

# A COMPARATIVE STUDY ON COMPLEXITIES OF CULTURAL AND NATIONAL SENTIMENTS THROUGH AMITAV GHOSH'S *THE SHADOW LINES* AND ROHINTON MISTRY'S *A FINE BALANCE*

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## ABSTRACT

*This paper revolves around the cultural complexities and national sentiments of the contemporary period. It deals with the idea of cultural hybridization and the failure of socio-psychological, cultural, and political boundaries to include all the members of society equally. Amitav Ghosh's *The Shadow Lines* and Rohinton Mistry's *A Fine Balance* act as a critique of Nationalism and Emergency, as they emerge from the lived experiences of the characters. The paper raises the question if partition was a solution to social and religious unrest or whether it brought the concept of forced migration. The idea of nation began with French Revolution in 1789, wherein it believed nation to be a territory divided by national soil followed by the idea of Nationalism which aimed at having territorial nationalism wherein humankind was divided on a belief that individuals of particular territory should share a common national identity followed by the period of emergency which brought in the concept of beautification in terms of social, cultural, and economic growth. Amitav Ghosh as a writer focuses on historical fiction although he does not indulge in border activities but exhibits complex cultural complexities. Rohinton Mistry on the other hand focused on post-partition era followed by the period of Emergency. His idea on national sentiments is characterized as fragmentation since he migrated to Canada and returned to India through themes and subject matter in all his works. Both the writers through their characters focused on the themes of identity crisis, alienation, dislocation, and suffering at full length.*

*The paper aims at analyzing the contemporary scenario and comprehending the multiplicity of cross-cultural interactions with relevance to the post-modern period and homogenization. The paper questions the presence of convolutions brought in by the concept of cultural imperialism leading to multiculturalism and cultural pluralism followed by a sense of up-rootedness and uncertainty which emerged due to cultural and political unrest. The paper further questions a quest for identity and existential crises due to political boundaries and cultural segregations leading to cultural pluralism. It fathoms cultural and political complexities as a result of nation and nation-building as a part of collective consciousness and advanced capitalism. The paper limits itself by comprehending the novels through the theory of Indian Nationalism and by enunciating the idea of cultural shock and political diversions as a result of Nationalism followed by emergency. The paper can further be used by the researchers in performing a post-modern comparative study between 2 novels in the name of nation-building.*

**KEYWORDS:** *Nation and Nation Building, Advanced Capitalism, Cultural Pluralism, Cultural Imperialism, Homogeneity, and Partition.*

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**BACKGROUND (1.1):** Nation is a structure of people inhabiting a definite territory and thus, united to one another. The idea of nation began with French Revolution in 1789, wherein it believed nation to be a territory divided by national soil. Nation and nationality is subjective; which is one's feeling whereas state is objective and can be enforced being reality. Ideology of Indian Nationalism developed during the Independence movement which aimed at having territorial nationalism I.e., all the people should have a common national identity but instead also brought the concepts of globalisation, advanced capitalism, and multicultural ethnicities.

Nationalism has evolved and unified over time by freeing the citizens from authoritarian rule and by bringing in the belief of cultural homogeneity. Age of Nationalism was the political self-assertion and acted as an important force in terms of Liberation and Marxism. Patriotism has been the driving force in the formation, articulation, and assertion of a national identity. Nationalism underwent communal conflicts, violence, and made people question their existence. The two-nation theory further led to the formation Pakistan and India followed by Bangladesh in 1947 and 1971. Ernest Gellner in *Nation and Nationalism*, states that political and national units should be congruent and nation can live in a multiplicity of state. He further states that nationalism is the study of political legitimacy which requires that ethnic boundaries should not cut across political ones [Ernest Gellner,1983]. Bangladesh has a bloodstained past which led to the migration of millions of people followed by communal strife. They were the nations created in violence as a result of which many people lost their lives. Bangladesh witnessed a Liberation War in 1971 wherein, they demanded it to turn into a place of exemplary Muslims by alienating from Hindus. The period of emergency I.e., 1975-1977 brought the concept of beautification as a result of which people were not allowed to sleep on roads or in slums and were thus left homeless. They were discriminated on the basis of their caste, class, and race. Emergency acted as a diabolic power which had a disastrous impact on the lives of people. It further brought the concept of sterilization in which people of lower classes were bribed and forced to undergo surgeries for population control. N. Waldron in *Theories of Nationalism and Historical Explanation*, states nationalism not merely as a contingent feature of certain configuration of modernization in a situation where several cultures exists and nationalism as a powerful force able to transform and remake societies, economies, and cultures thus, functioning as a universal solvent [AN Waldron 1985].

### INTRODUCTION(1.2):

Partition was a frantic execution wherein coexisted nations turned into independent countries followed by migration on a large-scale. At that time people were unmindful to the idea of migration and could not entail its consequences. In *The Shadow Lines* by Amitav Ghosh, the idea of partition is portrayed through the character of grandmother (Thamma) who throughout her life struggles to understand the division that emerged as a product of partition and was deeply attached to her territory (birthplace). Rohinton Mistry's *A Fine Balance* tries to illustrate the post-partition turmoil I.e., in the name of industrialization and globalisation through the imposition of emergency by the then Prime Minister. Both the novels, namely Amitav Ghosh's *The Shadow Lines* and Rohinton Mistry's *A Fine Balance* discuss the historical events from the fringe. They act as a critique of Nationalism and Emergency as they emerge from the lived experiences of the characters. Both the novels tend to highlight the national sentiments and complexities in terms of culture and politics that the citizens experienced. They raise a question if partition was a solution to social and religious unrest or if it was celebrated. The novels highlight violence and communal strife in its most radical form as the characters in both the novels undergo major transformations, conversions, and some even end up losing their lives. The characters are discriminated on the basis of their caste, class, and racism. The characters throughout fight against the overpowering political and cultural convolutions and questions the political freedom offered. Both the novels represent an irreversible turmoil caused by the historical events in which past overshadowed the lives of characters. Border Lines were drawn on political maps but not in the minds of people as a result of which it could not divide the nation into two. Both the novels poignantly explore the effects of partition and post-partition.

### THE SHADOW LINES (1.3)

*The Shadow Lines* by Amitav Ghosh was published in 1988, which acts as a critique of nationalism since characters are divided by the absurd borders and boundaries. It is set against the backdrop of World War II and communal riots held between India and Bangladesh in 1964 and thus brought political, social, and cultural unrest. Vishwanath Bite in *Cross Gendered Imagination*, states that the novel challenges the conventional portrayal of nation as a unique entity and he considers the lines that demarcate as shadowy and unreal [Vishwanath Bite, 2010]. The novel acts as modernist piece of art since it gives voice to the disconnectedness and insecurities that partition brought in the lives of people and less on advancement. As a modernist novel it questions the norms imposed by the political parties, which are widely acknowledged. Ghosh as a writer focuses on historical fiction and through his characters he presents his views on partition and its effects. Although he does not indulge in border activities but exhibits the complex cultural and political legitimacy. The novel renders as Ghosh's straight confrontation with nationalism and national identity. Borders and boundaries exist as the imaginary lines created in the minds of people dividing and limiting territories. Borders and Lines were the political boundaries implemented by the government. These Shadowy Lines emerge as a metaphor of a political reality behind the creation of nation (wherein people refuse to adapt to the new demarcation but are forced) and

he sees history as the course of events that caused dislocation, migration, and displacement. D. Renita Shirley in Nationalism and Partition of Amitav Ghosh's *The Shadow Lines*, states shadow lines as mirror images which runs throughout the novel as a sign of those relations which paradoxically connect nation and individuals even though it divides them [Renita Shirely, 2018]. The novel revolves around two families I.e., Datta Chaudhari's of Bengal and Price family of London, followed by three generations including Grandmother, Tridib, and Ila. The notion of partition affects distinctively on all three generations wherein, grandmother as a part of the first generation psychologically struggles throughout to adapt the demarcations, Tridib as a second generation character witnesses alienation and throughout searches for answers in an imaginative world created by his thoughts, and Ila as a third generation character relate to the stories through post-memories and experiences rootlessness along with the dilemma of adopting one culture as her identity since all her memories are either narrated by her parents or through the narrator. The novel can be studied through the concept of Liberalism and Marxism as they aid in delineating the descend of national feeling as liberalism showed the decline of nationalism because of the presence of pre-conceived notions; as seen through the character of the grandmother who considers herself to be a part of East of Pakistan, Dhaka (her birth-land) and India; Calcutta (her homeland) and through the character of Ila who throughout remains in a dilemma of adopting between Indian and Western attributes. On the other hand, Marxism portrays class differences I.e., Grandmother and family were middle class people and had lived a life of struggle in Calcutta throughout, whereas, Price and Mayadebi's families were rich and of high-class. As the novel progresses, it shows the advancement of spatial places being unstable and changing with the advancing world. In the name of cultural imperialism characters like Ila and her mother are witnessed imposing their own culture onto the western world by wearing Indian clothes despite of staying in London. Space in the novel not only act as a geographical location but becomes an element of conflict for instance, Dhaka where Tridib loses his life in the name of communal riots or bomb-lasts in Hampstead, London. The novel questions the presence of modern state as the idea of advanced capitalism in the novel is portrayed in the second part I.e., "Coming Home", highlighting the deeply developed and capitalist model of London after World War II. It is a memory novel putting together the historical memories in which the incidents are fragmented and illustrated through an unnamed narrator. It is a bildungsroman I.e., coming of age as all the characters undergo transformation and evolve over time. Novel weaves complex stories together through memories and experiences. It is a novel with cross-cultural and political interactions. Dr. Anjana Das in Presentation of Journey through *History in The Shadow Lines*, emphasizes on the absurdity of the two-nation theory which resulted in the partition of India and resulted as the most painful experience for people who crossed borders and those who stayed [Anjana Das,2016]. Hybridity as an aspect of modern cultural identity formulating cultural gaps leads to complexities seen through the characters of Grandmother, Narrator, Ila, and Tridib as they had divergent perspectives. Grandmother, represents the character of a refugee and acts as a believer of the patriarchal world. She despite of staying in Calcutta felt a sense of un-belonging and was at odds with her identity. She believed in the patriarchal concept of men being the breadwinner of families and women as home-makers. Her nationalist belief fails her because of her realization of the existence of borders and boundaries. National borders highlighted the political division. She throughout struggles for an independent life and through her character the idea of nationalism is postulated which is an ideology stating that each nation should govern itself free from the outside intervention. She believed nation-building as a ale business and recalls how she fell in love with a terrorist and how for the sake of freedom she was ready to help them by making food, cleaning utensils and other domestic chores. She despite of being an independent citizen followed the concept of a male dominated society. Grandmother had a deep sense of nationalism which was blurred due to the artificial boundaries confounding ideas of past and present. She had a belief that the imaginary lines were for real and that while travelling to Dhaka she would get to see them as separate nations. For her cultural identity is constructed by the state ideology. Thus, her vivid manifestation of nationhood and nationalism highlights the political complexities that people of first generation encountered. She throughout the novel is trapped between two cultures; wherein she rejects one and gets renounced from the second one as a result of which remains unsettled and horrified for the rest of her life. Ila was a character of third generation, high-class, superior family. Despite of being from a reputed family she underwent racism due to her cultural difference. She as an individual defies the stereotyping of male superiority for instance once she had gone to a bar with the narrator and Robi wherein Robi tried imposing his mindset on her and in return she vented out her reason for living in London, away from such a stereotypical and restricted world. She as an individual in order to attain freedom lives on her self-created truth which later comes out as an illusion. She builds a free world for herself and gets trapped within its emptiness. Ila throughout struggles for her identity by being in Calcutta & London and ends up having a multi-cultured identity. The idea of multiculturalism form the basis for a multi-cultural world I.e., which refers to the existence of various cultures within a society which in the novel is represented by the character of Ila as she despite of having Indian roots prioritized the West and was less fascinated by India. She felt it provided her a sense of freedom as compared to the Indian culture. She comes out as a character who escapes from her own country instead of setting things right. However, even in London she undergoes racial prejudices during her school days wherein she was teased for her skin colour and appearance. She lacked a sense

of imagination as although she explored different places but none changed her instead made her undergo incoherent mundane situations. Ila throughout the novel represents a multi-cultural identity as in her childhood days she is seen wearing frocks representing the western segment whereas in London the narrator sees her in a white sari showcasing the Indian values and tradition. The novel portrays a multi-cultural world and determines a diasporic displacement towards global cultures through various characters, for instance; Mayadebi being an Indian migrates to England with her children and adapts the western culture. Her character represents the presence of ethical Indian values through the way in which she dresses are somewhat inherent and not influenced by the society. The presence of multi-cultural elements in *The Shadow Lines* is also witnessed through Ila's family visit to Calcutta during Durga Puja, when they decided to visit their ancestral home in Raibazar despite of residing in England. Rajkumar Bera in *Identity Politics in Amitav Ghosh Postcolonial Study of The Shadow Lines*, states that the concept of identity has proven to be fluid and changeable, acquiring its own meaning, their intentions, and priorities [Rajkumar Bera, 2017]. The novel does not celebrate politics and culture of India as all the characters majorly witness a fragmented identity leading to identity crises. It however follows the idea of collective consciousness wherein the first generation characters including Thamma, Mayadebi and Jethamoshai follow a same set of shared fundamental beliefs, morals, and customs. The novel inscribes the gap in thinking between India and England by focusing on how the interpretation of an event is affected by the nationality of the observer. Sociocultural trans-nationalism is the flow of social and cultural ideas across borders through the characters of Ila, Thamma, and Mayadebi. Cultural complexities between generations can be shown through Grandmother's dislike for Ila on one hand and Ila's sense of freedom and independent living on the other. Ila had no home for herself as she traveled to Calcutta and London and never settles. Thus, she undergoes unhappiness due to cultural contradictions. The character of Tridib highlights political complexities that the people face resulting in the loss of lives. He comes as a dreamer and a paradigmatic figure who recreates historical events. Throughout the novel he is admired by the narrator, who sees the world through his stories. He did not believe in the existence of borders and thus, ended up helping the old man and became a part of the violence. He looked the world as a multi-cultural diversity and was thus disliked by the grandmother who laid stress on the idea of nationhood and nationalism. His death portrays the sufferings of the people who had to deal with separation and its aftermath effects. His death makes visible the vulnerabilities caused due to political complexities. He through his memory and stories shows history worth exploring and scrutinizing. Ghosh through Tridib's death in a communal riot shows that violence does not lead to nation-building or the presence of borders. Dr Anju Bala in *A Study of Multiculturalism of The Shadow Lines*, states that the novel opens space for multi-cultural world and gives and gives water to the plant of hybridity [Anju Bala, 2016]. Further cultural pluralism (which is when the presence of smaller groups within a larger society maintain their unique cultural identities) is witnessed through the incident when Ila visits India in her childhood, dressed up in a frock along with her annual school book and with a doll; incorporating the traits of the West. Cultural Pluralism is mainly witnessed through heterogeneous societies since they tend to have multiple cultures. Culture is associated with people and is secondary in nature to the pre-eminence of national identity. Ila's second visit to Calcutta presents cultural pluralism as an element not forced through law but something as naturally acquired; wherein Ila being a woman along with Robi and the narrator decides to go out for drinks and dances with random people. T. Gayathri in *The Balance of Time and Place in The Shadow Lines*, portrays novel as a continuous journey into oneself which dissects the person physically and psychologically [T. Gayathri, 2012]. Nationalism acts as a political principle which is stated to be both political and national. In the novel *The Shadow Lines*, Ghosh through the 1st generation character of the grandmother shows the violation of principle idea of national sentiment since she anticipates of seeing the imaginary border of India and East of Pakistan (Bangladesh). All mankind has passed through 3 fundamental stages in its history naming pre-agrarian, agrarian, and industrial in which *The Shadow Lines* focuses on the juncture of an industrialized society. In the novel nationalism does not have deep roots in human psyche since human psyche can be assumed to have persisted unchanged through the existence of human race for instance; grandmother throughout the novel fights for her identity I.e., she remains bemused if her nationality was of Dhaka or India and since her birthplace was Dhaka, so she contemplated it to be a part of her identity. Nations can be outlined only in terms of the age of nationalism and age of nationalism is a meagre combination of the awakening and political self-assertion of this or other nation on which is emphasized through the catastrophic death of Tridib. Gellner defined nationalism as primarily a political principle and in *The Shadow Lines*, the presence of nationalism is observed through the partition of East Pakistan (Dhaka) and India (Calcutta) as the key ethnicity. The political structure played with the national sentiments of people as they underwent forced migration I.e., transmigration in order to survive. Thus, In the name of political partition the first generation characters (being Hindus) of the novel were forcefully displaced to Calcutta leading to the emergence of new political boundaries.

#### **A FINE BALANCE (1.4)**

Rohinton Mistry's *A Fine Balance* was published in 1995, which sheds light on the forced imposition of Emergency. Mistry as a writer focused on historical, post-colonial, and Parsi literature and believed in

regeneration and reconciliation. Through his writings he conveyed the everyday lives of common people post-partition followed by the period of Emergency. He subtly shows a bleak picture of political greediness and cultural complexities through discrimination of the people of different cultures. Mistry's concept of Nationalism is characterized as fragmentation and dissolution as he migrated to Canada at the age of twenty three and then returned to India through themes and subject matter in all his works. Rohinton Mistry, diasporic Parsi writer, left India at the time of the Emergency and writes about his motherland as an outsider but with an insider's view as his works reflect upon the fall of the political values and the ethical standards in India. Shabistan Zafar and Ajoy Batta in *Struggle for Identity and Cultural Difference in A Fine Balance*, states that the title suggests to be concerned with the life of worlds deprived of the meaning and is narrated in a traditional way which explores post-colonial Indian Period [Zafar and Batta, 2018]. The novel begins with an epigraph of Balzac, stating the events to be realistic and not fictional. Multiculturalism which refers to the existence of people of subaltern cultures residing together can be observed through the four major characters I.e., Om, Ishvar, Maneck, and Dina. Cultural boundary in the novel acts as an obstruction to human communication and freedom. All the characters undergo the consequences of forced beautification and sterilization under the rule of then Prime Minister. It shows the sufferings and pain of the poor people deprived from the fundamental right to existence. All the characters hailed from different places I.e., Ishvar and Om were tailors, who lived in a village and in order to earn money they migrated to Bombay. They throughout their lives were considered as untouchables because of being Dalits. As a result of which they underwent displacement from the beginning of novel starting with displacement from their village, to Ashraf's home, and then even from Nawaz, and Dina's houses respectively. The imposition of Emergency suspended their rights and took away their homes located in the slum areas, later in the name of beautification they were forcefully taken in trucks to undergo the mass sterilization scheme, which was launched in order to create a balance between population and economic growth. Both Ishvar and Om were considered as untouchables since they belonged to the Chamaar caste and faced adverse effects of the scheme of sterilization and 20 point economic programme which left Om with never becoming a father whereas Ishvar got infected as a result of which his leg was amputated. Both political and cultural complexities can be observed through their character as they are dislocated from their rural culture in order to adapt the culture of urban (modern) world followed by miseries and misfortunes. On the other hand, political complexities can be seen due to the authoritative upper class which forcefully made them endorse sterilization and the process of beautification. Post-partition industrialization and globalization acted as unique concepts in highlighting the infringement of rights. Foucault manifested epistemic violence as a complete overhaul in the redefinition of sanity and epistemic violence is applied against or through knowledge which is seen by the implementation of political policies on the people of lower class in the name of advanced capitalism. In the same way the novel exposes the changes in Indian society from the period of independence to emergency. It begins with the post-partitioned brunt of caste-based system; to the people forcefully taken in huge numbers and given fake promises of food, shelter, and money. The characters voiced against the policies for students which could detain and seize properties and the scheme of sterilization of the masses to control overpopulation. All the characters throughout strive for identity from different backgrounds and question their existence, for instance Om and Ishvar had no ration cards because they had no address I.e., no place of residence and were mere pavement dwellers thus, no identity of their own. The novel deconstructs the people of lower class as they suffered in silence and were oppressed. Both the characters due to their cultural variation underwent displacement and segregation from their homes multiple times. They every time paid a heavy price in order to survive. Violence based on cultural difference can also be observed when Ashraf's home was destroyed in then name of inter-communal strife and not only theirs but even Narayan's identity as a tailor goes in vain due to his class and caste. Maneck and Dina however belonged to high-middle class families and thus did not undergo displacement from their houses but were dislocated. Maneck was an individual who fails in maintaining a fine balance between happiness and despair and his death represents silence. Maneck tries to create a new identity by migrating to Bombay for better higher education and to Dubai for a better job opportunity, but in the end fails to engage with reality. He struggles to carve space for himself in the society with such cultural and political commands. He tussles hard to get accustomed to the political atmosphere of the college and is even helped by Avinash, who in the later parts of the novel is suspiciously killed and police claims it as a train accident; followed by the suicide of his sisters which shatters and breaks Maneck completely. Later in the novel, he is repulsed by the stories of violence followed after Indira Gandhi's death for which sikhs were killed, the news of the death of his father, the sterilization of tailors and them transformed into beggars, empties his life. His subsequent suicide was a reflection of sufferings that people experienced due to cultural and political legitimacy. Furthermore, his death foregrounds the failure of youth to cope up with the conditions of post-coloniality I.e., modernity. Globalisation as a concept touches communities of all the sections by centering on both low income cities and metropolitan cities. Globalisation encroached with an ecological concern leading to an imbalance with the idea of mountain paths (hill-side) transformed into wide roads, in the name of capital expansion. Modernisation also resulted in decreased demand of Cola, which was their ancestral business, thus generalizing the term in a negative manner as an exploitation. The characters in the novel were doubly victimized by the rise of industrialization and the

relation between power and domination leading to large-scale poverty and caste-based discrimination. Dr. Arun Guleria in *Rohinton Mistry A Fine Balance and Patriarchy*, states that the novel highlights the issue of gender-based discrimination wherein women underwent patriarchy and were suppressed [Arun Guleria, 2018]. The novel further talks about the subsequent upbringing of Dina from her childhood, marriage, to widowhood. After the death of her father she is forced to live under the rule of her brother and after the death of her husband she constantly struggles and fights for her identity. She embarks a journey towards an independent life but fails and is forced to stay with her brother for the rest of her life and perform domestic chores. Nusswan through-out her early ages punishes her by beating Dina and takes her right to education. She is displaced from her own house after her husband's death and struggles for independence. The political parties were such that they paid people of lower classes to watch speeches on 20 point programme and work in irrigation projects as laborers. They were loaded in trucks and taken to sites- considered merely as objects. Each of the four characters were separated by cultural variation for instance Om and Ishwar were Dalits and thus considered as untouchables, Ashraf was a Muslim and thus was hated by Thakur (dominant Hindu), Beggar-master and Shankar both died, moreover were killed because of their classes and inter-communal violence. However all the four main characters of the novel brought a sense of homogenization and (I.e., oneness) as instead of discriminating, they helped one another against the horrors and struggles brought by the period of emergency. Manhoar Kumar Pathak in *Alienation, Betrayal, and the Struggle of Meaning in Rohinton Mistry's A Fine Balance*, states that the characters fail to cope up with the conditions of modernity, for instance acceleration, industrialization, and post-coloniality [MK Pathak, 2020]. Instead of bringing a sense of hope and welfare, new republic and the evolution of constitution brought despair and hardship for the people around. The period of 1960's was an outcome of multiplicity of events as a result of which fundamental rights and articles of the constitution were dissolved and abridged. Focus was laid on the growth of public sector, removal of glaring disparities in terms of income, and abolition of the privileges but however people's expectations were unfulfilled. People were disillusioned by the concept of emergency which subverted and intervened their fundamental rights.

### CONCLUSION(1.5)

Thus, to conclude both the novels I.e., Amitav Ghosh's *The Shadow Lines* and Rohinton Mistry's *A Fine Balance* are realistic in nature, enhancing the idea of cultural imperialism further leading to multiculturalism and cultural pluralism. Partition and emergency acts as a backdrop in the lives of people. The paper aims to analyse a sense of up-rootedness and identity crisis due to cultural and national sentiments. The characters of both the novels throughout struggle for identity and question their existence which brought a sense of uncertainty. The political boundaries of a state failed to include and assist all the members of society equally. Nationalism is thus, stated to be rooted in a certain kind of division of labour as the cultures that it claims to defend and revive are often its own inventions. Both the novels highlight cultural hybridization differently, I.e., in *The Shadow Lines* Calcutta, Dhaka, and London are the major places with people of cross-cultures and in *A Fine Balance* all the characters hail from different places I.e., villages, Bombay, and Northern mountains of India respectively. All the characters till the end fight against the aggressive social environment and both the novels witness loss of lives of the prominent characters further emphasizing on the sufferings of people during tough times. Both the novels can thus be studied as an anthropological study through a multi-layered structure, keeping in mind the political and social upheavals. The novels tend to characterize nation as a community of people with similar cultural, ethnic, and historical backgrounds further leading to a state of uncertainty due to viable effects of globalisation. Nationalism rests on a problematic idea of nation, a term which is easier to identify when encountered than to define, making it an independent force. The paper thus comprehends the novels through the theory of Nationalism followed by cultural shock faced by most of the characters and nation-building as a part of advanced capitalism.

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