

REFUGEE, MIGRATION, DIASPORA

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Lecture08

Lecture 08: 'Home' and 'Uncanny'- I

Thank you. Good morning and welcome back to the lecture series on Refugee Migration and Diaspora. So, today we are going to discuss further the concept of home in the context of uncanny geography, and then we will briefly discuss Teju Cole's novel *Open City*. The concept of Home is intricately linked to the everyday human experience of the self, and this experience cannot be dissociated from the physical, emotional, cultural, and psychological environments or milieus that surround us, that encompass us, and that finally shape us.

So, home is where one starts from. As we grow older and older, the home becomes a stranger, the pattern more complicated of dead and living. So, home is the place from where all kinds of, you know, the different dimensions of our psyche, the different dimensions of character, actually begin. Be it the emotional side, the cultural side, or the psychological or physical side of our character begins. They all draw their lifeblood from the space called home.

Understanding 'Home'

- The concept of 'home' is intricately linked to the human experience of the self encompassing physical, emotional, cultural, and psychological dimensions.
- "Home is where one starts from. As we grow older
The world becomes stranger, the pattern more complicated
Of dead and living."— T.S. Eliot. (Eliot, T. S. (1943). *Four quartets*. Harcourt)
- The line from Eliot's poem, "East Coker" highlights the role of home as a foundational premise in one's life journey. The poem is a part of 'Four Quartets,' which talks about the sense of disillusionment in the context of modernism.
- In the context of migration, the physical act of leaving home can create a profound sense of loss and despair.



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So, T.S. Eliot would say, I quote, 'Home is where one starts from.' As we grow older, the world becomes stranger, the pattern more complicated of dead and living, unquote. So, we see that home shapes us; the different aspects of our personality, be it the emotional,

cultural, or psychological side of who we are, draw their lifeblood from the space called home. The space called home.

So the above lines from T.S. Eliot's poem titled 'East Coker' highlight the role of home as a foundational premise in one's life journey. So home gives us the personality that we have as adults. The poem is part of 'Four Quartets,' which discusses a sense of disillusionment in the context of modernism. So when we transpose the concept of home—this discussion of home in the context of migration—the physical act of leaving home behind can create a profound sense of loss and despair.

So the French anthropologist Marc Augé is known for his work entitled 'Non-Places: An Introduction to Supermodernity.' This work came out in 1995. And it delves into the concept of non-places. Augé coined the term 'non-places' to refer to places of transience and anonymity. So Augé attempts to distinguish between what we call a place in juxtaposition with what we understand as a non-place.

Understanding 'Home'

Marc Augé, a French anthropologist known for his work titled *Non-Places: An Introduction to Supermodernity* (1995) on the concept of non-places.

- Augé coined the term 'non places' to refer to places of transience and anonymity.
- Distinguishes between "**places**" (spaces with identity and social relations) and "**non-places**" (transitory spaces devoid of identity).

Places:

- Have historical significance and foster social interactions (e.g., homes, community centers). Provide a sense of belonging and rootedness.



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Places are spaces with identity and social relations, whereas non-places are transitory spaces devoid of any identity. So places have historical significance and foster social interactions. Under the concept of place, we would have a home, for example, or a community center. All these places, such as a home or community center, provide a sense of belonging and rootedness. Right.

So they actually generate, provide, or supply us with a sense of identity. So when we are in a place—in other words, to put it very simply—our identity is also defined. It matters who we are. So we are not invisible, no person or non-entity. And we are not treated in an impersonal capacity.

Right. Similarly, in a community center, we derive our self, our existence in a nexus, in relationship to the immediate community we associate with. So, it provides us a place—a proper, concrete place. It renders us identity, social relations, a sense of belonging, and a feeling of rootedness. The fact that our presence, our thinking, our way of being and living matters—our choice matters.

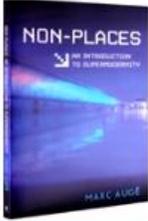
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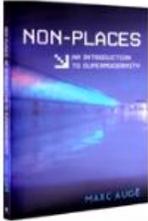
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So that actually matters. This is construed as a place. So, it would not be wrong to say, in extension, that a place makes an individual, and an individual is also responsible for adding certain characteristics, certain traits to a place. The spirit of a place and an individual are kind of reciprocated. So, the spirit of a place and an individual are inter-reciprocal in nature.

They reciprocate; they kind of emanate some kind of spirit, some kind of characteristic. They share some kind of characteristic with one another, and thereby they make one another. Now, on the other hand, we have non-places. Examples of non-places would be

airports, shopping malls, as well as highways. And these are spaces where people pass through without any sense of attachment. People do not belong to a shopping mall.

Understanding 'Home'

Non-Places:

- Examples: airports, shopping malls, and highways—spaces people pass through without a sense of attachment.
- Reflect the disconnection in modern, globalized society.
- Prioritizes functionality over individuality.
- In the context of migrants, the definition of home can become complicated, as individuals may inhabit both places and non-places.
- Migrants may find their sense of home disrupted, feeling at home in non-places while yearning for the emotional and cultural significance of traditional homes.



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They come and go. The same goes for cinema halls, airports, and highways. These are transitory places. They are not anyone's home. They are not places of communion or gathering, right?

So, they are basically defined by some kind of impersonal nature. Their nature is basically disconnected, right? So, these non-places, or common transitory places, reflect the disconnection in modern globalized society. They also capture the busy life that we have, the fact that time is a very tight concept in modern society. Even postmodern society, where at any given point in time, there are so many footfalls in a non-place.

Footfalls are so frequent in places like highways, shopping malls, or airports. So, if we have a camera in these places—which we do these days—we could see that many people pass by, coming and going without any real sense of attachment to these public spaces. Non-places prioritize functionality over individuality. The individual's opinion, choice,

peculiar traits, or oddities don't matter in a non-place. The non-place has its own meta-rules—some grand rules that define it—and these rules apply equally to all, regardless of one's background.

In the context of migrants and migration, the definition of home can be very complicated. Home appears to be a complex entity for someone who has undergone migration, especially forced uprooting and displacement. Because individuals may inhabit both places and non-places. For a migrant, a single space may seem like an intersection of place and non-place. It has simultaneous characteristics of a place

and a non-place. It is familiar and distant at the same time. Migrants may find their sense of home fundamentally disrupted, feeling at home in non-places while yearning for the emotional and cultural significance of traditional homes. In the absence of their original home, migrants can find a vicarious home in both places and non-places.

The new home in a foreign land could be as unfamiliar and distant as a non-place could, you know, sometimes very strangely give a sense of familiarity. So a migrant might end up having that *déjà vu* feeling when being in a non-place. So that kind of boundary line between home, non-home, personal, impersonal, place, and non-place is kind of blurred once a person has left the original home and homeland behind. So here we will see what Augé has to say regarding place and non-place. I quote Augé here.

What is a place for some may be a non-place for others and vice versa. An airport, for example, does not have the same status in the eyes of the passenger who hastily crosses through it and an employee who works there every day, unquote. So, it also depends on the nature of the relationship that you share with a non-place. If you are an employee in a non-place, you have a greater degree of attachment; you know the dynamics of the place. Better than someone who is just a consumer or passenger or a buyer of facilities.

So someone working in an airport or a shopping mall or even a bank teller, you know, would have greater attachment to the place, a greater familiarity with how the place works. Compared to someone who is a consumer of the facilities, who is just a buyer of facilities. So, here also we see that the non-place does not function in a similar manner for everyone. It depends on the nature of the relationship that we have with that non-place. Now, if I

If I can make a detour from the current discussion and try to extend this idea of a known place and further complicate it in the context of the partition of the Indian subcontinent,

we would see that in the post-partition period, public spaces such as trains, railway stations, hospitals, and prisons—all these so-called non-places—were infested by refugees, mainly by those who belonged to the lowest socio-economic strata, the Dalit displaced population or refugees. So, in the context of partition, against the backdrop of partition, the symbol of the train becomes associated with countless refugees entering a new land, uprooted from their origins and forced to move to this host country to start life from scratch. And this entire movement is the result of a political decision imposed from above. The people do not have any control over that.

They just have to abide by how the new nations have been defined, how the boundary lines have been drawn. So, the train becomes a very important metaphor when talking about partition and also about non-places. The train does not remain an impersonal transitory experience anymore. It is much more complex than that.

- In the post-Partition period, public spaces such as trains, railway stations, hospitals and prisons were infested by the Dalit refugees. In the context of Partition, the symbol of the train is associated with uncountable refugees, who were uprooted from their origins and forced to move to a new land to start life from the scratch. The gory subtext that populates the Partition-centric train journeys additionally becomes an epithet of stagnation and teeming unemployment.
- In the context of post-Partition West Bengal Dalit refugee turned writer-activist Manoranjan Byapari, the train and station become his vicarious home. Byapari recounts an entire phase of his life as a runaway living in railway platforms and trains, with frequent incidents of travellers jettisoning him, roughing him up, casually offering food and approaching him for molestation.



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The train almost has its own spirit. The train has its own memory of the gory experience, the bloody experience, the bloodbaths that it witnesses—the communal violence, the animosity that a train witnesses, even as it runs between what has now become India and Pakistan. So, Krishan Chander's short story 'Peshawar Express' is one such example where the train records, and the train becomes the narrator of the bloody communal wars, the killings, the massacres that occur inside the train, inside the bogies of the train.

The train is responsible for carrying corpses and for carrying families that have been separated from each other. So, we see that the train does not remain a passive symbol as far as partition is concerned. The gory subtext that populates the partition-centric train journeys additionally becomes an epithet of stagnation and teeming unemployment. So, previously, trains would mean communication; trains would mean commuting and connection.



They would mean the flourishing of business, taking humans and materials from one place to another, carrying goods and people from their homes to a destination. But this is balked; this is foiled. The journey is foiled and frustrated, and so the train becomes an epithet of stagnation. It cannot go beyond a certain line because another nation starts after that borderline, right?

And the train also becomes a symbol; it becomes symptomatic of teeming unemployment. Unemployed populations, youth that would come to a new country, not be accommodated for a long time, who would be living in camps and Right. So for the refugee population, not only trains—we are talking about trains—but even prisons where they would sometimes land up as delinquents. Even the hospitals where some of the unwell refugees would land up.

The camp life, the refugee camp, which is also supposed to be a non-place. All these places became a vicarious home for someone who has lost their life. Original home forever. So, in the context of post-partition West Bengal, Dalit refugee-turned writer-activist Manoranjan Byapari, for example, shows in his writing that the train and station are his vicarious home. This is what I have been trying to explain.

For a Dalit population who has come from East or West Pakistan, such as Manoranjan Byapari, who is a a refugee who turned into a writer and activist afterward. He felt that the train and the station were his vicarious home. So Byapari recounts an entire phase of his life as a runaway living on railway platforms and trains, with frequent incidents of travelers jettisoning him, roughing him up, casually offering food, considering him a beggar, and sometimes approaching him for molestation too.

So the vulnerability of a refugee body that considers the station railway platform as its home because it has no other option. So homelessness makes one even cling to a non-place as if it were a home. Now, Marc Augé's concept of non-places is essential for understanding the dynamics of refugee camps. By seeing these locations, such as refugee camps, as known places, we can understand the complexities of a refugee identity and also try to gauge the sense of community of such a moving population and also their sense of belonging as they attach to non-places such as refugee camps.

So, the transient nature of the refugee camps underscores the characteristic feature of a non-place. Because migrants often live there under uncertain conditions, waiting for resettlement or return. It's almost a limbo state, a state of suspension where they don't know whether to be attached to a camp or to withdraw. And move elsewhere. The future is in a state of suspension.

According to the policy of the host nation, one may have to go back to where they came from—the epicenter of violence, basically from where they fled in the first place—or they may be allowed to resettle in a new land. They may be accommodated according to the policy of the land. So, placing refugee camps near transit points serves as a constant reminder to the residents that they remain in a state of flux. They are not part of the mainland, the mainstream population.

They are markedly different from what comprises the citizens. And the fact that they are still awaiting a sense of arrival. So, they are neither here nor there. Like I said, a state of suspension marks the refugee experience in a refugee camp. So, home is a complex construct that encapsulates three major elements, actually.

One is the physical space, then the emotional security, and further, the cultural identity. Now, Gaston Bachelard writes *The Poetics of Space*, which comes out in 1958. Bachelard studies how spaces shape memory and emotional responses and highlights the intimate connection between space and self. So, Bachelard discusses the titular poetic space as an environment where imagination and reality blend, allowing for a flow of emotional responses. According to Gaston Bachelard, I quote, 'Poetic space is not a container; it is an interplay of forces,' unquote.

Bachelard here demonstrates the interconnection between the inner self and the outer immediate material space that surrounds an individual. He writes, I quote, 'The materiality of a house is intertwined with the dreams it evokes,' unquote. Right. So, a house does not remain a dead, inanimate object made up of wood, cement, or stones.

It is rather—it has a spirit of its own, just like I was talking a while back when explaining place and non-place. You know, a place like a home has its own kind of life. Each home has its own stories. It is made up of stories. It's made up of memories.

It has its own story. And so self and home, they have an inter reciprocal relation. They shape one another's identity in a way. So the home and the ones that occupy that home, they make each other right. So, McLeod analyzes the intricate details of a house, its doors and corners, its niche, its, you know, what each of these different parts of a home suggest in order to study the emotional responses they evoke, they stimulate, right?

So, for example, according to this study, doors of a house are symbolic of the transitions between the states of being. The moment we are crossing the threshold, we are also transitioning our state from public to personal or private and vice versa, right? So, the moment the threshold is actually, the door and its threshold actually mark the transition of our emotional state also, right? We are not the same person inside and outside of our home, right? So, according to Bachelard, a door is a boundary that allows us to move between safety and the unknown.

It emphasizes change and exploration as doors stand at the dichotomy of separation and connection. Right. The moment we are inside of the door, inside of the home through the door, it connects us to our home space. It connects us to our larger community, the social group, the family that we are part of. The moment we step out of it, we are separated from the sameness.

Now we are part of the diverse world. We are part of a motley population, a mixed population. So, it's the public domain. So, Bachelard theorizes the importance of corners and nooks, the different corners and nooks in a house, which are instrumental in making these places intimate spaces. So, Bachelard states, I quote, 'Corners are places where one can find refuge and tranquility.'

Understanding 'Home': The Phenomenological perspective

- Doors of the house are symbolic of the transitions between states of being.
- "A door is a boundary that allows us to move between safety and the unknown" (Bachelard, 1994, p. 87). It emphasizes change and exploration, as doors stand at the dichotomy of separation and connection.
- Bachelard theorizes on the importance of corners and nooks in the house, which are instrumental in making these places intimate spaces.
- "Corners are places where one can find refuge and tranquility" (Bachelard, 1994, p. 68)
- These secluded areas provide spaces for personal reflection and connection to memories, reinforcing the sense of home.



GASTON BACHELARD
THE POETRY OF SPACE

The privacy of not being seen, of being able to be who one is, is further accentuated in the corners and nooks of a house, right? So, corners are kind of the reservoirs of our peculiarities, our oddities, our eccentricities. So, these are the places where our individual memories, our individual peculiar traits, can be very well preserved. It could be our individual memories. It could be our private moments.

The corners become a refuge, a haven that protects those memories, those private aspects of ourselves. So, these secluded areas, these nooks and corners, provide spaces for personal reflection and connection to memories, and they reinforce, they very strongly contain the sense of home. Now, Bachelard describes the house as a microcosm of the world, representing a space that is filled with meanings, where every corner becomes a signifier.

It has a life, a story, and a memory of its own. So I quote, 'A house is a great machine for living in, but it is also a place where the mind can unfold,' unquote. This highlights that each space within the house can evoke different memories and feelings. Now, according to Gaston Bachelard, nests and shells are among the most ancient and familiar symbols in human culture. The nest embodies our instinct to create and provide shelter.

And the idea of a nest is synonymous with a sense of safety. A nest is like a haven. Conversely, the concept of a shell, which is rooted in ancient mythology, represents the entirety of human existence. The outer shell signifies the physical body, whereas the inner mollusk symbolizes the soul or the spirit. Together, these images encompass or encapsulate the concept of home, and they serve as sanctuaries for both the body and spirit.

Understanding 'Home': The Phenomenological perspective

- Bachelard describes the house as a microcosm of the world, representing a space filled with meanings, where every corner is a signifier.
- "A house is a great machine for living in, but it is also a place where the mind can unfold" (Bachelard, 1994, p. 11). This highlights that each space within the house can evoke different memories and feelings.
- Nests and shells are among the most ancient and familiar symbols in human culture, according to Gaston Bachelard. The nest embodies our instinct to create and provide shelter, attached to a sense of safety. Conversely, the shell, rooted in ancient mythology, represents the entirety of human existence: the outer shell signifies the physical body while the inner mollusc symbolizes the soul. Together, these images encapsulate the concept of home, serving as sanctuaries for both body and spirit.




Nest and Shells - Digital Image by Vicki Westman 2012

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Together, these images of nests and shells encapsulate the concept of home, serving as sanctuaries for both body and spirit. Now, coming to Teju Cole's novel, *Open City*. *Open City* came out in the year 2011. It is written by Teju Cole, who is a Nigerian-American novelist. And it follows the experiences of Julius, a Nigerian immigrant psychiatrist, as he navigates New York City.

So Julius is an immigrant from Nigeria. He's a psychiatrist, and he is navigating. A new life unfolds as he explores and discovers New York City. So, the place becomes a character in itself, filled with contrasts, filled with complexities, as he comes across diverse cultures, fascinating skyscrapers, subway stations, and also discovers loneliness, solitude, and isolation. Through these explorations, Julius grapples with the city space in New York, and he is also struggling; he is coming to face up to his own emotions.

So, quoting from the novel *Open City* by Teju Cole, 'Each neighborhood of the city appeared to be made of a different substance,' 'each seemed to have a different air pressure, a different psychic weight: the bright lights and shuttered shops, the housing projects and luxury hotels, the fire escapes and city parks.' The language adopted in this novel reflects the tension through its unstructured paragraphs and lack of punctuation. So, the unstructured, haphazard psychic space occupies or extends into the literary scape, especially at the semantic level, where there is a flurry of grammatical experiments.

We see a flurry of, you know, playing with, tarnishing, subverting the grammatical conventions by letting go of punctuation. It shows the state of mind of an immigrant, who is still exploring and learning new things, right. So, while the city is a melting pot of different cultures, you know, people coming from different backgrounds, Julius often feels invisible. He feels that he's a diminished man, almost in the cityscape of New York, navigating spaces where he's physically present but emotionally absent.

So there is this lacuna There is a haphazardness, there is a lacuna which becomes part of the grammar, the semantic construction of this novel. So, this emotional absence, this emotional lacuna reflects Oji's concept of non-places where individuals may inhabit spaces. without a true sense of belonging. This is something that Julius feels, you know, Julius experiences when he comes to New York.

There is no connection. There is no personal connection. The environments Julius traverses may lack the relational and historical connections which define traditional places. He has never grown up in New York. So there is no history that New York and Julius share, right?

There is a stark lack of a past that, you know, shapes one's identity. This reinforces the feeling that Julius is simply passing through the city rather than truly being rooted there, truly belonging there, which echoes Augie's assertion that non-places serve as structures spaces of circulation rather than formation of a strong meaningful community. So next we come to the term uncanny, which describes a sense of unusual familiarity, something that feels both known and strange and evokes anxiety and discomfort. It originates from Sigmund Freud's essay *The Uncanny*, which came out in 1919.

Understanding 'Uncanny': The Psychoanalytic perspective

- The term "uncanny" describes a sense of unusual familiarity—something that feels both known and strange, evoking anxiety and discomfort.
- It originates from Sigmund Freud's essay "The Uncanny" (1919). It makes a contribution to understanding the aesthetics of what is *fearful* and *frightening*.
- "The uncanny is that class of the frightening which leads back to what is known of old and long familiar." (Freud, S. (1919). *The Uncanny*. Hogarth Press.)
- Freud argues that the uncanny arises when something familiar becomes alien or unsettling. In the context of migration, immigrants may encounter familiar cultural elements in unfamiliar ways, heightening feelings of dislocation.



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It makes a contribution to understanding the aesthetics of what is fearful and frightening. So, to quote Freud, the uncanny is that class of the frightening which leads back to what is known of old and long familiar, unquote. Freud argues that the uncanny arises when something familiar becomes alien or unsettling. In the context of migration, immigrants may encounter familiar cultural elements in unfamiliar ways, which heightens their feelings of dislocation and isolation. Further, Freud says, I quote from *The Uncanny*, his work,

The uncanny arises as a recurrence of something long forgotten and repressed, something superseded in our psychic life, a reminder of our psychic past, unquote. So here, the concept of the uncanny is derived from the understanding of two German words. One is heimlich, which can be translated to English as canny or homey, as opposed to unheimlich or uncanny, unhomey. The term heimlich stands for privacy and intimacy, and Freud associates heimlich with the private parts of the human body that are the most intimate and which are subject to the most concealment, that need to be covered. Freud's understanding of the heimlich stretches to something which is concealed from the self.

Now, in opposition to heimlich, we have unheimlich, which is a name for everything that ought to have remained secret and hidden but has come to light. So, unheimlich, therefore, becomes a kind of unexpected self-exposure. And this is almost similar to parapraxis or a Freudian slip. Something that was supposed to be part of the unconscious but has become a part of the public through an unconscious utterance, a Freudian slip of the tongue. Hence, it is an act of unwilling or unknown self-revelation.

Julia Kristeva's *Strangers to Ourselves* is a work that came out in 1991, further deepening our understanding of the concept of home and the uncanny in the experience of migration. Kristeva posits that the uncanny experience is not just about external differences but also involves an internal struggle. Here, Kristeva discusses the stranger that resides within us, reflecting aspects of ourselves that are unfamiliar or repressed, unknown even to us. So, each person, you know, has another residing within us. We have a stranger aspect that resides within us.

The stranger is not only the other but also the self. It is simultaneously the self and the other. This can be extended to our understanding of the relationship that a refugee or displaced population shares with a host society. It is at the same time the other but also, in some sense, a part of the self. Right.

Julia Kristeva describes the strangeness as, I quote, 'agony of a frightened joyfulness.' She adds, I further quote, that it has been called unheimlich, which in English is 'uncanny.' The Greeks quite simply called it xenos or 'foreign.' This foreignness is also part of our own personality. It is not really an other.

So not every aspect of ourselves is something that we have discovered. We are still unraveling different parts of our unconscious. So that also, by extension, defines the position of a refugee populace in a given society. So the uncanny highlights the tension

between repressed memories or desires and their resurfacing. This tension can create anxiety and a sense of being unhomey in both physical and emotional spaces.

The foreigner or the migrant embodies the sense of unbelonging. The disconnection lies, according to Kristeva, in not belonging to any place, any time, any love. A lost origin, the impossibility to take root, a rummaging memory. The space of the foreigner is a moving train, a plane in flight. The very transition that precludes stopping, unquote.

So a foreigner who is in a moving train, who is in a plane that is in flight, and someone who is transitioning with no stopping in between. That is something that defines the sense of unbelonging of a foreigner, of a refugee. Kristeva emphasizes that the encounter with the cultural other can be uncanny because it forces individuals to confront their own biases and perceptions. The more we know others, the more we are also discovering who we are, different unknown aspects of ourselves. We did not know we had these biases, these perceptions until we met a new group, a new social group, and different people from us.

So this exposure also gives us a scope for introspection. The outward journey can also enable an inward journey. So it can lead to a deeper understanding of oneself. And at the same time, discovering an unknown aspect of oneself can very easily, and very frequently, evoke discomfort. With this, we come to the end of today's lecture.

Let's meet in our next lecture and discuss further. Thank you.