ORIGINAL CONTRIBUTION
Politics and Poetics of Landscape in Nevile's Lahore: A Sentimental Journey

Pinkish Zahra [1*], Prof. Dr. Ghulam Murtaza [2]

[1] PhD Scholar, Department of English, Government College University Faisalabad, Faisalabad, Pakistan
[2] Department of English, Government College University Faisalabad, Faisalabad, Pakistan

Abstract— This paper focuses on heterotopic shift and dialectical evolution of Lahore. This shift and evolution are brought about by psychological, social, political, cultural, and religious forces that transformed this city from an ancient city to a postmodern one. The intermingling of local, colonized and foreign colonizing ideological and social forces marks a thoroughly transformative impact on the psychology of the people in the global capitalistic city space. The issue of spatial and temporal shift in Nevile's memoir *Lahore: A Sentimental Journey* creates spaces of socio-psychological conflict and, hence, marks an invisible and indivisible drift between the city and its dwellers by creating an agglomerative urban culture. This cultural turn has led to the emergence of new multicultural city imaginaries. To trace the heterotopic shift and dialectical evolution of the city space, this article employs the theoretical insights of Foucault. By utilizing the new historicist reading, this research analyzes Nevile's *Lahore: A Sentimental Journey*, in which literature and society shape the space in today's metropolitan dwellers' life.

Index Terms— City space, Heterotopia, Lahore, Politics and Poetics of Space, Multiculturalism
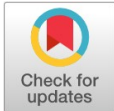
Introduction

A Brief historical overview of Lahore

Lahore is one of the oldest cities in Pakistan, and the second most populated in the country after Karachi. Lahore functions most effectively as a synecdoche for Pakistan (Chakraborty & Al-wazedi, 2016, p. 11). It has many historical sites, including Badshahi Mosque, Lahore Fort, Lahore Museum, Tomb of Jahangir, and the Shalimar Gardens. The city, the capital of Punjab province, is also home to several universities, museums, monuments, and is also known for its cuisine, culture, and architecture. The geographical location of the city is unique as "it is located on the main trade and invasion routes to South Asia" (Kabir, Abbas & Hayat, 2017, p.1). The first historical reference to the city "is found in the journals of the Chinese pilgrim Hiuen Tsang, written in AD 630" (Nevile, 2006, p. xiii). However, the origin of Lahore can be traced back to somewhere between the 1st and 7th centuries A.D. yet, other historians assumed that it had a history that began around 1000 BC, when its foundations were laid by the Hindu prince "Loh", son of Ramachandra, characterized by a Hindu god in Ramayana. "Lahore entered its Muslim era in 1021 A.D. when it was taken by Mahmud of Ghazni. Under the Ghaznavid sultans, it regained its importance as a capital" (Noe, n.d., p. 1). Since its creation, the city has "grown, flourished, suffered invasions and destructions, and yet survived through the Sultanate (1206-1524), the Mughal (1524-1712) and Sikh (1764-1849) periods with an uneven, yet unbroken, cultural evolution" (Kabir, Abbas & Hayat, 2017, p. 1). This cultural evolution can be observed through architectural shift, evident in the monuments, mausoleums, tombs, artifacts and gardens that developed and evolved over time.

---

[*]Email: pinkishzahra@gcuf.edu.pk

"Unfortunately, such a city, strategically located in an unstable region, remained an important military objective" (Noe, n.d., p. 1). As a result, Lahore's history is marked by alternating eras of destruction, decadence, and imperial construction. Geographically, Lahore is divided in two areas, the ancient city with its surrounding wall and thirteen gates – Raushanai gate, Kashmiri gate, Mastigate, Khizri or Sheranwala gate, Yakki gate, Delhi gate, Akbari gate, Mochi gate, Shah Alami gate, Lohari or Lahori gate, Bhatigate, Taxali gate and an opening used for drainage known as Mori gate (Parvez, 2017, p. 22) – "[and] these legendary gates were named after emperor and saints, ancient landmarks situated near them or after places to which they led" (Nevile, 2016, p. xix) now known as the "old city" or the "walled city," and the newer city – New Lahore – that developed around it. Areas like Gulberg, Liberty, and Defence, which weren't a part of the landscape of old Lahore, are now a part of New Lahore. This research is significant because it contributes to unearth the heterotopic shift in *Lahore: A Sentimental Journey*, and it will unveil the politics and poetics of landscape development in old and new Lahore.

Author's life and works

Pran Nevile (1922-2018) was born in Lahore and took his post-graduate degree from Government College University Lahore. He had a distinguished career in the Indian Foreign Service and the United Nations. During his service, he was posted in Japan, Poland, Yogoslavia, USSR and the US. He also holds the position of Director of the State Trading Corporation and remains the in-charge of seven countries in East Europe. His last posting was Consul General of India in Chicago. He also had a 6-year tenure as Program Coordinator with the United Nations Conference on Trade and Development in Geneva looking after East Europe. After his retirement, he became freelancer writer and specialized in the study of Indian art and culture and has written extensively on this subject. He was fascinated with the performing arts, and it inspired him to do research in museums and libraries of England and the United States of America for seven years and it enabled him to produce Nutch Girls of India: Dancers, Singers, Playmates (1996), a work highly acclaimed by media and considered a pioneering work on the subject of Dance and music as well as their practitioners through centuries. Nevile has written extensively for Indian newspapers and journals. He is also the author of other well-known books such as Love Stories from the Raj (1995), Rare Glimpses of the Raj (1998), Beyond the Veil: Indian Women in the Raj (2000), Lahore: A Sentimental Journey (2006), Marvels of Indian Painting: Rise and Demise of Company School (2007), The Tribune 125 Years-An Anthology (2008), Nutch Girls of the Raj (2009), Sahib's India: Vignettes from the Raj (2010), K.L. Saigal: The Definitive Biography (2011), The Raj Revisited (2013), Carefree Days: Many Roles Many Lives (2016). Nevile has been invited to several institutions in India, United States of America and England to speak on themes related to Indian art and culture.

Nevile's *Lahore: A Sentimental Journey* was first published in 1993. It is a memoir and a tribute to the land of his birth. The revised edition was published in 2006 and it includes a chapter about his experiences at Government College University Lahore, an epilogue, and an afterword. Nevile's ruminations take the reader into the heart of Lahore. He has given a detailed historical overview of the city "ruled by Hindu kings, Moghul emperors, Sikh monarchs and British Sovereigns" (Nevile, 2006, p. xi) and it remained a site which not only grabbed the attention of the large number of conquerors who were in search of wealth and power but also captured the attention of trade caravans and plundering hordes. Moreover, scholars, historians and travelers passing by the city "were enchanted by its majesty and grandeur" (p. xi). A journey through this city, Nevile's memoir attempts to disentangle the story of Lahore's evolution, from its mythological origin to its contemporary status of a provincial capital. Memoirs do not necessarily follow a chronological order. He moved from one story to another. Nevile brought diverse narratives together to map the story of Lahore. In introduction, he gives a detailed historical overview of the city and highlight the fact that Lahore is associated "with royal romances" (p. xiv) and emphasizes on the "chief architectural glories of the city" (p. xiv). Furthermore, he records architectural shift and dialectic evolution of cityscape.

Objectives of the research

Following are the main objectives of this research:
- To explore the diverse cultural markers that will metamorphose the seemingly simple images of city into contrasting and stimulating sites.
- To explore the nature of interaction between space and society in the light of the selected text.
- To foreground how the heterotopic shift and dialectical evolution of cityscape is the cause of creating invisible/indivisible drift between the city and its inhabitants.

Literature Review

Dialectical evolution of the city

Spatial dialectics and dialectical evolution emerged in multiple ways – psychological, social, political, cultural, and religious – and there is no authentic manifestation that results in the emergence of city culture. Bridge and Watson in City Imaginaries claim that cities are not merely lived or material sites, these are the sites of "imagination and representation" (Bridge & Watson, 2008, p. 7). The city space has

exploited people by discriminating against them based on gender, class, and morality. Idea of cityscape and spatial dialectics is important for postmodernists. Eminent postmodern theorists like Derrida, Foucault, Murphet, Jameson and Soja observe that the architecture of cityscape plays a significant role in determining human life. Rebecca Solnit in Wanderlust: A History of Walking says that a great city always inhabits more than a person can know about it: "[A] great city always makes the unknown and the possible spurs to the imagination" (2001, p. 171).

Foucault, a French philosopher, introduced the relative significance of time and space. He states that before postmodernism, "Space was treated as a dead, the fixed, the dialectical, the immobile. Time, on the contrary, was rich, fecundity, life, dialectic" (Soja, 1989, p. 10). Soja (1989) introduces the ambivalent spatiality of Foucault and is of the view that critical geography "must be drawn out archeologically" (p. 16). Foucault, in his lecture published in 1984 under the name Des Espaces Autres coined the term "Heterotopias" by declaring the twentieth century an epoch of space. For him, it is impossible to separate time and space and when we open up the history of space, we find the "hierarchic ensemble of places" (Foucault, 1986, p. 1) such as rural vs urban, sacred vs profane, protected vs open spaces.

Rubina Sheikh in "The Heart of Pakistan: Writings on Lahore" labelled Lahore as the "heart of Pakistan" (p. 170). She observes that the architecture of Lahore sets it apart from other cities in Pakistan. The magnificence of ancient Mughal architecture, the majesty of British architecture and the contemporary urban landscape are seamlessly intertwined and witnessing the changes of many rulers and dynasties. The ensuing cultural diversity with different rulers, from the Middle East to Central Asia to Britain, was easily absorbed by the already rich indigenous traditions. In fact, "Lahore has always been the cultural center of the region" (p. 170). Ian Talbot (2006) in Partition, Memory and Trauma: Voices of Punjabi Refugee Migrants in Lahore and Amritsar, declares that the twin cities (Amritsar and Lahore) were transformed culturally and demographically by drawing a boundary line of Punjab between them (p.3).

Sidhwa (2005) in City of Sin and Splendour: Writings on Lahore described Lahore as "A City of Sin and Splendour". This book is a compilation of diverse writings on Lahore. Rubina Sheikh reviews City of Sin and Splendour as a "montage of fiction, non-fiction, poetry, snippets from longer works, interviews, portraits, and so forth" (p. 170). This book is divided into seven sections – Era after Era, City within a City, Exits, Arrivals, Lahore Remembered, Lahore Lahore Hai, Chronicles, Relationships – and it covers the "history, descriptions of city life, impressions of expatriates, memoirs, and chronicles of relationships" (p. 170). The section "Era after Era" opens up with an "Ode to Lahore" by the poet Allama Muhammad Iqbal. This section covers the historical context – Mughal period, colonial period, the partition of India, postcolonial and post-independence period – which offers a broader historical framework that the other sections of the anthology foreground (Ahmad, & Khalid, 2022). The collection is not arranged chronologically —themes overlap, and individual memories coalesce to form a collective history.

Glover (2008) in "Making Lahore Modern: Constructing and Imagining the Colonial City" familiarizes its readers with the cartography, history, culture and nomenclature of the city: "Lahore had indeed once been a bustling city, particularly during the late sixteenth through eighteenth centuries when Mughal emperors attracted commerce and residents to the city by making it an imperial and provincial capital" (p. xi). This book presents old sketches, maps, construction plans, and photographs of various places in Lahore during the nineteenth and early twentieth centuries. These old photos will help in find and analyze the architectural and spatial shift through time.

Amjad Parvez in "Old-city Lahore: Popular Culture, Arts and Crafts" observes that "this city has the spiritual as well as the sinuous patterns at the same time. Lahore is the city of shrines and Sufis, and it is, nevertheless, the city of glamour and prohibited activities" (p.24). Rana and Bhatti (2018) in "Lahore, Pakistan – Urbanization Challenges and Opportunities" mentions that "Lahore is the second largest metropolitan area in Pakistan and the capital city of Punjab province" (p.1). From 1999 to 2011, the "built up area almost doubled" (p.1) and is expected to grow at a similar or even higher rate. Kabir, Abbas & Hayat observe that "cities are an integral part of human history and most complex creation of mankind. They have existed in the past and shall continue to exist, define, script and showcase the unending story of human growth and development" (p. 130).

Haroon Khalid in Imagining Lahore: The City That Is, The City That Was, presents Lahore as a contested city and a city of dissent. He claims that this book is a "journey through this city, in the process attempting to disentangle the story of Lahore's evolution, from its mythological origin to its contemporary status of a hegemonic capital" (p.2). Furthermore, he added his own travel experiences and gleaning tales to present the history of the city. The events are not documented in chronological order. Mohsin Hamid's Moth Smoke is the story of "various contesting forces" that exist simultaneously in a spatially segregated Lahore (Saleem, 2015, p. 148).

Conceptual Framework

Utopia versus heterotopia

The initial point for the discussion of social space is Foucault's notion of Heterotopia. According to Heidi Sohn, Foucault borrowed the term "Heterotopia" from the biological and medical context and reappropriated it to "trigger a tidal wave of reactions from the spatial disciplines – in particular architectural theory and urbanism – that has lasted until the present day" (Dehaene & Cauter, 2008, p. 41). Etymologically, the word heterotopia is the combination of two words 'hetero' and 'topos'; hetero means different whereas topos means

place (p. 41). For Foucault, utopia is an unreal space that exists only in imagination whereas heterotopia is a real space that exists in every culture. According to Bairagya, "both the terms are conceptual and abstract in nature" (Bairgya, 2020, p. 304). Soja says that "Foucault contrasts these 'real spaces' with the 'fundamentally unreal spaces' of utopia which present society in either a perfected form or else turned upside down" (Soja, 1989, p. 17).

Principles of heterotopia and heterotopology

Foucauldian Heterotopia and hetrotopology have six basic principles. In his first principle, he states that heterotopias exist in every society, but they take varied forms in different societies. He classifies heterotopias into two main categories. The first form is crisis heterotopia, which exists in primitive societies, and it includes sacred or privileged or forbidden places. These spaces are reserved explicitly for those who are in relation to the society and the environment where they live in a state of crisis: pregnant women, the elderly, etc. These crisis heterotopias are disappearing today, substituted by heterotopia of deviation meant for people with deviant behavior. Heterotopia of Deviation are the spaces where the people deviant from the mean or norm are placed. It includes prison houses, retirement homes, psychiatric hospitals, etc. (Foucault, 1986, p. 5).

In the second principle, he explained that heterotopias are continuously in flux and have changed their shape as per the functionality. Cemetery, he exemplifies, is a cultural place that exists in every society, but with the passage of time it changes its shape. In the eighteenth century, the cemetery was at the heart of the city, next to the church. With the passage of time, the belief system has undergone significant changes – the graves shifted from churchyards to individual tombs, then from individual tombs to the margins of the city. Now the cemetery has shifted to the margin of the city.

According to the third principle of heterotopia, varied places that are otherwise conflicting are brought together in a heterotopic space termed a 'heterotopia of juxtaposition' like the ancient Persian lawns whose four corners were supposed to represent the four corners of the world, a supposed microcosm (Foucault, 1986, p. 6). This too applies to art as in a painting, a novel, or a poem, and the artist can formulate a microcosm bringing various aspects of our world together and juxtaposing them against each other (Sajjad & Parveen, 2019, p.3). Although calligraphy already juxtaposes words and images, the secret book juxtaposes Eastern and Western elements of art. The novel also juxtaposes multiple viewpoints not only of narrators but also of the interpreters of the religion, whose interpretations may be altogether different from the true spirit of the religion.

In the fourth principle, he created a link between space and time. "Heterotopias are most often linked to slices in time: they open onto what might be termed, for the sake of symmetry, heterochronies" (Foucault, 1986, p.6). Heterotopias function at their maximum capacity when people break away from traditional times. From a general standpoint, in a society like ours, heterotopias and heterochronies are structured and distributed in a complex fashion (p. 6). First, there are heterotopias of indefinitely accumulating time, for example, museums and libraries, the heterotopias where time never stops building up and topping its own summit. In contrast, till the end of the seventeenth century, museums and libraries were the expressions of an individual choice (p. 6). According to the fifth principle, heterotopias always have a necessary condition of opening and closing that isolates them (Sajjad & Perveen, 2019, p.4). This principle indicates that a heterotopia should not be easily accessible to the public. These places are not simply reachable: "Either the entry is compulsory, as in the case of entering barracks or a prison, or else the individual has to submit to rites and purifications" (Foucault, 1986, p.7).

The last principle is that it is concerned with illusion and compensation. The heterotopia of illusion exposes the real spaces wherein human life is partitioned, a real site that may represent a deviant practice – something that cannot be practiced with equal intensity in a public space (Sajjad & Perveen, 2019, p. 4). In heterotopia of compensation, on the contrary, a real situation is created, "as perfect, as meticulous, as well-arranged as ours is messy, ill-constructed, and jumbled" (Foucault, 1986, p. 8).

Text analysis

Nevile, in his memoir, presented the picture of the city of his birth and narrated the transformation of the city at different levels, be it cultural, economic, psychological, social or political. He has divided the contents into twenty-three chapters – 1-Shopping in Anarkali, 2-On Thandi Sarak in a Tonga, 3- A Time for Fun and Games, 4- BO-KATA (There it is Cut), 5- Romance on the Housetop, 6- Fazal – The Ace Pimp of Lahore, 7- The Splendours of Hira Mandi and Tibbi, 8- A widower's Dilemma, 9- The Changing World of Women, 10- Going to the Cinema, 11- K.L. Saigal Visits Lahore, 12- ZINDA NAACH WA GANA (Live Dance and Song), 13- Mafia Dons, Minstresls, Malangs and Mendicants, 14- A Miracle Medicine and Sex Manuals, 15-Food and Drink, 16- Clothes and Class, 17- Students and Teachers, 18- Government College: Those Were the Days, 19- Passengers and Drivers, 20, Punters, Bookies and Jockeys, 21- Picnics and Outings, 22- Politicians, People and the Officials, 23- War Years – and record all his observations from an old Lahore to the new one. With all this, in his revised edition he added the section of "Epilogue: Lahore Revisited and Afterword" that depicts the discursive nature of Lahore as a postmodern city space. For him, the city is "not merely its bazars and buildings; it is its atmosphere, ambience, moods of joy and sorrow,

madness and sadness, fun and excitement and above all its people who constitute its soul" (p. ix). Highlighting all this, he recaptures the heterotopic shift reconstructing the cityscape into imaginary, realistic and appropriated spaces.

Heterotopia of crisis and deviation

Foucault in his first principle states that "heterotopias are a cultural constant. Every culture and every human group have their hetero-topias" (Sarapina, 2016, p. 225). However, there is no universal form of heterotopia; it varies significantly across societies and over time. He subdivides heterotopias 'heterotopia of crisis' and 'heterotopia of deviation'. The former heterotopias are the spaces reserved for indi-viduals who are in a state of biological 'crises' whereas, the latter are the spaces inhabited by those whose behavior deviates from societal norms. In the chapter "The Splendours of Hira Mandi or Tibbi", Nevile highlights that the space – Hira Mandi – is reserved for dancing and singing girls. So, women who are in crisis or have deviant behavior become the source of pleasure and entertainment for pleasure seekers. In the context of Lahore, the space "Hira Mandi or Tibbi" is a heterotopia of crisis as well as the heterotopia of deviation. Crisis heterotopia in the sense that girls for the sake of money are supposed to please and entertain "the young and the old, the married and the unmarried, the rich and the famous" (p. 55). This area is situated "in the walled city of Lahore" (p. 55), and it is a paradise for the "pleasure seekers". Moreover, Minoo Bhandara in "Ava Gardner and I: Post-Partition Lahore" gives a detailed description of Hira Mandi, also called the red-light district: "Lahore had a well-known red-light district to the side of the King's Mosque ... not entirely a sordid place like the brothels of Bombay or Calcutta, but a place of entertainment and culture, vaguely like a Japanese geisha house" (2005, p. 203). With the passage of time a heterotopic shift has been observed stated by Bapsi Sidhwa in the City of Sin and Splendour "[w]ith the coming of cinema and the film industry taking roots in Lahore, Hira Mandi emerged as a centre for recruiting budding stars: actresses, singers and dancers. Many of them rose to become leading figures in later years" (p. 29). Nevile also documented this heterotopic shift and explains the fact that "the mushrooming film studios of Lahore were always on the lookout for young female artists. The budding directors, producers and financiers scouting for new talent found these places a happy meeting ground" (p. 60).

Heterotopias of crisis exist primarily in so-called primitive societies and are rapidly disappearing, though remnants can still be found (Foucault, 1986, p. 24). Nevile has mentioned that "some of the [dancing] girls were lucky enough to be picked up as actresses, while others ended up as mistresses of affluent pleasure seekers" (p. 60). The girls who are living in crisis heterotopia – the red-light zone has changed its shades over time, but the remnants can still be found – are living a temporary phase of their life in crisis heterotopia. As Foucault has mentioned that the phase of the crisis is temporary, and the heterotopias of deviation are considered as a more or less final destination (Sarapina, 2016, p. 225). Hira Mandi becomes the final destination for those who have not been selected as actresses.

Heterotopia of emplacement and displacement

According to the second Foucauldian principle – Heterotopia of Emplacement and Displacement – of heterotopolgy, a society, in the course of its history, "can reabsorb an earlier heterotopia and make it disappear completely, or else create new ones that didn't exist before, [for example] the cemetery, ... the most obvious example of a heterotopia" (Vidler, Foucault, & Johnston, 2014, p. 21) would be in the center of the city, but after some time it would be shifted in peripheral areas. Over the course of history, different societies may approach their heterotopias differently. Foucault exemplifies the heterotopic shift with "the changing positions of cemeteries from the homes to churchyards to graveyards outside the city" (Sajjad & Perveen, 2019, p. 3). In light of the above example, a marked heterotopic shift – Emplacement and displacement – can be observed in Lahore.

In different eras, different rulers have transformed the city structure/architecture and a marked heterotopic shift has been observed in the funerary design. The Mughal funerary design differs from British sovereign, Hindu monarchs and Sikh emperors. For instance, during the rule of Mughal dynasties architectural shift has been observed and it is clearly documented by James L. Wescoat, Jr (1994) in "The Scale(s) of Dynastic Representation: Monumental Tomb-Gardens in Mughal Lahore" and gave a vivid description of the tombs in Mughal era, " [the] royal tombs were situated within square garden enclosures; they were monumental in size; and they were a distinctively Mughal form of dynastic representation" (p. 324). The only ruler cremated in Lahore is Jahangir. His tomb-garden is the biggest in the region and is situated across the river from the fortress. Although his tomb-garden is structurally distinct from his father's and grandfather's tombs, but it shares a similar garden form. Nevile also captured the attention of his reader by giving the description of the tomb-gardens of Jahangir and Nur Jahan and considers them the chief architectural glories of the city. "Jahangir's tomb, with its four tall minarets capped with graceful cupolas of white marble, dominates a vast garden that was once known as Baghe-Dilkusha, the pleasure-garden of his beloved queen" (p. xiv). For their final resting sites, the Moghuls desired quiet, open spaces and "their graves are never found within the confines of the city" (p. xv).

Additionally, Foucault claims, significant changes have occurred in the region over the centuries. He discusses the hierarchy of pos-sible graves that could be associated with a particular person and how these tombs eventually fell into two categories: "Either simply tombstones with an inscription, or mausoleums with statues" (Foucault, 1986, p.25). Nevile not only gives a detailed description of the

tomb of Jahangir but also mentions the grave of Nur Jahan and gives a detailed description of the inscription written on Nur Jahan's grave: "[It] bears [the] epitaph written by her: Upon my grave when I die, No lamp shall burn nor jasmine be, no candle with unsteady flame, no bulbul chanting overhead, shall tell the world that I am dead" (p. xiv, xv).

By comparing the cemeteries of the Mughals and the royal families – which are in the form of tomb-gardens – with those of lesser nobles – which are in the form of graveyards – we can understand the heterotopic emplacement and displacement. British funerary design is different from Mughals, it depicts "each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another" (1986, p. 25).

Gora Qabristan [British funerary] was built in the 1920s for the British population of the city. Initially reserved for the British, it eventually began admitting anglicized Indian Christians. Several colonial officers whose bodies could not be returned to England were laid to rest here, never to be visited by their loved ones. After the creation of Pakistan, the grave-yard was taken over by the local Christian community. Some of the most elaborate graves, the ones with statues, are also the oldest, from the 1920s to the 1940s. A walk through the graveyard gives one an idea of changing sensibilities—statues replaced by simple crosses, crosses eventually replaced by just tombstones (Khalid, 2018, p. 149).

Foucault calls the individual tombs "the bourgeois appropriation of the cemetery" (Foucault, 1986, p.25). Mughal funerary design is the bourgeois appropriation of the cemetery. "Concentrating on sites in a single urban region sheds light on the evolving spatial structure of imperial culture in a local context. Because the Mughal elite was a mobile, transient society, it is sometimes necessary to consider the sites of Lahore in relation to those of other cities such as Delhi and Agra" (1994, p. 4) to understand the broader evolution of cemetery design.

Fig. 1. Jahangir's tomb, built by Shah Jahan (1627)
        Source (Kabir, N., Abbas, G., & Hayat, K., 2017)

Fig. 2. Gora Qabristan, Jail Road, Lahore (Find a Grave, 2008)

Heterotopia of juxtaposition

Foucault in his third principle of heterotopia observes that

[t]he heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incom-patible. Thus, it is that the theater brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another; thus it is that the cinema is a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space, but perhaps the oldest example of these heterotopias that take the form of contradictory sites is the garden (1984, p.4).

Cinematic juxtaposition; can be observed through the description given by Nevile in the context of Lahore. "The advent of talkies in 1931 brought about a revolution in the entertainment world of Lahore. The novelty of sound began attracting larger crowds to the

cinema houses which began to install new projection equipment to screen the talkies" (p. 88). He adds: "Paris Cinema was demolished and Wellington Talkies constructed in its place" (p.88). Another building 'Bradley Hall' or 'Bradlaugh Hall' is also a Heterotopia of Juxtaposition "built to honor Charles Bradley, a free thinker, [and] political activist ... this is a beautiful, imposing, triple storied red brick building ... actually designed as a multi-purpose space where both political and cultural events were held" (The Lakshmi Mittal and Family, South Asia Institute, Harvard University 2020).

Nevile also reminisces about the famous Bradlaugh Hall (shown in figure 4) and mentions that before partition (1947), it was used for all types of meetings (p. 202). "Irrespective of clan, creed or even political ideologies, the hall was a famous rendezvous for Muslims, Hindus and Sikhs alike; they would organize political sessions, give receptions to visiting leaders, and hold literary sittings or mushairas (poetry reciting)" (Ali, 2015). After the lapse of fifty years, when Nevile revisits the city, he observes that the "Bradlaugh Hall in a dilapidated condition apparently uncared for and neglected since Partition" (2016, p. 202). However, the marble slab with an inscription is still intact shown in figure 3.
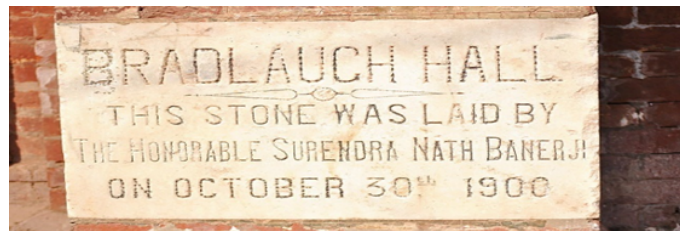

Fig. 3. Foundation sone by Congress leader Surendra Nath Banerji (DAWN, 2015)

Fig. 4. Bradlaugh Hall on Rattigan road, Lahore (DAWN, 2015)

Anarkali tomb is also a fine example of the heterotopia of Juxtaposition as it serves multiple purposes. Noor-ud-Din Muhammad Salim (Mughal Emperor, Jahangir), the great-grandchild of Muhammad Zahir-ud-Din Babar, ordered the building of the tomb after the death of his beloved Anarkali in 1599. The tomb of Anarkali was completed in 1615 A.D. Nevile writes:

it is amusing to recall that the famous landmark of Lahore, the Anarkali tomb, had served so many purposes. At one time the residence of Kharak Singh, son and successor of Ranjit Singh, it was given to General Ventura, the Italian mercenary serving the Sikhs, for his zenana. In 1851, the tomb became the first parish church of the Protestant community of Lahore, and by the end of the century it became the Punjab government's record room (p. xviii).

Fig. 5. Anarkali Tomb, Lahore (Baig,2017)

Fig. 6. Anarkali Church, Lahore [Tomb of Anarkali] (Chughtai Museum, 2015)

"The most notable landmark was the marble pavilion built by Maharaja Ranjit Singh in the centre of Hazuri Bagh, metamorphosed from a sarai into a pleasure garden" (Nevile, 2016, p. 39) is also an example of heterotopia of juxtaposition.

In Lahore: A Sentimental Journey, Nevile brought different aspects of the city together juxtaposing with one another. The narrative structure of the memoir is also in juxtaposition with historical elements constantly contradicting one another. As a result, every memory heterotopia in Lahore juxtaposes different epochs and represents different types of spaces merged into one. As a result, each structure functions as a palimpsest. British initially utilized existing Mughal-era structures as offices and homes but eventually built magnificent monuments in a specific pattern. Nonetheless, the purpose of many British landmarks, such as libraries, colleges, universities, courts, medical schools, hospitals, museums, town halls, and cantonments, is typically utilitarian (Hameed, Tahir, & Ahmad, 2021).

Heterotopia of time Another point of description states that heterotopias are open to heterochronies meaning that they are linked to slices in time. The functioning of heterotopia begins when visitors find themselves in a situation of an absolute break from their traditional time. Foucault presumes two types of such a relation to time. The first entails an indefinite accumulation of time in a single immobile place like a library or a museum that strives for establishing a general archive of everything. The second type, on the contrary, is linked to the fleeting, precarious time as in the festival mode (Foucault, 1986, p. 26).

Nevile observes that "Dayal Singh Library [is] the most prominent surviving landmark" (p.201) and "the famous museum … constructed in 1864, it has a vast collection of antiques, art objects, paintings etc." (p. 12). Both places present an endless accumulation of time in one fixed location that aspires to create a comprehensive archive of everything and this explanation supports the Foucauldian notion of heterotopia of time. Nevile also mentions "the famous museum [shown in figure 7], one of Lahore's proud possessions: Constructed in 1864, it has a vast collection of antiquities, art objects, paintings, etc." (p. 12). It represents the heterotopia of time.

Fig. 7. Lahore Museum, constructed in 1864 (Encyclopædia Britannica, 2010)

Heterotopia of opening and closing

'Opening and closing' of heterotopias 'both isolates and makes them penetrable' (1997, p. 270). In other words, heterotopias are not freely accessible and involve rules of egress and ingress and thus some sort of exclusion and/or permission in relation to access, membership or else a rite of passage in order to gain entry (Fransis, 2018). This is important to the present study in terms of considering the culturally closed nature of museum spaces and clubs. The clubs are reserved only for the members, and these are the actual incarnations of heterotopic opening and closing. "Gymkhana Club, a symbol of British prestige, is an exclusive meeting-place for the sahibs and memsahibs. No natives are permitted to enter this august building" (p. 18). Likewise, the general public is not allowed to enter the museum without paying the entry fee. In the chapter 'War Years' Nevile explains the construction of barracks representing heterotopic closure: "As the war extended to South-East Asia, India emerged as a major centre of operations. There was a phenomenal rise in the business of supplying various goods for consumption by the military and in the construction of army barracks" (p. 190).

Heterotopia of illusion and compensation

Heterotopias reveal actual spaces. Since Foucault emphasizes the actuality of heterotopias, this may be the most challenging of his principles (when compared to the fanciful nature of utopias). The rhetorical nature of places, or the idea that all emplacements enact conceptions of public life that are ephemeral choices rather than immutable facts, is the subject of his argument. He presents two views on this practice. First, 'heterotopias of illusion', such as brothels, reveal the "interiors" of our fantasies, exposing our private selves to the public while offering "social safety valves" for the tensions in those settings. Secondly, 'heterotopias of compensation' highlight the disorderly and unorganized nature of even our most orderly societies.

Nevile while recollecting his city after the lapse of fifty years in a 'Self-Guided City Tour' visited different landmarks and draws a comparison between old and new developments of the city. He found the evolution and the emergence of cultural and architectural designs. This comparison creates a heterotopic illusion and compensation. The first landmark of Lahore he explored is the shrine of Data Ganj Bakhsh – patron saint of Lahore – he was "immensely impressed by the magnificent and awe-inspiring edifice that encompassed the old mausoleum" (p. 200). Further, he explains that this site reminds him of the days "when people from all communities came to worship there and seek the saint's blessings for fulfilment of their wishes" (p. 200). The new architectural design of the shrine encompassed the old tomb. It depicts the heterotopic shift and the dialectical evolution of the city space. "The tourist in me could not but admire the city's new landscape that has emerged during the past fifty years – modern buildings, five-star hotels, shopping plazas, broad avenues and boulevards in the elegant residential quarters of Gulberg and Defense" (p. 200). This emergence depicts the heterotopic shift.

Conclusion

In comparison to other South Asian cities, Lahore has earned "a small amount of scholarly attention" (Chambers, 2017, p.115). The current research is an attempt to fill the gap that currently exists in the study of Pakistani metropolis. A marked heterotopic shift has been observed from ancient to postmodern Lahore and this shift creates in Nevil's narration of the city a continuous oscillation between past and present, covering crisis and deviation, emplacement and displacement, juxtaposition, time, opening and closing, illusion and compensation and it demonstrates an invisible/indivisible drift between the city and its inhabitants in an agglomerative urban culture. The heterotopic concept serves as a foundation to` understand the complex web of urban spaces in a globalized society. In case of Lahore, this shift is evident through the evolution and the emergence of cultural and architectural designs. The textual analysis shows that Lahore's heterotopia has different forms and dimensions that have changed over time and between communities.

REFERENCES

Ali, A. (2015, September 26). Revolution to ruins: The tragic fall of Bradlaugh Hall. DAWN.

Ahmad, H., & Khalid, S. (2022). Meaning-Making Process and Aesthetic Response in Sylvia Plath's Selected Poems. *Journal of Management Practices, Humanities and Social Sciences, 6*(4), 113-119. https://doi.org/10.33152/jmphss-6.4.12

Ava Gardner & I: Post-Partition Lahore. (2005). In B. Sidhwa (Ed.), *City of sin and splendour: Writings on Lahore*. Haryana, India: Penguin Books India.

Baig, A. U. (2017, November 20). Anarkali tomb [Photograph]. Retrieved from https://bit.ly/3LQIw7N

Bairagya, K. (2020). Theory of Space/s: Rereading Foucault's 'heterotopias' and *its various implications. postscriptum: An Interdisciplinary Journal of Literary Studies*, 303-311.

Bridge, G., & Watson, S. (2008). *A companion to the city*. New York, NY: John Wiley & Sons.

Chambers, C. (2017). Lahore Lahore hai: Bapsi Sidhwa and Mohsin Hamid's city fictions. In M. Chakraborti & U. Al-Wazedi (Eds.), *Post-colonial urban outcasts: City margins in South Asian literature* (pp. 113-130). New York, NY: Routledge.

Chakraborty, M., & Al-wazedi, U. (2016). Postcolonial urban outcasts: City margins in South Asian literature. Oxfordshire, England: Taylor & Francis. https://doi.org/10.4324/9781315559643

Chughtai Museum. (2015, July 3). The first Church in Lahore: Mughals cooperated with missionaries [Image]. Retrieved from https://bit.ly/3TUD1qV

Dehaene, M., & Cauter, L. D. (2008). *Heterotopia and the city: Public space in a postcivil society*. Oxfordshire, England, UK: Routledge. https://doi.org/10.4324/9780203089415

Encyclopædia Britannica. (2010). Lahore museum [Image]. Retrieved from https://bit.ly/3JKBhvs

Find a Grave. (2008). Gora kabristan at jail road [Image]. Retrieved from https://bit.ly/3FMO27y

Foucault, M. (1986). Of other spaces. *Diacritics, 16*(1), 22-27. https://doi.org/10.2307/464648

Fransis, E. (2018). *Michel Foucault's concept of heterotopia and postcolonial artistic responses to museum spaces* (Doctoral dissertation). Slade School of Fine Art UCL, London, England.

Glover, W. J. (2008). *Making Lahore modern: Constructing and imagining a colonial city*. Minneapolis, MN: University of Minnesota Press.

Hameed, M., Tahir, S., & Ahmad, N. (2021). Architectural analysis of Lahore museum and its preservation and conservation. *Ancient Punjab, 9*, 1-12.

Kabir, N., Abbas, G., & Hayat, K. (2017). A historic journey of the Lahore city, to attain its identity through architecture. *European Journal of Interdisciplinary Studies, 8*(1), 87. https://doi.org/10.26417/ejis.v8i1.p87-97

Kabir, N., Abbas, G., & Hayat, K. (2017, August). A historic journey of the Lahore city, to attain its identity through architecture [Image]. Retrieved from https://bit.ly/3LQM6yL

Khalid, H. (2018). Imagining Lahore: *The city that is, the city that was.* Penguin, Viking.

Nevile, P. (2016). *Lahore: A sentimental journey*. Haryana, India: Penguin Books.

Noe, S. V. (n.d.). Old Lahore and old Delhi: Variations on a Mughal theme. *Urbanism Past & Present , 6*(2), 1-20. Retrieved from

Parvez, A. (2017). Old-city Lahore: Popular culture, arts and crafts. *Bāzyāft, 31*, 21-33.

Rana, I. A., & Bhatti, S. S. (2018). Lahore, Pakistan - urbanization challenges and opportunities. *Cities, 72*, 348-355. https://doi.org/10.1016/j.cities.2017.09.014

Sajjad, N., & Perveen, A. (2019). Private heterotopia and the public space: An incongruity explored through Orhan Pamuk's my name is red. *SAGE Open, 9*(1), 215824401882449. https://doi.org/10.1177/2158244018824490

Sarapina, I. (2016). Memory heterotopias in Ukraine: Sites to re-imagine the past. *Tourism and Hospitality Research, 16*(3), 223-241. https://doi.org/10.1177/1467358415589657

Sidhwa, B. (Ed.). (2005). *City of sin and splendour: Writings on Lahore*. Haryana, India: Penguin Books.

Soja, E. W. (1989). *Postmodern geographies: The reassertion of space in critical social theory*. New York, NY: Verso.

Solnit, R. (2001). Wanderlust: A history of walking. New York, NY: Viking Adult.

Talbot, I. (2006). Partition, memory and trauma: Voices of Punjabi refugee migrants in Lahore and Amritsar. *Sikh Formations, 2*(1), 3-16. https://doi.org/10.1080/17448720600779786

The Lakshmi Mittal and Family, South Asia Institute, Harvard University. (2020, September 10). Podcast: The Sikh period and the forgotten architecture of Lahore. On Storytelling [MP3]. Retrieved from https://bit.ly/3K5Sl0z

Vidler, A., Foucault, M., & Johnston, P. (2014). Heterotopias. *AA Files, 69*(2014), 18-22. Retrieved from https://bit.ly/3ZeumR4

Wescoat, JR, J. L. (1994). The Scale(s) of dynastic representation: Monumental tomb-gardens in Mughal Lahore. *Cultural Geographies, 1*(4), 324-348. https://doi.org/10.1177/147447409400100402