INTRODUCTION:
"Diaspora is simply the displacement of a community/culture into another geographical and cultural region" (Nayar 187). Migration, immigration, exile are the direct reasons behind the emanation of diasporic culture. Naturally diasporic literature presents both individual and cultural experience entangled between exile and homeland. 'Writing in search of homeland' (Meena Alexander's words (qtd. in 188)) embody 'dislocation' (189) and 're-location' (ibid.) thus setting up home and foreign country as structured binaries. The features and experiences incorporated in diasporic writing are inclusive of: the memory and consciousness of the past country as an ideal homeland, childhood landscapes, historical events, relatives etc; a marked attempt to stick to certain forms of behavior, old rituals, language and other social practices; attempt of relocating native history and childhood spaces in the context of a new country; and the assertion of demographic identity even in the state of cultural confluence. The result is a hybrid culture based on volatile border, nostalgia and 'imaginary homelands'. In consequence the whole gamut of diasporic writing has its theme form – an original/native home. The initial spatial 'de-territorialization' is undoubtedly clear and painful; Atwood defamiliarizes Susana Moodie's world: "The moving water will not show me/ My reflection. / I am word/ In a foreign language" (qtd. in Nayar 191). The displaced individual identity precariously survives on nostalgic imagination and on a possible (but improbable) return to the homeland. In Meena Alexander's Manhattan Music Sandhya "kept returning to her childhood home, a house with a red-tiled roof and a sandy courtyard where the mulberry bloomed" (qtd. in Nayar 192). The analepsis (looking backward) and prolepsis (facing forward) introduce an uncertainty, a dilemma: the past country is falsely idealized; hence an imaginary location than a real geography. Commenting on the myth of home Rushdie speaks of 'imaginary homelands, India's of the mind' (ibid.). Retrieval or reaching up to the old country is only possible through memory and imagination.1

EXPERIENCING DIASPORA IN INDIAN SUB-CONTINENT:
In the Indian context diasporic experience is constituted in migration, partition, resettlement and socio-economic assimilations. Tinker puts it, "there is a combination of push and pull: the push of inadequate opportunity in South Asia and the pull of the better prospects in the West" (qtd. in "Indian Diaspora" Web.). In the colonial period enforced slavery formed the diaspora but in the post colonial era the issue is complicated with the inclusion of cultural, civilizational and developmental aspects. Indian diasporic communities are outside their continental home but customs and traditions persist thereby more problematising the issue into the context of a multi-cultural society. Though they are physically and geographically de-localized, old memories still maintain the umbilical bonding with the old country. Amitav Ghosh's diasporic imagination into the contours of historical fiction promotes a novel globalism but at the same time there is a constant effort to create and craving for a 'space' that would be identified as ideal home. In an Antique Land is an individual's attempt to discover some euphoric moment in which he is metaphorically connected to his past histories. The Glass Palace is a lamentation over the diasporic condition which reintroduces "the dialogic tension between de-territorialization and re-territorialization" (Bose 22). The Circle of Reason treats history as collective memory, thereby linking the past and the present and thus positing symbolic relationships between all different phenomena. Uma Krishnamurti comments regarding Amitav Ghosh: his novels articulate that "cultural differences can be collectively contained to create not a fragmented self but one that belongs to many places" (qtd. in Kapadia 27). Our present attempt will be to explore the formulation of an ideal homeland through narratives and through reconnecting private memories, individual assertions of identity.

SHADOWS OF DESIRE AND HOME IN THE SHADOW LINES:
On The Shadow Lines Suril Kaul observes: the narrator's sojourn is "for the recovery of lost information or repressed experiences for the details of great trauma or joy that have receded into the archives of public or private memory" (qtd. in 26). The Shadow Lines reintroduces us with the old theme of the desire for home and belonging and the pain associated with uprooting and disjunction. At the outset the novel is about two generations of migrant women – grandmother and Ila and their rendering of their experiences through nationality and cosmopolitanism and the conflict and animosity associated with globalism. The grandmother (known as Thamma) with her shifting consciousness (between Dhaka (her place of birth) and Kolkata (her present country)), her patriotic flavor, her acute sense of autonomous freedom exhorts an anti-colonial nationalism and dream of belonging to a particular place without limitations and constrictions. On the other hand Ila's privileged life style articulates global cosmopolitanism but her cravings for freedom comes in conflict with her rootedness to any specific place: "Do you see now why I've chosen to live in London? . . . It's only because I want to be free . . . free of your bloody culture and free of all of you" (SL 87). Through her the author tried to create a transnational, race-neutral, gender free global home.

WHERE POLITICAL BORDER MEETS THE NATIONAL LIBERTY:
The problematics of nationhood and indigenous community have been discursified through grandmother whose nationality and home are ‘messily at odds’ (152). Distorted from Dhaka she came to India after partition, but never to find her own space and left utterly helpless with ‘no home but in memory’ (190). Her alienation from her place of birth confuses her sense belonging to her childhood home: "How could you have 'come' home to India? You don't know the difference between coming and going" (152). Psychological dejection, gender and class-biased oppression, communal violence debunk the one-dimensional myth of nationalism and globalization. The fundamental idea embedded here is that political borders and boundaries can transfer the national identity of people into ‘the other’ but historical memory can counter this fragmentation. In the context of partition displacement of people, bloodshed and refugee settlement have confronted us with certain uncouth divisive reality: ‘They had drawn their borders, upon the map, the two bits of land would sail away from each other’ (228).
However, the author's contention is that continuity of fraternal relations and historical conscience have the power to transcend those ethnoreligious and political limitations. Robi's ironic remark imbues us about the matter: "Why don't they draw thousands of little lines through the whole subcontinent and give every little place a new name? How can anyone divide a memory?" (251).

That one physically and geographically estranged can have the dreams of 'home' has been portrayed through the character of Thamma who describes allegorically refusal of - not being a refugee - is an 'illegible' Her nostalgic memories about her youth in Dhaka and her early hardships are connected to the character of Thamma who can not divide a memory? "Where is Dhaka?" (207). Initially she is incapable of accepting the categorization of 'us' and 'them'. But Thiridib's murder results not only in the shift of her conscience about the border but also makes her realistic about her adopted home. We can, however, easily meditate grandmother's pragmatic dismissal of Ita's gaudy life style in the West: 'She doesn't belong there. She has no right to be there' (82). In the course of the novel we find Ita's difficulties in coping with Western life. Rootless and lost, her situation is beautifully commented upon by Alpana Neogy: "Physical relocation is just not enough. A change of perspective, perhaps a shadow of a line, needs to be cleared the margraves in order to make 'it' (Kapad) 220. The narrator's mother clearly has no such dilemmas, angst or nostalgia: she is content with the life of a housewife and is perfectly at home in India.

Now, Thiridib's character (like the Bartholomew's Atlas) is distinctly significant in the context of the novel for through him the author tries to dissolve all constricting boundaries and advocates cultural fraternity. The rehabilitation debate is more problematized when we consider it side by side with the environmental issue. Man is politically poised against animals; and the structured binary makes cohabitation impossible. Beside the main discourse we can also consider Piya's father's adaptability - who was sentimental about 'home' or 'roots' - "where others sought to preserve their memories of the old country, he had always tried to expunge them" (87). Piya herself, though she totters around the globe, has emotional longings for the coziness and comfort - "To stay is to be nowhere" (qtd. in Ray web). Piya's protest and reluctance for uprooting adds another dimension to the discourse of home and belonging: Nirmal could discover in it urge for self-identity and affinity to the soil - "I was struck by the beauty of this, Where else could you belong except in the place you refused to leave" (ibid.).

The same image is relentlessly repeated be Ita's playing of houses, or Thiridib's allegorical narration of the Tristan story or May's London house - ‘as though an entire civilization had sprouted suddenly in the mud’ (192). But for the fulfillment of their dreams, socio-political support was needed but in also injustice was done to them. Their eviction had turned out to be sight of battle. Their struggle and their developing sense of bonding with the land are evident in this novel for through him the author tries to dissolve all constricting boundaries and advocates cultural fraternity. The Hungry Tide is a sociological, anthropological and ecological study dealing with the themes of massacre and migration, partition and resettlement, politics and eco-conservation. The basic story centers upon a group of refugees whose attempts of resettling in the Sundarban islands meet tragic end under the repressive strategies of Governmental authority. The novel captures the most pathetic conditions of the refugees who were sent to Dandakaranya in Madhya Pradesh as a place which offered them not consolation of home but constraining home confinement. They return to the coastal areas of West Bengal only to be evicted again. Apparently political authorities foregrounded the contraction of 'animal space' through human encroachment into the land. Naturally the mangrove forests and entangling rivers are home to several species - the keystone species' being the Royal Bengal tigers, crocodiles and river dolphins. So in another way the novel presents the conflict between the possession of land among man and beasts. But keeping in mind heinous political interference the novel without providing any clear-cut resolution further complicates the issue when the female protagonist Kusum laments: "Who are these people, I wondered, who love animals so much that they are willing to kill us for them?" (HT 261-2).

In Ghosh's dramatization comes alive the refugee's search for ideal home ever since their forceful migration into the country; Dandakaranya which promises momentary relief turns out to be a land of banishment rather than the haven of hope (qtd. in Roy web). Latter they attempted to build community life at Morichjhapi; Nirmal's diary ruminates: ‘… in this place where there had been no inhabitants before there were now thousands… within a matter of weeks they had cleared the mangroves in order to make 'it' (HT 318). In the tidal land they had found a suitable habitat independent and above the mercy of the Government. The expectation of new life filled the islands with bubbles of activities – ‘as though an entire civilization had sprouted suddenly in the mud’ (192). But for the fulfillment of their dreams, socio-political support was needed but in also injustice was done to them. Their eviction had turned out to be sight of battle. Their struggle and their developing sense of bonding with the land are evident in this novel for through him the author tries to dissolve all constricting boundaries and advocates cultural fraternity. The Hungry Tide is a sociological, anthropological and ecological study dealing with the themes of massacre and migration, partition and resettlement, politics and eco-conservation. The basic story centers upon a group of refugees whose attempts of resettling in the Sundarban islands meet tragic end under the repressive strategies of Governmental authority. The novel captures the most pathetic conditions of the refugees who were sent to Dandakaranya in Madhya Pradesh as a place which offered them not consolation of home but constraining home confinement. They return to the coastal areas of West Bengal only to be evicted again. Apparently political authorities foregrounded the contraction of 'animal space' through human encroachment into the land. Naturally the mangrove forests and entangling rivers are home to several species - the keystone species' being the Royal Bengal tigers, crocodiles and river dolphins. So in another way the novel presents the conflict between the possession of land among man and beasts. But keeping in mind heinous political interference the novel without providing any clear-cut resolution further complicates the issue when the female protagonist Kusum laments: "Who are these people, I wondered, who love animals so much that they are willing to kill us for them?" (HT 261-2).

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The dispossessed seek a new home that resembles – doubles – the search for familiarity is an uncanny doubling – their old home. When the refugees arrive from Bangladesh they encounter very different sort of land . . . All they want to do is to “plunge their hands once again in our soft, yielding tide country mud” to return to a place that recalls their homeland. (Nayar web.)