national boundaries generating a sense of brotherhood, oneness and friendly ambience inside and outside the nation. It makes the people forget they are born of this and that ethnicity, religion or nation, rather promotes the concept of “universal brotherhood”. However, the novel well attempts to unveil the fusion of the people across the national and cultural frontiers in terms of mixed identity wherein there is no sense of this or that citizen believing in distinct culture and religion. The term ‘globalization’ explicitly mutilates the arbitrary division made by the people in the name of nationalism and opens different vistas of remaining together with the sense of many diverse things.

The intimacy with elsewhere includes both broadening down and broadening out. The major characters (Tridib, Robi, narrator, Mayadebi, Tresawsen, May Jethamosai, Thamma, Khalil) here moves towards a global humanitarianism, coming to grips with the realization that freedom can’t be geo-politically defined or delimited. By undercutting the ideology of nationalism and focusing on the cultural difference across the border, the novel *The Shadow Lines* chiefly recounts the story of two upper class families, one in London and other in India. The friendship between the Indian families and the English family began where Lionel Tresawsen was in India. Lionel Tresawsen was a globe-trotter, a ‘prolific’ inventor, highly ambitious

and quick-witted. Later on, in India, he “developed an interest in spiritualism and began to attend the meetings of Theosophical society in Calcutta where he met and earned the trust and friendship of a number of leading nationalists [. . .]. He had also begun to attend séances conducted by a Russian medium, a large lady [. . .]. I was at those séances that he met Tridibs’s grand father, Mr. Justic Chandrashekar Datta-Chaudhari . . . their friendship was sealed across innumerable planchette tables” (52). The membership of the Theosophical society brings Tresawsen and Datta chaudari in each other’s intimacy.

The year of 1939 is remarkable not only from the perspective of Second World War and the year of India slavery but also it is the year of beginning of the novel. The family of Tribid “had taken his father there [London] for an operation[. . .]. They had to go even though it was 1939 and they knew there might be a war” (12). The novel portrays the affable, fine English men and women from 1939 to 1979. Mrs. Mayadebi finds a kind of “exhilaration” in the air in 1939. She says to Tresawsen, "Everyone was so much nicer now; often when she and Tridib were out walking people would pat him on the head and stop to have a little chat with her, the shopkeepers would ask her where and how her husband was, and when he was to have his operation" (66).

Firm clear lines distinguishing people from people and separating place from place, times from times were the prerogative of a different age. We live in an age characterized by uncertainty, instability and undefinability. So, a story which is truly of times can hardly afford the determinacy of strong and distinct demarcation and definition. A.N. Kual, an eminent writer, puts it, “every corner of it involves all its space and every moment all its moments” (305). The narrator takes care to point out that in his childhood, Tridib's parents were always away, either abroad, or in Delhi,

because Tridib's father was a diplomat. Tridib's elder brother who was an economist with the U.N. was always somewhere in Africa or south East Africa. People physically move between capitals, countries, continents. Calcutta, Delhi, Dhaka, London, Cairo, Kuwait. The narrator's father goes to Africa on business trip and his uncle happens to be the Indian consul-general in Sofia (34). Nick and Ila go for their honeymoon to Dar-es-salaam, and from there to Kenya and Tanzania. Next to the narrator's room in London, there was the American girl from Seattle, who was spending six months in London (177). Even Nick's secret girl-friends have to come from Martiniave and Indonesia.

As a child, the narrator's perception of space is always only in the literal sense, the emotional space is beyond his comprehension. "Thamma . . . How could you have 'come' home to Dhaka? You don't know the difference between coming and going" (152). For a child there may be no clear differentiated boundaries, and therefore, the self and the environment fuse. As an eight years old, the narrator sees England through the eyes of Ila and Tridib. As a twenty-six-year-old, he feels the need to be free, only to find that real space is always reduced to shadow lines, because it never approximates the imagined space he builds up. The past becomes difficult to imagine, "When I go past Gole park now I often wonder whether that would happen today. I don't know, I can't tell: that world is close to me, shut off by too many spent away" (7). And perhaps, for the first time he is able to grasp that special experience links our perceptions of space and architecture, through unconsciously. The nature of environments can't be separated from people's experience, and the images of that environment. As a child, the narrator confuses political and cultural space with geographical space. This is why, he is unable to comprehend.

Within the tidy ordering of Euclidean space, Chiang Mai in Thailand was much nearer Calcutta than Delhi is, that Chengdu I China is nearer than Srinagar is. Yet, I had never heard of those places until I drew my circles, and I cannot remember a time when I was so young that I had not heard of Delhi or Srinagar. (232)

He measures space with concrete distances. But as a mature young man, the narrator realizes that space cannot be measured young man, the narrator realizes that space cannot be measured on a map, but by cultural and linguistic identities.

[. . .] the places we know as Dhaka and Calcutta were more closely bound to each other . . . after they had drawn their lines . . . so close that I in Calcutta, had only to look in to the mirror to be in Dhaka; a moment when each city was the inverted image of the other, locked in to an irreversible symmetry by the line that was to set us free-our looking glass border. (233)

Calcutta and Dhaka, the protagonist realizes as merely reflections of each other. Within the political construct, the narrator realizes, one's space and home had political, cultural and inherited psychic overtones. It is England that he realizes the truth when he emerges from the shadows of Ila and Tridib. He returns to India because he is aware of what Ila has lost, and learns what his real home is. "Home" is not a geographical entity but an emotional, moral and intellectual entity which can be identified in the shadows of one's own inner being.

However, the novel addresses the challenge of geographical fluidity and cultural dislocations with a new consciousness and firm grasp of socio-cultural and historical materials. The experience of aliens and immigrants post colonial setting furnish us with the clue to the novels' larger project of cultural assimilation,

friendship across borders and adjustment with the altered face of the world. The theme is first sounded when in a conversation with the narrator in London in 1978 May Price shares growing intimacy with Tridib. May Price shares her growing intimacy with Tridib, though they belong to different domains:

Smiling at the memory, she told me how his card had reached her just when she was trying to get over an adolescent crush on a school boy trombonist, who had had no time for her at all and had not been overtly delicate about making the clear. It was nice to feel that some one wanted to befriend her. She had written back and after that they had written to each other regularly. Short, chatty letters usually. Soon pen-friendship, they had exchanged photographs. (23)

The narrator recalls that Tridib's made up story of his English relatives through marriage recounted to his *adda* acquaintances at Gole park around 1960 sprang from his passionate longing for May:

Where have you been all this while Tridib da! Somebody said. It must be three or four months. [. . .]

I've been away, I heard him say, and nodded secretly to myself.

Away! Where!

I've been to London, he said. To visit my relatives. His face was grave, his voice steady. What relatives!

I have English relatives through marriage he said. A family called Price. I thought I'd go and visit them [. . .]. She lives in north

London, he said, on a street called Lyington Road: the number of their house was 44 and the tube station was West Hampstead. Mrs. Price had a daughter, who was called May (17).

Tridib realizes May concretely and warmly in his imagination with all the attendant excitement stored in his sense. He can visualize her shape and appearance precisely even without meeting her. Their love has intrinsic reality; it crosses all borderlines and shadowlines. The narrator also owes his broadened horizons to Tridib's influence. He has become an imaginative traveler of distant locations beyond the limits of his mind and experience at a fairly young age. He is verily enamoured of the Tridib who had pushed him to "imagine the roofs of Colombo" for himself and "had said that we could not see without inventing what we saw, so at least we could try to do it properly" (37). The narrator's psyche absorbs cross-cultural interactions and sheds particularity of his origin and narrow nationalism fostered and instilled in him by his grandmother. Unlike Ila's programmatic cosmopolitanism, either lukewarm or lacking in vibrant reciprocity, the narrator learns nationalism and spatial limits, first under the spiritual tutelage of Tridib, and later in the warm embrace of May towards the close of novel.

Besides, the narrator is also hooked on to Ila's exotic appeal. It is her striking foreignness, her western ways and easy informality that attract him. Ila in the novel rejects everything that is Indian and tries to seek an identity for herself in an alien land. "Do you see now why I've chosen to live in London? It's because I want to be free. Free of your bloody culture and free of all of you" (88). This idea is opposite from Thamma and similar with narrator who also opposed the grandmother's belief of militant nationalism thinking that it does not carry the sense of inclusion but of exclusion.

The myth of nationalism gets broken in the absence of these physical equivalents of the division. The narrator himself is worried about the problem when he grows up and broods on this, "they had drawn their borders, believing in that

pattern, in the enchantment of liens, hoping perhaps that once they had etched their borders upon the map, the two bits of land would sail away from each other like the shifting tectonic plates of the prehistoric Gondwanaland” (233). Yet the irony, he finds is that the very act of drawing lines made them closely bound to each other than ever. The narrator’s and Tridib’s world is global. Hence, when in Calcutta, the young narrator’s mind roamed in the London of Tridib’s memories and vice versa, and Delhi seemed about as far from Calcutta as London. The words “going” and “coming” are used in relation to “home” a place of one’s birth and upbringing, a place to which a person is deeply detached, especially if one lives in another place. Though in the growth of a human being, it would be ideal to feel that all places one’s place and all people one’s people, and he/she is “a citizen of the world” most people are circumscribed by the contexts of their life. They either 'go away or come home'. The narrator, having derived his concepts of space from Tridib and Ila, searches for his own space when he grows up, only to find shadow lines. His childhood perception of space grasped and seen through a child’s eyes, a space invented by others, is not his real space. In the narrator, we detect dissatisfaction with his real space, because of Tridib’s and Ila’s influence on him. The narrator is not given a name, perhaps, to show that he is not sure of the concept of identity.

Amitav Ghosh, explores the mysterious pull between Tridib and May and the abiding intimacy between the two families when the countries were pitted against each other. This search for invisible links ranging across the realities of nationality, cultural segregation and racial discrimination is the central theme of geographical boundaries and celebrates the union of aliens pulled together by self-propelling empathy and attachment. Tresawson and Mayadebi, Tridib and May, Jethamshi and Khalil rise above the prevailing passion of war, hatred, communal acrimony and

discord. Tridib and May had become friends as both followed the ideas of humanitarianism. Similarly, the novel insists on the imperatives that assure empathy and unimpeded flow of friendship, and mock the conception of militant nationalism, exclusive national pride and identity. Drawing national borders with blood is bound to be undone by the inherent logic of and propensity to separateness and division.

Jethamoshi, the senile old uncle of Thamma, has a grasp of ambitious and tenuous geographical boundaries and says:

Once you start moving you never stop. That's what I told my sons when they took the trains. I said: I don't believe in this India-Shindia. It's all very well, you're gong away now, but suppose when you get there they decide to draw another line somewhere! What will you do then! Where will you move to! No one will every have you any where. As for me, I was born here, and I'll die here. (215)

It reveals the fact that characters here move towards a global humanitarianism, coming to grips with the realization that freedom cannot be geo-politically defined or delimited. The genial and friendly ambience that crosses the national and cultural boundaries is ostensible in the behaviour and manner of Jethamoshai. He gives the shelter to the Muslim migrants from across border in this huge mansion. Khalil, a Muslim rickshaw driver and his family look after Jethamoshai, now called ukilbabu, decrepit and bedridden. Khalil's family cook for him and takes care of him even in his senile decay. So, in his old age, he has found a family to look after him. Actually speaking, the old man seems secure, confidence and content by befriending the Muslims in his area. Thus, Jethamoshi has planted the seeds of social cum communal harmony by projecting the idea of inclusion rather than exclusion. Even in the old age, he has established the family not only to look after him but also to

underline the need of friendly ambience for co-existence and humanitarian ties across cultural independent of political manner. 'The invisible sanity' of people beyond borders has the potential to ensure warm and wholesome international amity and exorcise divisive streaks and madness.

The force of nationalism in the quest of freedom or an ideology is often a source of violence. The only alternative towards which Ghosh appears to be inclined is that of globalization. Tridib's letter to May expressing his desire to meet her "in a place without a past, without history, free, really free, two people coming together with the utter freedom of strangers" can be read as a wish for dismantling the world order based on nation-states (144). The novel attempts to demonstrate the mingling of people across international borders; Tridib and May, May and the narrator and the families, Datta- Chaudhuris of Bengal and the Prices of London. The circle that the narrator draws on Tridib's atlas cuts across all boundaries and helps him to view the countries within the circle as devoid of their borders. It leads to the amazing discovery that foreign places/cities that appeared to be distant are actually for closer: "Chiang Mai in Thailand was much nearer than Sirnagar is" (232). The discovery implies that the creation of borders created distances which are actually not there. Further, it is implied that inside the borders one can only be a "citizen" and not a human being: "It seemed to me [the narrator] then that within this circle there were only states and citizens; there were no people at all" (232-33).

Thus, globalism-the removal of all boudnaires-appears to be the only way for the "citizens" to become 'people'. Since the writer evokes globality as a major device, this text is thickly interspersed with countless place-names across the world-map and the reader is continuously reminded of a vast spacial context. Lands may be broken up by changing borders and frontiers, imposed through war or violence, but they are

perceived as one total and single phenomenon. With equal ease, the narrator evokes Calcutta, Delhi and London- with their respective streets, lanes, shops, restaurants, road-marks, just as he reminds the reader with perfect ease of America and Benaras, Germany and Dhaka, almost in the same breath. Thus, London becomes vivid as the narrator walks all the way from Charing Cross to Stockwell, or finds himself wandering through Soho or Trafalgar square, humming a Hindi film song; looks into Brick Lane for the house where Alan and Dan had been killed during the war, passes by Convent Garden, visits the Chinese café in Neale Street; accompanies Ila to the small Bangladeshi place in Clapham; remembers Tridib running down to West End Lane to buy papers, and so many other details. These are constantly interwoven in the narrator's memory with locations of Delhi and Calcutta. On receiving the news of his grandmother's death, the boy wanders out of his college, passes Maurice Nagar, Ring Road, the central Secretariat the Mall Road (92); also in search of innocent entertainment, he occasionally goes to the Chankaya cinema or the Khyber restaurant at Kashmiri Gate (93). Calcutta comes alive through such fine touches as "that conversation-loving stretch of road between Gariahat and Goal Park" (8). Or the Gariahat fish-market (33) from where the very best 'Ilish' was bought for Ila's mother, as also through the mention of Howrah, Sealdah, Rajabajar, Free School Street, Ballygunge place, Grand Hotel, and so many other signs.

This Calcutta is again resonant with memories of other places. The beautiful greenery of Tridib's ancestral house calls back to Africa; his grandfather had imported rain-forest trees from Brazil and Congo (45). The huge table in the house was bought in an exhibition in the Crystal Palace of London in the 1890s. Even small articles are supposed to evoke distances. The gifts Ila's parents used to bring back when they came to Calcutta for a holiday included Indonesian leather puppets, or improbable

North African stools. Ila's 'Manila' folder contained photographs of girls and boys from various places two continents away" (22). Even the schoolbag of Magda in Ila's story is Purchased in Florence. 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 Gosh's handling of the distances is that one can neither "go away" nor "come home", possession/ dispossession of and belonging to specific spaces become converging, enigmatic experiences. Nearness and distance overlap and interlap into each other as men and women, separated by borders, seas and continents try to reach out to each other, and at the same time even relatives or former fellow-citizens meet as no less strangers amidst ruins of the past.

In fact, *The Shadow Lines* questions prevailing precepts and ethics which man inherits blindly. The value of political zeal and social freedom is no longer stable exclusive, permanent and immutable as Thama and Ila had believed. The apparent stability which is offered by such ideas often proves to be illusory. Well defined concepts are often seen as shallow. The reality of nations and border is seen as superfluous, subject to the whims of officials. Thamma is bewildered and aghast to know that violence and bloodshed had not resulted in a physical boundary between two countries. With the death of Tridib, her faith in political authority and ardent nationalism is shaken. With Tirdib, however, the novel emphasizes the relevance and significance of human relationships. This alone can be an attainment of genuine freedom.

To her dismay, grandmother finds herself a foreigner in her own birth place. Borders are the legacy of history. Borders also shift according to politico-military contingencies. But in the land of imagination, borders are irrelevant. So, grandmother feels resentful that she should be a forienger in her won city. She finds

it hard to get reconciled to the mechanical rules of nationality. She has to 'invent' her country a new (131). In grandmother's experiences, walls and brooders had placed their role. In her childhood she had seen partition walls coming up in her own parental house, and she felt nervous whenever people said, "we are like brothers" (123). When her "home" has been occupied by Muslim migrants from across the border, the grandmother instantly realizes that in real life, there are no determined spaces. Thus, in Ghosh's novel imagination is not just a part of reality it creates its own reality. Rumour can start a riot. It is seen in the novel that story of the loss of the prophet's hair in far way Srinagar can lead to murderous attacks on Indian Hindus in Dhaka. Such is the impact of rumour that numerous people in Calcutta believe that the water supplies have been poisoned and friendship of many years are broken.

Imaginations is thus seen at a means to link people together. The novel shows that the border drawn between two Bengals has pulled them even closer together. Events in Srinagar triggered off a riot in Dhaka and its aftermath had an immediate impact on Calcutta. The narrator aptly expresses his feeling of bonding and closeness between Calcutta and Dhaka when he says, "So close that I in Calcutta had only to look into mirror to be in Dhaka, a moment when each city was the inverted image of the other, locked in to an irreversible symmetry by the line that was to set us free-our looking glass border" (233).

The title, *The Shadow Lines*, itself reflects in the final analysis that there is no solid space, either geographically or culturally. The title, in effect, reflects the existence of various spaces only as abstractions blurring into one another; alien space blurring into native space; cultural space into geographical space. Amitav Ghosh shows, is a pure abstraction built up by psychic, cultural and political constructs. Space has no concrete demarcations, and can be designated only by shadow lines.

Space, in *The Shadow Lines*, perhaps, like all things rare and beautiful, seems difficult to attain. Thus, the term 'coming' and 'going' are often interchanged with a slight alternation of the referential context.

The novel addresses the challenge of geographical fluidity and cultural dislocation with a new consciousness and firm grasp of socio-cultural and historical material. The experience of aliens and immigrants in postcolonial setting furnish us with the clue to the novels' larger project of cultural assimilation, friendship across borders and adjustment with the altered face of the world. Despite the cultural and political differences, ultimately, the novel offers the message for co-existence and humanitarian ties. The narrator with his expanded horizons and imaginative understanding of the world, stresses on the need to preserve memories of sanity and human feelings for this will help in cultural self-determination and interpersonal communication.

IV. Conclusion

It is almost impossible to arrive at a finite conclusion in any literary work in general and widely distinguished work like *The Shadow Lines* in particular. Manifold critics and researches consider *The Shadow Lines* as an acclaimed master piece and evokes post colonial situation, cultural dislocation and anxieties in the period between 1962 and 1949 where the novel underlines the interpretation of fractured nationalists which is both vivid and intriguing. Since the novel is stunned with multi vocal dimension, myriad possibilities and multiple point of view, an attempt is made to view nationalism as a perennial source of terrifying violence.

Characters intermingle not as members of distinct cultures but as complex individuals in a world where geographic boundaries have truly become 'shadow lines'. These borders mirrors that reflect not people's differences but their similarities. So, by exposing different characters with connection and a longing for reconciliation of divergent beliefs, cultures, religions and nationalities, the writer upholds the syncretic civilization and identity in the age of globalization believing that it was only an opposite solution that will prevent insane franzas, communal holocaust and violence.

Thamma, the grandmother of the narrator and towering figure of the novel, is exposed as an ardent and rigid nationalist who by donating her only gold chain, here husband's gift, to the war fund pacifies herself from the belief of winning war against Pakistan. Not only the grandmother but also Irish men like Mike thought that for a person to be rightly Indian it was necessary to kill English man. Her motivation was desire to be free and so feeling of nationalism got linked to self-respect and national power. It was her nationalistic feeling that stimulated her to bring poor old man from Dhaka to India is born out of not any family bond but it was abstract entity of nationalism that inspire her to carry him to India.

The very thirst of nationalism is ostensible in each and every nook and corner of this novel. In actual sense, Thamma's nationalism sustains, as she would force her grandson to exercise saying that you can't build a strong nation without building a strong body. But the irony is that the over longing for nationalist feeling and identity brings about tragic death of Tridib, Jethamoshai and Khalil that confirms in her pathological hatred of Muslim. In fact, Tridib was killed in religio-nationalist and terrorist agitation that occurred after the Hazratbal incident which signified the futility of Tridib's sacrifice to nation in the name of freedom.

The awareness of the growing internationalism of the world is highlighted by the author by means of divergent characters. He shows the coming together of different societies and cultures living in the same place with mutual relation each other. So the novel addresses the challenge of geographical fluidity and cultural dislocations with a new consciousness and firm grasp of socio-cultural and historical material. The experience of aliens and immigrants in post-colonial setting furnish us with the clue to the novel's large project of cultural assimilation, friendship across borders and adjustment with the altered face of the world. The artificial division of the identity of mankind by political borders is also demonstrated by Tridib's atlas upon which the narrator makes circles with different centers arriving at amazing results pointing to geographical closeness of the people living elsewhere. So, Ghosh demonstrated the mingling of the characters across the national and cultural frontiers. The inter-personal relationship between different characters function as mirror images for each other. Tridib's letter to May expressing his desire to meet her in a place without a past, without history, free, really free, two people coming together with the utter freedom of strangers can be read as a wish for dismantling the world order based on nation states. The novel attempts to demonstrate the mingling of people across

international borders; the pairing of the characters in the novel is such: Tridib and May, May and the narrator and the families Datta-Chaudharis of Bengal and the prices of London. Similarly, the relationship between. Tresawsen and Mayadebi, Tridib one/may, Tethamosoi and Khalil transcend the prevailing passion of war, acrimony and hatred. Moreover, Robi's knowledge that people killing each other, drawing thousand of lines, for what they think freedom and protection that the national identity provides, asserts the same absurdity of drawing the frontiers among human beings. So, the closeness and connection among the people of different cultures really dilute the shadow lines and underline the necessity of friendly ambience of existence and humanitarian ties which is the key fact of globalization that Ghosh is attempting to expose through this novel.

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