

**REDEFINING BORDERS AND HISTORY: A CRITICAL STUDY  
OF THE SELECT NOVELS OF AMITAV GHOSH**

(Thesis submitted to the Nagaland University in partial fulfilment of the requirements for the  
Award of the Degree of Doctor of Philosophy in English)

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## DECLARATION

I, Md. Sufian Ahmed, hereby declare that the subject matter of my thesis entitled Redefining Borders and History: A Critical Study of the Select Novels of Amitav Ghosh is the bonafide record of work done by me and that the contents of this thesis did not form the basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other university or institute. This is being submitted to the Nagaland University for the degree of Doctor of Philosophy in English.

Dated 10th November 2020

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## PREFACE

The doctoral thesis *Redefining Border and History: A Critical Study of the Select Novels of Amitav Ghosh* is the outcome of my study of select novels of Amitav Ghosh. The objective of my research is to explore the border and history of society, ethnicity, political, social and multicultural border and boundary. Women oppression, the migration across geographical, subaltern borders and also identity crises, with special reference to Ghosh's fictional works have been discussed in this thesis. Indian English fiction is analyzed in various contexts, like social, historical, political and postcolonial. It is also elaborated in several theoretical and methodological perspectives, which enables us to develop new and highly skilled ways of reading and interpreting. Amitav Ghosh is different from most of his contemporaries because he has mingled both history and border in his fiction. Along with histories, borders grew up side by side in his novels. His fiction deals with the history, culture, migration, cross-culture, exile, language, identity crises, postcolonial impacts and society. His writings are not lopsided, i.e., only depiction of one side of history but deal with the myriad geographical and blurring borders and cultural boundaries. In his writings though he illuminates the basic ironies, deep seated ambiguities and existential dilemmas of human condition, Ghosh exposes multiple types of borders in many aspects like, geographical, ideological, and psychological and borders between race, ethnicity, religious and different customs. Yet, from time to time, he was also face to face with cultural boundaries during his stay in Egypt. In the same sense, the readers are reminded that cultural boundaries are used for separation rather than unification of the people of Hindu Muslim categories. Despite, history is an indispensable reality with an integral quality. His projection of history is viewed in two ways: (i) Ghosh's deviation from a conventional reading of the past and (ii) his preference to understand history from the point of view of those so far ignored by traditional historiography. Amitav Ghosh's approach to women's history, in the context of his re-examination of conventional history attempts to map the marginalized history. Ghosh presents an alternative way of understanding history; one that aligns itself with history of the masses rather than traditional historiography of kings and queens. Eminent Indian novelist, Amitav Ghosh, who writes particularly about history of nation migrating across borders other than multiple boundaries.

The research work has make use of primary and secondary sources on Amitav Ghosh's works of fiction. The thesis has been divided into six chapters as given below:

Chapter I "Introduction":The chapter presents the career and craftsmanship of Amitav Ghosh and briefly presents the aspect of history, border, postmodernist fictional techniques and structuralism and allied concepts to assess the works of Amitav Ghosh in the proposed field. It introduces Amitav Ghosh's life, career, works and their dominant characteristics.

Chapter II "Re-Writing of Indian History and History across borders": The fictional narratives of Amitav Ghosh present macaroni of Indian history and histories of bordering nations through somewhat magic realist techniques. Though this feat has its unique significance yet it holds importance towards rewriting of Indian history and history across borders which are elaborately highlighted.

Chapter III “Representation of the History of Cross-Cultural Diversity”: Amitav Ghosh’s showcasing of Indian cultural pluralism and cross-culture to the West is a very significant aspect of his fictional works. This representation holds merit as they represent the fact in fiction. Hence, his thematic and cross-cultural probity are examined thoroughly in this chapter.

Chapter IV “Matrices of Displacement and Migration across Borders”: Indian history is replete with displacement and migrations. Ghosh’s artistry in presenting them is assessed in this chapter. The chapter closely looks into how Ghosh links migration to the redefining of history, where pre-independence struggle and partition forced the populace to migrate to another land to seek shelter and subsistence for their family and themselves.

Chapter V “Boundary of Thematic Concerns and Narrative Techniques”: With the examination of Ghosh’s narrative techniques, his notions of boundary are critiqued in this chapter. Ghosh’s art of narration is not restricted to just one narrative technique. In these novels, he applies various narrative techniques. From the close reading, it is found that he is not satisfied with the traditional ways of narration and narrative art. As a creative writer, his novels reveal new creations in the art of narration.

The sixth and concluding chapter sums up the discussions in the previous chapters and presents the findings of the research on Amitav Ghosh’s novels. The research acknowledges the importance and worthiness of Amitav Ghosh in the literary field. The doctoral thesis concludes with the identification of possible areas for future research on the works of Amitav Ghosh.

## LIST OF ABBREVIATIONS

List of abbreviations have been used, wherever necessary:

The Circle of Reason	(TCR)
The Shadow Lines	(TSL)
In an Antique Land	(IAL)
The Calcutta Chromosome	(TCC)
The Glass Palace	(TGP)
The Imam and the Indian: Prose Pieces	(I&I)
Dancing in Cambodia	(DC)
Countdown	(CD)
Critical Perspectives	(CP)
Interview Shadow Script	(ISS)
(The Fundamentalist Challenge	
The Imam and the Indian: Prose Pieces)	( TFCII)
Sunday Hindustan Times	(SHT)
Network and Traces	(NT)
Diasporic Predicaments	(DP)
Historizing Scientific Reason	(HSR)
World Literature Today	(WLT)
Routes, Travel and Translation	(RTT)
The Location of Culture	(TLC)
Contemporary Indian Writers in English	(CIWE)
Nation and Narration	(NN)
Indian Express Magazine	(IEM)
The Transit Lounge of Culture	(TTLC)
Amitav Ghosh: An Introduction	(AGAI)



The Anxiety of Indianness	(TAI)
Postcolonial Science Fiction	(PSF)
(Travel and Translation in the Twentieth Century)	(TTTC)
An Interview with Ghosh	(AIG)
Amitav Ghosh: A Critical Companion.	(AGCC)
The Writing of Amitav Ghosh	(TWAG)
The Transit Lounge of Culture	(TLC)
The Metaphors of The Shadow Lines	(TMTSL)

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## Chapter I

### Introduction

Indian English Literature pertains to that body of work by writers from India, who pen strictly in the English language and whose native or co-native language could be one of the numerous regional and indigenous languages of India. The seed of Indian Writing in English was shown during the period of the British rule in India. Now the seed has blossomed into an evergreen tree, fragrant flowers and ripe fruits. Not only the native people taste the fruits, but also they are being chewed and digested by the foreigners. Indian English literature has attained an independent status in the realm of world literature, while this literature continues to reflect Indian culture, tradition, social values and even Indians living elsewhere. Recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments.

The growth of a literature can be determined on the criteria of its contribution to the articulation of the central concerns of its source society, its contribution to the enrichment of the language it uses and its success in exploring new areas of meaning and new possibilities of consciousness. To the extent English fiction is concerned with language, history, society, ethnicity, political and postcolonial social and multicultural border and boundary are vital part in executing and advancing towards a brilliant future both for the novel and its types.

Ghosh by following the point of reference set by Salman Rushdie has made huge commitment in making a different class of essayists who bamboozle all fringes and groupings that farthest point the extent of their written works and their readership. Amitav Ghosh takes after Salman Rushdie not simply sequentially but rather his first novel *The Circle of Reason* (1986) bears declaration to the motivation he gained up from Rushdie's *Midnight's Children* (1981).

Amitav Ghosh is at the front line of the contemporary doctrine of diasporic authors who commend the departure of an unmistakable 'rootednesses' or 'feeling of place' as our proposed work would endeavor to disentangle. It would be an overshadowing of their ability to group this cosmopolitan type of essayists just as Indian scholars in

English or Indian English authors. Actually, the present worldwide writer declines to tie himself as far as classes or any settled definitions that encroach upon this flexibility. Brinda Bose remarks in first experience with Amitav Ghosh:

Amitav Ghosh today cheerfully – if humbly – bears numerous mantles of responsibility in the world of book (case): anthropologist, sociologist, novelist, essayist, travel-writer, teacher, and slips in and out of these veiled categories with admirable aplomb. (Bose, CP, 13)

The contemporary Indian authors like Arundhati Roy other than Amitav Ghosh decline to restrain themselves to their Ivory Tower presence; rather they are principled people everlastingly watchful to the happenings around them and express their worry in exceptionally vocal terms. To outline other than his other nonfictional compositions like *Dancing in Cambodia*, *At Large in Burma* (1998), *The Imam and the Indian: Prose Pieces* (2002), Amitav Ghosh has likewise composed *Countdown* (1999), a long essay because of India's nuclear testing in May 1998. He himself talks about his anguish and internal urge that prompted the exposition:

I had always imagined that a nuclear blast was a kind of apocalypse, beyond which no existence could be contemplated. Like many Indians, the image that I had subconsciously associated with this eventuality was that of Pralay –the mythological chaos of the end of the world – listening to Kanti that day as we drove around New Delhi; I realized that I like most people, had been seduced into thinking of nuclear weapons in symbolic and mythic ways. The explosion that Kanti was describing would not constitute an apocalyptic ending: it would be a beginning. What would follow would make the prospect of an end, an object of universal envy. (Ghosh, CD 104)

Coming back to our exploration concern, Amitav Ghosh prefers towards fictional mode over others yet a chronicled and anthropological analyst as he may be; he is continually searching for manners by which he can blend as quite a bit of history into his fiction, as he can. His works contain components of differed kinds like science, history, geographical and cultural borders and boundary, anthropological examination

into his works. In a meeting, Amitav Ghosh guards his decision of fiction over history that:

I think fiction has always played that part. If you look at Tolstoy's *War and Peace*... I think the difference between the history historians write and the history fiction writers write is that fiction writers write about human history. It's about finding the human predicament, it's about what happens to individuals, characters. I mean that's what fiction is... exploring both dimensions whereas history, the kind of history exploring causes, causality, is of no interest to me. (Ghosh, 30 ISS)

In Ghosh's novels this human student of history continues going starting with one culture or nation then onto the next with an end goal to making an unbiased space which is without all limits and where outskirts are obscured and consequently break up. It is exactly this cosmopolitanism, which makes the present Indian authors remain at standard with and not separate from worldwide essayists in English. Meenakshi Mukherjee highlights: "Indian writer today, 'aspires to be part of a global league, and not contribute to some outmoded category called the Indo-Anglian novel.'"(Mukherjee TAI 175)

She puts the credit of this overflowing imaginative overflow on Salman Rushdie's *Midnight's Children* and comments on Rushdie that, "...his inventiveness, his irreverence, his audacity, and above all his success – became liberating for a large group of Indian writers living either at home or abroad. At first many of them became Rushdie clones, but over the years unusual writers with distinctive voices have emerged, many who do not have more than only a vague family likeness to him. (Mukherjee, TAI, 178).

Contemporary fiction journalists and writers are now blaming for being too politically disengaged. Amitav Ghosh shields himself and his clan and says;

We who write fiction, even when we deal with matters of public significance have no choice, no matter how lush and or extravagant our fictions, but to represent events as they are refracted through our characters. Our point of entry into even the largest of events is inevitably local, situated in and focussed on details and particulars. To

write of any event in this way is necessarily to neglect its political contexts... what then are the contexts that we, as writers of fiction, can properly supply? It seems to me that they must lie in the event itself, the scene, if you like it must be in some part the reader's responsibility to situate the events within broader contexts to populate the scene with the products of his experience and learning. A reader who reads the scene literally or mean spiritedly must surely bear some part of the blame for that reading. (Ghosh, TFCII 283).

Shortly abided upon Amitav Ghosh's place in the contemporary artistic situation, it is beneficial to take a superficial perspective of the general motion in Indian abstract scene and its place on the planet. In contrast with the past, the reasoning and basic crew is more liberal and receptive in tolerating and assessing writing written in English in subaltern provincial nations. Previous these writers were viewed with questions and loftiness and were precluded the advantage from claiming a true basic examination. Indeed, even their utilization of English as a medium of articulation was either mocked or expelled as being unworthy of worldwide audit. This far reaching, enthusiasm for Indian English writing and a multiplication in this sort is a result of the appeal of worldwide honors brought by a couple of our writers and a decreasing of money related stresses with an expansion in inner help.

It would be uncalled for here to talk about the rich products of work and to overlook the long stretches of battle and struggle that prompted its introduction to the world and development. An extremely thorough examination would be troublesome under the restrictions of the proposed look into work however, the undertaking is made a concise portray of the Indian fictional scene from its starting point onwards. Other than the individual exertion and innovativeness, one cannot overlook the part of the sociological factors in the inception of any incredible group of writing. The 'Western Influence,' a term which has a greater amount of critical undertones, added to these sociological factors and made the milieu helpful for the creation, and birth of Indian English writing, i.e., the colossal group of composing, composed by Indians in English. When the pages of history are scrutinized, the readers would understand that this western impact was not crafted by a solitary substance or a solitary culture, rather it was a blended impact of all the diverse intruders who came at various circumstances and in various behaviors, be they Portuguese, Dutch, British or French. Hence when

currently the rich corpus of Indian English writing is observed, all concede that the effect of the British govern and the ensuing acquaintance of Indians with English language and writing assumed an extremely imperative part in its creation.

This contact with English language and instruction advanced works in English as well as assumed the part of an impetus to improve the generation of good imaginative writing by scholars in their native language like Bengali, Telugu, Gujarati, Tamil or Marathi. These authors did not falter to write in any language they were capable in and even interpreted their works for the advantage of the pursuers. Much before the renaissance in Indian English writing came and the Indian English novel took birth, stray brilliant sparkles of ability brightened the Indian sky with their works. Nevertheless, they were segregated occasions like Toru Dutt of the Dutt family, and Manmohan Ghosh of the Ghosh family.

Amid the pre-autonomous time, the English knowing Indian intelligent people began to question their imaginative abilities while endeavoring to acceptably voice their inclination opposite the Raj and its magnificent, frequently exceptionally abusive, arrangement of organization. This suspected could be licensed especially to M.K. Gandhi and R.N. Tagore's statements, both of whom were viewed as two of the best political and social symbols steering the course of India's flexibility from pilgrim run the show. Notwithstanding, it was precisely Gandhiji's capacity to join in English and that too in clear, clear terms, which added to his notoriety as a straightforward conversationalist in English and Round Table Conferences. This idea genuine despite the British creations politically roused depiction, keenly disseminated by the British media, of his prevalent picture as a sage regarding a half-bare, oriental wonder. Further, his confident dealings with the colonizer's dialect through his compositions never finished him look extremely "unIndian", roughly he anxious about other people who were similarly utilizing English as a medium of correspondence. In this perspective, the circumstance of Tagore is much additionally fascinating: his *Gitanjali* (1910) it must be deciphered as *Song Offerings* (1912) with sensible assistance from "remote" companions previously he could lay his privilege to the renowned Nobel Prize for Literature. It was in this clear mystery that the future development and adornment of English both as a most widely used language and as an abstract language lay.

Bankimchandra Chattopadhyay is another correct case of the early assortment of Indian English writer whose reluctance, linguistically right however solid English, and reproduced of Sir Walter Scott or W.W. Reynolds needs to consummately demonstrate that they were answering to English as a provincial dialect. Later both Chattopadhyay, the writer of Rajmohun's *Wife* (1864), and the artist Michael Madhusudan Dutt rolled out a critical improvement and began writing in Bengali in this way connoting considerably more clearly, how the nonconformist discussion pulled in Indian writers who had first written in English. In any case, these gathering recently nineteenth or mid twentieth-century journalists were trailed by another gathering of writers who get up essentially amid the 1930s and, dissimilar to their experience, never thought of English as an outside tongue.

Throughout the mid-nineteen thirties and nineteen forties, patriotism and opportunity battle alongside social changes and political awareness affected the writers' tensions. The novel came to fill in as a deadly implement to battle frontier control and to reflect display day society. It was to improve for social dissent, for the upliftment of the underprivileged and for reestablishing human poise. The early topics in Indian English Fiction were for the most part social and national. In fictions, the social sense was scratching its way through the labyrinth of sentiment. In this way, writers like Mulk Raj Anand, Raja Rao, R.K. Narayan, Bhabani Bhattacharya, Manohar Malgonkar, and Khushwant Singh and others call attention to the subjects like neediness, imbalance, nationalism, division and additionally the contention of conventional and brief qualities. In this connection, R.S. Singh maintains:

The purpose of fiction was clear; to rouse the masses and instil in them a sense of responsibility and dedication either to the land of a glorious past or to the one that had fallen on evil days. The reformist zeal was predominant and the political plight a major obsession. (Singh 44)

Writers like Raja Rao, Mulk Raj Anand, R.N. Tagore demonstrated the start of Indian English fictions in obvious sense. Raja Rao in his *Kanthapura* (1938) delineates a practical picture of Satyagraha Movement, Gandhian theory of peacefulness and untouchability. The great foreword to *Kanthapura* has seen as a procedure for convention Raja Rao chose for his writing in English. He decided the differentiation



of remote (English) language and frameworks of Indian narrating through a methodical mixing of English dialect in the soul and rhythm of Indian life and convention. Mulk Raj Anand featured the dilemmas of untouchables and enslaved in his works - *Untouchable* (1935), *Coolie* (1936) and *Two Leaves and a Bud* (1937). R.K. Narayan, then again, was uncertain with the social environment and the progression of middle class man. His *Guide* (1958) showed the period of gathering of English fictions by Indian writers of the time as a home-developed class. It won the Sahitya Akademi award in 1960. From that point, forward Indian English novel has trooped forward with the general monetary advance and accomplishment to another time of development and progression.

Mulk Raj Anand, R.K. Narayan and Raja Rao are deliberately clear-cut for English as they prefer method of scholarly appearance since they thought, and precisely in this way, that after times of indigenization, English no longer proceeded as an "outside" language. However, to oblige the agent Indian soul and passionate make-up, the English language must be liberated from it as it is in a general sense "outside" moorings. In this manner, started the tasks of decolonizing English alongside the movement of de-colonizing the Indian soul. The differing and numerous Indian sayings and turns of discourse were truly translated to re-shape the ace's language and to effectively make it proper vehicle for expounding on conclusions and talking the necessities of a non-white civil of peruses. Certain decentralization, nonetheless, sneaked into the compositions in light of the fact that these writers needed to expound on areas they were most familiar. In any case, the most up to date among this gathering Anita Desai, Khushwant Singh and Arun Joshi – basically in the 1970s, began talking a skillet Indian way to deal with composing which is more extensive in circumstance yet has an alternate urban character about it.

The post-independence novels (of the nineteen fifties and mid nineteen sixties) bring up another period of scholarly and passionate advance in Indian English Fiction. This was an ideal opportunity to investigate parcel caused viciousness. Khushwant Singh's *Train to Pakistan* (1956), Manohar Malgonkar's *A Bend in the Ganges* (1964) and Bhabani Bhattacharya's *Shadow from Laddakh* (1966) speak to not just the viciousness, situation and issue caused by parcel yet in addition look at the affected of Gandhian rationality on the life of individuals. Late nineteen sixties were the season of authors like Anita Desai, Arun Joshi, Khushwant Singh, Kamala Markandaya and

others. With their works, Indian English fiction accomplished development. Their books uncover the bewilderment of particular mind tested inside the socio-social condition of self-satisfaction. They gave comprehensiveness to the Indian English fiction by moving the significance from the outside to the inward genuineness.

The presence of women writers was a noteworthy development of this decade. Authors like Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal and Anita Desai happened upon the abstract stage and group the stage increased in value by the best-known journalists in English. These women journalists of the original talent included themselves with issues of women in unsurprising marriage frameworks, human connections, and present-day social and political advances from a woman's perspective alongside the passionate impacts of contemporary world.

Salman Rushdie's *Midnight's Children* (1981) is a point of interest in Indian English fiction. With the distribution of this novel, Indian English fiction found a voice that shook the artistic world: "With its energy, its self-indulgence, irresponsibility, disorder and cockiness. (Paranjape 220). Here Rushdie made a challenge to expand the content as an account fiction. He attempts to bring up the Indian history and national activities in the meantime. Salman Rushdie's artistic starting point lays in the urbane, dish Indian method of novel written work and when he burst onto the abstract scene with his *Midnight's Children* (1981), he got rid of both the prevalence of a Desai or Joshi and the decentralization so much a most loved with Narayan, Rao or Anand. Rushdie's portrayal of Mumbai as a clamoring confused and disordered Indian city is excellent. Its dug in cosmopolitanism makes it a decreased allegorical area that typifies the entire Indian subcontinent where numerous languages is talked and numerous societies exist together.

The gallant and exceedingly investigational system of Rushdie's composition secured the route for another type of Indian writers in English. He emerged principally in the 1980s and, in the result of the Rushdie marvel, authors like Vikram Seth, Rohinton Mistry and Amitav Ghosh began expounding on India as a nation, which is all around, interweaved with different countries and occasions of the world. India is conceivable, as a standout amongst the most old yet at the same time persisting and prosperous human advancements, turns into a scholarly ownership with its extremely animating story or stories to tell.

The various tellers of this Indian story take to different methods for portrayal. Harish Trivedi portrays Rushdie's periodic sprinkling of Hindi-Urdu-Hindustani words and expressions in *Midnight's Children* as: "mere garnish that does not alter the basic ingredient of the English curry". (Devy 141). *Midnight's Children* is a reflection to be a harbinger of renaissance in Indian Writing in English. Components of postmodernism play with language and punctuation center around history, vivacity of language, enchantment authenticity, purposeful fiction and references to innovative Hindi film have turned out to be normally accessible focuses in other current books. *Midnight's Children* opened a passage to another universe of Indian English written work:

Although the Indian English novel arisen into a familiar form in the 1930s after its false starts and development during more than six decades, it increased a conspicuous momentum and greatness only after the publication of Salman Rushdie's *Midnight's Children* in 1981. Rushdie's extraordinary use of Indian material in sprightly, original and cleverly crafted and involving narrative connections gave a impressive head start to English-language fiction from the subcontinent . . . By the time *Midnight's Children* appeared, the language had already shed its alienness and 'exoticism'. Its local variant was getting developed by contributions from the media, the announcement and performing industry, rhetoric of political speech and miscellaneous ranges of registers and reverberations. Pushed by the new approachability and social undercurrents, *Midnight's Children* carried linguistic modernizations in the Indian English novel at the tipping point. (Volna 13).

The writers after 1980s demonstrate a skilful dominance of structures and transformations. They offered shape to the topical highlights of contention amongst custom and advancement and decided it through developments in stylistics.

Commercial improvement of distributing Indian language inside India additionally assumed a dynamic part in enhancing the energy for composing fiction in English. An amalgamation of postmodern vision and support of account methods of Indian epic convention is an alternate component of books distributed after 1980. Post-1980

Indian English fictional scene has moved toward becoming multi-shaded multifaceted and specifically more extravagant with a surge of innovative compositions from Indian writers. In addition authors of the Indian Diaspora, for example, V.S. Naipaul, Rohinton Mistry, Arundhati Roy, Kiran Desai, Vikram Seth, Amitav Ghosh, Shashi Tharoor, Jhumpa Lahiri, Aravind Adiga, Shashi Deshpande, Bharati Mukherjee, Pankaj Mishra, Chitra Banerjee Divakaruni, M G Vassanji, Hari Kunzru, Salman Rushdie, Amit Choudhary, and a few others rather than advising a delegate Indian social foundation and customary social ethos, their compositions show worldwide misgivings through the exhibit of multi-social reality. The changed idea of their worries has brought about their consistently expanding circulation at home and abroad. The augmentation of the extent of their topical concerns and advance of new types of appearance has won them numerous huge worldwide honors and acknowledgments including the Nobel Prize, the Booker Prize and the Pulitzer Prize. In the changed contemporary circumstance legitimacy, rather than being dealt with as steady, solid, total or motivational in nature, is mindful to be pluralistic, transitory and relevant. Comparing to these thoughts, the fictional reality depicted in contemporary Indian English written work is acknowledge as made and conversational rather being imitative and illustrative.

The post-1980 gathering of Indian creators in English was free of the heap of the awareness of both English language and novel as a shape that had a place with the west. These writers discuss English language skillfully, covering a predominant picture of tender, political, social, geological and verifiable issues. There was eagerness of inventiveness, power, expectation and confirmation creating through rich, bad language, interesting, funny and silly approach that rules their works. There was an awareness of national and universal advances influenced in subjects entwined around the uprooted, underestimated present day man and wicked changes in the classification. These works were improvement in topic, utilization of language, especially English, style and system. They set their areas of composing around socio-political, social and national issues that emerged after autonomy in India. Later this concentration moved to the claims mission for individual nearness, personality and social connections. They turned out to be more stressed with people both inside an open and as a person. Their momentous aestheticism and phenomenal expertise bailed

them in building stories out of numerous pre-segment and post-divider, pre-autonomy and post-freedom chronicled occasions of India.

Contemporary Indian English anecdotal part has progressed toward becoming part-colored, multifaceted and specifically more extravagant. The authors set up abroad and the ones who isolate his or her chances amongst India and abroad have given much to this rapidly creating sub-kind of English writing. Today Indian English writing never again stays restricted to the compositions fundamentally of the children of the dirt. It has broadened the chance of anecdotal anxieties of these scholars from ethnically Indian to the worldwide and global.

The diaspora writers specifically entwine the Indian and the worldwide that denotes the advancement of social blend at a mass level in the circumstances affected by globalization and additional customary advance in the field of innovation and correspondence. Their works demonstrate how the advances in a single piece of the world have immediate and bigger impact in multiple bits of the world. Their fictional works turn out to be more imperative for offering appearance to diverse experience from an alternate point of view. The compositions of Bharati Mukherjee, Jhumpa Lahiri, Anita Desai, Kiran Desai, Amitav Ghosh, M.G. Vassanji, V.S.Naipaul and Hari Kunzru, to give some examples, give a private perspective of the troubles tested by the uprooted individuals in their received homes in a way that enquires the customary sympathetic of the recognitions like home, country, local and outsider. These essayists challenge essentialist nature of the contrast between societies prefaced on parallel section advising the east and the west. Though the prior scholars delineating culturally diverse gathering regularly molded ordinary types of life and characters to stamp the essential contrast between the way of life, diaspora journalists frequently challenge settled thoughts of personality and stable standards that administer life at home and abroad. Diaspora fictions bring up general shifts in demeanor of the general population from the past states in the postcolonial times. Postcolonial perspectives have additionally influenced the basic and the first parts of Indian English fiction.

Post-colonial writing is defiance of the glorious focus and for others; it is an affirmation of personality in both subject and language. In Indian English Literature, the subject of personality is repeatedly interwoven with that of irritation. Post-colonial

includes two kinds of Imperialism, Political and Cultural. In this manner, subaltern, legend and history, culture, language and scene, self and the other are generally essential parts of postcolonialism. Frontier information is associated with the legislative issues of interrelationships as and when expert of concealment affects them. Seen at starting here of view, it is easy to discover pressures of political paper in any content which specifically or generally commitment the relationship of class, sexual orientation or various leveled connections. How the frontier rulers raised a particular picture of their subject races to play out their hang on them frames a critical element of the creating types of account.

Contemporary writers tending to form the prior colonized countries, transcendently India, find types of life that occurred amid the British run and clarification of the fragile approaches utilized to influence the colonized individuals to take their ruled position as something regular and uplifting. These essayists likewise do the successful of nearly a similar power legislative issues that characterizes the relations between the power practising individuals and the general population kept at the limits even after the finish of political colonialism. Numerous contemporary authors' relate these highlights of life and the postcolonial pundits depict and illuminate the manner in which colonialists course made credibility about multi-social orders and societies as the truth. The scholastic perspectives utilized for the assurance circular segment ordinarily in light of the recognitions given by Michael Foucault, Edward Said, Homi K. Bhabha and the other postcolonial masterminds. Every one of these ideas challenges solid, unitary and totalitarian perspectives about the real world and its comprehension.

The assortment of life that structures the topic of postcolonial unique and the basic compositions likewise incorporates distinctive types of over-burden human survival even after the finish of British Imperialism. It features the colonialist idea of the local rulers and experiences the essentialist thoughtful that indulgences certain races as usual, the colonizers and the others as free from such social characteristics. The postcolonial fictional works much of the time conveys a returning to history and challenges its present elucidation. The fiction critics regularly mix reality and fiction to rethink the prior exercises, occurrences, perspectives and desires. Their fundamental trepidation being the idea of validity that occurred amid the provincial time frame, these scholars regularly core on the political and social activities with a

view to challenge the speculative or the recognized structures about them. In the technique, these compositions utilize the authentic actualities and circumstances to people and places to undermine the prior expositions. The fictional polemics in such compositions is frequently introducing on the ideas that delicacy history as something developed, henceforth a sort of fiction.

The main reason for these compositions is to translate and scrutinize the concealment of man-by-man in the entirety of its structures. Therefore, the basic state of mind utilized by postcolonialist stories colossally relevant in progress concentrated on the decolonization of the social gatherings loaded for the sake of class, standing, predominant, mediocre, sexual orientation and race. Rather than objective and reasonable, this sort of fiction has a tendency to be purposive and political as it includes the statement of particular perspectives for the sake of offering voice to variety, assorted variety and heterogeneity advising life.

Earlier fictional expositions comprehended to represent by the particular perspective of the storyteller or the creator or some controlling character. All the fictional particulars were theoretical to move towards a brought together worldview existing in a showstopper. Every other voice was subordinating to the overseeing view of the writer or the character expected to convey the thoughts of the essayist. In the changed situation, reality was introducing in a novel and the world perspective of the characters frame 'polyphony' of voices. Now and again even the characters subordinated to the transcendent voices in a novel speak to various legitimate voices. These thoughts have tested the unitary idea of the real world, the expert of the omniscient storyteller at rate of a brought together perspective. It depicts a huge move in the circumspect of validity and its execution in fiction. As conviction has never again safeguarded to be unitary and phenomenal, the implication of a masterpiece, as well, has never again respected to be last, total, aggregate and fragmented to the proposed importance of the author that he can pass on insure connections.

Reality and standards like truth, equity, human self and personality are saving to make the foundation. In the investigation of writing, it demonstrates the built up seen about culture and writing. As indicated by these ideas the direct opposite distinction amongst high and low, mindful and pop culture and workmanship is made fictional. The life in the regular or kept at the impediments or outskirts has parallel significance

and noteworthiness for workmanship. These theoretical perspectives have hindered the topical and in addition, the perceived highlights of scholarly compositions, fundamentally fiction. As per these foundations, a showstopper is not nonexistent to take after set abstract plans and confinements. It has invigorated examination in fiction composing. Along these lines, a move from routinely perceived ethics and frameworks of life to the general and underestimated types of life, and from settled artistic traditions of execution to by and large creative, obvious and wonderful has occasioned.

In any case, its distinctive hypothetical feelings, quickly suburbanization of the Indian culture in new years, unequivocal part of conventional type of uniformity and an uncommon cognizance of human rights have occasioned in self-declaration and separate autonomy that can be experiential from an absence of the feeling of open and a lack of interest for good and social qualities. All around coordinated to these developments, there has emerged a spurt of written works about the most part called the underestimated types of life. These compositions centre around the lifecycle and troubles of the general population kept at the edges because of the impulses of sexual orientation, rank and ethnicity. For instance, the compositions concentrated on the issues of women are currently found with a view to find how far their arrangement of women's battle for flexibility from man controlled society. By methods for hypothetical thoughts proclaimed by various western women's activist thinkers and researchers, the criticizers consider the anecdotal gems as an appearance of a clear truth related and constrained to women's existence in the public eye.

Correspondingly, the life and learning's of the general population associated with correct, particularly minority or ethnic gathering likewise frame the subject of concentrate in a numeral of anecdotal compositions. Despite the fact that these journalists tend to give exact perspective of the life all over the place yet the manner in which they perform these types of life denotes an investigation of validity from a clear perspective that makes the current reality formed and made immovably instead of being portrayal of reality just for cognizance generally. Subsequently, what has been existing, does not appear as huge as how it has been noticed. It calls attention to the anecdotal highlights of the truth depicted and tends to make these compositions a politically allegorical act. Such compositions additionally expand multi-layered and



blend nature of the real world and the opposite idea of social division rather than even.

The hypothetical perceptions communicated in various basic hypotheses like postcolonialism and woman's rights character emergencies, banish separation, and vacillation have likewise exhibited another pattern in contemporary Indian English fiction. From this, perspectives have not just clarified an open door for the presence of the life at the edges yet in addition supplementary political extents to fiction. Under the impression of the new perceptions, the fictional compositions of the contemporary writers additionally find the working of intensity legislative issues in human connections. It tends to make their works a strategically illustrative act. Because of this, the pictures of real classes of individuals and the anecdotal orders of various societies are introduced and considered from an alternate perspective. The postcolonial discernment, with its weight on the associations of the past settlements of the British Empire, has occasioned in the depiction of diverse foundations from an alternate view. It improves political hints to abstract works. The pilgrim learning and the technique of decolonization find great appearance in Amitav Ghosh's books. A propelling element of the portrayal of the act of the colonized culture is the support of pioneer oppression in postcolonial societies in an alternate shape.

Moreover, how the movement of decolonization finds protracted importance in man-woman connections has been exhibited by woman activist Indian fictionists especially women's writers. Here again the lifted idea of recorded truth, social classifiers and the view of sexual orientation ends up accentuated. Women's liberation with its push on women's misgivings has likewise transported a noteworthy change in contemporary Indian English fiction. Women writers, in particular, appear to intentionally substance on women's encounters. Their anxiety for the underestimation and subordination of women's in various strolls of life can be determined from the fictionalization of various types of women's life in their works. A remarkable change in their portrayal of women can be seen from the introduction of the women's characters not the same as their conventional partners. Rather than resigned, mild and uninvolved women, we find emphatic and forceful women characters in the works of contemporary Indian English women fictionists. They administer to show present day, taught women who do not appear to get their parcel in conventional family set up. In their battles to locate a viable, interplanetary in male controlled society commanded society these women

find diverse highlights of female sexuality and supporting a redefinition of sex parts. In this unique situation, the new parts of women's contributions fictionalized as a type of women's activist circumspect of life discover appearance in the books of Shobha De, Manju Kapoor, Namita Gokhale, Anita Desai, Bharati Mukherjee, Shashi Deshpande and others.

Another vital extension that brings out apparent change in Indian English fiction is the portrayal of culturally diverse setting. Earlier this subject was fundamentally worried about the clashing parts of the East and the West. Indian life was existing to clarify its fascinating highlights that had a particular interest for the western pursuers. The western reason and logical perspective differentiated against the Indian discernment administered by confidence in mysticism and profoundly expressive answer to life planned the central push in the works of past Indian English fiction scholars. It tended to create correct social generalizations for the benefit of two most critical societies arriving in a nearby connection because of political weights. The kind that represented the depiction of this subject was generally built on the observation that respected life in parallel terms. The two-multi-social groups being referred to were acknowledged from the consciousness of the colonizers. The imperative characteristics of both the way of life were estimated to impact in a contention. They recognize the Eastern and the Western societies spoke to in this sort of fiction were safeguarded to be fundamental, supernatural and everlasting. Besides, the coordinated effort between the general populations related to these two societies was presented to occur at a deficient and particular level; it is possible that it was on the political level, or it was demonstrated occurring at partitioned level in particular circumstances. In this way, the characters having a place with the western culture were either political bosses or kind-hearted ministers and social laborers. The acceptance of an imperative distinction between the two societies seemed to be the administering rule as far as the portrayal of East-West gathering is concerned.

The fictionalization of contemporary history underway of contemporary Indian English fiction journalists additionally takes out a changed observation. In its place of displaying chronicled truth from amazing perspective of the representing consciousness of the writer, the contemporary critics have a tendency to convey various discernments. It brings up the made nature of the verifiable truth as well as that of the various viewpoints. Regardless of the show of the political

recommendations of the manufactured reality, the commitment of different viewpoints tends to make their works imaginative. It shields their works from being data. Another normal for the presence of contemporary social validity and history is the correspondence between the greater parts sees an underestimated awareness. The association of legislative issues in like manner human seeing additionally discovers appearance through various perspectives. In the method what increases, significance in connection to recorded occasions is not reality yet certainties. Underway concentrated on the anecdotal presentation of history the separation between the creator and his work is sensibly kept up. Rather than as long as a fulfillment proficient view, the presence of various voices acquires vital. It every so often brings about making an anecdotal work a topical discussion on a few activities having recorded significance in the national setting. It certainly denotes a move in the idea of the fiction. The fixation in such kind of a fiction lies not in the existence show displayed or the destiny of some character rather it focuses on the discussion interfacing distinctive gatherings imparting multicultural nature of truth. Shashi Tharoor's *Riot*, Rohinton Mistry's *Family Matters* and Manju Kapur's *A Married Woman* are a portion of the cases of this fiction.

The changed mindfulness informing an alternate nature of the connection between the writer and his work has likewise blocked the contemporary Indian English fiction composing. In the changed chivalrous about the real world and writing that has brought about its made nature the writer is not the last specialist. The pursuer not just needs to compose the anecdotal points of interest to re-make a sensible account yet in addition needs to work out his or her own particular observation for its comprehension. The made idea of account requests a functioning part of the pursuer. Aside from other Indian English fiction scholars ruining in cognizant examination with its frame there are essayists like Shashi Tharoor, Amitav Ghosh, Salman Rushdie and Shashi Deshpande whose ongoing productions express their endeavor to frame stories that arrangements with the ongoing pattern creating in Indian English fiction composing.

This normal for the type of fiction rising in contemporary circumstances has profoundly affected the idea of the plot structure advising fictional works. Large portions of the writers who show mindfulness about the made idea of story do not sort out a conventional direct plot. Nor do they appear to center around the life and

contributions of a set number of individuals appealing put in a progressive request. The customary straight plot is maintaining a strategic distance to familiarize redirections. Rather than a conservative, well-woven plot what we find for the sake of the structure of story incorporates an assorted variety of material associating various characters, places and encounters. Every one of these occasions appears to have just a thin connection among them. Rather than developing a solitary story the plot presently denotes the execution of various stories. It progresses on the plan of story inside the story. Along these lines, it ends up troublesome for the pursuer to follow the needs of the creator. The reader has related in understanding the multi-layered account. It befuddles the reader. Another pattern that denotes a move in the development of plot is its working up on the example of visual types of workmanship. It has taken fictional works nearer to visual artistic expressions and the creator looks more worried in appearing than telling. The multipart idea of the plot illuminating a noteworthy move in contemporary Indian English fiction can be down to earth in Amitav Ghosh's *In An Antique Land*, Shashi Tharoor's *Riot and The Great Indian Novel*, Shashi Deshpande's *Small Remedies*, Salman Rushdie's *Midnight's Children*, and Arundhati Roy's *The God of Small Things*.

In the current circumstance, the part of language has additionally seen grand change. Language has never again protected to be an unprejudiced medium used to express or mean effectively winning reality. Language currently is utilizing to hypothesise a world as indicated by the given social and socio-recorded foundation rather than in the interest of or imparting steady reality. The various elements working in the fortuitous of human information do not enable it to remain a nonpartisan medium. In the structure of a specific setting, language is improving to scrutinize and destabilize perceived frameworks of comprehension. For instance, in postcolonial and women's activist points of view language is skillfully used to deconstruct perceived social sorts. Also, the correspondence of various societies has occasioned in a social mix. It has denoted the approach of a fraternization of various dialects declining the tidiness of language. The utilization of a language testing an accommodating of life on progressive and twofold terms has an alternate hugeness in postcolonial and women's activist points of view. Language is to improve to check a decolonized condition of presence and the dismissal of incorporated, totalizing and unitary perspectives that outcome in the minimization and decimation of certain social gatherings.

These musings have tested the impression of the virtue of language. Accordingly, visit code blending and code consistently changing structures a huge component of the language utilized by contemporary Indian English fiction writers. The words and sentences from Hindi and other territorial languages are affixed with English. Rather than a run of the mill code, the language used discovers more significance. The dialect utilized by various social, socio-ethnic and expert gatherings is additionally consolidate to offer appearance to the heterogeneity and assorted variety of encounters informing human presence. Almost certainly, prior Indian English fiction writers likewise used to diffuse local words and say in their compositions. They regularly as long as an interpreted type of the words and articulations saved from provincial dialects. Then again, the greater part of the contemporary writers infrequently wants to give the interpreted adaptation. It might be by virtue of the developing close contact among different individuals important in like manner social blend. In such a condition, certain words and articulations have a tendency to wind up a piece of the hypothetical zone of the general population utilizing a unique dialect because of the rehashed sign of these words in their everyday exchange.

Another factor adding to the creating pattern in the utilization of an incidental language can be met all requirements to the impression of broad communications. The utilization of a blended language by assorted Indian English fiction writers denotes the developing patterns in current Indian culture. Another part of the utilization of language discovers appearance in its test to challenge the idea of twofold comprehension of dialect built on sexual orientation. Traditionally, women languages should be identified with the life of home life and men's language identified with the general population region. What's more, the language utilized by men does not discover social gathering when women utilize it. Certain words and wordings are estimate to be restricted for women. In the current condition of women utilize manly language as well as demonstrate no hindrance in utilizing hostile words for the most part in specific segments of the public. The destabilization of the customary kind of language is regularly used to stamp a decolonized nearness of women. Underway of a portion of the contemporary Indian English fiction author's women characters utilize this sort of language to stamp their challenge against man controlled society commanded society. The language utilized by women characters in the books of Shobha De, Namita Gokhale and Manju Kapur can be found in this specific situation.

These qualities of the utilization of dialect not just challenge the distinction in view of hierarchal terms yet in addition tend to make the works mainstream. Every one of these components has exhibited the connection of a decent variety of components in anecdotal works that stamp the interdisciplinary idea of writing, generally fiction.

A novel today incorporates the basics of memoir, history, and human science, human studies, dream, and sentiment, news-casting and even erotic entertainment. Essentially, the fine arts like film, notice and PC created pictures likewise frame a piece of anecdotal works. The nearness of an assortment of components destabilizes the conventional standards representing the sympathetic of writing. Thus, a comprehension of ongoing fiction composing requires a changed perspective, which did not depend on the settled ideas of set up writing.

In contemporary Indian English fiction, the present works of Shashi Tharoor, Amitav Ghosh, Khushwant Singh and so forth check the nearness of the occasions of various fine arts making their works interdisciplinary in nature. The use of journal gets to, daily paper reports, lyrics, letters, records of meetings shape valuable account units in Shashi Tharoor's *Riot*. The components of puzzle, dream, sentiment and obscene points of interest can be observe in the works of Shobha De, Khushwant Singh and Shashi Tharoor. The development of a fictional story on the enhancement of an examination improvement strategies a propelling element of Amitav Ghosh's *In An Antique Land*, Shashi Deshpande's *Small Remedies* and other such scholars. The connection of customarily watchful non-artistic generous in the fanciful works denotes the separation of kind limits.

Lingual, authentic, social and national issues are essential topics under the more extensive term 'Postcolonialism'. It characterizes the consequence of colonization in the scholarly and social world that has overstated by provincial process. The control of European nations, primarily England, over whatever remains of the world prompted in fifteenth century. Before nineteenth century is over, England was the main biggest glorious power governing over the entire world. Colonization took with it the contention of social, verifiable and social personalities. There was a fundamental conflict between the locals, unique pre-colonial societies, and the way of life constrained on the locals by the majestic powers.

During late 1980s, or rather mid 1990s, Postcolonialism developed as a trend in the abstract examination. This brought about a radical change in the writing of that period. Writings developed during this period has been put under the umbrella term 'Region Literature' or 'New Literatures in English'. As it were, it embraces those artistic works that are affected by colonization. This rebuke has broad affirmation and appropriateness under the motivation of crafted by certain famous pundits like Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Chakravarty Spivak, Bill Ashcroft, Helen Tiffin, Gareth Griffith, and so forth. Bill Ashcroft, Helen Tiffin and Gareth Griffith properly watch:

These writers also work to reclaim the past, because their own histories were often erased or discredited under imperialism, and to understand their own culture and personal identities and chart their own futures, on their own terms rather than the terms superimposed on them by imperialist ideology and practice. (Ashcroft 151).

These postmodern and postcolonial styles are not something that had been introduced to Indian writers out of the blue. They have implied the heterogeneous idea of culture and found varieties of story strategies to the total. Social acknowledgment of the nation has been seen and illuminated at the more elevated amount. Segment, vagrancy, banish, Cross-Cultural, personality emergency are normal topics among crafted by these journalists. Independently from this dialect likewise has assumed an essential part. With the start of New Literatures in English the route towards a conceivable investigation of the properties of colonization in and between compositions in 'English' and works in native dialect opened. These journalists additionally gave legitimate thoughtfulness regarding local dialects alongside English. They somewhat stressed to connect English with local dialects which embodied English in more indigenized frame than a remote dialect. What especially denoted these essayists was their experimentation with story methods and their utilization of English dialect. These post-present day writers looked at language as a plaything, to be bent and shaped as required. They logically understood their responsibilities 'to self' as self-articulation and self-statement. While authors like Vikram Seth, Upamanyu Chatterjee, Rohinton Mistry, Salman Rushdie and Amitav Ghosh tossed light upon the relationship of social, chronicled and political highlights of the nation and additionally the flexibility of the individual, ladies scholars, for example, Anita

Desai, Shashi Deshpande, Manju Kapur and soon ended the long quiet and offered voice to Indian ladies' situation.

These writers have tried at cutting out their own specialty with an assortment in topic, structure, language and even their strategy to the whole class of fiction. They have a casual internal quality with the English language, which has put them above scholars of prior decades. As G.R. Taneja puts it: "It (the novel today) is free from the self-consciousness, shallow idealism and sentimentalism that characterized the work of the older generation of novelists." (Taneja 84)

An extraordinary abstract, postcolonial author, philosopher and anthropologist, Amitav Ghosh has attentive feeling of watching human condition, society, culture, conduct, language and history in a very propelling manner. He is generally known as a standout amongst the most popular and famous attributes among the more youthful arrangement of Indian-Bengali authors writing in English.

Amitav Ghosh, a flexible author of contemporary Indian English writing, is highly acclaimed for his delineation of experimental perspective of present day society particularly in India. He is not quite the same as the greater part of his counterparts since he has blended both history and fringe in his fiction. Alongside accounts, fringes grew up one next to the other in his books. His fiction manages the history, culture, homelessness and relocation, banish, language, character emergencies, postcolonial effects and society. His compositions are not unbalanced, i.e., just portrayal of one side of history however manages the horde of topographical and obscuring outskirts and social limits. In his written work, however, he lights up the essential incongruities profoundly situated, ambiguities and existential difficulties of human condition. Ghosh uncovered various sorts of fringes in numerous perspectives as geological, ideological, mental and outskirts between race, ethnicity, religious and diverse traditions. However, every now and then, he was additionally eye-to-eye with social limits amid his stay in Egypt. In a similar sense, the reader is reminded that social limits are utilized for partition as opposed to unification of the general population of Hindu Muslim classifications. Notwithstanding, history is a fundamental reality with an indispensable quality. His projection of history is viewed in two ways: (i) Ghosh's deviation from a customary perusing of the past (ii) His inclination to comprehend



history from the perspective of those so far overlooked by conventional historiography. Ghosh's way to deal with women history concerning his reevaluation of ordinary history endeavors to outline underestimated history. He likewise introduces an elective method for understanding history; one that adjusts itself to history of the majority instead of conventional historiography of rulers and rulers, famous Indian writer Amitav Ghosh who composes especially about history of country and relocating crosswise over fringes than multiple limits.

India is a nation of multi-cultural and religious diversity and it was an inevitable phenomenon for Ghosh to cross the borders of each others' ethnicity and religions. In the same way, Ghosh also delineates the various issues and problems that have been created due to the borders of various cultural borders and differences. Besides the cultural and religious difference, there is linguistic borders within the country which has been highlighted in Ghosh's novels. Apart from borders within the country, there are several issues across the national borders within the south Asian countries. The predicaments of cross-cultural national borders arise from different cultural phenomena like war, homelessness, migration, displacements. And major novels of Ghosh deal with the either the socio-cultural/religious borders within our country or the cross-national borders within the south Asian countries surrounding issues of geographical borders, political borders, etc. Though his writing shows a common genre of narrative writing, he has emerged with a new technique that creates distinct line different from the Western narrative techniques. In his works, Ghosh endeavors to consistently examine the ideas of outskirts and limits not just to demonstrate their unforeseen nature but rather likewise to frontal area the need to consult with those staying outside the fringes. Amitav Ghosh's developmental learning is included travel and being presented to various societies.

He was born in Calcutta (Kolkata) on 11 July 1956. His father Shailendra Chandra Ghosh was an officer in the British Indian Army. Later he turned into an agent in autonomous India. Amitav Ghosh's mother was Anjali, a homemaker. Ghosh's adolescence was spent in various districts – Calcutta, Dhaka, Colombo, and Iran. A product of Dun school, Ghosh has finished BA from St. Stephen's College, University of Delhi, in 1976 with History Honours, and afterwards MA in Sociology from same University. In 1979 Ghosh earned recognitions in Social Anthropology from Oxford University in England and furthermore in Arabic from the Institute Bourguiba de

Languge's Vivantes in Tunisia. He has instructed and explored at various foundations, including the Bureau of Sociology, Delhi University (1987), the Department of Literature and Anthropology, University of Virginia (1988); the Department of Anthropology, University of Pennsylvania (1989); the resident scholar for Studies in Social Science ,Calcutta (1990-92); the American University in Cairo (1994); and the Department of Anthropology, Columbia, University (1994-97). Since (1999-2003) Ghosh has been a recognized teacher in the Department of Comparative Literature, Queens's school, City University of New York.

In the spring of 2004, he was an educator in the Department of English at Harvard University. At present, he lives in New York with his significant other Deborah Baker, a manager at Little Brown and friends and their kids, Leela and Nayan. About turning into an author, Ghosh says:

I was twenty-eight. The city I considered home was Calcutta, but New Delhi was where I had spent all my adult life except for a few years away in England and Egypt. I had returned to India two years before, upon completing a doctorate in Oxford, and recently, found a teaching job at Delhi University. But it was in the privacy of baking rooftop hutch that my real life was lived. I was writing my first novel, in the classic fashion, perched in a garret. (Ghosh, I&I 47)

Ghosh is the most cosmopolitan of contemporary Indian English authors. His centrality has its underlying foundations in his cosmopolitanism. He is an author who ventures and maps and re-maps the world illustration associations over the limits of present day country states. G.J.V. Prasad in "Re-composing the World: *The Circle of Reason* as the Beginning of the Quest" says:

It is this creative engagement with historical and political realities and truths, it is in this clear headed erasure and redrawing of cultural and political lines that divide and unite that Amitav Ghosh finds his mission as a writer. With an anthropologist's sense of detail and a historian's grasp of facts and chronology, and with a creative writer's curiosity about causation and effects, and a great narrative skill and imagination. Ghosh weaves together a pluralistic and self-reflexive

view of the world – one that challenges the smugness of accepted narratives and points of views and the certainties of post-colonial borders as well as generic boundaries. (Prasad 56).

The Sudanese author Tayeb Salib, the writer of *Season of Migration toward the North*, Taufiq al Hakim and Naguib Mahfouz, the Egyptian Nobel Laureate on whom he composed the exposition “*The World According to Naguib Mahfouz*” (1990), affected Ghosh. Ghosh's books are *The Circle of Reason* (1986), *The Shadow Lines* (1988), *In an Antique Land* (1992), *The Calcutta Chromosome* (1995), and *The Glass Palace* (2000). *The Shadow Lines* won the Sakhitya Akademi Award; *Chromosome* won the Arthur C. Clarke Award for 1997. In 2007, he was awarded the Padma Shri by the Indian government.

Ghosh's fiction has displayed a momentous topographical spread taking in for Reason India, the Gulf locale and Algeria; for Lines India, Bangladesh and the United Kingdom for Land India, Egypt and Africa; for Chromosome India and the United States; and for Palace Burma, India and Malaya. The social space for the greater part of Ghosh's characters is colossal. It is a tremendous borderless district with its own half-and-half dialects and practices, which circle without national or religious limits.

Ghosh denoted his appearance as an imaginative artisan with *Reason*. Its French version won for him the Prix Medici étranger, one of France's most vital abstract honors. *Reason* is about history's casualties, who are constrained into banish by occasions outside their ability to control. It is an overwhelming rushes artwork of stories of people, whose lives cover, pull separated, and discrete. It is an account of fixation – over the top logic that some hold onto as science and others deride as craziness and fanatical manhunts. It is a criminologist story, an account of outcast, a travelog, women's rights tract, a Marxist challenge, a supplication for humanistic fellowship et cetera. Remarking on the novel, Hanif Kureishi says:

*The Circle of Reason* is a huge, ambitious novel with a crowd of characters and themes, set in a number of countries, India, Yemen, Egypt and Algeria. It is like an immense pot into which scores of more or less random ingredients have been thrown. (Kureishi 40).

It is a novel of outcast/eagerness. In it, individuals from the old world are attempting to adapt to the better and brighter one as Ghosh weaves four strands: “the social, the

social economic, the political and the metaphysical” (Sengupta 29). It is a novel, which weaves together countries and mainlands. It joins individuals of various countries. Claire Chambers says:

The novel is ostensibly a bildungsroman describing the journey of Alu, a Bengali orphan, from the obscure village Lalpukur in Calcutta .... It incorporates elements of the picaresque, the novel of ideas, the thriller of detective novel (with Assistant Superintendent of Police, Jyoti Das, trailing and alleged extremist, Alu, through several continents) and the Hindu epic. (Chamber 36).

*The Circle of Reason* is partitioned into three areas: *Satwa*: Reason; *Rajas* : Passion; *Tamas* : Death. In "Satwa: Reason" Ghosh sets the estrangement amongst science and logic. *Rajas*: Passion shows the cross-segment of the Indian culture cruising in a ship to al Ghazira. It demonstrates the rotting and kicking the bucket human progress, caught in the endless loop of realism. The third area "Tamas: Death" sees the passing of reason. Remarking on the structure of Reason, S. Prasannaranjan says:

It was an exuberant tour de force with the folk tale charm of the Arabian Nights, a Don Quixote of another area. While narrating the evolution of Alu, the boy ‘with an extraordinary head-huge, several times too large for an eight year old and curiously uneven, bulging all over with knots and bumps’, Ghosh was at the same time engaged in a mega celebration of ideas and concepts. (Prasannaranjan 13)

It envelops in its topical range science, rationality, history, legislative issues, culture, workmanship and language.

In *Reason*, Alu is multi-year old kid. He comes to languid Lalpukur from Calcutta to live with his uncle Balaram and close relative Toru-debi. His phrenologist uncle gives him an epithet, Alu,, as his expansive head resembles a potato’. His folks have as of late passed away in an auto collision. Balaram and his sibling have been for some time antagonized. Nevertheless, when Alu is stranded, Balaram and Toru-debi choose to take in Alu and raise him, as they have no offspring of their own. Alu has the skilled ability to get and talk such a large number of dialects. In any case, he seldom talks in the novel. The kid is requested to shun school at fourteen and is supported by Balaram, the gathered researcher, to examine weaving. Alu starts to take exercise

from Shomphu Debnath, an ace weaver. Alu ends up being a skilled youngster as he isn't just great in dialects yet in addition ends up being one in weaving as well. He outperforms his educator in weaving.

Balaram finds a book on Practical Phrenology at a second-hand bookshop in College Street on 11 January 1950, the day that the physicist Madame Curie is going to Calcutta. Around then, Balaram is working for Amrita Bazar Patrika and he needs to talk with her. In the meeting, he is derided by the general population and furthermore ridiculed by the general population at his office. In this way, he chooses to leave news-casting inside and out and commits his full energies to phrenology.

Afterward, the day after the episode at the airplane terminal, he acknowledges an offer of work from Bhudeb Roy, who has chosen to begin a school in the remote Lalpukur around one hundred miles of Calcutta. Balaram winds up one of these foremost instructors. Roy additionally rapidly turns into a political harasser in the remote town. He enlists hooligans to uphold his arrangements at the school and somewhere else. Soon, Balaram and Roy move toward becoming foes vying for the brains and hearts of the villagers. Sixteen years on, in 1967, Balaram's psyche is starting to demonstrate strain of memoir of the revelation of reason, yet individuals around him take him as a comic character. At the point when Bhudeb Roy orchestrates Maa Saraswathi's Puja (the goddess of learning) to gather support with the Inspector of Schools, Balaram bounces onto the statue's stage and tears of its head and pronounces it to be vanity instead of information. Accordingly, Bhudeb Roy clandestinely harms the fish in Balaram's lake. At that point five of Roy's children assault Balaram's eleven-year-old hireling, Maya. In this occurrence, Alu, who is eleven years of age, needs to run and get Maya's sixteen-year-old sibling to protect her from conceivable assault by the Roy's children.

Afterward, when a plane collides with Roy's school and consumes half of it to the ground, everybody thinks that it is wonderful that Bhudeb Roy has had the foreknowledge to see the fiasco and to protect the school only two weeks previously the fire. Accordingly, Balaram seizes upon the devastation to establish his own particular school. It is known as the Pasteur School of Reason and is separated into two divisions : in the Department of Pure Reason Balaram shows standards of sanitation and in the Department of handy Reason, his significant other trains

understudies to tailor and Shombhu Debnath instructs them weaving. Shombhu's child, Rakhal, surrenders his progressive approaches to wind up the school's business director. The new school is by all accounts a fruitful one. The third division, the Department of the March of Reason, the home base for Reason Militant is likewise added to the school. The third division starts by splashing carbolic corrosive all through the town, purifying everybody and everything. Nevertheless, in this procedure of purging, Balaram totally disturbs Bhudeb Roy's most recent political social event. The following day, Roy consumes a few of Balaram's belonging to the ground.

Toru-debi reacts contrarily to what she thinks about Balaram's fixations. After the fish harming, she has taken Balaram's books from their racks and tossed them out into the patio, where she sprinkled them with lamp fuel and consumed them all. Alu could figure out how to spare just a single book – Vallery Radot's Life of Pasteur – and figured out how to offer it to Balaram. Both Balaram and Alu consider this book as a holy one – a sacred writing. Further, Toru-debi totally loses her mind when Bhudeb Roy scorches every one of their belonging. Still now, Bhudeb Roy is not finished with his naughtiness. He prompts Jyoti Das and the Police to assault Balaram's compound and they coincidentally set after the explosives that Rakhal, the previous progressive turned-business-administrator, had continued making. In the subsequent occurrences Balaram, Toru-debi, Maya and Rakhal are altogether executed. This has been executed by Parboti-debi with a help of Shombhu Debnath. Debnath's better half additionally kicked the bucket a few years previously in the wake of bringing forth Maya. Presently, Shombhu Debnath and Parboti-debi leave with their tyke and go to Calcutta. Truth is told, Bhudeb Roy gotten under way Alu's departure from northern India.

Jyoti Das turns into a house visitor of Mishra's. He definitely meets Alu and his companions. Jyoti Das asks Kulfi for one night's contact and at the recommendation; she has heart assault and bites the dust. A contention follows amongst Verma and Mishra over the potential outcomes of playing out a legitimate Hindu memorial service for her. In this discussion with Jyoti Das, Alu adapts a greater amount of what happened when he and Zindi figured out how to get away from the trap of the dissidents at the Star. Haji Fahmy, Professor Samuel, Chunni, Rakesh, and numerous others had not kicked the bucket but rather had been ousted to Egypt or India. Haji

Fahmy kicked the bucket of stun that same day. Toward the finish of the novel, Alu, Zindi and the child, Boss proceed with their movement west, in any event to the extent Tangier, where they say goodbye to Jyoti Das as he heads to another life in Europe. They at that point turn back towards al-Ghazira.

*The Shadow Lines* is an account of three ages, the storyteller's Bengali family in prepetition Dhaka and Calcutta and their English companions, the Prices whose chronicles include world wars, the left Book Club and shades of contemporary London. It additionally embarks to enlighten the absurdities of outskirts and wildernesses, the lines of baffle and disaster. It might be taken as the novel, which incorporates the scan for character, the requirement for autonomy and the troublesome association with culture, the revamping of pioneer past. It likewise incorporates issues of personality, flexibility, and multifaceted logical inconsistencies in the scenery of collective savagery.

In this novel sequentially, the portrayal starts in 1939 when there was the episode of Second World War and India was going through a pilgrim run the show. The storyteller was not conceived at that point. The storyteller has met May Price when she came to Calcutta on a visit. Whenever when the storyteller met her was seventeen years after the fact when the storyteller went to London. Nevertheless, the novel takes these seventeen years from the year 1962 to 1979 as the compelling foundation of Lines against which Ghosh manages postcolonial circumstances, social disengagements and nerves and deciphers the issues of broke nationalities in close and telling experiences. The subjects incorporate migration, social osmosis, and companionship crosswise over fringes, and modification with the adjusted face of the world.

In *The Shadow Lines*, the opening area 'Going Away' presents its characters – the storyteller's group of his grandma, his folks, his grandma's sister Mayadebi, her representative spouse, and her three children; Jatin, a market analyst with the UN, Tridib; the storyteller's uncle and guide, Robi, and her great girl, Ila (Jatin's tyke) who is constantly away with her folks. The storyteller's grandma is a result of the past. She has inside herself a courageous confidence in the holiness of political opportunity. She is a case of the recorded powers and a comprehension of the present. In this way, it turns into a personal novel or the family adventure/narrative.

In *Lines*, the time succession is scrambled. The critical occasions happen in 1960s however, the storyteller is reviewing them in the 1980s and they are established in the period just before the World War I. Consequently, in 1939, thirteen years previously the storyteller was conceived, his twenty-multi year-old extraordinary close relative, Mayadebi went to England alongside her significant other and their child, Tridib. In later years, she generally had the emanation of a motion picture star for the storyteller. She was his grandma's solitary sister. His grandma never affirmed of Tridib, whom she thought about lethargic. The storyteller could not help contradicting his grandma's gratefulness and estimation since he cherished Tridib's solid creative energy that brought about an unending supply of stories. Tridib took abundant preferred standpoint of the storyteller's young propensity toward artlessness. Tridib had two siblings. One was two years more established, as often as possible away since he worked for the United Nations. His name was Jatin. The other sibling was substantially more youthful, named Robi. Tridib was just a single of the three who had consumed a lot of his time on earth in Calcutta, living in the old sprawling family house in Ballygunge with his grandma. The storyteller believed that his grandma did not simply affirm of Tridib but rather really dreaded of him.

Mrs. Value, her little girl May and her child, Nick, lived in north London. Her significant other, who had been one of her school instructors, had as of late passed on. As it happens, Mrs. Value's dad, Loonel Tresawsen, had been positioned in India when she was youthful and he had turned into a decent companion of Tridib's granddad, who was a judge in the Calcutta High court. The storyteller met May when she came to India for a visit a few years after the fact and afterward did not see her for an additional seventeen years, when he furnished a proportional payback and went by England. He was, at the later period, putting in multi year in London doing research at the India office library for a Ph.D. proposition on the material exchange amongst India and England in the nineteenth century. At that point, May had turned into a cellist in a symphony, however when she had gone to India, she had quite recently been taking in the nuts and bolts. When he went to one of her shows, they moved toward becoming companions. She filled in a considerable lot of the points of interest of her life that the storyteller had been pondering about each one of those years. She noted for instance, that in 1959, when she was nineteen and Tridib was twenty-seven, they had started a long correspondence. He had been sending her family Christmas



cards as far back as he had left England in 1940, however now he started composing particularly for her alone.

Ila is the storyteller's cousin, only a couple of years more seasoned than him. As the little girl of Jatin, the negotiator, she has voyaged generally and seen a considerable measure of the world. She lives positively in the present. She is more complex than the storyteller however stays uncertain in her own connections. She weds Nick and lives in Mrs. Value's home in London. The storyteller gets pressures amongst Ila and her philandering spouse. A few years sooner, Nick had not guarded Ila in an occurrence at school when she was derided. He had left right on time to abstain from being seen with her.

The storyteller returns to Delhi to take his University examinations, since his grandma's condition had enhanced a considerable measure. Afterward, she kicks the bucket in Calcutta in his nonappearance and is incinerated. He feels remorseful of it. Tridib agonizes:

She had always been too passionate a person to find a real place in my tidy late – bourgeois world, the world that I inherited, in which examinations were more important than death. (TSL 90).

Close to her demise, his grandma effectively gathers that he had gone to whores in Delhi and she passes the data along to his senior member. To spare his scholastic profession he denies the allegation. Section one of Lines "Leaving" closes with the storyteller thinking back eighteen years, when Ila was leaving from Tridib to London. Ila left to London for University despite the fact that she knew he adored her.

Section two "Coming home" starts in 1962, a pivotal year for the storyteller's family. It was the year the storyteller turned ten, the year his dad wound up General Manager of his firm, the year his grandma resigned as headmistress of a young woman's school where she had put in twenty-seven years. In multi year or two, his grandma progressively retreated to her room, where she started sharing her recollections of her girlhood home in Dhaka. Grandma tells the storyteller how she had in the end hitched an architect and put in the initial twelve long periods of her marriage in railroad settlements. She resembles Ila. The storyteller's dad had been conceived in Mandalay in 1925 and grandma took him back to Dhaka once every year. Nevertheless, when he

was six, grandma's folks both passed on. The storyteller's dad and grandma only occasionally went to Dhaka again however remained in Mandalay. In 1935, granddad passed on of pneumonia when grandma was only thirty-two. After segment, she had stayed away forever to the city. She utilized her degree in history from Dhaka University to land an educating position.

In 1964, grandma happens to meet a removed relative and comes to realize that grandma's uncle, Jethamoshai, who is presently more than ninety, currently involves her family house in Dhaka. Her sister Maya had moved to Dhaka when her significant other had moved toward becoming Councilor in the Deputy High Commission in Dhaka. In this way, grandma chooses to visit May in Dhaka and to take Jethamoshai back to India. She goes to Dhaka on the third of January 1964. The storyteller is eleven around then. Tridib chooses to go with his grandma and to bring along May Price, who had been going to from England. At last, Jethamoshai does not have any desire to return to India with them. However, they figure out how to get him in the auto and endeavor to clear out. They before long find that the way is hindered by a horde. May desires Tridib to escape the auto and recover Jethamoshai who had meandered into the crowd. When he endeavors to do as such, Tridib is overwhelmed by the horde and executed. After Tridib's demise, the storyteller is sent to remain with his mom's sibling in Durgapur. Tridib is incinerated and May leaves for London that same day. Mayadebi and her family come back to Dhaka.

*In an Antique Land* is woven around the historical backdrop of Egypt in the eleventh century. It was distributed in 1992. It is a subversive history. It is composed as an explorer's story/travelog. It is pressed with stories. It gives supernatural, hint experiences into Egypt from the campaigns to task Desert Storm. It possesses large amounts of stories, and furthermore analyzes relations between the Indians and the Egyptians, Muslims and Jews, Hindus and Muslims. It is trustworthiness in fiction. It takes a gander at history from the points of a postcolonialist. It compares the characters of twelfth century. It additionally manages the season of Ghosh's living and uncovers two distinct civic establishments of India and Egypt with various societies of Hinduism, Islam, Christianity and Judaism.

In *Land*, Gosh starts his record in Lataifa, the little Egyptian town where he positioned himself as an Oxford University graduate understudy in human studies.

Specialist Aly Issa, a Professor at the University of Alexandria, has conveyed Ghosh to the home of AbuAli. It is there that he leases a room amid his stay in Egypt. Ghosh does not particularly savor living there, since Abu-Ali, in his mid-fifties is a to some degree tyrannical small businessman. Truth be told, Ghosh depicts him as "profoundly unlovable" (IAL 23), however remembers him as somebody who prompts a somewhat frightful regard from the villagers. Eventually, Dr. Issa masterminds Ghosh to move out of Lataifa to Nashawy, a bigger town.

Ghosh left Egypt in 1981, and it was not for an additional seven years that he could again turn his consideration with any earnestness to researching Abraham Ben Yiju and his slave. He had adapted some Arabic to speak with his hosts. He had additionally invested energy learning Judaeo-Arabic, an informal tongue of medieval Arabic written in Hebrew content that Ben Yiju had utilized. Shockingly and help, he found that the vernaculars talked in Lataifa and Nashawy in the twentieth century were not that remote from the "sounds" he was perusing on Ben Yiju's pages. He discovers that Ben Yiju had evidently lived in a Roman fortification nicknamed "Babylon" arranged in the southern area of Cairo alluded to as Old Cairo or Masr, called by some "the mother of the world" (IAL 80). It is otherwise called Masr al-Qadima, Masr al-Atiqa, Mari Gargis. Fustat filled in as Egypt's capital for over three centuries. Fustat today is connected to the city as a monstrous junk dump. The Ottoman Empire had decreased it in significance, and afterward the Indian Ocean exchange that had made Fustat critical was supplanted in the eighteenth and nineteenth hundreds of years by European naval forces.

The synagogue, to which Ben Yiju had a place, was comprised of some extremely cosmopolitan people who had close ties with the Indian exchange. Ben Ezra assemblage had a storage facility, as was standard, called a "geniza," in which a wide range of records were put away. By a peculiar arrangement of conditions, the substances of this specific geniza were left undisturbed for in excess of seven hundred years. So that, upon its disclosure, it was depicted as being "the greatest single collection of medieval documents ever discovered". (IAL 59). In the late 1600s, a fever of Egyptomania cleared crosswise over Europe, yet it was not until the mid-eighteenth century that the principal report of the Ben Ezra geniza was distributed in Europe. Shockingly, it was not until the following century that an insightful visit to the geniza brought its critical consideration. "By this time," writes Ghosh, "the

indigenous Jews of Cairo, those whose relationship with the Synagogue of Ben Ezra was most direct, were a small and impoverished minority within the community" (IAL 85).

In the interim, while contemplating these records and following their lead over into the intricate details of Ben Yiju's movements, Ghosh was likewise reacquainting himself with Shaikh Musa and the other people who had become a close acquaintance with him on his first visit. He sees that there are presently numerous more Egyptians working outside their nation, chiefly in Iraq. Truth is told, of his more youthful companions from Lataifa, just Jabir has stayed in Egypt.

Ghosh proceeds with his examination and discovers that Ben Yiju's dad had been a rabbi. Two of his siblings, Yusuf and Mubashshir, are likewise said in correspondence, similar to a sister, Berakha. His guide in business was the Chief Representative of shippers in Aden, Madmun ibn al-Hasan ibn Bundar. Without a conclusive clarification accessible to him, Ghosh records that Ben Yiju clearly moved from Aden to the Malabar drift at some point before 1132, and did not return for about two decades. Ghosh infers that he had left to get away from a type of blood fight. As indicated by the Moroccan voyager Ibn Battuta, who went by Mangalore somewhere in the range of two hundred years after Ben Yiju, the exile network of vendors from northern Africa and the Middle East lived richly. Ben Yiju was likely related even more effortlessly with the Muslim merchants who were kindred ostracized in Mangalore, and they all most likely utilized a pidgin dialect to direct business with local people. Not long after his entry in Mangalore, he liberates a slavegirl named Ashu, and they wed. Ghosh takes note of that India, at the time, had a notoriety for being a place, "notable for the ease of its sexual relations" (IAL 228). He hypothesizes that Ben Yiju may have changed over her to Judaism before the marriage, or that they had gone into "a kind of marital union that was widely practised by expatriate Iranian traders" - that is, the "temporary marriage". (IAL 230).

Ghosh likewise discovers that, from 1143 onwards, Ben Yiju's country of Ifriqiya had gone under progressive assaults from Christians, and was desolated by infection and starvation. The majority of his family, truth be told, had migrated to Sicily without his insight. In 1149, he finally makes the outing back to Aden, now joined by his two pre-adult youngsters Surur (a child, who kicks the bucket) and Sitt al-Dar (a little girl,

who weds her cousin in Sicily in 1156). Three years after his landing in Aden, he had obviously moved to Egypt, and by then vanishes from assist verifiable records.

Ghosh goes to Mangalore in the late spring of 1990 to check whether he can take in any more about the slave specified in a few of the Ben Yiju letters. He talks with Professor Viveka Rai, a specialist on the old stories of the territory, and with a Jesuit minister named Father D'Souza. By a roaming course, he presumes that the slave's name was likely Bomma and that he "had been naturally introduced to one of the few matrilineal networks which had an influence in the Bhutacult of Tulunad "(IAL 254). He additionally presumes that the connection between Ben Yiju and Bomma was

..... Probably more that of patron and client than master and slave..... in the Middle East and northern India .....Slavery was the principal means of recruitment into some of the most privileged sectors of the army and the bureaucracy. For those who made their way up through that route, 'slavery' was thus often a kind of career opening, a way of gaining entry into the highest levels of government (IAL 260)

Consistent with frame, accordingly, it appears Bomma in the end accepted control of Ben Yiju's business advantages in Aden, and that he expected the title "Shaikh".

*The Calcutta Chromosome* the fundamental story includes a reconsideration of the historical backdrop generally nineteenth-century jungle fever inquire about by a conceivably unsettled Calcutta-conceived man named Murugan (he is otherwise called Morgan) who works for a universal general wellbeing organization called Life Watch and uses an Americanized slang enlist, which portrays him as a diaspora subject. Murugan has had a deep rooted fixation on the historical backdrop of intestinal sickness inquire about, which has driven him to the conviction that Ronald Ross, the British researcher who was granted the 1902 Nobel Prize for Medicine for his work on the life-cycle of the jungle fever parasite. Murugan trusts that there is a mystery history that has been deleted from the scribal records of the provincial society and from restorative historiography all the more for the most part. He has given himself to revealing the shrouded truth.

Murugan is first experienced through the intervention of another diaspora subject, Antar, a New York-based PC frameworks administrator, who has been a previous

associate of Murugan's and now works for a universal water organization, which has ingested Life Watch. In the opening section, Antar goes over a piece of an ID card on the screen of his PC and this sets him off on a journey to reproduce the totality of the card and after that the ongoing life history of its missing proprietor. The proprietor ends up being Murugan, a man whom Antar has met a couple of years before-the novel is set. Rather than later for the benefit of Life Watch, attempts to discourage him from a demand to be exchanged to Calcutta. at an incredibly diminished pay, so he can seek after his thought of the supposed 'Other Mind': a hypothesis that some individual or people had methodically meddled with Ronald Ross' examinations to push jungle fever look into in specific ways while driving it far from others. Murugan has been accounted for as absent. He has last been found in Calcutta on 21 August 1995.

From this flight point, the novel reveals its overwhelming system of follows, intertwining various parallel journey stories. Which run from those of Ross and his late nineteenth-century medicinal counterparts through to Antar's quest for Murugan through the assets of the Internet? which as of now sooner rather than later has just turned out to be extensively more advanced than it was when the novel was distributed. In *Chromosome*, the Web expects much an indistinguishable part from weaving in Ghosh's prior work, working as a synecdoche for the interpenetration of societies.

On the day on which Murugan lands in Calcutta, 20 August 1995, Phulboni, a well-known essayist, is being given a honor to stamp his eighty-fifth birthday celebration. Getting the honor, Phulboni gives a gnomic discourse about the intensity of quiet. Like Murugan/Morgan, Phulboni has in excess of one name, in excess of one personality. His genuine name is Saiyad Murad Husain; Phulboni is a nom de plume. In his prior life, Phulboni has experienced a secretive ordeal. As a youthful select to a British organization, he was sent in 1933, to a common town named Renupur. He has conferred via prepare at its left station, some separation from the town and in a scene overwhelmed by storm downpours; and there, regardless of the station ace's endeavors to influence him unexpectedly, he chooses to spend the night in the flag room. A night of fear follows. Items move just as controlled by some supernatural organization. Phulboni nods off, gets up to find that the flag light is never again. He has set it and afterward observes it somewhere in the range of fifty yards down the

railroad track. Accepting that the stationmaster is conveying it, he tails it down the line, and barely deflects being slaughtered by a prepare which comes tearing down the track as of now, despite the fact that the line is a siding and no prepare is expected. Indeed, the stationmaster has revealed to him that the station has just at any point been utilized once previously. He seems to nod off again and gets up the following morning to discover the stationmaster disclosing to him that the lamp has not been moved. Moreover, afterward he seems to stir once more, just in time to toss himself out of the way of another approaching train. This time the experience is 'all too real' (TCC 279). Phulboni therefore addresses the prepare's stokers and architects, who are appalled that it has been coordinated into the siding, which they say has not been utilized for a long time and where the tracks are corroded, congested and brimming with flotsam and jetsam. At the point when Phulboni recommends that the stationmaster may have, "pulled the switch by mistake" (TCC 279), the main architect of prepare lets him know there has not been a stationmaster at Renupur for a long time.

The initial segment of this scene could well be clarified away as Phulboni's dream or mind flight and the content is brimming with episodes, which raise the likelihood, that the individuals who encounter them are Pynchonesque neurotic schizophrenics or fever-inclined previous intestinal sickness sufferers, encountering intermittent episodes of daze. Antar, Murugan and Ross have all contracted intestinal sickness sooner or later in their lives, be that as it may, as in Pynchon, there is a collection of fortuitous confirmation to propose that the threats looked by the content's questers are very genuine and that a mystery Manichean counter-power might be on the loose on the planet. Maybe over thirty years already, in 1894, an American researcher, Elijah Farley, who seems to have found that a vile connivance is controlling the investigations of Ross' Calcutta ancestor, D.D. Cunningham (otherwise called C.C. Dunn), has been accounted for as having vanished in the wake of landing from a prepare at Renupur. It appears as Antar's super-PC, Ava's incompletely fictionalized reproduction of a lost email record of Farley's missing last letter, a letter which has itself bafflingly vanished after Murugan has perused it in a Baltimore library. In any case, it places the likelihood of a startling connection with the Phulboni scene. In this scene, the veteran monitor of the prepare that has about murdered Phulboni recollects an outsider dying at Renupur in 1894 of every a relatively indistinguishable episode.

At the season of the nonnative's demise, the sole inhabitant of the station was a young fellow named Laakhan. Laakhan (additionally know as Lutchman—the moving idea of names is a hint to the content's focal disclosure concerning the Calcutta chromosome which still lies ahead) has been one of the partners in Cunningham's research facility, whose conspiratorial exercises Farley seems to have found. Laakhan/Lutchman has accordingly worked for Ross and there are likewise hints of his character in a scope of different settings. He has a thumb less left hand and in the Phulboni scene, alongside the proof of apparition action Phulboni has seen a secretive engraving of simply such a turn in the flag box at Renupur. The elderly protect finishes the narrative of what occurred at Renupur in 1894 by disclosing to Phulboni. After the passing of the nonnative, a stationmaster was discovered, an upper-rank man who respected Laakhan and his distorted left hand as more terrible than untouchable. It endeavored to execute him by exchanging the focuses and driving him before a prepare, just to endure the destiny he has expected for Laakhan himself—a third case of a barely turned away or genuine demise of this kind.

What Farley has found is that collaborators he has grabbed at Sealdah railroad station in Calcutta are hampering Cunningham's work on the mosquito parasite: remarkably Laakhan and a woman who is named Mangala. She gives off an impression of being both the high priestess of a mystery restorative religion offering a solution for syphilis and the mind behind the revelations that will in the long run prompt Ross' triumphant the Nobel Prize. Murugan's examination drives him to the conclusion that Mangala and her partners are ruining Cunningham's exploration with the goal that he will be supplanted by Ross, whom they can use as a vessel for their revelations. These revelations are worried about much more than a jungle fever fix. They include a counter-epistemology, which guarantees a type of everlasting status through the disintegration of Western originations of discrete subjectivity, through the destroying of the shadow-lines that build ideas of self-sufficient selfhood. This maybe clarifies the content's intermittent destabilizing of ideas of settled personality by giving characters in excess of one name. Mangala's revelation of the methods by which intestinal sickness is transmitted has come to fruition as a side effect of her genuine research intrigue. Working outside the straitjacket of Western observational approaches, she has been endeavoring to develop “a technology for interpersonal transference” (TCC 106), a methods for transmitting learning "chromosomally from



body to body" (TCC 107). In Murugan's view, the connection between Mangala's counter-science and that of regular researchers, for example, Ross is similar to the connection amongst "matter and antimatter rooms and stake rooms ... Christ and Antichrist et cetera" (TCC 103).

*The Glass Palace* opens in Mandalay in 1885; when eleven-year-old vagrant Rajkumar ends up stranded when the Sampan on which he fills in as a serving-kid must be put into port for repairs. He is from Chittagong, yet his dad had moved them to Akyab, a vital Burmese port. On the way, his family heartbreakingly kicks the bucket of fever. His mom's withering words to him are: "Live, my Prince; hold to your life" (TGP 12) and that, more or less, is precisely what he does, for good or sick.

In Mandalay, Rajkumar meets Ma Cho. She is half-Indian/half-Chinese, in her mid-thirties, and she runs a little sustenance slow down. Mama Cho utilizes him as an errand kid. She acquaints him with her "educator" and darling, Saya John Martins, who is a Chinese contractual worker who additionally happens to be a Christian. He is something like a more seasoned Rajkumar, since he likewise had been stranded and from there on turned into a world voyager. He took in a decent numerous dialects all the while, yet does not have a place anywhere. Saya John acquaints Rajkumar with his seven-year-old child Matthew; he is going to from Singapore, where he goes to an outstanding preacher school. Saya John chooses to utilize Rajkumar, and Rajkumar moves into his home. They start exchanging teak.

As it happens, Rajkumar has landed in Mandalay similarly as the British are assuming control over the nation. In the thirty-year-old, "glass royal residence" live twenty-seven-year-old Thebaw (1885-1916), King of Burma, and Supayalat. She is his haughty and savage boss associate, and has had killed all relatives who may move her significant other's entitlement to the royal position - there were seventy-nine such inquirers. Her nearest servants are vagrants, and Dolly is the most youthful and most wonderful of them.

Supayalat is unmistakably the power behind the position of authority. His guides, then again, keep the King, in happy numbness. Truth be told, he had not ventured out of the royal residence in seven years and had never left Mandalay. In only fourteen days, the British power the King to surrender. As the troops enter the city, Ma Cho and others enter the royal residence compound, which had until the point when at that

point been untouchable to them and strip it. In the skirmish, Rajkumar experiences the servant, Dolly, and is so struck by her excellence that he returns to her hands the jeweled ivory box he had proposed to take. Colonel Sladen escorts the imperial family into oust - first to Madras, and after that all the more for all time to Ratnagiri, hundred and twenty miles south of Bombay. They live in "Outram House," which is on a slope sitting above the town. A neighborhood man named Sawant assumes responsibility of the hirelings. Dolly loses her virginity to Sawant. At the point when torment breaks out, the villagers climb to the King's compound for more noteworthy security.

In 1905, an Indian named Beni Prasad-Dey confers in Ratnagiri as the new District Collector. The Burmese regal family and the couple of retainers who have not abandoned have now lived in the town for a long time. Beni Prasad-Dey has been instructed in England and is, truth be told, one of only a handful couple of Indians in the British common administration that has such a high office. His significant other, Uma, is fifteen years his lesser and she lives to some degree in his shadow. Their home is known as the Residency. Uma rapidly makes companions with Dolly, who has turned into a wonderful and charitable young lady. Uma right now is twenty-six and has been hitched five years; Dolly is only a couple of years more seasoned than her. Uma starts stressing for her and for the princesses; pondering whether they are regularly going to have the capacity to wed. That is before long replied, as the main princess is observed to be pregnant by Sawant. To the inconvenience of the British, yet intense joy of Supayalat, they wed and move away. In the mean time, in the inland Burmese town of Huay Zedi, arranged on the Sittang River, Rajkumar influences companions with Doh To state. When they meet, Doh Say, a few years his senior, is an elephant herder working in the teak timberlands. Rajkumar decides to end up rich and seals a plan to profit by bringing in laborers from India for British oil fields. With this cash and a bit from Saya John, he purchases an expansive teak timberland and following a decent number of long periods of diligent work, sets up a productive manor. He turns out to be very skilful at transaction and terrains a plum contract with the organization that is incorporating another railroad with the different teak regions. Uma's uncle, D.P. Roy, who is a financier in Rangoon, helps some portion of his prosperity. This fortunate association drives Rajkumar, who is currently thirty and rich, to choose to visit Ratnagiri and search for Dolly. He has always remembered her since their exceptionally concise experience such a large number of years before when

the King was ousted. He is an odd blend of sentimentalism and resolute business knowledge. After much delay, Dolly is influenced that Rajkumar's love for her is real. The two are hitched in a little service, managed by Uma's significant other. Supayalat, nevertheless, is irritated: she had needed Dolly to work for her eternity, and she presently declines to see Dolly until kingdom come.

As middle person between the British and the Burmese regal family, Beni PrasadDey had been put in a most clumsy circumstance by the pregnancy of the princess and the possibility of her marriage to the Indian, Sawant. He appears to be an insufficient and even comic pawn of the British. Presently, nevertheless, he all of a sudden moves toward becoming something of a grievous saint. The news of his downgrade has come at a particularly terrible time, since Uma had quite recently chosen to abandon him and to come back to her folks' home. Prasad cannot confront this twofold inversion of his fortunes, and consequently suffocates himself in the ocean. Since her better half had filled such a noteworthy legislative position, Uma currently got a generous annuity. She has flexibility and cash. She books section to Europe and in London she turns into a pioneer of the development to free India. She visits the United States, fund-raises for the reason, and settles in New York where Saya John's child, Matthew, was living. Matthew in the interim weds an American named Elsa Hoffman. Uma later urges him to come back to visit his repelled dad, who progressively need his child's assistance.

Dolly and Rajkumar had at first moved in with Saya John in Rangoon. This was her first visit to Burma since she had left, a quarter century prior. Saya John and Rajkumar's most recent business wander was the developing of elastic trees and they had set up an estate on Penang Island. Elsa and Matthew come to live there, too, and Elsa gives it its name: Morningside Rubber Estate. Before long Dolly brings forth her first child, Neeladhri (Neel), who appears to be progressively to have a large number of Rajkumar's attributes. After four years, Dolly brings forth her second child, Dinanath (Dinu), whose disposition appears great piece like her own. Lamentably, Dinu creates polio however is set aside to the doctor's facility in opportunity to maintain a strategic distance from genuine delayed consequences. However, since Dinu is delicate, Dolly gushes excessively on him. An odd thing had happened the old Burmese ruler for whom youthful Dolly had worked had appeared to her in a fantasy, cautioning her that Dinu's fever was exceptionally noteworthy, and the tyke needed to

go instantly to the healing facility - and he had been right it was, indeed, polio. The following day, in the wake of having seen the specialist, Dolly discovers that the ruler had kicked the bucket the specific night that he had appeared to her in a fantasy. Truth be told, the ruler had kicked the bucket not long after the second princess had run off with an average person.

In 1929, Uma is fifty, and she writes to Dolly to disclose to her that she is leaving America and coming back to Calcutta. Dinu is fourteen now, Neel is eighteen. Matthew and Elea had a girl; Alison likewise has a child, named Timmy. Dolly chooses to take her two children to Malaya and welcomes Uma to meet with them at the elastic estate at Morningside House. It is twenty-three years since they last observed each other, and that was in Rangoon. In this traverse of time, Uma has changed herself into a political power. Therefore, Uma visits Dolly; however, she soon irately decries Rajkumar as a British partner. After this conflict, she leaves for Calcutta. Her sibling meets her at the air terminal in Calcutta, alongside his twin youngsters, Arjun and Manju, and the most youthful tyke, his little girl Bela. Shockingly, in the new setting, Uma's harmful political reasoning before long changes definitely. As the Burmese resistance falls flat, her considerations swing to Gandhi's peaceful strategies, and she volunteers her administrations to his motivation.

On the off chance that Uma has picked the method for detached opposition, her nephew Arjun certainly has not. He enters the Indian Military Academy in Dehra Dun and cheerfully finds a character there. His sister Manju, then again, wants to end up an on-screen character. In an abnormal piece of luck, the maker of the film for which she had wanted to try out ends up being Neel, Dolly and Rajkumar's child. A sentiment blooms between the two and they are before long hitched. Arjun, mean while, is enchanted at what he sees to be a populist soul in the armed force, and is complimented by the situation of authority in which he is set. Arjun is one of only a handful couple of Indians at the Academy, named Hardayal, whose family had a custom of military administration with the British. Regardless of his family's long association with the British military, nonetheless, Hardayal is becoming progressively eager in that part, progressively distrustful of the utilization to which the British are putting Indians like himself.

The pace of occasions in the novel starts to quicken. Back in Europe, Britain is pronouncing war on Germany. In Rajkumar's reality, the emphasis is on his creating pneumonia. He decipheres the upheld rest as an event to reassess his organizations and chooses to offer his properties previously things wind up risky in Burma. He chooses to pitch every one of his resources for back the buy of incredible amounts of timber. He is envisioning that the British and Dutch should strengthen their barriers all through the East. Dolly blames him for war profiteering. Alison in the interim gets word that her folks, Matthew and Elsa, have kicked the bucket in an auto collision in the Cameron Highlands. Arjun and his force, up to this time having little to do, are sent to the boondocks of Afghanistan. He initially knows about a Sikh unit having mutinied in Bombay that place. Arjun and Hardayal are both full lieutenants now and are among the couple of general armed force officers left in their unit. Hardayal's questions develop, and they start to torment Arjun, also.

Dinu, now twenty-seven and extremely keen on photography, lands at Morningside house and hits up a kinship with Alison. With the demise of her folks, she finds that the limits that shored up her character have come free. Amid his visit, Dinu goes gaga for Alison. Similarly as vitally, he discovers that the worker Ilongo is his stepbrother.

Before long Arjun's legion is route to Singapore. They work their way up the Malay promontory as bits of gossip about Japanese air assault start circling. Before long, different units start leaving. Arjun is injured and needs to avoid the attacking Japanese in a tempest deplete with his batman, Kishan Singh. Singh's nearly lesser prospects in life had provoked Arjun to muse about his own particular place ever. The following morning they rise up out of the tempest deplete and are upbeat to discover Hardayal, however he has at this point aligned himself with the Indian national development, whose individuals have headed toward the Japanese side - in any event for the present. This is the straw that broke the camel's back for Arjun, who gives up all hope of his previous course and chooses to take after Hardayal's lead.

With the Japanese on their way, Alison, Dinu, Saya John, and Ilongo arrange to leave for Singapore, yet when they achieve the railroad station, they are sickened to discover that lone Europeans would be permitted in the trains. The experience conveys Dinu to a sort of political awareness (as his chance in the trenches had improved the situation Arjun), and he battles with the Indian authorities who are

authorizing the British guidelines by keeping the non-Europeans off prepare. In urgency, they go to the ranch. Dinu urges Alison to leave via auto with Saya John, who is, obviously, very elderly at this point, and Dinu guarantees he will endeavor to go along with them in Singapore. They drive off and travel the extent that they can before they choose to get a touch of rest. At the point when Alison gets up toward the beginning of the day, she turns out to be exceptionally bothered in observing that Saya John has meandered away. She looks not far off and sees that he is being addressed up ahead by the Japanese warriors. She fires toward them. Rather than driving them away in any case, her activities incite them to shoot Saya John quickly and afterward to travel toward her. As they approach her, she shoots herself - she has taken after Beni Prasad-Dey's pitiful way.

In Rangoon, then, Manju has brought forth Jaya, a young woman. It may be a reason for festivity yet there is brief period for that: an agent of the Indian people group is in contact to caution them all to clear Burma that night. In the interim, Neel has assumed control administration of his dad's endeavor to offer his properties and purchase 'timber and has met with progress - a triumph that ends up being pyrrhic. Every one of Rajkumar's assets have been put resources into one ranch, and when the Japanese bomb adjacent, the elephants freeze. Neel is pulverized to death and the trees are demolished in the skirmish. Rajkumar has lost everything - Neel and the cash. Having held up too long, Manju, Dolly, Rajkumar and the infant presently endeavor to escape. They join somewhere in the range of thirty thousand exiles who are attempting to cross the waterway. In her own hopelessness at the loss of Neel, Manju unobtrusively slips underneath the surface and suffocates herself – another individual from the family lost to give up. She had perceived that Dolly and Rajkumar were an alternate type of people – hungry forever – and she knew her infant would figure out how to get a handle on life much better from their maturing hands.

Dolly and Rajkumar remain with Uma in her level for the following six years; at that point, Dolly goes to Rangoon planning to find Dinu. Rajkumar never observes her again. In 1948, she discovers Dinu, remains with him for some time, and after that spends her last days in a convent. Jaya weds youthful, at seventeen, a specialist ten years her senior. In 1996, she is a school educator and her school sends her to a artisanship history gathering at the University of Goa. While there, she meets a spearheading picture taken from the early long stretches of the century and finds that

he is, indeed, her uncle Dinu. Despite the fact that he is presently eighty-two years of age, she chooses to visit him and finds that he works in a studio he calls "*The Glass Palace*." Dinu additionally discreetly leads classes much like those of Aung San Suu Kyi. Like her, he had been detained by the Burmese oppressive military for a long time. His class's center around feel, however they suggest logic with political implications.

Jaya discovers that Dinu had left Malay soon after Alison is passing and had advanced toward Rangoon in June of 1942. He had gone looking for Arjun lastly discovered him squandered away, injured and kicking the bucket. Dinu had gone ahead to wed Ma Thin Aye, the young woman who had protected him when he had gone through Rangoon in 1942. Both of them went to a more prominent political cognizance from tuning in to the addresses given by Aung San Suu Kyi. Jaya discloses to Dinu that Rajkumar and Dolly, however far separated from each other, had both passed on inside a couple of long periods of each other, the two rights around ninety.

Literary review of Amitav Ghosh's novels like, *Amitav Ghosh: A Critical Companion* (2003) edited by Tabish Khair, is an important anthology of brilliant articles on Ghosh's fictions. The new perspective employed in analyzing Ghosh's *The Shadow Lines* can be found in John Mee's article published in the anthology. The postcolonialism and the genre of travel writing are employed as the tools of making critical enquiry in Ghosh's *In an Antique Land*. Although the selected articles interpret Ghosh's novels from diverse perspectives, it is really astonishing that the issue of the construction of identity in Ghosh's works has rather been neglected in the articles anthologized. This is true of another collection of select articles, *Amitav Ghosh: Critical Perspectives* (2003), edited by Brinda Bose. Bose's brilliant introduction to the anthology touches upon principal issues in Ghosh's works but does not probe Ghosh's handling of the issue of identity. Exploring the relation between memory and history Vinita Chanda's article, included in the above-mentioned anthology, examines Ghosh's presentation of nationalism in *The Shadow Lines*. Anthropological perspective is employed in analyzing Ghosh's *In an Antique Land*. The anthology contains a thought-provoking article that seeks to locate spectral ethics in *The Calcutta Chromosome*. Despite the brilliance of the selected articles in the anthology, the issue of identity has been considered as a marginal topic in Ghosh criticism. *The Novels of Amitav Ghosh* (1999), an anthology of critical writings on

Ghosh's novels edited by R.K. Dhawan is another important contribution to Ghosh criticism. The articles are mostly on Ghosh's treatment of history, handling of culture, and various technical forms employed in different novels. Interestingly not a single essay is concerned with the important question of identity that persistently appears in Ghosh's novels. Another important anthology of critical writings on Amitav Ghosh's novels that deserves mention is *The Fiction of Amitav Ghosh* (2001) edited by Indira Bhatt and Indira Nityanandam. The critical essays in this anthology analyse Ghosh's major works including the non-fiction Countdown. As is common with other anthologies of the kind, most of the articles explore the issue of nationalism in *The Shadow Lines*, and the major issues investigated are those of history, time, freedom, nationalism etc. This may be because of the canonical status of the Sahitya Akademi Award-winning novel *The Shadow Lines* in India. But there is not a single essay that sought to look into the issue of identity that informs all of Ghosh's novels in one way or other. Most of the critics may have overlooked the issue of identity largely because they fail to grasp the implicit motive of Ghosh in dealing with a number of socio-political issues like nationalism, history, colonialism, science. Ghosh's presentation of the socio-political issues like nationalism, colonialism, subaltern condition, diasporic movement and migration etc. is actually motivated by his desire to explore the multidimensionality of identity. A recent anthology of critical essays on Ghosh's works explores multiple issues from diverse perspectives. Chitra Sankaran's edited volume *History, Narrative and Testimony in Amitav Ghosh's Fiction* employs innovative approaches in investigating a number of unexplored issues in Ghosh's works. This work aims at integrating larger historical context with the perception of individuals. The editor justifies the venture of a critical anthology on Ghosh's fiction by foregrounding the innovative approach adopted and comprehensive study it makes:

The volume aims to bring together several viewpoints not constrained by any pre worked conceptual framework but that attempt in their varied ways to demonstrate the far-reaching scope of the scholarship that surrounds Ghosh's works to date. Published outside India, with only Indian diasporics or non-Indian scholars contributing, this volume can legitimately lay claim to being the first truly international critical volume on Amitav Ghosh, if one succumbs to such essential zing categories. (Sankaran xiv).



Even though some contributors to the volume have touched upon major issues in Ghosh's fictions, they do not provide critical analysis of Ghosh's exploration of the troubling issue of identity. Thus Nandini Bhautoo-Dewnarain, for example, analyzes Ghosh's presentation of the issue of diasporic journey but does not reflect on its possible impact on the formation of identity of the people on the movement:

This chapter explores to what extent Amitav Ghosh's novel *The Glass Palace* has begun to address the complex reality of Indian labor diaspora as he attempts to reconnect the two types of experiences and address the issue of displacement and rootlessness for both the elite Indian diaspora. (Bhautoo 34).

Therefore despite its value as an important contribution to Ghosh scholarship, this international anthology does not address the issue of identity in Ghosh's fictional works.

There are other anthologies devoted to specific novels of Ghosh. One such is an anthology of critical essays on Amitav Ghosh's *The Shadow Lines* (2001) edited by Novy Kapadia. The majority of articles concentrate on Ghosh's presentation of the issues of nationalism, Partition in the novel. Memory, imagination, exile constitute the coordinates of critical analysis made in a number of articles incorporated in the anthology. Surprisingly the issue of identity escapes the attention of the major critics. The recently published anthology of Amitav Ghosh's *The Shadow Lines: A Critical Companion* edited by Murari Prasad contains a number of scholarly articles on various issues and concerns in Ghosh's *The Shadow Lines*. Most of the essays included in the anthology were previously published in different journals. Krishna Sen's brilliant article that enquires into Ghosh's concern with Spatial History is based on exploring the relation between travel and map. S.P. Gabriel's article explores the intricate relation between Home and National Identity in Ghosh's *The Shadow Lines*. A number of scholarly articles written by established scholars probe the issue of history and politics of partition in Ghosh's *The Shadow Lines*, but they do not shed light on Ghosh's notion of identity. It is very astonishing to see how the theme of identity eludes the attention of the eminent scholars who get more drawn to some obvious thematic concerns like history, nationalism. Sangeeta Ray's article —Through the Looking Glass: Realism and Cosmopolitics in Amitav Ghosh's *The*

*Shadow Lines* is another brilliant contribution to the body of Ghosh criticism because of the innovative approach employed in the analysis of Ghosh's works. This paper aimed at the appropriation of (In) Fusion approach advocated by Ranjan Ghosh. However, the issue of identity is not taken up largely because of its obvious different explorative purpose. There are other articles on Ghosh's works. A collection of critical essays on Amitav Ghosh's *The Shadow Lines* (2008) edited by Arvind Chowdhary contains a number of articles on various issues on the novel. But this anthology also does not contain a single essay that looks into Ghosh's presentation of identity in his novels. The anthology entitled *Amitav Ghosh: A Critical Essays* (2009) edited by Bibhash Choudhury contains some well-researched critical essays on the works of Amitav Ghosh and these essays primarily focus on the status of Ghosh as a postcolonial writer and the basic preoccupations of postcolonialism. Choudhury's introductory article —Amitav Ghosh: Modernity and the Theory of Novel discusses Ghosh's works against the background of the latest theories on novel. He however seems to have ignored the issue of identity in Ghosh's works. Yumna Siddiqi's rereading of *The Circle of Reason* that focuses on the alliance between police and postcolonial rationality is an interesting study. There is however one essay —Fraught with a Background: Identity and Cultural legacy in *Sea of Poppies* (included in that anthology), that seeks to investigate Ghosh's ideas on identity. Even though this essay focuses on various identities the characters take up in the course of their journey in life, it does not seek to underscore the relation between identity and Ghosh's vision. But such an analysis on identity in a particular novel is too brief a discussion to capture Ghosh's musings on identity. Sandip Ain's edited volume *The Shadow Lines: A Critical Anthology* (2011) which compiles a number of important articles on this highly acclaimed fictional work is an important contribution to the remarkable body of criticism on this particular work. Most of the articles look at Ghosh's novel from the perspectives of partition, presentation of history. Even though Claire Chamber, one of the ablest critics of Ghosh, investigates the issues of borders, nations in Ghosh's book, she does not dwell upon the possible relation between the formation of identity and nation.

There are a good number of highly acclaimed critical articles on Ghosh's works that are published in various journals. Meenakshi Mukherjee's article on *The Shadow Lines* offers a perceptive criticism of Ghosh's presentation of nationalism that gets

dissolved both in human memory as well as during communal conflict. By focussing on the centrality of mirrors and maps in the book, Mukherjee suggests, “the book initiates an interrogation of the organizing principles of division”. (Mukherjee 267). This well-argued article constitutes an important part of Ghosh scholarship, but it does not seek to probe into the complex relation between identity construction and subscription to a particular national identity. Suvir Kaul’s article on *The Shadow Lines* investigates the problematic of national identity and suggests the complex nature of belonging in the post-Partition era. Kaul’s essay meditates on the troubled notion of national identity, but does not make a comprehensive study of Ghosh’s other works. Therefore the issue of identity as explored by these scholars who are bent on critiquing Ghosh’s musings on nationalism is always incidental. Shameem Black’s essay —Cosmopolitanism at Home: Amitav Ghosh’s *The Shadow Lines*, Sharmani Patricia Gabriel’s paper on “The Heteroglossia of Home: Re-routing the Boundaries of National Identity in Amitav Ghosh’s *The Shadow Lines*” (included in the anthology edited by Murari Prasad) are formidable contributions to the body of Ghosh scholarship. Shameem Black, a major critic of Ghosh, offers an interesting study of Ghosh’s - cosmopolitanism that is to be understood not by becoming a globe-trotter only, but by envisioning world vision within the bounds of home. Padmini Mongia’s article “Postcolonial identity and gender boundaries in Amitav Ghosh's *The Shadow Lines*” probes into the problematic of identity formation particularly in the postcolonial context. She is specifically attentive to the construction of gender identity in Ghosh’s book. This essay offers interesting insight into Ghosh’s notion of postcolonial identity, but this issue of identity needs to be explored in a comprehensive way. The articles by Ania Sapra and Suchitra Mathur fill an important critical gap in Ghosh scholarship by calling our attention to the gender issues in Ghosh’s works. But it must be kept in mind that Ghosh is constantly struggling to explore diverse aspects of identity in his novels and therefore this issue must be treated comprehensively and separately. Arguably Rober Dixon, one of the earliest Ghosh scholars has drawn attention to the theoretical underpinnings in Ghosh’s writings. Erik Peeters’ article —Crossing boundaries, making home: Issues of belonging and migration in Amitav Ghosh's *The Shadow Lines* critiques Ghosh’s presentation of the problematics of exile, migration and belonging, and his treatment of the issue of identity is rather incidental. Divya Ananda’s article on Ghosh’s novel *The Hungry Tide* is an interesting study from ecocritical perspective, but does not

concentrate on the problematic of subaltern identity that is so obvious in the book. Promod K. Nayar's article "The Postcolonial Uncanny: The Politics of Dispossession in Amitav Ghosh's *The Hungry Tide*" is a valuable contribution to Ghosh scholarship by making a psychoanalytical study of the novel. It deals with the issues of home, homelessness and evokes a penetrating study of spectral ethics. The reference to the issue of identity is however incidental in the article. Devyani Agrawal's article, "Un-Essentialising Marginality in *Sea of Poppies*" and Omendra Kumar Singh's article, "Reinventing Caste: Indian Diaspora in Amitav Ghosh's *Sea of Poppies*" investigate the issues of diaspora and migration, but they do not try to shed light on the possible link between identity and diasporic journey. The first part of Ghosh's Ibis trilogy has attracted considerable attention from Ghosh scholars who explore Ghosh's penetrating presentation of colonialism, flow of people across the Indian Ocean. Anupama Arora's article, "The sea is history': opium, colonialism, and migration in Amitav Ghosh's *Sea of Poppies*" offers certain insights upon the way Ghosh handles the issues of colonialism, contribution of opium trade in Britain imperialism. But strikingly enough, this essay too fails to look into the way how identity of the colonial subjects is constructed in the colonial era. Anjali Gera Roy's article, "Ordinary People on the Move: Subaltern Cosmopolitanisms in Amitav Ghosh's Writings" that seeks to make a comprehensive study of Ghosh's works attempts to position Ghosh as a writer who interrogates elite cosmopolitanism enjoyed by the capitalist, elite section of the society. She shows that Ghosh offers a different perspective on global vision through the presentation of the movement of ordinary people whom, she calls, subaltern cosmopolitans'. Makarand Paranjape's article critiques Ghosh's presentation of nationalism on the ground of the latter's alleged failure to face the - crisis of the bhadrasamaj'. Instead Ghosh, argues Paranjape, indulges in evasiveness and the writer's evocation of off-beat locales is motivated by this escapist tendency. No wonder Paranjape's article is a significant contribution to Ghosh criticism in terms of penetrating analysis. However, he too seems to be evasive of the issue of identity that is so persistently pursued by Ghosh in his works. Gauri Viswanathan's article on *In an Antique Land* critiques Ghosh's presentation of syncretism which, she argues, is not adequately historicized. Such an approach, Viswanathan argues, only leads to unnecessary romanticization that only helps people to get rid of the harsh reality of the present times. Thought-provoking as this essay is, it too does not probe into the reason of Ghosh's imaginative flight into the medieval times. What she discovers is

Ghosh's escapist propensity, but Ghosh's literary journey into the hybrid, polyglot world of the medieval times was motivated by his desire to critique the rigid, discursive construction of identity in modern times. Shao-Pin Luo's article on *Sea of Poppies* attempts to show how Ghosh engages in evoking a different kind of cosmopolitanism by foregrounding the lives of the lascars and by promoting a hybrid mode of communication, which does not privilege any particular language. Ghosh's works have attracted critical attention from a number of important theorists and critics who sometimes refer to Ghosh's works to validate or espouse a point. But major critical output emphasized on certain manifest issues in Ghosh's works.

Amitav Ghosh is not the only writer who deals with history and borders but also a large number of fictional writers have written about history and borders like Salman Rusdie, R.K Narayan, Kiran Desai, Mulk Raj Anand, Arundhati Roy, Jhumpa Lahiri, Kiran Desai, Aravind Adiga, Khushwant Singh, Anita Desai, Rohinton Mistry, Amit Majumdar, Vikram Seth, and others.

*The Inheritance of Loss* (2007) by Kiran Desai, depicts the history and relocation one next to the other and the character like Sai, and Biju Sai, a multi-year old Indian young lady, lives with her granddad Jemubhai, a resigned judge, in the mountains of Kalimpong. Sai has begun an association with her Nepalese coach, Gyan, who joined a gathering of ethnic Nepalese guerillas. At the point when a pack of Nepalese young men scour the house and debilitate with brutality, the lives of Sai, her granddad and their cook plummet into mayhem. Biju is an undocumented Indian outsider living in the United States, child of a cook who works for Sai's granddad and there are he faces numerous social issues and battles to get by as an illicit foreigner in the United State. Among its principle topics is movement, history, living between two universes, and amongst at various times intertwined with the story set in India.

*The Folded Earth* (2011) by Anuradha Roy, attempts to feature history through the character of Maya when her better half bites the dust in a mountaineering mischance and to abandon her distress, the multi year old Maya looks for shelter in Ranikhet, a town at the lower regions of the Himalaya. The town is so independent and its guests so not many that their association lies in the normal world around them "Our town has a private –history... uncovered just to the individuals who live here by other people

who have lived here longer". While Maya adjusts to the serene town, life she gets to know Charu and her landowner Diwan Sahib, who holds mysteries from India's past.

*The White Tiger* 2008 by Aravind Adiga, in this novel the creator uncovered the history and the principle character is Balram Halwai recounts the tale of his life in a letter routed to the Chinese Premier, who will before long be going to India. Balram was conceived in the rustic town of Laxmangarh, as the child of a rickshaw puller. He is a keen tyke however is compelled to leave school keeping in mind the end goal to help for his family and starts to work in a teashop with his sibling in Dhanbad. While working there and chatting with clients, Balram finds out about India's administration and its economy. In the end, Balram chooses to wind up a driver and goes to Delhi, where he functions as an escort to a rich landowner. However, at that point, he slaughters his supervisor, takes his cash and escapes to Bangalore.

*Midnight's Children* is a 1980 book by Salman Rushdie that deals with history and India's transition from British colonialism to independence and the partition of beyond borders and boundary of British India. The story is told by its main hero, Saleem Sinai, and is set concerning genuine verifiable occasions likewise with recorded fiction. Saleem's journal, composed amid his thirtieth year. The broke, inept, rashly matured occupant director of a Bombay pickling production line, he composes with his stout, uneducated escort Padma as his solitary group of onlookers. Conceived exactly at midnight on August 15, 1947, the snapshot of the making of the free nations of India and Pakistan, Saleem is named "The Child of Midnight" by an extravagant press. His fortunes and those of one thousand other midnight youngsters are magically connected with the destiny of India amid the accompanying thirty years. Saleem is a peculiar tyke: His immense, unendingly nasty nose looks like the Indian subcontinent, while his skin pigmentation recolored ear and inverse cheek propose East and West Pakistan. His perplexing family history additionally reflects the grieved history of the region. Right off the bat in the century, the family patriarch, Dr. Aziz, who hails from Muslim Kashmir, the debated area between dominantly Hindu India and Muslim Pakistan, moves to India, where his granddaughter weds a well-to-do Muhammadan agent, Ahmed Sinai. Saleem's introduction to the world in Bombay is gone before by an incoherent prediction. Every one of these expectations work out as expected. The storyteller isn't, truth be told, the offspring of the Muslim Sinais, but instead of a Hin.du road vocalist's significant other. A medical attendant, Mary

Pereira, who gives a bumpy kneed bum youngster to the rich Muslim family and the well-conceived tyke to the Hindu road performer, who names him Shiva, exchanges the babies in the maternity home.

*Train to Pakistan* 1956 is a historical novel by Khushwant Singh in this novel he talks about simultaneously the history, border and partition. Mano Majra, the fictional town on the outskirts of Pakistan and India in which the story happens, is prevalently Muslim and Sikh. Singh demonstrates how they lived in an air pocket, encompassed by swarms of Muslims who despise Sikhs and crowds of Sikhs who loathe Muslims, while in the town they had dependably lived respectively gently. Villagers were oblivious about happenings of bigger degree than the town edges, increasing quite a bit of their data through talk and informal. This made them particularly helpless to outside perspectives. After discovering that the administration was wanting to transport Muslims from Mano Majra to Pakistan the following day for their wellbeing, one Muslim stated, "What have we to do with Pakistan? We were born here. So were our ancestors. We have lived among [Sikhs] as brothers" (126). After the Muslims leave to a displaced person camp from where they will in the long run go to Pakistan, a gathering of religious fomenters comes to Mano Majra and ingrains in the nearby Sikhs a disdain for Muslims and persuades a neighborhood group to endeavor mass murder as the Muslims leave on their prepare to Pakistan.

*Partitions* 2011 by Amit Majumdar, in this novel he needs to depict topographical fringe limit and discusses diverse blending, in 1947 Pakistan was made, battles broke out on the Indian and Pakistani side of the new outskirts and evacuees escape from one side to the next. Segments is the tale of four individuals with various religions who escape the disorder and dread of the partisan brutality to their new nations. At a Delhi prepare station, the six years of age Hindu twin siblings Shankar and Kenshav together with their mom endeavor to get on the last prepare headed for what is currently Pakistan. In any case, they dismiss their mom and go in scan for her. A youthful Sikh young lady, Simran Kaur, has fled from her dad and Ibrahim Masud, a crippled Muslim specialist, limps toward the new Muslim province of Pakistan. At the point when, in 1947 Pakistan was made, battles broke out on the Indian and Pakistani side of the new fringe and exiles escape from one side to the next. Segments are the narrative of four individuals with various religions who escape the disarray and fear of the partisan savagery to their new nations.

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*A Suitable Boy* 1993 by Vikram Seth in this novel he discusses the history and history of cultural borders and boundary and the novel is set in a recently post-freedom, post-parcel India. The novel takes after the narrative of four families over a time of year and a half; the widowed Mrs. Rupa Mehra has two children, Arun who is hitched to Meenakshi, a little girl of the noticeable Chatterjis of Calcutta, and Varun a racetrack lover much singled out by the more established Arun. She likewise has two little girls, Savita wedded to Pran Kapoor, and the brilliant, appealing Lata, whose requirement for an appropriate spouse engrosses Mrs. Mehra. The Kapoors additionally live in Brahmipur, where Mr. Mahesh Kapoor is clergyman of income for Purva Pradesh. The Kapoors have a little girl, Veena, whose spouse, Kedernath Tandon, works in the shoe exchange. Veena and Kedernath's nine-year-old child, Bhaskar, is a scientific virtuoso, who has an indistinguishable name from a celebrated Indian mathematician. (In a comparable piece of on mastic play, Mr. Kapoor's secretary, Abdul Salaam, shares, with an additional vowel, the name of the Pakistani champ of the Nobel Prize in Physics for 1979, Abdul Salam.) Pran Kapoor shows English at the college in Calcutta, while his agreeable more youthful sibling, Maan, entertains himself with mistresses, drink, and betting.

The other two families are the Muslim Khans of Brahmipur and the Hindu Chatterjis of Calcutta. The Begum Abida Khan lives alone, her better half having surrendered her to live in Pakistan. Her significant other's sibling, the widower Nawab Sahib of Baitar, administers the Khans' undertakings, which comprise for the most part of the doings of his wedded little girl, Zainab.

Amitav Ghosh is a major Indian English fictionist with myriad interests in history and borders and his novels are very interesting with many potential issues. The present study seeks to analyze the significant issues in his fictional works to unravel the mysteries in the histories of events in India and her neighbouring nations.



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## Chapter II

### Re-Writing of Indian History and History across Borders

The background of the history of literature cannot be approached any more as a subject that documents only great figures and great events of history. In contemporary historiography, it requires a re-examination in the form of new perceptions, new thoughts and an overall new explanation of the past. This new explanation of the past is a redefining of history of the unobserved subjects that are typically forgotten and disregarded by documented historiography. It is a modern trend of reading the past from the perspective, and the point of view of marginalized people, rather than studying history of only great and powerful people of ancient era. Amitav Ghosh's historical works is not only a narrative of historical events but also a means of establishing an interconnection between the historical events and the ordinary people living during the times. The personal stroked by a historical influence and his story needs narration as much as the nation's. The individual is not to be demeaned to the background and pushed to oblivion. History in Ghosh's works is hence an evidence of common people's lives so far overshadowed by conventional historiography. Ghosh explores monumental history that gives one-sided realities of the past. In the very beginning, Amitav Ghosh, wants to effort an elimination of conventional historiography and secondly, mentions largely a re-reading and a re-examination of history. Hence it is essential to understand how Ghosh deals with history and imagination in his fiction together. Ghosh explores monumental historiography when he portrays a narrative of the individual rather than that of the nation. He describes the past of the nation as a subject matter that belongs to all. For this reason, there is a need to look back, go back over the past, and map the territory of history for the role played by common public.

Redefining in common means is writing about something or someone that is already written about. In conditions of historical writing, it refers to writing about the past that has already been documented as history. History itself is a store of knowledge that tries to relive or record something that is no more now. It is the present's attempt to recover the past. The subject of history has a revisionist schedule and it is a planned attempt to blend in narrative something that may be just a collection of events, facts, and happenings. So redefining may sound redundant in the background of history and is

used here as a cliché, akin to its use in the manner of speaking of postcolonial praxis and theory. Here, it is being used as a collective term to study the revisionist stance of Ghosh's fictional oeuvre that redefines, rereads, recasts, records, re-interprets re-views, and rewrites the incidents, events, issues, people, and renarrates theme in his novels. Ghosh's novels are redefining of historical incidents, actions and events. People are the point of entry into the past and once that note is struck, it discovers a stage of recreation and reconstruction of those times and conditions. It is resulting in consequence in giving appropriately illustration to the predicament and plight of families, communities and individuals, and has broader social-political overtones.

Redefining is one of the ways of writers, historians and theoreticians who discarded the history written under the aegis of the empire. The ground of rejection is that they feel that there was a controlling ideology working in all the spheres of production, literary or material, during the colonial times. One's history is major to one's identity and it is the founding principle that forms conscience. We are only at the current end of the rope of time and our past, in more than one way, decides our future. Our individuality and personality confidence level, ability to venture out, take decisions, becoming an entrepreneur, initiating enterprise, taking the lead, in sum all facets of our personality grow from the seed of our mental make-up and that is the direct result of our conscience. Colonial projects understood this rather in detail well and thus required to handle it to their benefit. In their endeavor to manage and manipulate the native and through him the colony, the empire did all that it could to give native a mentality that helped in maintaining his position of suppression, subordination and slavery and to stay put there. The circumstance colonies had their independence, they realized that the knowledge and distribution of knowledge is a mainly essential part of identity and try to forge an identity for them they needed to break away from their delegated identity. So, the dressings had to be worn off, structures to be dismantled and all previous tagging, masquerades, facades, silhouettes and the belongings had to be scanned of any traces, bugs and infections of the empire. As Bill Ashcroft puts in:

Indeed, the process of cultural decolonization has involved a radical dismantling of the European codes and post-colonial subversion and appropriation of the dominant European discourse. (Ashcroft 220)

Among these codes, history constituted an essential role. Through a variety of nuances, history was a controlling ideology that empire suited to its own conveniences. Intellectuals like Gayatri Spivak, Homi Bhabha, Frantz Fanon, Edward Said, Ashish Nandy, Leela Gandhi and others have enumerated and illustrated the workings of verbal constructs like, literature, history and language in the power politics of the colonial empire. Therefore, in this anti-colonial carriage focused at the revival of the original identity, the role of language, literature and history has to be equally significant. Because of it that:

Rereading and the rewriting of the European fictional record is a vital and inescapable task at the heart of the postcolonial enterprise. These subversive man oeuvres are the characteristic feature of the postcolonial text. (Ashcroft 221)

This redefining and rewriting the history of agenda is taken up not by historian only alone, but riding on the current wave, which allows intersexuality of past works and history in the fictional works, even the literary texts have participated in this. Postmodern poetics has an aspect opposition to compartmentalization and hence gives writers an identification to cross the borders and close the gaps between history and fiction, to use the Leslie Fiddler's phrase. The theories like that of Stephen Greenblatt, Hayden White, and Linda Hutcheon, served the validating principles and writers like V.S. Naipaul, Salman Rushdie, Rohinton Mistry, Mukul Kesavan, and Pankaj Mishra have written historical fiction. Perhaps Amitav Ghosh is considered the most successful practitioner of this type as he absolutely outnumbers the others in terms of volume as well as historical richness of his books.

In the perspective of the present, redefining brings out the events of historical incidences, peoples and actions that are redefined in the novels of Amitav Ghosh. Majority of the novel of Ghosh abounds history, though they vary in terms of degree, type and their contribution of historical objects but there is not even a single work to have come from the pen of Ghosh, that does not deal with history or that does not redefine some history connected to Indian subcontinent and its people. This features true for his fiction and non-fictional works alike, though fictional works have their efforts on redefining and recreating, the non-fictional works have their objective at redefining, theorizing and conceptualizing. Some of his works are purely historical while in others the historical

awareness and recovery are major issues, though covertly handled. In earlier novels, like *The Circle of Reason* and *The Calcutta Chromosome*, Ghosh, skillfully reviews the colonial assumptions and an uninitiated reader might read them. On the basis of pure fiction and science fiction respectively and totally devoid of the concerns of empirical past, but *The Shadow Lines* symbolises a going away and as if the wrath, anguish and irony towards the colonial past (and even the present) seasons in him with age. *In an Antique Land*, is essentially a book by an anthropological historian. With some serious concerns of a historian Amitav Ghosh, points out at the tragic turn of events in Asia and Middle East and particularly India. The book underlines the unarmed nature of Indian trade and commerce before the advent of Vasco-de-Gama in India. The author wants to bring to focus a forgotten period of history, which shows how free and liberal India's collaboration with the Arab, and the Chinese world was. He highlights the easy flow of human warmth and trust that existed between a 'Tunisian Jewish' merchant and his Indian helper, Bomma. The book is obviously a testimony to Ghosh's intense urge as a tireless, genuine researcher. In fact, this book covers 'Ghosh' not as a writer of fiction but also a keen traveler, a diligent researcher, a social anthropologist and a social historian. *The Glass Palace* is the most sarcastic attack on 'the dome of empire', and is perhaps the most broadly accepted historical novel to have come out in the last twenty five years, especially, on Indian colonial history. So far Ibis trilogy, uncompleted and consisting the latest two novels of Ghosh, is clear to go in the annals of historical writings as classics of historical fiction. It requires no prophetic image to say that even the promised third volume is going to be about opium and how it created havoc in China and India on one hand and created wealth for the empire.

History writing has to be dissimilated from historical writing. Amitav Ghosh's novels are historical in nature and some of them can simply be called as historical novels. His novels in conditions of story, character and milieu are connected in the Indian subcontinent and from their position, they redefine history, which is in contrast to the narratives provided by Western history. Amitav Ghosh also deals with the difference between writing history and novel. According to him: "History can say things in detail, even though it may say them in rather dull factual detail. The novel, on the other hand, can make links that history cannot." (Ghosh, *The Past Master* SHT).

Ghosh's novels are the voices of 'the others' who do not create a meta-narrative, but have their small stories to narrate and it is through these small threads that a reasonable

plot of the narrative creates the history of people living in the sub-continent. French historian, Lyotard, has given the term 'petit recits' for the small stories that have emerged in postcolonial rewriting, in comparison to metanarratives. Amitav Ghosh's novels create colonial contexts, and all seek to undermine the fixity of colonial discourse by offering instead their own small stories. They, instead, take the reader into the very complex experience of life under colonial rule. They refuse the 'emplotments' of colonialist histories as oppressive, and they reject the continuity effected by the colonialist narrative as spacious. The very form that many of these novels take enacts emotional, temporal and political discontinuity. White has pointed out that history can claim neither innocence nor objectivity. He proves that history as a discourse has lost its 'truth value' since it imposes a false teleology, and thus creates coherence not necessarily present in reality (Hayden 104).

Once history could write itself as a largely monological, metanarrative and suppose that if a writer used the right language, the text would be successfully transparent and the past thus available to the reader, this is no more a valid situation. In this context it is worth paying attention to Robert Young's suggestion "histories can be told in many forms"(Hayden, 32) without one being reducible to another. However, as he puts in: "To write about the histories of the tricontinental countries ... is to write about lapses in history itself, of spaces blanked out by that ruthless whiteness." (Hayden 47)

Most of the critics observe and accept that Edward Said's book *Orientalism* is considered the beginning of Postcolonial theory. The author made it very clear through his book that, 'East' is a product, project and propaganda of the 'West'. 'East' is not what it is but it is a collective result of the western academic world. Said, recognized for finally, the politics of the metropolis, the centre of empire and how they view the East as the 'other'. He bears forward use of language, Literature and Ideology as the tools of West's projects. To make it simple it can say that Said brought the Marxist binary to understand the relationship between East and West. Geographical directions are not to be confused here as Said's concept of West was the centers of the colonizers and 'East' meant the erstwhile colonies. Looking from this angle even the countries like Brazil, Jamaica, Trinidad and Tobago, Zimbabwe, Palestine, Egypt, India, Sri Lanka, Burma and China, all form the 'East'. Taking examples from the Histories, Literature, Ideologies, Philosophies and Discourses, Said proves that West actually was never interested in giving space to the East and thus they forced and forged an identity

on the East, which is actually only a representation of West's perspectives and not a reality of the 'East'. Fanon had recorded and presaged three stages of postcolonial existence as assimilation or copying the colonizer, efforts to remember one's own identity and the third stage is the fighting phase where the native fights back with the colonizer. Said's book brought a kind of revolution in the intelligentsia situated or belonging to the erstwhile colonies and completely manifest the second and beginning of the third stage. Said concentrated the academician's role in the project of colonialism to the fore and now it was in currency with the postcolonial writer and critics: "Colonialism is first a matter of consciousness and needs to be defeated ultimately in the minds of man." (Nandy 63)

Postcolonial theory took something from all the existing literary or cultural theories, may it be Structuralism, Deconstructionism, Reader-Reception theory, Cultural Politics, Narrative Poetics, Semiotics, Centre-periphery theory. *Empire Writes Back*, the famous anthology edited by Ashcroft et al is a testimony how all these theories are part of Postcolonial. The project of Post colonialism is, simply, to understand how colonialism affected the life in all the spheres from the days of its beginning and how it still exists in our life, decades after the so called colonizers left the native lands. Instead of reading and understanding from the western text, now the politically mature postcolonial reader is re-reading the western texts and tracing out the hidden meanings. Shakespeare's *Tempest*, Conrad's *The Heart of Darkness* and Rudyard Kipling's *Kim* and practically every single book, text, discourse is going through this proactive re-view. Said's argument is that:

Colonial theory and anthropological texts may be imagined or factual, but they invariably code political ideologies of their age and are, therefore, never innocent. Postcolonial studies would build on this notion and re-reading has become a standpoint for reading practically all of English and European literatures for their colonial ideologies. (Nayar 162).

Histories, Literature and all texts are redefined, re-read and re-traced for finding the contexts where utilization, means and modes, ideology and technology of it are lying latent. It is true that in not only the cases of Western and European texts, but also all the texts belonging to those times are re-read. For example, Ranajit Guha, the founder of



famous Subaltern Studies, has effectively documented the element of a peasant revolution from the short stories of Rabindra Nath Tagore. Gauri Vishwanathan's *Masks of Conquests* (1989) is a traditional document, which undertakes an extensive study of how literature was used as an ideological weapon in the imperial conquest by the British in India. Many fiction and history writers are also making this re-reading as a tool of their postcolonial projects. Writers like V.S. Naipaul, Salman Rushdie, Rohinton Mistry, Mukul Keswan and Amitav Ghosh establish their narratives in some historical time and then present those events/accidents etc. in a new light. They apply the literacy artifacts provided by new historicism, and cultural materialism to excavate, redefine, reconstructive, retrieve those elements, and present those from postcolonial angles. Even historians are not far behind and their narratives too have re-read and recreated a number of such texts. They have worked upon the major assumptions that the colonial intelligentsia was working on a colonial project in tandem and thus there is need to undo their works. In addition, downfall the done is not enough to restore the damage but there is a lot that was consciously put under the carpet, the job of postcolonial writer and historian is to take care of that as well. As Chinua Achebe puts in:

An imperative need for writers to help change the way the colonized world was seen, to tell their own stories, to wage a battle of the mind with colonialism, by re-educating reader. I think it's part of my business as a writer to teach... the African weather, that the palm tree is a fit subject for poetry. (Achebe 30)

Writers like Chinua Achebe, Ngugi Wa Thiong'o, and others have considered 'decolonizing the mind' of the colonized as a matter of prime significance. Affirming the native in comparison to the colonial in matters of language, literature and culture is part of their ideology. Ghosh's, fiction comes in the same group and throughout his writings this strain is visible as an underlying idea.

Ghosh's fiction that much take about the history of the marginalized communities has been recorded. Previously untold stories are told from the 'inside', as it were, from the experience of those involved in elements, rather than from the "objective" perspective understood by the historian. Moreover, even when these narratives wear their political or ideological qualifications on their sleeves, they nevertheless offer another version of

the history, making possible a more holistic explanation of events. Some of these voices ran parallel to the narratives already available as in the case of *The Calcutta Chromosome*, while in some cases these are about the colonial remains corrupting the native life, as is the case of *The Circle of Reason*, which produces a story marred by observed tools of purity obligatory on postcolonial reality. *The Shadow Lines* analyzes the colonial silencing of native events of violence and questions that how the two-nation theory was just a façade employed by empire for creating fractures in Indian Sub-continent for their divisive politics to continue. The silence wrapped around riots and in contrast available testimonies of cricket on a day in India, is a strong indictment of journalism as a domain, originating in West, itself. Ghosh, rewrites the occluded riot of January 3, 1964, in *The Shadow Lines* and his priority is clearly a family's memory or a city's gory past of violence and it cannot be allowed to be left for want of space when all importance is given to Madras Test Match. The Glass Palace redefines history of Burma and India and is perhaps the best example of rewriting of history in a historical novel. However, his all novels discuss about history but this is an out and out case of historical fiction. The plunder and manipulations of the empire are rewritten from a Burmese angle from the year of its occupation in 1885, and through a logical built up the altercation of the INA and British Indian Army are recreated in the hills of Burma during the Second World War.

The target of such narratives is only to hide the actual issue, which is horrible and far from being presentable and shows the reality of the expansionist and plundering agenda of the empire. They have always covered it with the projections of illumination, welfare and secular credentials. The target of rewriting is to bring forth the actual conditions and causes, which are in stark contrast to the projected narratives of West and the reader can easily understand the cause of the gap. This is true not for texts and narratives of colonial times but Ghosh, wishes to stress that Colonialism, in newer forms and locations, are prevalent even today. The strategies, manipulations and machinery are strikingly same, as he points out in one of his interviews that:

With the Iraq war and the Opium war, there are such clear parallelisms, most of all in the discourses that surround them. There's this sudden mad evangelic stuff, this assumed piety, we are doing good for the world kind of thing and beneath that the most horrific violence, the most horrific avarice and greed. (Ghosh, NT 14).

In his Ibis trilogy Ghosh, redefines and rewrites the role of coercive tactics employed by West to create opium in India and sell it in China. The whole narrative provides a contrast of the cause, circumstances and unethical conspicuous consumption that West was forcing on India and China in the name of welfare, free trade and secularism. Without getting the contrastive account of the same people, incidents and happenings, it is very tough for the natives to resist the projected tags and thus avoid the deforming of identity, hence redefining and recreating forms a foundation to decolonize the mind, and fiction provides a suitable platform for this kind of historical redefining and rewriting. While all this rewriting takes place, this is not to conflate history and fiction, or to suggest, that the traditional discourse of History is to be wholly hijacked. The suggested target of Ghosh's fiction is that fictions of this type can offer an alternative to the metanarrative of history. The alternative idea of "histories", then, opens up a space for exploration, particularly for those groups who have suffered colonization or other forms of exploitation. Nietzsche's concept of 'critical history' creates a suitable space for this kind of ventures and they break the magnificent boundaries of pure history. The breaching of the once hermetic boundaries of historical discourse has led to a great deal of intertextual work or trans-genre intertextuality. In this way of perspective, the term "historiographic metafiction" is very useful, coined by Linda Hutcheon, the term describes fiction that engages with history in a subversive way. By using literary devices such as parody, allegory and symbolism, works of fiction undermine the metanarrative of History, that historiographic metafiction challenges through imaginative reconstruction. As Hutcheon puts it:

Historiographic metafiction refutes the natural or common sense methods of distinguishing between historical fact and fiction. It refutes the view that only history has a truth claim, both by questioning the ground of that claim in historiography and by asserting that both history and fiction are discourses, human constructs, signifying systems. (Hutcheon 93).

Hutcheon's term Historiographic metafiction serves the purpose of defining this kind of literature in the context of postcolonial literatures, which often respond to Eurocentric forms of knowledge based on ethnocentric cultural assumptions. Historiographic metafiction, by interrogating the value and meaning of the discourses it encounters, interrogates ethnocentric assumptions. Empire and its invention of history

is countered by this postcolonial historiographic met fiction and particularly in Indian subcontinent and its context it has been quite in currency and serves a serious purpose. As Young puts it that:

History contrasted with non-European accounts in which history is conceived ... in terms of networks of discrete, multitudinous histories that are uncontainable within any single Western schema. (Young 3).

The “histories” of the other circulate are typically after the unsettling process of excavation, retrieval and what Toni Morrison terms “rememory”. For the cause the fictions discuss in this thesis are “historiographic” in the sense that they redefine and rewrite forgotten pasts. It is together the plight and suffering of such memory with its excavation. Such excavation of the petit recites in fictional writing also creates new knowledge, subverting the traditional Western hegemony over historical accounts. Small incidences or petit recites takes to mind the contrast of metanarratives in history and small recollections of alternative history. A corollary of this subversion is that through the introduction of small stories into History, the horizon of the remembered past broadens and begins to admit many more formerly disregarded histories. However, this broadening also serves to repeat us of how many stories remain untold. For every story “exposed”, limitless others are doomed to remain buried or have been lost entirely. Therefore, redefining and rewriting effectively needs a lot of reproduction, which is a rebuilding of the absent account through imaginative recast and re-cording.

Western intelligentsia was a core contributor of the colonial project and Western thinkers played all potential essentials of hegemony and appropriated all possible spaces meant for the native. The Imperial forces had clear intentions of usurping the lands and resources of the colonies but they were manipulators par excellence and they tagged their imperial temptations as welfare‘ projects of ‘enlightenment‘ and ‘civilization‘. Asians and Africans were tagged as uncivilized, illiterate, unintelligent, sub-human and worth only a secondary status, if worthy of any status at all. History is inner to one’s identity, may that be of an personality, family, society and even nation. Thus, all possible efforts were made to deny the colonies of any history and thus any dignified identities. Silence, occlusion, obscurity, manipulation and misrepresentation were the fate of native histories. There is a constant burden of history and language both on writers like Ghosh, who take up the challenge of redefining and rewriting of

Indian history and that too in fiction and in English. So, they have to be cautious of the institution of history, fiction and English language at the same time. The English language itself causes serious concerns as Ghosh, is writing in the anti - colonial mode but in a medium that was the medium of the colonialists. Ghosh observes enough symbols of handling this subversion of language to make us aware that he is doing it with full consciousness. In an Interview with Chitra Sankaran, he brings it up in following words:

I think writing as we do in English; we have to be very, very careful of the historical burden that English places upon us, because, within English, there is a constant tendency to whitewash the past, in language in the first instance. So, for example, the occupation of Burma is never called the occupation or the brutalization of Burma. In English sources it's always called —pacification. Just as today, in Iraq, the Americans call the occupation —peace making, pacification ... but it's not. It's an open war of aggression. And you know, while I was writing, I had to struggle with these words...I had to struggle because there's such a weight the English language places upon you to accept these words—to call —pacification, what they call —pacification, rather than to call it occupation, the name that it deserves. I realize that even for someone like me, who's so aware of this history, it is still a struggle. (Ghosh DP 4).

Ghosh, not only come out with flying colours in this effort but this rising of using English as a tool in bringing out the linguistic manipulations, leads it all the more successful way of communicating his thoughts. His managing with history and fiction are also struggles in the equal way as like in English language; 'History' and 'fiction' are also European products and have been throughout improved as tools by the empire. So any effort to give a speech, foregrounding, or to narrate a history that includes the native is futile till the historian is not able to do away the very tool-kit of western historiography and fictional strategies. Histories of the previous colonies need to be written again and this time the historiography used by the Western historiography has to be shunned. The tools of Western historiography as that of journals, chronicles, gazettes, diaries, surveys etc., have to be used without ideological overtones and along with these newer tools, such as memory and oral

histories, recreated by the postcolonial historiography have to be added. The new approaches include the approach of 'Alternative history', 'History from below' and 'Subaltern Studies'; all these use the framework provided by Marxists theories, cultural materialism, new historicism and provide fresh perspectives of historiography. Hayden White's famous book *Tropics of Discourse* validates the recent trend of writing fiction on historical incidents and White closed all the gaps between historical writing and fictional works. Theories of Hayden White, Linda Hutcheon, Stephen Greenblatt, Dipesh Chakrabarty and Ranajit Guha help considerably in analyzing the nature of history, fiction and historiography in Ghosh's novels.

Historiography or the approach to historical material takes an essential stage and postcolonial historiography is the fountainhead of such projects of revival and redefining of history particularly in erstwhile colonies. By the very title, it is clear that postcolonial historiography calls forth for a type of historical writing which is anti-colonial by nature. Postcolonial historiography has to be understood from a point of view, which raises doubts about the discovery of history and historiography as being the product of Imperial forces. Dipesh Chakrabarty in his canonical book *Provincializing Europe: Postcolonial Thought and Historical Difference* presents a very strong resistance and proves that the very domain and ideology of 'History' is a product of European imperialism and any attempt to write history is fraught with dangers of European appropriation and subjugation. The very stream of history is so modified to favor European imperialists that however hard one may try one ends up becoming a province of Europe. The importance on written, documented, chronicled, structured narrative as history is primarily European and thus any attempt in the direction of history based on these events will be appropriated by Western hegemony. Events like myth, memory and traditions like oral story telling that were regarded unhistorical by the European academician, are strangely the key elements of history, self and identity of the people habiting in colonies, and thus postcolonial historiography marks a going away from the canons of Western intellectual tradition when it depends on these elements for rewriting of history. Amitav Ghosh's, novels too redefine history by using postcolonial historiography and he has used Anthropology, Culture Studies, Ethnography, Sociology, individual memory, family history, counter-culture, traditions, existing faith, oral stories in circulation and folklore as material to rewrite history.

These theories their formulations and how they came into their shape in providing the postcolonial historiography its alternative tool kit is central to the point of restoration and rewriting. We need to dig deep and discuss the sources and progress of critical ideologies to understand their current praxis.

Marxist theory, which is mostly a theory of Economics, was among the first to show its impact on the study of literature and history. Marxism or Marxist critics find concerns connected to the means of production having their impact on the arts and aesthetic representations. Marxism, as the very name suggests, has its beginning with the views of Karl Marx. Marx and his followers, Marxists, believed that the complete worldly life is about a class struggle. Classes, namely the elite and proletariat, are the two extremes of people grouped as 'haves' and 'have not'. Elite 'the haves' have a conclusive manage over the means of production and through that they manage the power and resultantly the society. Thus, the means of invention hold the key to all power structures and society and the elite ensure that they keep a total control over these so that they may manipulate society as per their suitability. Apparently this seems to have its concern in matters of Industry, Agriculture, Commerce and Economics but the development of Marxist cultural theory has matured the outlook and seen the working of this angle in history, ethnography, cultural studies, arts and literary studies as well. Critics like Terry Eagleton, Raymond Williams, George Lukas and Fredrick Jameson have advanced this new angle. Antonio Gramsci, a Marxist thinker, gave the term 'subaltern' to denote the 'have not' in military context but by a strange logic of culture criticism. It is a buzz word in literary and culture studies and have a school of historians by its own name (Subaltern Studies, led by Ranajit Guha) who is working towards retrieving the popular history of colonial times in India.

Marxist come up to culture and art and come from the concept of ideology. Ideology is an individual's philosophy, vision and outlook through which he/she looks at life and the working of the external world. Marxist thinkers have finally propounded that one's location in the society has strong bearing on one's ideology and this further has a bearing on whatever literary works he/she produces. Land, agriculture, factory, industry, services are general mode of production and history, music art, cinema, literature, painting, sculpture and other fine arts are literary modes of production. While the general mode of production is dependent on the infrastructure or resources like capital, land, human resources, the literary mode of production depends on the

superstructure or ideology. Power controls this superstructure through various modules like publishing houses, circulation, prizes, awards, curriculum, academic co-opting, scholarship are the elements that control literary mode of production and the power controlling elites have their equal control of it as they have on the general mode of production. Parmod Nayar effectively puts in: “Marxist theory pays attention to the modes through which literature and art actively help in maintaining power relations at the cost of the weak.” (Nayar 121).

In the perspective of colonial rule, the West was absolutely the power centre and resultantly they controlled all the literary modes of production, especially history and fiction. So, all the literary and historical artifacts produced during the colonial time (and space) are products of colonial ideologies and had a controlling agenda.

Historicism, New Historicism and Cultural Materialism have taken birth from hybridizing the seeds of historical approach and Marxist approach. Historical approach, in itself, was a consequence of Marxist cultural theory, as it perceives literature as a creation of its own society and age. The idea of literary mode of ‘production’ was implied and the general view was that society at large, through its modes of power, operates on every literary work and thus all literary texts have to be read and interpret and understood in the background and milieu of the historical time in which they were produced. Reading Shakespeare as creation of the Renaissance and Elizabethan England, Dickens as manifestation of high industrialism of Victorian England, Hardy as reflection of late Victorianism and Eliot as a Modern poet are some of the examples of historical approach. The transfer from the historical approach to Historicism was only in degrees. Historical approach was an approach incomplete to the historical interpretation of literary works but Historicism moved a step further and it insists, “on the prime importance of historical context to the interpretation of the text of all kinds” (Hamilton,1). This broadened the horizon of the approach and what was earlier limited to the literary text was now a universal tool applicable to texts as diverse as history, music fine arts, literature, ethnography, cinema and so on. Historical approach dealt with two issues- first, to understand and locate a literary text by contextualizing it in the time and gap it was produced and second, to discuss, interpret and recreate the context (time, space, culture, society etc.) through deconstructing the available text. Historicism is more attempts on the latter and includes texts from all possible domains to recover the hidden



Historicism rise up and relied on the tools of Hermeneutics for this investigation of the past in the texts. “Hermeneutics which was originally the science of interpreting scriptures” (Hamilton,3) was refurnished in a secular mode by the Historicists. Hermeneutics, or the science of explanation, empowered the Historicists with reason and cause-effect matrix and logical presentations. Nevertheless, the logic or cause-effect was not necessarily within the periphery of a particular text or even particular domain or knowledge area. Intersexuality and interdependence of texts, areas and domains became tools supporting and providing logic, cause-effect and the reasons and since this was, something new came the term ‘New Historicism’.

New Historicism brings the text to the level of discussion, where the written word in a text is analyzed as the foreground while other available texts, literary or non-literary, form the background. Here, it is significant to understand that this relationship of texts and discourses is not only a point of reference in the discussion of ‘New Historicism’ but it is as much a significant aspect in the parlance of Postmodernism. Linda Hutcheon says:

In many cases intertextuality may well be too limited a term to describe this process; Interdiscursivity would perhaps be a more accurate term for the collective modes of discourse from which the postmodern periodically draws: literature, visual arts, history, biography, theory, philosophy, psychoanalysis, sociology and the list could go on. (Hutcheon 12).

Moreover, at another place, she says, “It is not just literature and history; however that form the discourses of postmodernism. Everything from comic books and fairy tales to almanacs and newspapers provide historiography met fiction with culturally significant intertexts”. (Hutcheon 16).

Postmodernism, Postcolonialism and New Historicism share this accommodation of numerous streams and thoughts originating in different domains. The New Historicist looks at literature as a tool through which power structures operate and some identities are imposed while some others are misrepresented, hidden, obscured, silenced and decimated, if those are not suitable to the ideology. Cultural Materialism or study of culture as a product of the materials of the society is the most current development in this field. Stephen Greenblatt’s “Towards a Poetics of Culture” propounded what we

now call “Cultural Materialism”. As a logical next step to New Historicism, Cultural Materialism shares almost all thoughts with it but differs only on the issue of foregrounding/background. It validates every text to be contributing towards the idea of culture. Thus fantasies, myths, memories, history, fiction and even cookery books, surgical notes, gardening manuals, pamphlets, advertisements and cinema all are equal players and anyone of these should not be considered milieu and another as foregrounding for the understanding and explanation of each other. Thus, discourses are not compartmentalized and all of this work as subtexts of culture. For example in *The Glass Palace*, an Indian born commissioned officer is depicted struggling with the ‘Continental’ bread, butter and bacon and he is not accepted as an officer by his Indian subordinates primarily because of his love for chapattis. So Ghosh, here successfully creates food as a central point of reference and locates the Military Mess as a cultural material. The tools and confirmation created by Historicism, New Historicism and Cultural Materialism are used, overtly and secretly, to understand redefining and recreation of history in Ghosh’s novels. Ghosh has exhaustively used events of history, story, personal memoir, anthropology, archaeology and archives as sources of understanding, reinventing, and redefining history in his novels.

The Postcolonial period in India National History witnessed a new rise in of violence in the form of political conflicts and communal riots. In this violence, some of the major communal riots that emerged in India were during the separate of the country. Several numbers of innocent people became victims of the brutal massacre and huge lost their valuable life. They became homeless and were forced to migrate in different places as refugees. The main dimension of violence, suffering and plight caused by the riots was no less than that could have been caused by a war. But the comprehensive historical records funding a place for war; riots are never given the space and consideration they deserve. This missing aspect of historiography acutely occupies the attention of Ghosh remarks:

While the riots were under way, they had received extensive and detailed coverage, yet, once contained, they had vanished instantly, both from public memory and the discourse of history. Why was this so? Why is it that civil violence seems to occur in parallel time, as though it were outside history? (Ghosh, TSL 316).

He witnessed the violence, riots took place in Dhaka between the Muslims, and Hindus in 1964. The family of Ghosh was direct victim of these riots. Riots were forced to migrate to Colombo. Ghosh was also heartily affected by the anti-Sikh riots that rise in Delhi in 1984. What pained he was feeling that he saw between the close-knit communities of Muslims, Hindus, and Sikhs, who were once united by sense of mutual love and unity. All these events had a marked effect on Ghosh's insight into history, history that remove people and puts them on a painful search for meaning of their existence and destiny.

Thousands of people homeless due to the communal riots in Dhaka and they forced to escape their own homeland as refugees to disconnect lands. These dark faceless and oppressive peoples figure prominently in Ghosh's fiction. Their miseries and sorrows and their agony lives fail to find a place in the 'grand' historical records. The main concern of Ghosh's writing to create parallel history. He questions conventional history by revealing the gaps in it and accord the victims of history the status of makers of history. By changing the concern to marginalized his projections of history in different ways. He also noticed that there could be multiple perspective of viewing history. He turns the idea of universal history by highlighting the existence of multiple histories. He acknowledges that as history reality too, is multidimensional and multilayered. The ideological and historical obstruct and constructs observation of realities are true brightness.

The better reference of history Ghosh exposes in *The Shadow Lines*, The novel describes the impact of India's nationalist history and historical processes that shaped the lives of the people living in the subcontinent. It focuses around two families, one is Indian and another is English. The family of Indian further subdivided into two parts. They are considered belongs to Choudhary's. The one assumes the unnamed narrator, his parents and grandmother, Thamma. The other family consists of Mayadebi and her husband, the Shaheb. They has three sons, the eldest Jatin is an economist with the U.N. and is settled abroad with his wife and daughter, Ila. Tridib, younger son who lived in Calcutta, pursues his PhD in Archeology. The youngest is Robi lives with his parents. On the other hand, the English family of the Prices is settled in London. It comprises Mrs. Price, a widow and her childrens one is May and another is Nick Price. The nearby family bonds between these families had prevailed since the decades. It times back to the friendship established between Justice

Chandrashekhar Datta Choudhary, Tridib's grandfather and Lionel Tresawsen, Mrs.Prince's father.

The novel is divided into two parts 'Going away' and 'coming home' and deals with issues up rootedness created by the historical processes. The common people face identity, nationalism, belonging to war and communal riots. The set of characters Indian, English and Anglicized- mentions in different version of history and reality that form the lives of people in different ways.

The main character of the novel is Tridib, who represents Ghosh's ideas of recreating the world on the values of love, truth and universal humanity. Ghosh also highlights through the character of Tridib that the world free from all difference of race, nationality, culture, and religion. Tridib, the uncle of the unnamed child narrator teaches him to use his thoughts to knowledge and visit distance places in the world. He encourages the narrator's sense of wonder and love for interesting and the unknown that "... Tridib had given me worlds to travel in and he had given me eyes to see them with: she (Illa) who had been travelling around the.....a few hundred miles from Calcutta." ( TSL 20).

The narrator observes the Tridib's sense and realization of time and place. He had known to experience the past and experience to present time then compare to future all together. Trdib was nine-year-old when he visited London with his mother and living at the Prices House, his visit coincided with the outbreak of II World War in London in 1939. Tridib observes an insight into effect of war and violence on people; rather also realize insecurity, plight, pain, fear, joys, and sorrow of the English people affected by the war. He tells to Illa and Nick the location of English roads and how they were affected by the devastation of Second World War.

Since this is West End lane, I said, that must be Sumatra Road over there. So That corner must be where the air raid shelter was, the same one that Robi's Mother and your uncle Alan ducked into on their way back from Mill Lane When of those huge high-caliber bombs exploded on Solent Road around The corner, blowing up most of the houses there .(TSL 55).

The political, individual historical and domestic proportions of occurrences intermixing to the range of being incapable. History brings into account the clear set of elements that cause destructions but it is memory that reorganizes the history of isolated and private destinies. As Gyanendra Pandey rightly puts in:

History is concerned with causalities but it is memory that deals with individuals and their private lives. Infact “Memory”, according to Gyanendra Pandey, “has become the discourse that replaces history (Pandey 11).

Memory associated with the past and also memories, stories the written records or documentation of events. It starts based on truth and reality as multidimensional. It validates and authenticates the variegated knowledge of each personal as the truth. These several perspective together with each other bring to the fore the hidden fact of history. As Gyanendra Pandey points out: “...The same history may be told from many perspectives and, implicationthe Possibility of many histories—many kinds histories -of the same event or object.” (Pandey 122).

Ghosh portrays the idea of a master narrative or universal idea of history; he also shares how imagination is an important alternative reality through the character of Tridib. It produces a numbers of exploring the received histories and stories. He exposes the current myths of improvement rationality and history. The redefining of the past not only gives an insight into the past but also helps to understand the contemporary.

The past simpler than present offers a kind of model from which We can begin to learn the realities of history itself and from its study We return to the present not with the answers. (Jameson. xiv).

The characters like Thamma, is influenced by India’s nationalist historiography. Thamma’s family had lived in Dhaka before the participation of India. Being a college girl she had witnessed the nationalist historiography. The families of Thamma had lived in Dhaka before the divided of India, as a college girls she had witnessed the nationalist feeling that gripped the complete subcontinent. She saw that thousands of women and men ready to sacrifice their lives for their motherland. These circumstances made her fervent desire of becoming a part of the freedom movement.

The terrorist belongs to Bengal and organized like 'Anushilan' and 'Jugantar' secretly against the British. Khudiram Bose, the leader of the Movement and the tale of heroism of these terrorists immensely enchanted Thamma and she also welcomed Bagha, Jatin. The British Government tried to abolish the rebellion, as consequence the police arrested one of Thamma's classmates, who was a shy bearded boy and was trying to kill the English magistrate in Khulna district. When the young narrator asks Thamma:

Do you really mean Thamma, said, that you would have killed him?  
(The English Magistrate) Thamma replied, "Yes, I would have killed him. It was for our freedom. I would have done anything to be free (TSL 39).

The nation was faced many problems that turned the situation violence and bloodshed. The Indians were lost hope, faith and frustrated due to the partition of country. Thamma's motherland was in Dhaka was separated from India and became a new part of country, Pakistan; thousand were forced to leave their homeland and far off land as refugees. Ghosh highlights the disintegration of two families in an ancestral house Thamma and her uncle Jethamoshai lived together had since generation. The increasing bitterness had dissatisfied the two families and the house was lastly divided into two by a wooden separation the wall boundary:

But the building of the wall proved to be far from easy because the two Brothers, insisting on their rights with a lawyer-like precision, demanded that the division be exact down to the minutest detail. It was divided down the middle by a thin white line and their name was inscribed on the two halves (TSL 123).

The representative explanation obviously conveys how the enmity and hatred spread between Hindus and Muslims it is rooted in the history of India's partition as soon as a geographical borders and boundary was sketched between the two nations and it estranged relations between the two communities who had lived together since centuries as brothers and friends.

Thamma's confidences in the power of nationhood shape her belief in the no concrete nation of state, nation, community and geographical boundary. She denies to keep

maintain the peace with realities and the changing but rather shifting boundaries of the modern world. The reality of boundary that shape her life and define her existence and given her a distance sense of identity. However, Ghosh highlight the myth of geographical boundaries and the futility of wars and violence for the protection of boundaries. According to Thamma there is nothing corporal border between Dhaka and India:

And if there is no different both side will be the same; it will be just like it used to be before, when we used to catch a train in Dhaka and get off in Calcutta the next day without anybody stopping us. What was it all for then partition and all the killing and everything –if there is not something in between? . (TSL 151).

When his ideas focus to England, Ghosh makes to a huge background to identify that how the Western; narrative of universal history formed the observations about the East and the West. The Western narrative of history, nation and culture, he trusts have been responsible for producing a profound crack between the East and West. Ila's thinking is formed by the Western idea of history. She does not like India, its people and culture. Ila's condemnation of the country of her birth influence the Western thoughts of bearing in mind the countries of the East and the elements that happen there as unimportant Ila tells the speaker:

You cannot know what this kind of happiness means: there's a joy merely in knowing that you are a part of history. We know that in the future political everywhere will look to us in Nigeria, India, Malaysia, wherever. It must have been the same for reason and his crowd. At least they knew they were a part of the most important events of their time the war, and fascism, all the things you read about today in history books. That's why there's a kind of heroism even in their pointless death. (TSL104).

Ila's who had lived in England and she interference to become a part of its history and also love for Nick Price but in school Nick is ashamed to be seen Ila, because she belongs to in India and her feelings towards the Marxist friends only for highlights the Western idea of stereotyping the East and its people. Ila, for them embodies the Indian, who is ignorant, naïve and has no sense of history of the past:

They (Illa's friends) were all clearly very fond of her, but they seemed to regard her as a kind of gust, a decoration almost .... they had an acute sense of history and perhaps they saw Ila as a link with the Fabians. (TSL 97).

Nick, Thamma, and Ila they were staying together in a world, which consist of history, culture, race, religion and civilization. It was their border of reality and its totality. They get only for experiences only a partial dimension of reality. In fact, this observation of reality realize a vast group of people in the world who are accustomed to have confidence in the verities of religious race, cast, and nationality, and extent and responsible for the present day religious and political conflict throughout the world.

Tridib, loves to May who believes in the kind of love that transcends all boundaries of categorization, and erasing of the boundaries that exist between the East and the West. Their loves define history, war, race, religion, and nationality and even to death. It is against such a background that Tridib long to meet May:

But he did know that was how he wanted to meet her, May as a stranger in a ruin. He wanted them to meet as the complete of strangers across the Sea all the more strangers because they knew each other already. He wanted them to meet far from their friends and relatives. (TSL 144).

He has believed in the construction of self that identifies the other self as equivalent. He longs for unconstrained flow of love that removes all the difference that is compulsory to create an idea of 'the other'. His dreams are stimulated by this idea of love, which can be comprehended by liberation the mind from all conceptual and historical constructs Tridib tells the storyteller

.... One could never know anything except through desire, real desire, which was not the same thing as greed or lust; a pure painful and primitive desire.....if one was lucky to a place where there was no border between one self and one's image in the mirror (TSL 29).

Tridib wants to go Dhaka along with May and Thmma but Thmma wants to get her uncle, the old Jethamoshai, to Calcutta. There are he passes his time under the care of



a Muslim family in the ancestral house. Tridib, is killed by a furious mob of Muslim's who are on a rampage in the city, when the communal riots rise in Dhaka in 1964. During the course of research in 1979, the narrator could establish a link between the death of Tridib and the communal riots, which is occurred in the three different places. His friends refuse the occurrence of communal riots in Calcutta in 1964, but the narrator himself witness as a child. It portrays the response that has been instilled in them by history; they remind the Indo-China war in 1962 but not the riots its highlights, "But it must have been a local thing. Terrible or not, it is hardly comparable to a war". (TSL 221).

The narrator remembered his childhood memories that the deserted street, the bus ride to school, the fear and the violence, all are affecting in his mind. The changing atmosphere that suddenly turns the two communities of Hindus and Muslims into enemies over religious and political issues has been the history of the subcontinent. The Second World War is the cause of another cause of communal riots and civil violence in India, Ghosh questions the gaps in history that overlooks important event treating them as 'local' or insignificant. According to noted Indian Marxist, political Scientist and Activist, Javeed Alam points out:

There are large historical forces behind the little events that happen the little events violence and rape, mass murder and the expulsion of Whole communities thus appear irrelevant .They are the product of other Forces and other process, which is what requires study. The 'Little events' Themselves are in this view best forgotten.(Alam 59).

The narrator finds through the newspaper that the theft of the prophet's ruins in the Hazratba shrine had caused violence in Dhaka, Khulna and Calcutta. It had produced the anger of Muslims community and it was on a significant day in 1964 that Tridib became a target of history; it astonished the narrator that violence gets up out of nationalistic feeling cuts across the boundaries of cultures, nation, religion, and race:

I believe in the reality of space, I believed that distance separate, that it is a corporal substance; I believed in the reality of nations and borders; I believed that across the border there existed another reality. The only relationship my vocabulary permitted between those separate realities was war or friendship. (TSL 219).

In the riots, Tridib and thousands of people had died but do not affect the nation and the historical events glorify like violence and war, which involves the nation. They have no place for personal and the cricket match that took place on 10<sup>th</sup> January 1964, in the same day the riots broke out from the major headlines in the newspapers. Budhi Kunderan became a hero overnight by scoring a maiden century but nobody remembered the effort of Maulana Massodi in Kashmir. In fact, he created history by uniting the people of Kashmir in peaceful demonstration against the theft of the relic, which is beyond the power of any nation. Similarly, the sacrifices made by ordinary people to protect people of other communities are not recorded in history: “But they were ordinary people, soon forgotten—not for them any Martyr’s Memorials or Eternal Flames.” (TSL 230).

Thus, Ghosh, portrays a new aspect of history and take to light the spaces in history. A methodical study of these lapses offers various possibilities of realizing reality and the hand of vested interest in ruined history, Ghosh draws in his fiction the pictures of history is far more reliable and sticking than the one presented by any historian, learning causalities.

*The Circle of the Reason* is considered as a postcolonial novel. It analyses the persisting colonial legacies and challenges binaries; it focuses the need of creating one’s won narrative as opposed to the prevailing ones. Ghosh also mention to the political ideology of the European that helped sustained western myth of progress, rationality and history, to further its demand and extend its empire. Several colonies are establishment throughout Africa, Asia and other part of the world. The views of European that they are superior on the basis of knowledge, race and civilization proclaim the ‘Orient’ as inferior, uncivilized, irrational, and superstitious. Ghosh investigation western history and the rationality of its narrative, especially its universalizing privileges of donating advancement, purpose and rationality to the world of the colonized: “Science does not belong to countries. Reason does not belong to any nation. They belong to history---to the world.” (TCR 5).

The novel set a small village in Lalpukur, in East Bengal and discuss the adventures of Balram Bose, who had a local school teacher. Balram is influence with the theories of western science. He supports the western science and admires the western scientist like Louis Pasteure Madame Irene Joliot Curie and their discoveries that led to a

turning break in the world of science. He is greatly attached of the work of Louis Pasteur and who had discovered of the ‘germ’. At that time, he is fond of phrenology, a science that studies human personality through an examination of the bumps on the head. Ghosh juxtaposes Western science with a pseudo-science, phrenology, long deemed to be a failure by mainstream science. Ghosh, also challenges the binaries of East / west, science/ pseudo-science, modernity/ tradition. Claire Chambers puts in:

Ghosh’s allusions to a vast range of scientific projects encourage the reader to think about how western science drastically alerts and yet is itself hybridized by its encounter with Indian society. In this novel, Ghosh makes the important point that science, technology and medicine were not convey to India by the British in a one-way process of transfer, but were infect involved in a complex series of cross-culture exchanges, translations and mutation.(Chambers, HSR 37).

The novel is divided into three parts Satwa: reason, Rajas: passion and Tamas: death. The scientific reasoning applies in this novel to the practical affair of life. Ghosh studies the universal claims of western science and reasoning to expose the distinction between the ‘truth’ of western science and its relevance to the problems of everyday life. Balram uses the antiseptic, and the carbolic acid to kill germs only for purify the human being and cure them of their greed for money. After using the carbolic acid to clean the refugee’s hut and shanties to stop the outbreak of plagues, Balram also conveys it to Bhuded Roy, his neighbor and employer. Bhuded Roy, represents the forces of greed, money and power in the society. Balram is influenced the western science also believes in phrenology, astrology, and criminology. His ambition for Pasteur, for scientific theories and rationality is emerge in the activities that he and his best friend Gopal pursue under the rubric of ‘Rationalists’. The young ‘Rationalists’ are associated in the disinterested act of teaching people the actual application of scientific principles to everyday lifecycle “Their aim was the application of rational principles to everything around them to their own lives, to society, to0 religion, to history.” (TCR, 46).

This explodes the myth considering as scientific discoveries that were conducted in the secrecy of laborites, it reinforces the belief that the world is not a laboratory and the people are not scientific creatures to be experimented on. The objectivity and

universalism of the grand narrative of science is questioned when Gopal highlights the counterparts “between the Hindu sages and modern science.” (TCR 47).

Balram discusses the religious politics of the Hindu priests who fragmented the image of the Brahma, who is the creator of the universe, into innumerable gods to cash in on the religious sentiments of the peoples. Gopal points out, “The Brahma is nothing but the Atom... that the universal Egg of Hindu mythology is nothing but a kind of Cosmic Neutron.” (TCR 47). Ghosh here portrays the western science and the Eastern philosophy of Hinduism and the way in which they are influenced to each other. The success of Pasteur, his major discoveries and the appreciation that Balram has for them, spring from the passion that group Pasteur to solve the difficulties of everyday life. The discovery of the germ that cause beer to decay, the cure for rabies, the re-establishment of livelihood to the silk farmers who were worried about the sickness that struck silkworms that: “It wasn’t talk of reason, it wasn’t the universal atom. It was passion, which sprang from the simple the simple and the everyday. A passion for the future not the past.” (TCR 50).

Balram, who feels the same passion, the concern for the everyday life that makes his ideas too fetched. When he applies and loves of western theories which makes him ruling. He campaigned against the dirty underwire in college and his mission to establishment a clean society with carbolic acid. He wants people know about logic and reason. He also constructs an idea of world based on pure scientific principle. Balram views that those people who are unawares his ideas of logic and idealism carried the germs of corruption. He accepts the duty of eliminating the germ. In his enthusiastic purpose to kill the germ, Balram’s thoughtful becomes unyielding and confidential. He embarks on a ridiculous voyage as his efforts to discover the germ in human body and society, “But the trouble with people like Balaram was that theories came first and the truth afterwards” (TCR 13).

Alu who had newly associated with the Balram life and influenced Balram subject of phonological study and it leads Balram to the conclusion that has known all the qualities of weaver. Alu had started work with Shombu Debnath, who had a Balram neighbor and skillful weaver. When Bhuddeb Roy close the school where Balram works as a teacher, then Balram open a Pasteur school of Reason with two departments, one is department of Pure Reason and the other Department of Practical

Reason that “Abstract reason and concrete reason, a meeting of the two great forms of human thought” (TCR 107).

In the Department of Practical Reason three persons has been appointed one is Alu, May and Shombu Debnath and they particularly deal with weaving. It is Balram acknowledgement of weaving represented by the loom. His decision of making Alu, a weaver that shows Ghosh’s attitude of blurring the boundaries between two antagonistic systems of thought. Claire Chambers rightly suggests: “Balram’s approach towards science, in a sense evinces a hybridizing tendency, and in this respect, he unwittingly challenges western scientific discourse.” (Chambers, HSR 43).

Ghosh highlights that how borders have become flexible or porous, so that no culture or nation can lay its claim to being pure and discrete. And behind this exodus, the scattering of people is the history of war, of riots and political turmoil. A small village like Lalpukur is home to a number of people who have migrated from Burma and its remote district of Noakhali, “They have immigrated to India in a slow steady trickle in the years after East Bengal became East Pakistan”. He also share to the history of partition that when the borders were divided between India and Pakistan that time thousands of refugees those who belong to Bengal sought shelter in different parts of India, even Balram who originally belong to Dhaka, “Then the capital of East Bengal, now of Bangladesh” (TCR 40). Balram father belong to Dhaka Bangladesh at Medini Mandol village in Bikrampur. This series of dislocations have a made a history, a past that is fraught with painful memories. It highlights the pictures of South East Asia witnessing fissures in its political and social integrity. As Imtiaz Ahmed highlights, “In fact, the civil sphere in much of the postcolonial societies has remained highly polarized and violent. The colonial legacy here cannot be denied.” (Ahmed 41)

Alu also forced to migrate from Lalpukur because Balram family was killed except Alu. There is fight between Bhudeb Roy, the carbolic acid and the bomb material that Rakhal, Shombu Debnath’s son had kept in Balram’s house, it explodes as result the house goes up in flames, all die except Alu is saved by the sewing machine that Toru Debi, who had a Balram wife had given him to throw out.

Alu is a terrorist it is the view of Bhuded Roy and the police investigate and search him, he travels from one place to other as Calcutta to Mahe, to Al Ghazira in the gulf and finally to Al Oued in Algeria, from where he wants to comeback to India. Ghosh

explores the course of history as it follows a cyclic pattern. He focuses the growth and historical development of societies, through the adventure of Alu's and his temporary residential life and attainment of worldly and spiritual wisdom that Ghosh points out the significance of multiple histories.

Alu runs away to Al-Ghazira with a host of companions on a ship called 'Mariamma' that ferries passengers to the oil rich city. In his adventure, many people and friends companion with him like Zindi, Chunni, and Karthamma, Prof. Samuel, Rakesh and others. When they reached Al-Ghazira, misfortune occur as Alu is suppressed in the wreckages of the huge building An-Najma that collapses while Alu, Abu Fahl and other are painting it. In Al-Ghazira, after Rakesh and Abu Fahl saving Alu from the ruins, Alu determined to carry on Balram's task that was left incomplete in Lalpukur. The past continues to weigh on him in the form of the book, the priceless possession of Balram, 'The life of Pasteur' and the boils on his body. About the boil Gopal points out, "They have nothing to do with you; it's only Balram trying to come back to the world." (TCR 155).

By the suggestion of Balram, Alu embarks and his uncle resolves to drive away the germ from human society, and the germ spreads dirt and breeds corruption. He exposes to the people of the Ras, the legacy of Pasteur. Pasteur who discovered the enemy, the Germ, but he had unable to find him: "All his life he had tried to launch war but, like a shadow, the enemy had eluded him, and in the end, Pasteur had died, defeated and bewildered." (TCR 280).

In the novel "The Life of Pasteur" is a representation of pure reason whereas loom represent as concrete reason but Alu likes the way of pure reason and Alu led the society clean, pure and anti-corruptions and driving away the evil of money from society.

Alu and Balram, Pasteur who is reason incarnate. He is a well-known scientist and knows how to cure the ills of the world. They think that scientific theories and discoveries would be applied in the all matter of practical life. Balram and Alu both want to discover the Western science and believing in its claims, but their assumption does not correspond with practical reality. The tradition of the Ras that when they went to shopping spree they dance in a jubilant mood and the remark of Ismail, Hajj Fahmy's son become a bitter augury of the disaster that is to follow. Abu Fahl invites

him for the dance and he reply, “The germs are out today. They are all around the bed, I can’t get off.... They are all over the floor. Can’t you see?”. (TCR 339). The ASP Jyoti Das follows Alu’s path from India. When the police inform that Alu and his companions going on a shopping spree, and they decided to buy the two sewing machines that had saved Alu’s life, as a taken for all that he had done for them. He had returned them a sense of self-respect and dignity in the rich town of Al-Ghazira. But unfortunately, the police fires openly for these reasons some are killed and Alu, Zindia and kulfi along with Boss they are finally escape to Al Oued in Algeria.

In the final, section Tamas: death, Ghosh changes the rigid line of delineation established between pure scientific reason and the values of real life, between rigid scientific ideologies and the goodness of human heart. In this section, Ghosh point out the intrduces of Mrs. Uma Verma, a microbiologist in Al Oued. Who was the daughter of Dantu that Hem Narian Mathur, Balram college mate?

Ghosh highlights the history of Indian politics after the living of the colonizers. He portrays the two brands of socialist in India a one is Hem Narian Mathur and the other Murali Charan Mishra the father of Dr. Maithili Sharan Mishra, Uma’s colleges in Al-Oued. While Hem Narian Mathur tries to development and change in the villages of India, Murali Charan Mishra, who had backed from London and pretended to be a socialist and he joins the congress, the ruling party to achieve his political goal. Mrs. Uma Verma reminds Dr. Mishra of the past.

Who fell over themselves in their hurry to join the congress in 1947. So that they wouldn’t have to waste any time in getting their fingers into all that newly independent money who broke the Praja Socialist Party, when the real socialist was away, struggling in the villages? Who sabotaged Lohia? Don’t think we’ve forgotten. (TCR 380).

Pasture, is considered as supreme hero and other hero like, Balram, Dantu, and Gopal, and they had together putting Pasture’s theories into practice. “The Life of Pasture” for them briefly the essence of life, it provides them a meaning and purpose to live. The three friends think searches and follow the theories and invention, which their knowledge and their books had constructed for them. Balram’s obsession with Pasteur and carbolic acid had been disastrous. Balram and Dantu had tries to apply Pasteur’s theory but vain. Pasteur makes to Dantu’s how the interpret the world in terms of rigid

scientific principles and theories and guesses the reality within the definite framework of reason. He makes his daughter embrace microbiology, Pasture legacy as her profession. Uma refuse the microbiology as it stood between her and her perception of human beings. According to her microbiologist studies human body in the secrecy of laboratories, pondering over the ills that it contains. Uma learns her father unsuccessful, she also wants to know that why her father dedicated his whole life for upliftment of rural people with his knowledge, intelligence and wisdom of books and scientific theories, had vanished without leaving an emphasis in Indian history. Murali Sharan, achieve the place of honor in history. Uma dislikes the causes of ills in human body or society, her belief in the human touch which is need to deal with crises or the problem of life that: "... the tyranny of your despotic science forbade you to tell them the one thing that was true. And that was there's nothing wrong with your body all you have to do cure."(TCR 413).

Ghosh approaches to us through the character of Uma who challenges all the logic of a fixed, rigid set of rules scientific ideology. Though they spend, their time with Pasture even Alu, and Balram want to analyses the germ but they were vain. Their main ambition force in life in "The Life of Pasteur", Alu comes across a meaningful line from the book, which he reads out to Uma, "It says that without the germ life would be impossible because death would be incomplete" (TCR 396)

With the carbolic acid the Kulfi's dead body was cleaned insisted of ganga-Jal. Today modern world tradition and modernity are co-related. It considered being quited absurd and bringing it rigid stance in religious matters. Application of science and tradition/ religion is proper response to the complicated and multi-layered reality of contemporary times. As Dr. Mishra remark, "The world has come full Circle; he groaned carbolic acid has become holy water". (TCR 411)

Uma tries that human logic transforms to Alu and both them plan to give the copy of "The Life of Pasteur" a burial with Kulfi's corpse. Alu's journey shut down in his attainment of freedom, and freedom from the past than from its legacies and ideologies and his eyes fixed on future. According to Amitav Ghosh point out: "The circle of Reason could, within the parameters that I have used here, to be identified as an exodus novel, a story of migration in the classic sense." (TCR 314).



The book points out the relevance of specific scientific principle and logic in real life. It deals with on the absurdity of perceiving life within the strict framework of reason and logic. Ghosh views that logic and rationality co-related with emotions in the day-to-day affair of the modern life. The germ pollutes or contaminates the human body and the germ of soil and money that corrupts society cannot be eradicated. In addition, tried to make germless society, which is free from dirt, greed, money and corruption. Ghosh points out through the character different that multiple version of reality, the disaster, and the visualizing of an ideal society, which based on pure reason and logic can takes in multi society at different times and ways.

*The Calcutta Chromosome* is an ironically analyze of western science and historiography. The novel focus on the medical history of malaria research carried out by Ronald Ross the English scientist was awarded the Nobel Prize in 1906, for his successful discovery of the Malaria parasite. Ghosh realizes in this novel the universal claims of western science parallel interesting history of the Indian ‘counter-Science’ cult that was distance ahead of Ross in the knowledge about the cure for malaria. This secret ritual cover in mystery is an important element in the novel, sustains the interest, and through ought the readers.

The novel opens in New York, in the future, with Antar who was an Egyptian employee of the International Water Council and working on his Super computer Ava. His ID card remnant flush on the screen leads Antar on the trail of its owner, and lastly, he turns out to be Murugan, an employee of the same organization where Antar works. Ava rejoices that Murgugan has been missing and was last seen in Calcutta in 1995. The novel shifts its location from New York to Calcutta where the real drama revels. Ghosh conveys us back into the late 19<sup>th</sup> century when major developments in the discovery of the malaria parasite were taking place. In this novel most, action takes place in Calcutta because Calcutta has always been of particular interest to Ghosh. The Ronald Roos memorial in Presidency College Hospital in Calcutta it is considered figures in the novel and reminds us of the history of malaria. Murugan’s keen interest in the history of the malaria and his through research in the subject had given him the theory of the ‘other mind’

Murugan talks to Antar about the scientist like Grigson, Farley and Doc Manson who were seriously dedicated to scientific research to discover the malaria parasite. A

scientist like Julius von Wagner –Jauregg who discovers that artificially turn out malaria could cure syphilis in the dementia paralytica stage when it attacks the brain, for this reason he awards the Nobel Prize in 1927. At the put an end Roos who achieved a breakthrough in the research.

According to Ghosh the self-proclaiming thoughts of the west as unique possessor of knowledge, meaning and scientific advancement. He makes heroes ordinary people of the society who helps Roos carry out the experiment. It is Mangala and Lutchman the lab assistant, who overcome the scientist in their knowledge of the disease, its cure and in their knowledge that malaria parasite can be apply for curing syphilis. Though they are poor, uneducated, rustics yet the brilliant western scientist are no match for their expertise in the field of medical science and the focus set up by the western scientist are tangible and are efficiencies of being realized in the physical world. But what the secret cut desires is purely transcendental, and they try to gain eternity “technology for interpersonal transference.” (TCC 90). Farley sees the sweeper women Mangala in a pretend that is completely different from what is usually associated with her job. When searching for the Laveran’s parasite, who mark a macabre performance in the outhouse. In the supernatural atmosphere, he looks at Mangala in a position of command, sitting on couch or bedlike a goddess with a number of people lying prostrate before her some of them are syphilitics, wrapped in blankets. Lutchman, the assistant, fetches her slides. At last Farley finds the Laveran’s parasite in the slide which Lutchman hands him. Farley noticed privately the blood oozing out from a pigeon Mangala had freshly beheaded. This unusual drama performed before Farley’s eyes shows and how mystery, faith and immorality are an integral part of Eastern religious

Mangala represent as the Goddess, performing a human sacrifice is repeated varies time in the novel. The drama span over centuries and the characters associated with the changing many times. Mangala-Bibi, the Goddess, shapes a new body every year completing the process of reincarnation. Murugan believe that he is the chosen one, trying the loose threads in the working of the hidden cult. The ‘counter science’ group likes Roos to discover the malaria parasite, without getting Ross to know about their personal ability of working his research: “ They believe that to know something is to change it, therefore in knowing something, you know so you do not really know it at all you only know its history.” (TCC, 88).

It is point out the involvement of 'counter science' cult with higher craft astonishing the Western scientist's worldly encouragement for achievement. This secret group not only creates history but also acknowledges the important fact of continuously transforming it. It is clear that there is no ultimately final to history. For instance, it is a continuous process and constantly being transformed as it is produced, reincarnation and making of history are juxtaposed and this clearly influences the Ghosh's concept of history. The 'counter-science' cult favors this change. As Murugan said,

They have taken their work to a certain point and then they've run smack into a dead end: they're stuck, they can't go any further... they decidethat the next big leaps in their project will come from a mutation in the parasite how do they speed up the process? The answer is they've got to find a conventional scientist who'll give it a push . (TCC 89).

Thus, it is considered marginalized individuals like Mangala and Lutchman or Laakhan who carry the personal counter science cult and associate different masses in their experiment in transmigration of soul. Phulboni, the poet, Sonali, Urmila, Mrs.Aratounia, Tara, Roman Haldar and Antar and Murugan are represent to the present and future all a part of its secret plan. They are considered as a part of history too process of being created during his youth, Phulboni the writer thoroughlycome across the death in the form of the Ghost, Laakhan, who carries a single lantern and puts him on the railway tracks. Laakhan is the ghost of a 14-year -old boy whose death was conspired by the stationmaster in Renupur. The boy had his thumb missing from one of his hands. Lutchman, Laakhan, Roman Haldar, the 14-year-old boy who is Sonali's servant, Lucky all these people have a deformed hand and this provides a clue to their associate in the research in re-creation and its timeless continuity. Similarly, Mrs. Aratounian, Urmila, Tara are the chosen bodies to be entered by Mangala-Bibi, the Goddess. The British scientists are merely a part of the grand scheme of the counter-science group's plan. They play a minor role of being the experimented and not experimenters and they thought of themselves as remarks: "He thinks he is doing experiments on the malaria parasite and all the time it he is the experiment on the malaria parasite. But Ronnie never gets it"; not to the end of his life." (TCC 67)

Lutchman who informs to Ross that a particular species of female mosquitoes called anopheles were carries of malaria and it is proved true. The lab assistants like Lutchman who played a big role in the scientific research were hardly accorded any credit by the mainstream scientists. Ghosh studied Ross' 'Memoirs' and found that he does not acknowledgement the contribution of his servants. Hence, actually the Indian counter cult leads Ross in the right direction in his research the original knowledge proved to be significant in the success of his experiment. As Clair Chamber remarks:

Science, technology and medicine were not conveyed to India by the British in one-way process of transfer, but were in fact involved in a complex series Cross-culture exchanges translation and mutations.(Chambers PSF 58).

Ross who discovery with counter science cult officially, Ghosh breaks down the across borders boundaries between mystery and knowledge, silence and language, spirit and matter and also fantasy and realism.

*In an Antique Land* we can say that span over nearly 800 years of history and places as beyond flung as India, Egypt, Iraq and the US. They represent with the writer's sharp historical perception into cultures and civilization. Discusses the medieval world in all its folklore attraction and adventures, travels, and put an end with cosmopolitanism. Ghosh redefine the fantastic world of trade, relations, languages, and cultural exchange and invite a beautiful metaphor of the past for the present that is complete with agony, conflicts, sorrows, and dirty politics.

Ghosh, points out the role of historical researcher pursuing his doctorate in social anthropology. He went to Egypt village called Lataifa for fieldwork after won a scholarship for research in 1980. So, the novel is an autobiographical spirit, and deal with the historical major concern to Ghosh and his stay in Egypt and his deep historical insight carry him on a compelling journey into the medieval period. Ghosh highlights in the novel are to bring mention to light the whole history of the medieval era. His interest produces from his reading of S.D. Goitein's 1973, edition and translation of "Letters of Medieval Jewish Traders". Bomma 's name figures in the written correspondence between Khalaf-Ibn-Ishaq, a Jewish merchant in Aden to his

friend, Abraham Ben Yiju of Fustat, who lived in Mangalore in India. Khalaf-Ibn-Ishaq conveys to the Indian slave of Bin Yiju inspired Ghosh's research and helped him redefine the history of the medieval period. The slave name is describing at all in a document of historical importance that he finds. The document is considered was a part of the rich storehouse of Greek, which is called the Geniza. The reference to Bomma, and Ben Yiju the Indian slave who led the letter to Ghosh to reveal the whole period of history that had disappeared in the vast important of the history. The novel is divided into six parts, it commences with the Prologue and the other parts like Lataifa, Nashaway, Mangalore and Going back are subdivided into chapters. The novel shut down with the Epilogue.

Ghosh dedicates the complete novel to his search, and his relations with his master, with his times and with history, which evolves the crucial issues of the silence of history on matter affecting to the lives of ordinary individuals. E.H. Carr said, "History has been called an enormous jig saw with a lot of missing parts."(Carr 13)

In the prologue Ghosh highlight to the objective documentation of history. He points out his sense of astonish at the survival of Bomma's name. Bomma who does not come from this group, "The Wazirs and the Sultans, the chroniclers and the priest" (IAL 17) - the important personages accorded prominence in History that:

But the slave of Khalaf's letter was not of that company: in His instance it was a mere accident that those barely discernible Traces that ordinary people leave upon the world happen to have been preserved. It is nothing less than a miracle that anything is known about him at all. (IAL 17)

Ghosh recovers the life of Bomma from the part of history of the Jews represented by the Geniza, the storehouse of the Jews that was systematically ruined by the Europeans in the 19<sup>th</sup> century. A ritual of traders who had poured into Masr (Egypt) from Tunisia was mostly Jews. These traders carried out a prosperous trade between the Mediterranean and the Indian Ocean. They saving all their writing in the synagogue and its chambers were called 'Geniza' which became the seal of the rich and ancient Jewish culture and history.

Ghosh deals with the important era in European history, which began with the Enlightenment. It inaugurates Europe on to the way of progress and improvement and instilled. Moreover, it is an insatiable thirst for knowledge, discovery, power, learning, victory and superiority. It is the beginning of Western imperialism in the whole world history. The Europeans instructed their desire of collection of wealth, knowledge and establishment of markets towards the rich Eastern countries. In Egypt, the Geniza held the attention of European scholars for its rich treasure house of legal, and documents of historical and religious: "Soon enough, events began to unfold quietly around it in a sly allegory on the intercourse between power and the writing of history."(IAL,82).

This put in to the evil activities of the Europeans of assuming knowledge, powers, and learning under the appearance of scholarship or civilization. The invaluable treasure house of knowledge found its way into the libraries of European centers of learning. The Jewish civilization was evacuating of its essence of syncretism, mutual, trust, faith, and communitarian values and the history of common personals like Ben Yiju and Bomma, which was take on in the Geniza.

The revive of the voice of the subaltern which led to Ghosh's search for Bomma and to recover the complete history of the trade relations between the traders of India and Egypt which was press into oblivion by the Western history. Ghosh portrays the recovering the individual history through the fiction that has been overlooked by the western narrative and mainstream history. When discussing about the different between history written by a historian and that written by the writer of fiction, as Ghosh said,

It is about finding the human predicament it's about finding What happens to individuals, characters. I mean ... both dimensions, whereas history, the kind of history exploring causality, is of interest to me. (Bose 18).

Ghosh's also deals with the Subaltern studies communities, which is evident in the novel. As Ghosh's article remarks, "The Slave of M.S.H.6", which was later extend into the present novel, was published in "Subaltern Studies" VII (1992). The prominent members of the group like Dipesh Chakraborty, Ranajit Guha are friends of the writer. The group comments on Indian elite-nationalist historiography and is

dedicated to the task of redefining of various stories or histories of the subaltern or none-elite whose participation was equally important in the upliftment of nationalist history. The groups strongly condemn colonial historiography and discuss the history of the subaltern classes. Boman who is considered as represents the voice of the subaltern. Ghosh supports and agrees with him centrality in the history that he reproduces as he retrieves the hints of his quotidian existence from the Geniza evidences, As Padmini Mongia remarks:

To retrieve him from his status as a footnote and make him one of the primary subjects of the historical narrative is an affirmation of his life and an acknowledgement of the many histories erased by official narratives.(Mongia 23).

The Geniza then becomes a metaphor for parallel linking histories occurred by the Enlightenment Western history. Sarcasmically, it is through the Geniza documents, and Ghosh highlights the rich and lively past of both India and Egypt, of their relevance historical and cultural relation that had bound the people of these two joint historical civilization throughout the eras.

The narrative realizes a broken trail as it come down smoothly between two worlds of the medieval and present times which participated by space, time and history. The relevance cultural and historical links and the cosmopolitanism of the past are juxtaposed with Ghosh's feeling as a young anthropologist in Egypt. Ghosh's profound sense of consciousness of the long forgotten links and cosmopolitanism between the peoples of the two civilizations owes to the onslaught of colonialism in the East. As Ghosh remarks: "... The intertwined histories, Indian and Egyptian, Muslim and Jewish, Hindu and Muslim had been partitioned long ago." (IAL 339)

Ghosh points out the inadequacy of history to include important details that mentions a border and clear picture of humanity, of its touching refinement and tenderness, that transcend all boundaries of cast, race and religion considered as an example of later generations. Ben Yiju's uncountable network of peaceful trade relations in India presents the high regard among traders for open-minded business morals and peaceful co-occurrence. Ghosh said:

The names that are sprinkled through his papers speak of a startlingly diverse network of associations: entered into a file the list would yield nothing to the Rolodex of an international businessman today. (IAL 277)

In the medieval context the concept of slavery too had overall different connotation. It was fully opposite from the way it is apply in the modern times. While superiority and mastermind, hard labor and exploitation send the sense of the master slave relationship in the modern world, in the past slavery was a means of admission new profession and conquering positions in the administration. Ghosh points out: “The line of demarcation between apprentice, disciple and bondsman were so thin as to be invisible....”(IAL 260)

The rise of colonialism, and their military might and political ideology collapse down to a whole period of calm and communal harmony that overcomes between the two countries of the East. Vasco-da-Gama who voyage of the Portuguese traveler to search new land of India marked a death sound for trade between India and Egypt as Europe came to rule the sea. The European traders came the shores of India carried along with them the baggage of their past, their conflicts and hatred that:

Within a few years of that day the knell had been stuck for the world that had bought Bomma, Ben Yiju and Ashu together age had begun in which the crossing of their paths would seem. So, unlikely that is very possibility would all but disaper from human memory. (IAL 286)

When the Portuguese navigators in India are forced the Indian Hindu ruler, Samudra Raja of Calicut, to drive away all the Muslim traders because they were the foes of holy faith. But who had neither known holy nor in the Christian ideas but succumbed before the military might of the Europeans and the Arab traders also leave. When the Arabian run away from India sealed the fortunes of two Eastern countries and the resulting hostility and aggression between these two-different cultures is history. Padmini Mongia remarks:

The grand idea that fed the civilization mission of the Europeans as constructed through the eighteenth and Nineteenth centuries and



inherited by us in the twentieth is unmasked in an In an Antique Land as naked greed. (Mongia 84)

Amitav's conversations with the Imam and their dynamic dialogue in underscoring each other's countries in comparison to the West reveal the conditioning of the Eastern spirit with Western narrative of advancement and progress. "We were travelling, he and I; we were traveling in the West" (IAL 236). Old histories of common faith, trust, love and friendship, and the ethics of private and cultural links and the histories that the people of the East had so long precious had been included by the Western history. Both the Eastern countries people considered the rest of the world had succumbed to the method of progress that the West had erected, Bomma's world and Ben Yiju had long been vanished in the throes of colonialism:

I felt myself a conspirator in the betrayal of the history that had led me to Nashawy;a witness to the extermination of a world of accommodations that I had believed to be still alive and in some tiny measure, still retrievable. (IAL 237)

After eight years Ghosh again, journeys to the Egypt. He finds the historical, cultural and political changes are completely different. Ghosh portrays the pictures of India as well as Egypt in the 20<sup>th</sup> century to point out the politically control atmosphere of unrest, and fundamentalism and the Gulf war. The Egypt that he returns to has fallen to the evolving forces of urbanization. He had left the two friends in Egypt, one is Nabeel and Ismail in Iraq for better opportunities. In Iraq Gulf war existing ready employment opportunities to people like Nabeel and Ismail. Majorities of the young men forced to leave their village only for safety and freedom for their families, working hard in foreign lands, particularly in Iraq. They were battling with misery at home and exploitation in the new countries is wounded of historical factors. As Nirzari pandit point out:

The grand idea that fed the civilization mission of the Europeans as constructed through the eighteenth and Nineteenth centuries and inherited by us in the twentieth is unmasked in an In an Antique Land as naked greed. (Pandit 84)

The novel shut down with people of Nashawy an Egyptian village, watching television and trying to focus Nabeel in the knocking gathers when the war is over. As Ghosh said, “There was nothing to be seen (on the television) except Crowds: Nabeel had vanished into the anonymity of History”. (IAL 353)

As thousands of common individuals, whose history is included by recognized history, Nabble too had disappeared without stirring the leaves of grand historical record. Like Bomma his position too merits to stand at least as a footnote, a haunting presence, irrelevant but narrating the sorrowful forces of 20<sup>th</sup> century.

*The Glass Palace* is a novel that spans centuries and extends across three nations passing through disorder. It discusses the convention in which history influence lives through the political changes in the three nations -Burma, India, Malaya. The novel points out the influence of colonialism in South East Asia. It draws the commencement of colonialism in Burma, when emerge of anti-colonial consciousness in India, the Japanese attack on Malaya during the second World War and the postcolonial setting in Burma.

Ghosh highlights the marvelous research in the history of South Asia while novel writing and travel broadly along with Burma, Thailand and Brumes / Thai border. In an interview he spoke about the novel:

*The Glass Palace* was like an odyssey .....it was also about the history of the Indian Diaspora in Southeast Asia, which is an epic history, a very extraordinary history.(Aldama 89).

The novel is the story of three families spread across the three nations and borders. Ghosh mentions his consistent deal with history and his creative policy that is inextricably based on history. Ghosh puts in:

The book was started as a family memoir, a project in chronicling a family history. In a formal sense, this is where the integrity of the book hinges and where the long interpolations about history come in. (Luis WLT 87).

The family is thus main focus to his narrative and the saga of their rejoice, miseries, tragedies, and dislocation are the role of history, which like flowing water, carries

forth the objects along its course as it follows its own trajectory, relocating and displacing people from their place. Ghosh attacks the imaginary idea of the nation through his families. Ghosh remarks:

The Glass Palace actually ranges between what now many different nations are so it's not about a nation or one nation or whatever the fact that it has been structured around the family is absolutely essential to its narration. (Luis WLT 89).

Discussing the disillusionments of three countries of South East Asia and the imaginary side of nationalism, Ghosh points out how the household and personal communication tolerate the socio-political and historical changes. The novel emphasizes on the history of South East Asia from the beginning of the process of colonialism to the present. It commences in Burma in the year 1885, and Rajkumar the eleven years of old boy who working in a tea stall of Ma Cho' guessing the voice of the English canon blowing across the Irrawaddy river. It is the trip of British soldiers marching into Burma and taking charge of Burma's administration after compulsorily commandeering power from the centuries long, governing Burmese Dynasty and sending them into exile. King Thebaw, and his pregnant wife, Queen Supaylat and along two small princes and their support of servant and attendants, are sent into exile.

Ghosh's focus on the historical pick up as his characters are obliged to cross boundaries leaving behind their past, their history and culture and carrying on with the new place, and new people and destiny. Rajkumar who belongs to Chittagong but situation has forced him to transfer to Burma. The Royalty is forced to immigrate to Ratnagiri along with Dolly, the attractive attendant of Queen Supayalat. Brind Bose remarks:

The novel is, in some senses, an elegy for the diasporic condition that is product of history, that leaves behind kingdoms and palaces and moves, in the exilic mode, towards a near hopeless regeneration.(Bose CP 23)

Plight and trauma of displacement that Dolly and the Royal family experience in Outram house in Ratnagiri gradually points as Ratnagiri becomes home. And a fixed

home is something that continuously refuses to Ghosh's characters. In fact, it resonates with the lives of so many people in the world whom suffering and relocation is a reality of their day-to-day life. Dolly is again opposed with the prospect of leaving home as Rajkumar, who conducts the business tycoon in Burma, suggests her to Ratnagiri and proposes marriage. Dolly confesses her anxiety to Uma Dey and remarks:

If I went Burma now I would be foreigner they would call Me a Kalaa like they do Indians –a trespasser, an outsider from across the sea. I had found that very hard I think. (TGP 113)

Dolly had determined to leave Ratnagiri as dislocation from her the Royal family and the princesses but it attached the bond of friendship between Dolly and Uma Dey, who was the wife of collector Beni Prasad Dey, along with her family. It is emerging in the events, which clarifies the future. Rajkumar extends relationship with Saya John, the Malayan merchant and business counselor and combination of these families across the borders of the three nations which bring out the functionality of the traditional and nations of geographical borders across boundaries. Rakhee Moral puts in:

This crisis—cross of history with narrative fueled by the author's own remembered images and tabulations of people trapped in the machinations of time serves to bridge the widening psychological gap between nations and geographies (Moral 123).

Rajkumar's son's marriage with Manju, Uma's niece, then creates a strong relationship between the two families. In this novel what is outstanding is the essential transformation of Rajkumar, Uma and Arjun Roy, Uma's nephew. Rajkumar and Arjun both represent the great deal of sympathy for the conflict that arises in them. This was the main reason of displacement in the case of Rajkumar and too sense of displacement of thought in the case of Arjun.

Saya John, who helps Rajkumar for upliftment to the status of progressing businessperson and becomes the owner of a great business empire of Rubber and Timber, Rajkumar transformed from Lug-Lei into a capitalist. He lives through powerful political crises as he spends time through a series of historical ascendancy in

Burma. Due to the colonized by Europeans, he finds himself belonging to Indians living in Burma, becoming immigrants in the country that they had always looked upon as their own. The Indians become the target of Burmese abhorrence as an effect of the political situation that was evolved mainly by imperialist policies. Slogans demand to separate Burma's administration from the British India had put the lives of Indians in jeopardy. However, the British were using Indian soldiers to cut down the acts of revolution in Burma.

When Rajkumar's business collapse due to disaster of the Second World War than he decided to leave from Burma and settle down in India. Rajkumar willingly discusses with Dolly and thinking about the temporary nature of human fate in the wake of the historical renaissance full of sorrowful immigration:

My father was from Chittagong and he ended up in the Arakan; I ended up in Rangoon; you went from Mandalay to Ratnagiri and now you're here too. Why should we expect that we were going to spend the rest of our lives here? (TGP 310).

Rajkumar's family deeply affected by the war, and Dinu Rajkumar's younger son had left for Malaya. Nell, his elder son, had died in the timber yard leaving behind him his young wife, Manju, and daughter, Jaya. In the adventure Rajkumar, take charge of along with thousands of Indians, back to India from Burma is full of misery, pain and unsusceptible sorrows. Manju is astonished by Dolly and Rajkumar's emotions to bear sorrows:

What could be better proof of their insanity than that they should refuse to acknowledge the magnitude of their defeat; the absoluteness of their failure, as human beings? (TGP 469).

This is the personality of Rajkumar to brave the personal and historical losses with emotions and determinations that carry him to develop his personal history. Ghosh puts in,

For me, at some point it became very important that the book encapsulate in it the ways in which people cope with defeat.... a culture around the centrality of defeat. (Luis WLT 89).

When Rajkumar arrived in India along with his grandchild Jaya and Manju sink herself in the sea on her return journey, it is forced by history. Rajkumar leaves behind everything and wants trying to piece together the fragments of his fractured self. Uma's character is considered highly significant. In the journey she undertakes to Europe after the death of her husband, collector Dey, looks the impetuous access into the ongoing freedom struggle in India. So, she embodies the increasing consciousness of the nation towards the achievement of freedom. Ghosh highlights the character of Uma, motivated by the role of Indian women, particularly Madame Pikaigi Kama, the national movement and he point out:

She (Madame Kama) became very involved in the nationalist cause and in opposing imperialism I have really become completely fascinated by the part that Indian emigres in the US played at the turn of the century in generating a certain anti-imperialism and certain ways of resting colonialism. (Luis WLT 88).

After discussion, people like Madame Kama in Europe and Uma feels unhappy for radical transformation. She obtains a new nationalistic passion and become a dynamic support of the cause of India's freedom. The incident of killing of Indians took place in Burma to the extent of revolution. And breakdown of Saya San rebellion, close to death meeting with rioters compels Uma to revive her ideas of armed rebellion against the British and tries to understand the importance of Mahatma Gandhi's philosophy of Non-violence as the most genuine policy of struggle to the cruel policies approved by the colonizer. Ghosh confesses the Mahatma's principles and his vision encourages their methodically planned and policies of power politics.

Ghosh, as it proves in his novel, and points out those features of history that are taken care by official history. In this novel, Amitav Ghosh portrays the history of the Indian national Army. He puts in:

But it is true that anyone who looks into Indian history must necessarily be amazed by how little is actually known about it. And I do not just mean the history of 'Subaltern' groups 'But even of dissenting elites (for example the story of the founder of the Indian National Army is unknown to most Indian). As for the History of the Indian presence in Burma, it is completely unknown there is very little

written about it. In this sense I felt I was bearing a double burden when I was writing *The Glass Palace*. (Hawley 12)

Ghosh shows into the procedure that led to the creation of Indian National Army. He investigates deep into the spirit of some of the soldiers of the British Indian Army—through his fictional characters Arjun Roy and Hardayal Singh. His friends call Hardayal hardy. From Arjun's point of instruction into the British Indian Army to his regular progress into a sensitive soldier realizing the silliness of his opinions, Ghosh mentions the dilemma that Arjun faces in his devotion towards his white masters and his country India.

Majority of the Indian's generation, Arjun's mind is associated towards with the English thought of freedom, culture, and civilization. He seeks to a modern life, which is represented by his European masters. Arjun is something aware of the secret nations of the British. He does not care for the abhorrence that most of the Indians and Burmese thoughts for Indians serving in the British Indian Army. And the British were using Indian soldiers to fight against the Burma. Arjun lives in delusion unlike his friend Hardy who could see through the hollowness of the British rights of equality, justice and apprehension for progress of India. Hardy is conscious that by being faithful to the British, the Indian soldiers had destroyed themselves and their country:

Where is the country? The fact is that you and I do not have country So where is this place whose safety, honor and welfare are to come First, always and every time. (TGP 330)

Ghosh concerns with linking as a job in the British Indian Army and with the full of miserable journey which is Indians were enforced to return from Burma typically based upon his own experience. His father helped in the British Indian Army and keeps on loyal to it and his uncle, Jagat Chandra Dutta who was rich timber businessperson in Burma and who came back to India as a refugee. According to Arjun, Malaya, undergoes a transformation. He advances an insight into the real purposes of the British. He feels that he had been living under misapprehension. At once Kishan Singh asks him the meaning of the word 'mercenary' than he looks his own position influences as he describes its meaning to him. He commences thinking about himself as a killer used by the British to kill the masses of his own country.

Kishan Singh rapidly becomes in his perception an embodied image of all that he had refused in his love for English values. In Malaya Rajkumar's younger son Dinu and Saya John's granddaughter Alison, they fall in love with each other. While Arjun's forces are stationed in Malaya, he quickly visits 'Morningside' Alison's home. It portrays them to each other; Alison comments after the short love making that follows between the two compels Arjun feels that:

Arjun – you're not in charge of what you do; you're a toy, a manufactured thing, a weapon in someone else's hands, your mind doesn't inhabit your body. (TGP 376)

Finally, he shares with Hardy working for the Indian National Army founded by Capt. Mohan Singh, a rebellious soldier who was an officer in the British Indian Army. Arjun is inside conflict lastly finished. He becomes a dissident, "But the Empire was dead now – he knew this because he felt it die within himself, where it had held its strongest dominion - ..." (TGP 441).

Arjun lastly had died in Burma, and fighting for the Indian National Army, for the country's freedom. Arjun creates a history by subverting the authority of the Europeans, who had long been his ideal, his faith and a model of goodness and civilization. Ghosh mentions to the awful bonds that are created out of the historical spectacle of evacuating and incoherence and the cracking of old bonds. He once again declares his belief in how everything undergoes revolution and becomes something else, how it endures one's faith in life. Jaya's small son is surprised to find Rajkumar and Uma locked in an embrace, lying in the bed, their dentures locked one upon the other. Ghosh once again suggests us a glimpse of that 'redemptive mystery' that footnotes history with a possibly reformative humanity. Ghosh rightly sums up the remarks:

But around defeat there's love, there's laughter there's happiness. There are children. There are relationships. There is betrayal. There is faithfulness. This is what life is, and I want my book to be true to that. (Luis WLT 89).



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## Chapter III

### Representation of the History of Cross-Cultural Diversity

Amitav Ghosh is considered one of the brightest stars in the galaxy of modern Indian English novelists. He has addressed in his oeuvre to the areas of darkness that remain hidden from the very beginning of Indian English fiction. His sensibility of unveiling the nuances of history, sociology and culture makes him distinctive apart from the bunch of Indian novelists. His works have initiated the emergence of critique of nationalism and universalism. All the post- colonial and post-modern predicaments are wrestled to demonstrate a high level of self-consciousness that continues to interrogate the social, philosophical and cultural issues of the world in all its relevance and freshness.

Cultural history has human origins of customs and institutions of a people, country, or community and group. The first one is the study of human beings' origins, customs, arts and societies and institutions of a people, community or group. The tradition is the scientific explanation of masses and a structure or category of civilization of a confident nation or race and the third one understands. People's life is meaningless apart from its ways of behaving. Procter James remarks in Stuart Hall:

For him culture is not something to simply appreciate, or study; it is also a critical site of social action and intervention, where power relations are both established and potentially unsettled. (Procter 1)

Cultural history is also a document of earlier elements. They may be educational, economical, social, civilization of any nation as well as individual history. It is explanation of a special system of life which expresses certain meanings and principles not only in learning and art but also in institutions and common performance.

Characters in Ghosh's novels do not occupy discrete cultures, but dwell in travel, in cultural spaces that flow across the borders. This cultural space is vast, borderless region with its own hybrid languages and practices, which circulate without national or religious boundaries. Cross-Cultural encounter is one of the most important

features of modern Indian fiction, as the genre itself is a product of India's encounter with the West. As James Clifford argues:

Such Diasporan cultures are not oriented towards lost origins or homelands, but are produced by ongoing histories of migrations and transnational cultural flows. Once we begin to focus on these intercultural processes, the notion of separate, discrete cultures evaporates; we become aware that all cultures have long histories of border crossings, Diasporas and migrations. (Clifford. RTT 7).

In most of Ghosh's novels the cross-cultural encounter takes the form of East West encounter. In his novels the encounter is not simply with British, American or French culture and Indian culture, but he writes about the cultures of countries like the Gulf and North Africa. As Homi. K. Bhabha points out:

What is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. These 'in-between' spaces provide the terrain for elaborating strategies of selfhood . . . (Bhabha TLC 2).

Edward Said's theory of Orientalism tries to recover those who lost their identities of countries, once under colonial rule and regulation. The goal is only on European colonization of Asia, Oceania and Africa between the seventeenth and the twenty-first centuries. However, colonialism has been a continuous procedure since the beginning of time and the colonizers as well as the colonized have a long history of suppression and freedom, with participated cross-cultural confrontation and enduring impressions upon their identities. Besides, there have been the continuing events of movement or displacement due to natural calamities or needs. In this perspective, a return to the roots in terms of undoing the cultural influence is as much impossible as the search itself is predictable. On the other hand, this situation does not point towards a resignation to a rootless suspicion of identity, but throws into relief, identity being a dynamic construction at personal as well as collective level. Here thinkers like Homi K. Bhabha, come to the rescue, questioning the fixity of identities, when meanings are merely attributed within a structural context and not predetermined.

In the background of world history that abounds in fought wars to maintain the reliability of identity and the purity of cultures, Ghosh, in line with postcolonial thinkers like Homi K. Bhabha, conceives of identity as an ephemeral concept. Bhabha, views identity as a liminal reality and he and Derrida, deconstruct identities, set in binary opposites across borders with clearly defined spaces in between. These interstitial gaps are spaces for cultural union, negotiation and hybridities, rather than places demarcating differences. Bhabha, talks of cultures in a continuous state of flux. Underlining the fidelity of looking for the origins of cultures, done in the pretext of discussing the purity of cultures, According to Bhabha:

Beginnings and endings may be the sustaining myths of the middle years; but in the Jin de Steele, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. (Bhabha, TLC 2)

Bhabha wants to portray the ceaseless movement across seeming boundaries. For Bhabha, the border is the place where conventional patterns of thought are disturbed and can be troubled by the possibility of crossing. At the border the past and the present, inside and outside cease to operate as binary opposites. Hybrid identities are never total or complete in themselves. They remain perpetually in motion. Ghosh analyses the concept of identity and cross-cultural in various dimensions, in multiple socio-political contexts, along the history of time. John C. Hawley underlines Ghosh's themes that:

The role of the individual in the broad sweep of political events the dubious nature of borders, whether between nations and peoples or between one literary genre and another. (Hawley CIWE 5)

Ghosh realizes that identities are unobstructed by cultural polarities, hence are beyond definitions. He is by principle universal and global in outlook but never authoritarian. He represents and respects multiplicity and overall citizenship together with cultural rootedness and affiliation. If there is one feature that stands out in Ghosh's sketching of identities, it is their ephemerality resulting from the arbitrariness of boundaries. As Ghosh puts in:

What interested me first about borders was their arbitrariness, their contractedness' the ways in which they are 'naturalised' by modern political myth making. (qtd. in Hawley CIWE 9)

This arbitrariness of boundaries evolves gap for exchange and collaboration of differences, where concrete boundaries would have kept difference exclusive. In *The Shadow Lines*, Ghosh's views of observing civilization and cultures as syncretism shows a new way to the evolving movements in the discipline of anthropology. His perception on culture and history has formed his understanding of societies of the past as well as the present. Ghosh journeyed and passed his childhood and youth in the many countries and cities of South East Asia like India, Bangladesh, Colombo, Calcutta, etc.

His attentive study of culture, history and wide travel has made his imagination really diasporic. Thus, multi-cultural migration and cross-culturalism is one of the great features in his novels. Multi-cultural migration between different countries and imposed migration within the country is another major concern of his fiction. He is also concerned with the changing cultural identities and problems, which are mainly related with migration in its literal and symbolic sense.

*The Shadow Lines* describes the main contemporary issues like the quest for freedom and man's continuing problem of alienation, existential crisis, cross-culturalism. The story evolves in layers and each level is a combination of private lives and public events. In this novel, Ghosh takes the readers across the international border, cultures and continents. This type of dilemma and difficulty provide triggers to Ghosh's innovative imagination in depicting the life of post-colonialism. Ghosh with his profound interest in anthropology, sociology, and history, has determined to uncover the metaphysical and metaphoric burden of human condition common in the postcolonial world. He himself eye witnessed the Sikh-riots and the riots in Dhaka. This has affected him to write this novel. Ghosh says:

... *The Shadow Lines*. ... became a book not about any one event but about the meaning of such events and their effects on the individuals who live through them.. I had to resolve a dilemma, between being a writer and being a citizen. (Ghosh, I&I, 611).

Ghosh, in this novel, the pioneer in postmodern fiction, produces a territory that blends pre-independence India, Britain in the Second World War and post-independence India. Ghosh undertakes the mission of establishing the futility of all sorts of barriers by introducing this realm as one of combination political paradigms cultural and geographical boundaries. *The Shadow Lines* offers a typical principle of sketches, glimpses and memories in a complicated pattern of past and present conversational through the prismatic view of the individual and the historical. With its axis on the Indian subcontinent's particular perspective, the novels break taking compass coils together geographical distances and deliberately attempts to break many myths while taking the country's history, culture and political situation in its stride.

*The Shadow Lines* focuses on the morals of goodness and collective humanity. Ghosh's clear opinion of time and places in the novel questions the significance of having permanent geographical boundaries and borders mainly in the age of globalization and renationalization where the flow of capital and peoples has made the borders flexible. The fictional world of Ghosh is an admixture of peoples from different parts of the world, involving varieties of cultural beliefs and religious practices, commonly being teaching new individualities and being subject to forces their control. Stuart Hall says:

Cultural identity is a matter of 'becoming' as well as of being. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. (Hall 112)

Ghosh here presents a very attractive combination of places and cultures. This highlights that how hybridist's history and cross-culture form human life and alters identities. Ghosh considered places and positions to be an important significance. Ghosh got influenced by Proust in the writing of this novel. He said in the interview with John Hawley:

Proust's influence is evident also in the ways in which time and space are collapsed in the narrative of *The Shadow Lines*. I remember that at the time my ambition was to do with space what Proust had done with time: that is to make completely different instances of a continuum immanent in each other. (Hawely AIG 12)



The novel deals with many cross-cultural exchanges. Ghosh sometimes maintained calm and composure with his characters during their interactions. Ghosh also mentions that in post-colonial societies even the colonizers' thoughts undergo modification. Even they try to realize the colonized culture and take care not to insult those who subscribe to that culture. It shows this in the novel when May Price comes to Calcutta, she greets Tridib on the railway platform by hugging and kissing him. It is seen by the masses around them. They jeer at them by chanting once more. Here she does not realize the colonial psyche and culture. Ghosh mentions that all the characters of the novel travel from one place to another. In their journey they often face with many difficulties especially, cross-cultural troubles. In the novel the narrator just goes to London from Calcutta in 1970s, but he describes the stories that are told him by May, Tridib, Tha'mma and Ila and others. The narrator at once points out that "Tridib had given me worlds to travel in and he had given my eyes to see them with" (TSL 22). Ila and her family comes to Calcutta from Colombo for a holiday, when the narrator is ten years old. The narrator is mesmerized by the countries they lived in and then Ila is asked to tell him a story about their house in Colombo. Ila's house is situated in an area where rambling bungalows with huge lawns are threaded through by that are often flooded with puddles of scarlet Gilmour and yellow jacaranda. There is a garden at the back; it is a peaceful as a Japanese cloister. Though the house is accommodative, there is one difficulty. Adjoining on to the garden at the back, there is a poultry farm. Apart from the smell and the noise, there is the chance of appearing of snakes, as there are chickens. In addition to this, there are different animals live in that place which is ferocious, as well as tamed. On one morning, there comes a reptile in to the garden. It is the cook of the house where Ram Dayal comes running upstairs and shouting, "Mugger-muclih, shrickcci Ram Dayal. Save me, burramen, bachao me from this crocodile" (TSL 27). Ila's mother is astonished and tries to know about this and folded her small hands in her lap, pushed her knot of hair back to the top of her head and sat up on her chair and gives the characteristic pose that has earned her nickname of Queen Victoria, the humorous conversation goes on like this:

Muro it, Ram Dayal, she cried, catch hold of it before Ila men I sees it, and cut its head off ... Ram Dayal ... why did I come to Lanka! He wailed. I knew Ravana would come to get me... she.... Summon lizzie ... Sinhalese ayah ... lizzie, what it thing being-being? Queen Victoria

said.... Lizzie looked at it and laughed. That's a thala-goya madam. She said. Very common here, very gentle animal ... 'They keep snakes away. (TSL 291)

Thus, this problem is not solved until a Sinhalese ayah comes. The lizard evokes different reactions from the characters like, Rama Dayal, Queen Victoria (Ila's mother). Later the lizard is kept in the garden; it is treated as a pet. This indicates about the cross-cultural leanings of the family. This pet saves Ila's life and in this special event a snake slithers near Ila, ready to bite her. Now the lizard notices the snake and makes a reactive society. The snake is shortly disturbed. Later, Ila manages to upset her chair and move out of danger. As soon as the snake strikes the fallen chair, the lizard then chases the snake away. As Rita Joshi has rightly pointed out that:

The snake here represents a destructive principle, the lizard a salvation principle. To elaborate, if we take the lizard as a cross-cultural symbol, it is implied that Ila's travels and cross-cultural encounters have a liberating, salvation aspect: the snake on the other hand. Can be here taken to represent a claying, destructive and narrow spirit of tradition. (Chowdhary 126).

Thus, Ghosh creates the significance of flexibility in the new culture. When the characters cross the borders they realize with new troubles particularly, cross-cultural troubles. It is generally known that a person's surroundings and the atmosphere in which he is grown up, plays an important role in the life of the individual. Someone, who has been familiar in a place for a long time, often faces problems in foreignland. Ghosh highlights the picture of oriental and occidental cultures. He describes a practical picture of life in India in the postcolonial period. This novel portrays how the western culture is seriously destroying the native culture in Asian continent. At the beginning and end of the novel, it speaks volumes about the troubles faced by the characters when they cross the borders. The novel begins with the encounter between Tha'mma and Ila about the inter-culture.

Ghosh's imagination of Diaspora is discovered in the comfort with which the narrator travels various countries and places and he experiences them in his imagination. His uncle, the young boy, Tridib, had educated him to apply his 'imagination with precision'. Therefore, his imagination turns to take up a centrality in establishing links

and crossing borders hitherto not possible due to constraints of geographical boundaries, nationalities and physical distance. The projection of fictional ties through imagination is the strange response of all those who are migrated, for one reason or another and live in various land and country or society. Ghosh, in his essay “The diaspora in Indian Culture”, describes the classic association that turns out to be between India and her Diaspora:

The links are not those of language, religion, and politics or economics. In a sense the links are those of culture, but again of a kind of culture in which the most important cultural institutions as we usually understand them – for example language and religion are absent ... The links between India and her Diaspora are lived within the imagination. It is therefore an epic relationship. (Ghosh TII 247)

Cultural syncretism is an idea that is shaped when the narrator analyses his desire to travel the distant alien places through his imagination. Tridib arouses his imagination to invent places in the mind, to travel and realize them. Ila, the cousin of the narrator, whom he privately loves has travelled widely across the world, as she is a daughter of a diplomat. She lives in England but she is not able to acknowledge the lands for Tridib or the narrator. Places are alive due to Tridib and the narrator because they are the grounds on which the drama of history is decreed places are points of getting together and departing of a large diversity of people; they experience a sense of belonging, of being relocated. There arises feeling of arrogance, contention and community. They show memories of joy, of inheritance, of the grief of departure and anguishes of displacement. Tridib had always influenced the narrator that a place should be discovered and practiced in order to bring down the sense of the richness of its past, its culture and history:

I could not persuade her (Ila) that a place does not merely exist, that it has to be invented in one's imagination; that her practical, bustling London was no less invented than mine, neither more nor less true, only very far apart. .... As Tridib often said of her, the inventions she lived in moved with her, so that although she had lived in many places, she had never travelled at all. (TSL 12)

Ila had stayed for long time in England, shaped her into a woman who is Indian by birth but English by her motions, culture and values. The narrator, getting experience from Ila's practices, particularly her classmate Yearbooks are the most stimulating part of her annual journeys to India and to his house in Calcutta. Ila's Yearbooks, the strange names of her classmates and the nations they belong send the changing face of the world and in this world cross-cultural migration has transferred societies into multicultural ones. Moreover, this can be taken as true of all countries and societies of the world so that as result no society today's world can claim that it has a pure, distinct culture that:

She would show me her friends, standing beside her and I would roll their names around my tongue – Teresa Cassano, Mercedes Aguilar, Merfeth ash – Sharqawi – names of girls mainly at first, and then, as we grew older, boys too – Calouste Malekian, Cetshwayo James, Juin Nagajima– names which imprinted themselves on my memory .... (TSL 22).

This rising cosmopolitanism of the world predicts the death of traditional societies, of the idea of particular secure geographical boundaries and nations. This phenomenon is elucidated by Homi Bhabha, which captures the spirit of the postcolonial times. He speaks:

Elucidate...Gatherings of exiles and émigrés and refugees; gathering on the edge of 'foreign' cultures; gathering at the frontiers; gatherings in the ghettos or cafes of city center's; gathering in the half life, half-light of foreign tongues, or in the uncanny fluency of another's language. (Bhabha NN 291).

But it must be noticed in mind that cosmopolitanism or globalization is entrenched in definite principles and in history. Cosmopolitanism has not put an end to long dominant ideologies of nation and intolerance, though these notions may not appear to be effective in contemporary time. Ila's classmate Yearbooks, explicate the picture of a new world which is an amalgam of alien cultures, peoples and countries yet somehow it also conveys a sense of isolation and estrangement that an Indian feel in estrange society. The narrator tries to combine the impress of Ila's separation among her friends of foreign countries and classmates.

Somehow, though Ila could tell me everything about those parties and dances, what she said and what she did and what she wore, she herself was always unaccountably absent in the pictures. (TSL 22)

Ila's attractive dresses, her courage in discussing certain matters related to sex that are unexcepted in Indian society, are all attempts to affect the narrator, to make him believe the affection and love she has got in English society. She dislikes Indian culture because it is full of restrictions and limitations, regulation and rules. She loves England for the freedom it provides to its people. Even Thamma's reply, whose mind is exactly fixed in Indian culture, comes as no astonishment to Ila's English lifestyle and her hatred for Indian culture due to its restrictive and regulated nature. "She wants to be left alone to do what she pleases: that's all that any whore would want." (TSL 89)

For this, reason Thamma, the narrator's grandmother do not like her. The kind of freedom Ila seeks is beyond Thamma's path of understanding. For Thamma, freedom and culture are rooted in the idea of nation. Thamma could have nothing, "However, contempt for a freedom that could be bought for the price of an air ticket. For her too had once wanted to be free; she had dreamt of killing for her freedom". (TSL 89)

Ila is proud of English cultures, and she praises the tales of heroism and of England's superiority in obtaining a pride of place by setting a precedent for other countries. She shows her dislike for India because she does not find anything heroic in the actions and political phenomenon:

Well of course, there are famines, riots, and disasters. But those are local things after all – not like revolutions or anti-fascist wars, nothing that sets a political example to the world, nothing that's really remembered. (TSL 104)

But Ila's real experiences in England had not been very easeful. The more she had desired to become a part of England, the more rejected and alienated she had felt. In England Ila, actually has lived with a sense of loneliness right since her childhood. This is clear in her childhood fantasies, the game of Houses that she plays with her cousin, the narrator in the dark underground room at their house in Raibajar. Ila and the narrator act in a drama under the large wooden table where they play the roles of

grown-ups. In this game Ila is the wife, the narrator is taken to be her husband and they pretend to have a beautiful, pale daughter Magda. Magda, is actually the name of Ila's doll. The imaginary house that Ila conceives is the influence of the house of the Prices in London. Her imaginary daughter possesses all the features of English cultures. She is beautiful, intelligent and is liked by her teachers and schoolmates except Denise, her ugly looking classmate. When Magda proves herself better than Denise in English spellings, Mrs. Tolland, their teacher remarks: "Well Denise, perhaps you ought to take English lessons from her, even my though it's your language, not hers." (TSL 74)

After school when Denise makes an attack on her, it is Nick Price, Ila's dream hero, who comes to rescue Magda. To Ila and Nick, fulfils her idea of an actual brave hero that: "He has yellow hair. It always falls over his eyes." (TSL 49). Magda's sufferings are indeed, a result of Ila's sense of isolation and estrangement in the English cultures. Her imaginations express her repressed needs and requirements of being loved, liked and acknowledged by the English society as well as by her dream lover Nick. Her fantasy can also be taken as an expression of the ugly reality and her difficulties in England. It is later that the narrator comes to know from May Price, Nick's sister, the reality and truth about the entire episode at Ila's school and realizes the whole situation that Ila, is lives in England. When Ila was put into trouble and attacked by one of her classmates, Nick had actually run away, leaving Ila alone and defenseless. When the truth becomes known, the narrator realizes Ila's sad disaster:

.... Ila the sophisticate, who could tell us stories about smart girls and rich boys in far-away countries whose names we had learnt from maps. Ila walking alone because Nick Price was ashamed to be seen by his friends, walking home with an Indian. (TSL 76).

Ila's illusions of her place in England, of her dream hero influences her challenges to discover herself in the new cultures and society. Her story fully expresses the treatment and behavior meted out to Indians who live overseas. It reproduces the dreams, the desires and also the anxieties, misery and disillusionment that people face and experience in a foreign culture.

According to Padmini Mongia:

Initially, the narrator learns to imagine with such precision that his experience reflects that of his ghostly double, Nick, Ila's supposed knight in shining armor in London. Later, though, when the contours of the narrator's knowledge fill out, he realizes that there are no knights that the construction of a scenario of heroism and rescue are in themselves part of the universalizing heritage of Western colonial fictions. (Mongia 226)

The phenomenon of discrimination in England does not make Ila feel that she would always live as a foreigner in England no matter how hard she tries and struggle to adopt it. She is consistent in her attempt to fit and adjust in the English culture. In India, Ila brings the narrator and Robi to a nightclub. There she makes a situation for Robi and the narrator to dance with her. With her English communication and English dressing-up, Ila looks out of place in the Calcutta club. When Robi and the narrator decline to dance with her, she goes up to dance with a stranger person a slim businessman. Robi, gets angry and comes to blows with him and furiously shouts at Ila that: "You can do what you like in England. But here there are certain things you cannot do. That's our culture; that's how we live." (TSL 88)

Robi reacts like a typical Indian; it shows a high sense of the cultural values that are fixed in him from his birth. Ila's behavior is fundamentally unpleasant by the morals of Indian culture. A woman like Ila is certain to be careful a 'free' woman, in the Indian context. What is indecent by Indian ideals is perfectly normal and satisfactory in English society and cultures. It is the hypocrisy and old traditional treatments of Indian culture that Ila dislikes. And that's the reason why she retorts:

Do you see now why I've chosen to live in London? Do you see? It's only because I want to be free." When the narrator asks, "free of what?" Ila replies, "free of you! Free of your bloody culture and free of all of you. (TSL 89)

The kind of liberty that Ila desires thus leads her to demean and dislike Indian cultural values. Ila has adopted Western culture and its thoughts to such a great scope that she begins to understand and observe reality in terms of difference based on the advantage of English and the lack of inferiority of the 'backward' countries of the East like India. It has rightly been highlighted:

.... While for the narrator, cultural differences can be collectively contained to create not a fragmented self but a self that belongs to many places, which can live freely in its moment accommodating itself to the various pressures placed upon it, for Ila, even of self-respect. (Mongia 227)

Ila's friends with whom she lives in the same house, Trotskyists, belonging to multiple cultures and countries are united by a common political ideology. Ila's friends are from different communities and cultures, "A bearded Irish computer scientist, a girl from Leicester who had dropped out in her second year at the North London Polytechnic to work with the fourth International, and a morose young Ghanaian who was very active in the Anti-Nazi League." (TSL 97). But still these delicate intelligentsias, fighting prejudiced policies, supporting other racist policies are still not free of the idea of demarcation between the Europeans and Asians:

They seemed to regard her as a kind of guest, a decoration almost. Nor did they seem to resent in her the signs of cosmopolitanism they were always so quick to criticize in themselves and their other comrades. (TSL 97)

Moreover, Ila's marriage with Nick Price, her vision hero, takes only disappointment to her. The fact that Nick was feeling ashamed to be seen with Ila shows the general treatment of the English towards Indians. Though Ila saw this yet she never recognized it. She soon realizes that Nick has relations with numerous women. And when the narrator tells to Ila, "Oh sad little Ila. Your sins have finally come home to roost" (TSL 188). The response Ila, gives expresses her agony, and her dilemmas. She continuously had to fight a war with herself, only for adjust to the English society, which rejected to receive her and to continue the impression of having been accepted by it. She expresses the narrator that:

You see, you've never understood, you've always been taken in by the way, I used to talk, when we were in college. I only talked like that to shock you, and because you seemed to expect it of me somehow. I never did any of those things: I'm about as chaste, in my own way, as any woman, you'll ever meet. (TSL 188)



Maybe it is in the core, Ila had not been able to free herself from her original cultural ethics though openly she never appreciated it. It is clear that she follows up the code prescribed for an Indian woman of being innocent and attitude the burden of defending her marriage in all conditions. This describes her choice to be with Nick in spite of his unfaithfulness: "I would not leave him if he moved a whole bloody mass age parlor from Bangkok into the house. He knows that leave him." (TSL 189)

Ila's apprehensions of living in England, the judgment that she feels pains, reflect the dilemma of modern life. It points out the complexities and difficulties that are created on account of cultural and national changes and the ideologies that obstruct our awareness of reality and people by impressive the logic of transformation created on the basis of caste, nationality, culture, religion and gender. When Tridib says, "... if we didn't try ourselves we would never be free of other people's inventions" (TSL 31). This justifies Tridib's consistence upon the significance of separate ideas, of his knowledge of the conception of a self that transcends the boundaries of nations, religion, race and culture. As Seema Bhaduri clearly puts in:

The major characters here move towards a global humanitarianism, coming to grips with the realization that freedom cannot be geographically defined or delimited. (Bhaduri 105)

Tridib's love for May is also created on his idea of global civilization that is free from all borders of nations, and geographical boundaries. He gives a letter to May, about the love scene between two ordinary individuals that a small boy witnessed in a blasted theatre in London during the World War II. Though fantasy this act of love making that takes place against the backdrop of war describes Tridib's supreme of love, which is above all the principles of war, and the feelings of hostility, fear and doubt that typically overcomes at the time of war. He likes to see:

May – as a stranger, in a ruin. He wanted them to meet as the completes of strangers – strangers – across – the seas – all the more strangers because they knew each other already. He wanted them to meet far from their friends and relatives – in a place without a past,

without history, free, really free, two people coming together with the utter freedom of strangers. (TSL 144)

He runs after the creation of a universe, “that carried one beyond the limits of one’s mind to other times and other places, and even, if one was lucky to a place where there was no border between oneself and one’s image in the mirror” (TSL 29). The dominant political, cultural and national conflicts and differences are due to individualities that are allocated to position human beings in society, to give everyone a secure and self-identity. But Tridib realizes genuineness where personalities are continuously in a state of change, and cultures and places are the aspects of crossing identities. Ghosh mentions multiple places and times in the novel to express the variability of cross culture and history. The alternative spaces, the entrance at Raibajar or the cellar in Mrs. Price’s house are made fulfilled with the undercurrent the memory of the past, of how the voices of the past are not dead but continue to apparent themselves in the present and shape the present. Among the dissonance of voices in the underground room at Raibajar the narrator discovers the combination of time and places – At the dark cellar in Mrs. Prices house in London, those unfilled corners filled up with evoked forms, with the ghosts who had been handed down to me by time:

The ghost of the nine-year-old, Tridib, sitting on a camp bed, just as I was, his small face intent listening to the bombs, the ghost of snipe in that far corner, near his medicine chest, worrying about his dentures; the ghost of the eight-year-old Ila, sitting with me under that vast table in Raibajar. They were all around me, we were together at last, not ghosts at all the ghostliness was merely the absence of time and distance for that is all a ghost is, a presence displaced in time. (TSL 181)

Tridib’s persistence upon discovery demeans the idea of acknowledging and recognizing the world, as it exists. When he expresses his impression of a place, “Where there was no border between oneself and one’s image in the mirror,” (TSL 29). He points out the possibilities of intermixing and assimilating all peoples, cultures, and countries, of recreating genuineness based on sameness rather than difference and of creating an identity that puts across all national and geographical

and cross cultural boundaries and borders. Ghosh, through the character of Tridib, points out forth his idea of a multinational citizen who does not have to obtain freedom by buying an air ticket but which can be increased by freeing one's mind from all structures that shape and form our perception of reality. When Tridib expresses, "Everyone lives in a story ... because stories are all there to live in, it was just a question of which one you choose..." (TSL 182 ). Tridib selects to discover rather than adopt what already remains, and struggling to offer advantage of the personal experiences to the received persons. Nyla Ali Khan highlights:

Ghosh's characters encounter a new world, a new cultural paradigm, while trying to preserve their own recognizable forms of identity. His agenda is to threaten the safely guarded domain of privilege and power by demanding equality for human beings of all races, religions, cultures and ethnicities. (Khan 44)

But Tridib's preferred story is the one that he had acknowledged as a birthday gift from Snipe, on his ninth birthday in England, 25th September 1940. "... It was the story of a hero called Tristan, a very sad story, about a man without a country, who fell in love with a woman – across the seas." (TSL 186)

Ignorance, which led to humor, is a part of cross-culturalism. The grandmother wants to know whether she can find the border between India and East Pakistan from the plane. The narrator's father denied this and says that there are no lines, which are drawn like the lines in the atlas. Here Ghosh creates that all these are shadow lines which are drawn politically. The narrator's father booked a ticket for the grandmother to go for Dhaka on the third of January 1904. The grandmother replies that:

No that wasn't what I meant .... Surely there's something-trenches perhaps, or soldiers, or guns pointing at each other, or even gust barren strips of land. Don't they call it no-man's-land?... and then she says: But if there aren't any trenches or anything, how are people to know'? I mean, where's the difference then? And if there is no difference both sides will be the same.. . what was it all for then.-partition and all the killing and everything- if there isn't something in between? (TSL 167)

The narrator has arranged a list of things, which the grandmother has to memorize like buckling her seat belt. When reached in Dhaka the grandmother has spent a few days in her sister's house, and then accompanied by Tridib, Mayadebi, May Price and Robi, she goes to her old house.

By the time they reach their family house, many things have taken place in India, Pakistan and East Pakistan. The author mentions the understanding of growing internationalization of the world. In the last part of the novel Ghosh, has designed the coming together of different societies and cultures. Commenting upon the incident, which leads to the climax of the story, Girish Karnard, writes in a review of the book that:

The grandmother's visit to the ancestral home along with Tridib and his English girl- friend is surely one of the most memorable scenes in Indian fiction, past and future meet across religious, political and cultural barriers on a confusion of emotions, ideals, intentions and acts leading to a shattering climax (Karnard,IEM)

*The Shadow Lines* creates that the cultural separation, communal struggle and mistakes lead to a state of disaster in India. Ghosh, has delicately handled the motivation and reasons and behind riots. Ghosh recalls that on 27 December 1963, two hundred and sixty years after the Mu-I-Mubarak, believed to be an heir of the Prophet Mohammed.

This holy relic became the shrine and a representation of the distinctive and unique culture of Kashrnir. The relic was stolen those people belonged to multi religions took part in public meetings and condemned it in Srinagar. The government blamed these attacks on anti-national elements. The leader, Maulana Masoodi:

Persuaded the first demonstrators to march with black flags instead of green and thereby drew the various communities of Kashmir together in a collective display of mourning. (TSL 249)

In the first part of the novel, Ghosh, has examined particularly the procedure of 'going away', of the dispersal of his characters across continents and how inter-personal bonds across cultural boundaries can or cannot be sustained. In the second section, 'Coming Home' Ghosh examines, against the background of political

elements turning about two decades. He gives a clear insight in to the postcolonial cultural dislocation and the lists of the cultural community of the sub continent. Points of fixity, which were earlier determined by one's birth or one's home or even one's country, have now become shadow lines. Ghosh, uses memory as fictional convention or narrative principle to suggest that past can be concurrent with present and geographical distances can be transcended. The manufactured lines distance nations, people and culture. The removal of dividing barriers can lead to a rich meaning full life, which creates above the politically separated. *The Shadow Lines* builds up its critique of cultural borders upon the notion of a universal humanity. Thus, the novel has become a fictional critique of classical anthropological models of distant cultures and the associated ideology of nationalism. The reality is the complex web of relationships between people that cut across nations and across generations. A.N. Kaul rightly points out:

The predominant theme of *The Shadow Lines* is the crossing of frontiers of nationality, culture and language in three countries: India, East Pakistan (Now Bangladeshi), and England. (Kaul 303)

*The Circle of Reason* is the most impressive novel. It discusses the modern man's problem of alienation, cross-cultural, migration and the existential crisis in life. Ghosh wants to organize his objects by separating the novel into three parts, named after the three guans of Indian Philosophy; Satwa; Reason, Rajas; Passion and Tamas; Death, containing nine, ten and three chapters respectively. The novel creates not one but various stories each similarly are interesting and significant. Mainly there are three stories knitted concerning three characters.

Different modes of narrative such as fantasy, realism, and magic realism are included in the novel and this participates to the in general polyphony of the novel. The novel discusses simultaneously a plurality of similarly significant voices, possessing their own different worldviews providing a polyphonic conversation. The novel has numerous characters who are determined by separate beliefs who become representatives of significant historical tendencies. Every character stands, as a full and unmerged voice in his/her own right. There is Balaram, on behalf of the impress of nineteenth-century scientific temper of India. His obsession with Pasteur, phrenology, and carbolic acid make him the rationalist. Bhudeb Roy characterizes the

modern materialistic congressional representative. Zindi represents a realistic and a zestful trader. Mrs. Verma is the voice that rejects rationalistic philosophy. The central protagonist Alu, becomes the metaphor for rootedness. Many characters are preoccupied with different objects. Balaram is obsessed with carbolic acid and Phrenology. His wife Toru-Debi is preoccupied with sewing machines, Jyoti Das, with birds, Alu with weaving Zindi, with Durban Tailoring House and Professor Samuel with theories of queues. The different voices show multi-locality of the novel.

The first part of the novel unfolds the story of Balaram, a nationalist entranced by the like of Pasteur. His obsessive idealism leads him to treat people as objects, of either change or observation. This feature makes him destructive as he is entangled with his alter ego, Bhudeb Roy. The second part discusses about Zindi, the early practical, zestful trader whose presence brings together a community of Indians in the Middle East. The second part shifts toward through Alu, the nephew and the only sustainer of Balaram's family. He takes his community to death and devastation by his views to create a co-operative community, which wants to dispense with money and trade in al-Ghazira.

Lastly, the third part built up, itself around Dr. Verma Mrs. Verma and Dr. Mishra and other Indian doctors in al- Ghazira the main source of continuity in the novel is the story of Alu, and Jyoti Das, a police officer who tracks Alu, from the first part, having taken him for an extremist. This is structured on the thriller format, and discussion of a relationship, which, being based on officialdom and oppressive power cannot acknowledge its human associations. Pradip Dutta points out:

The way Ghosh tells stories, makes story - telling itself a way of looking at the world. By letting his stories interplay with time for instance, Ghosh achieves a fairly original synthesis of two different concepts of time. Generally novelists tend to stick either to a chronological narrative or dissolve time into a kind of duration where past and present are indistinguishable. Ghosh chooses to engage in a different more subtle adventure. (Dutta 40)

*The Circle of Reason* provides grim discovery of the suppressions of migrancy, and cross-cultural troubles where Reason and Capital became metonymic and circulating forces in the world. The novel portrays on a motley group of migrants drawn from

different parts of India in an imaginary island al-Ghazira and then Algeria. The novel characters look for meaninglessness of those whose lives are displaced by globalization. Unlike Salman Rushdie, Ghosh, refuses to celebrate the hybridity born of migration and the heterogeneity that fails to be contained by national communities. Instead of his in the present novel Ghosh, offers a compelling critique of nationalism and the failures of migration through the experiences of women characters like Zindi, Kulfi and Karthamma. *The Circle of Reason* occupies a single place in the arena of post-colonial literature. It criticizes globalization by analyzing the experiences of those in transition and migrating in search of work and better lives.

The novel explores a ghastly and awful discovery of the tyranny of migrancy (esp. women) and the violence of the post-colonial state in the lives of those who live in the shadows of globalization. The novel discusses the fight for survival and cross-cultural of the migrants of those who are migrated by dispossession. Poverty is considered the root cause of evil and it separates the human beings and society. Post-colonial critics such as Spivak, Gayatri Chakravorty Jacqueline Bhabha and Saskia Sassen have problematized the current feminization of globalization and its transnational circuits of economic and political migrations.

Critics highlight that the novel can be read in two ways. At the beginning of the novel, it can be read as an allegory about the devastation of traditional village life by the modernizing influx of western culture and in the middle it talks about the conditions forced them to crossing the boarders, and the problem in crossing the borders and their flexibility with the new atmosphere. Thus, the novel portrays the relationship between cross-culturalism and imperialism, globalization and science and reason.

Ghosh points out the idea of nation and highlights migrancy, hybridity and Diaspora as the peculiar condition of all societies. Ghosh denies the arbitrary boundaries between nations; he takes up the 'in-between' state, hybridises as a certainty that challenges the idea of specific binaries. Ideologies, ideas, and cultures put across the boundaries of nation states. Ghosh, views the fact that the modern-day nation-states and their boundaries include a different reality where cultural identities are always transferring due to migration. He moves to a small village of East Bengal, Lalpukur, which is established by people who have migrated from different parts of South East Asia. Altering the idea of specificity of cross-cultures, Ghosh, expresses the mass

intermingling of people even in remote villages of East Bengal. Robert Dixon points out: “For Ghosh, even societies that appear to be static and traditional are always already Diasporas.” (Dixon 6)

It is the Noakhalis, folks from the Far East of Bengal close to Burma who had been driving into India after the formation of East Pakistan. Balram, the protagonist of the novel belongs to Dhaka, which was the capital of East Bengal and currently of Bangladesh. His father had migrated to Dhaka from the village of Medini-Mandol in Bikrompur. “Lalpukur burst its boundaries and poured out, jostling with the district road a furlong away”(TCR 60). Lalpukur embodies a hybridized culture as it is transformed into as Brinda Bose says: “that third space where boundaries are blurred and cultures collide.”(Bose 19) But these Diasporas understandings have a history of cultural dislocation, of displacement that people usually suffer in events such as war, political fights and violence, conflicts, genocide or riots. Brinda Bose expresses:

In Ghosh’s fiction, the Diasporas entity continuously negotiates between two lands, separated by both time and space – history and geography – and attempts to redefine the present through a nuanced understanding of the past. (Bose 19)

Ghosh also express the ideas of scientific purpose and religious myths to show how they overcome the geographical boundaries and the way they inspire each other. Balram, and his friend Gopal apply scientific principles to the study of Hindu religious philosophy. In fact, they highlight how reason is a corner stone of Hinduism. Gopal says, “The Brahma is nothing but the atom.” (TCR 47). The similarly drawn by Gopal between Hinduism and Western science reflects the hybridization and cross-cultural ideas, the assimilation of different forms of thought and disciplines of knowledge. Thus, the binaries remaining between different disciplines are challenged. According to Robert Dixon’s views: “Ghosh’s novel deconstructs any simple opposition between tradition and modernity, or discrete oriental and occidental cultures”. (Dixon 6)

It was occupation or profession, which had bound the world into a unity, thereby developing a network of business and personal relationships that extend across nations cities, countries and continents:



The whole of the ancient world hummed with the cloth trade. The Silk Route from China, running through central Asia and Persia to the ports of the Mediterranean and from there to the markets of Africa and Europe, bound continents together for more centuries than we can count. (TCR 56)

But what ruined smooth trade symbolized by the loom was the discovery of the machine. The rise of the machine and new scientific discoveries not only put an end to human bonds symbolized by trade but also introduced new trade ethics that were based on the motive of profits and benefits, “When the history of the world broke, cotton and cloth were behind it; mechanical man in pursuit of his own destruction”(TCR 57). Ghosh, has celebrated the Loom as the personification of Reason:

Man at the Loom is the finest example of mechanical man a creature who makes his own world as with his mind. The machine is man's curse and his salvation, and no machine has created man as much as the loom. It has created not separate worlds but one, for it has never permitted the division of the world. The loom recognizes no continents and no countries. It has tied the world together with its bloody ironies, from the beginning human time. It has never permitted the division of reason. Human beings have woven and traded in cloth from the time they built there, first houses and cities. (TCR 59)

Many historians have seen how this Loom had united the world. In fact Loom is not simply an instrument. Loom united human race at times, it divided at others. It brought victories to some, subjugation to others. It is celebrated in the novel that industrialization has spoiled the ancient trade. This is obviously exposed in the novel as, “The machine had driven men mad . . . Millions of Africans and half of America was enslaved by cotton ... And then weaving change mechanical man again with the computer. In the mid - nineteenth century, Charles Babbage built his first calculating machine. Using the principle of storing information on punched cards, he took his idea not for systems of writing nor from mathematics, but from the drawing Loom” (TCR 60). Thus, the novel speaks volumes about India from prehistoric times. It is an example of Indian culture. The novel also represents the commercial development

undermining all human societies. Shubha Tiwiri points out Ghosh's historical and anthropological insight into the Loom,

Here is a true Bengali, singing the greatness of loom and cotton and weaving. We know what cotton weaving means to people of Bengal. But more importantly, it is the interpretation of history this is to be noted. First Ghosh divides man as mechanical man and the other type can be easily assumed, thinking man ... Only the thinking man can synthesize the whole gamut of unrelated chaotic past into a perspective .(Tiwiri 14)

Weaving serves as an important metaphor in the novel. This is a representation of custom, improvement and unity of cultures. Balram explains to his nephew, Alu, who is the history of the loom. It can be quoted, "The Loom recognizes no continents and no countries. It hasties the world together with its bloody ironies from the beginning of human time. (TCR 55)

Ghosh expresses that cloth trade nurtures the values of syncretism and cosmopolitanism that led to trade, business, and individual promises across countries, cultures and nations since ancient eras. The loom or weaving has been a symbol of tradition, reason, originality and creation:

In the mid nineteenth century when Charles Babbage built this first calculating machine, using the principle of storing information on punched cards, he took his idea not from systems of writing or form mathematics, but from the draw loom. (TCR 57)

It was Europe, with its imperialistic designs, which marked an end to the business relationships based on common faith and accord. The Europeans took control of trade and replaced it with relations based on manipulation slavery and control. "It is a gory history in parts; a story of greed and destruction" (TCR 57). Trade supposed a new meaning. It simply became an operation of goods and commodities. Moreover, increasingly carries to commoditization of human beings and their relationships societies and cultures. It led to the destruction and death of traditional trade culture and familiarized a normalized culture based on the rules of the global market economy. Ghosh, points out the hybridities of societies but at the same time he also

highlights the apprehensions and anguishes of the Diaspora communities, and their sense of belonging, their loss and dislocation departure from their mother country for this reason they realize cross-cultural trouble. This is beautifully highlighted and represented among the voyagers in the boat of 'Mariamma' which transports Alu amid a small group of (mostly illegal) immigrants to al - Ghazira. Ghosh's critique of gendered globalization through a glimpse into the different lives and aspirations of the passengers of the rickety boat Mariamlna ['Mariani' is the south Indian name for Mary and "Mariamma" includes the word "amma" (mother)]. The Christian and maternal metaphors thus invoke the deliverance that the boat's passengers seek through its journey. The illegal migrant labourers heading for al - Ghazira, an imaginary seaport of trade, include the Child - protagonist Alu who is evading Indian police who are after him because of an absurd charge made by the corrupt village Landlord Bhudeb Roy,

The owner of the rickety boat Mariamma is Hajj Musa "And he never took more than eight passengers, for he had a considerable reputation and people were willing to pay extra to make sure they were not left stranded on a sand bank at low tide somewhere in the Arabian sea" (TCR 182). Besides Alu, the other migrants on the ship are Professor Samuel who talks about the theory of Queues, Rakesh, an extraveling salesman of Ayurvedic laxatives which he could never sell, Zindi who has a boarding house and a small tea shop in al - Ghazira and also the supervisor over the prostitutes like Kulfi - didi and Karthamma. With these characters Ghosh has presented how the al-Ghaziris' culture is much affected by the globalization period and these characters cannot tolerate this.

The condition of migrant women who are traveling by Muriunzma is the most illustrative of migrancy's paradox of opportunity and oppression, betterment and loss. When Zindi, carries an umbrella the moralizing Professor Samuel says:

Yes, no doubt about it. No doubt about it at all. What they say is true - She's a madam. it's stamped, on her- you can see it in everything she does and anyway. if she wasn't why would she be herding these poor women across the sea? Why would she be keeping them shut away like prisoners in the cabin? I tell you, she's going to sell them into slavery in Al -. Ghazira. Something like that or worse. (TCR 186)

Ghosh does not only write about the modern phenomenon of cross-cultural migration that has adopted vogue in the modern times. He also mentions how societies since ancient times were Diasporas in nature. He looks at the past, to the history of colonialism, the penetration of Europeans into the oil town to gain control of its oil reserves. The oilmen compile the Malik, the ruler of Al-Ghazira to sign a treaty. They took poor people as contractual labors to work in the oil town. The system of indentured labor led to a huge shift of population from the colonized countries, “Since the beginning of time Al- Ghazira has been home to anyone who chooses to call it such-if he comes as a man.... But those ghosts behind the fence were not men; they were tools-helpless, picked for their poverty.” (TCR 261)

The efforts of Jeevan Bhai Patel, a Gujrati Hindu from Durban in South Africa points out how religious and cultural dissimilarities force a person to look for a home external one’s country where he pursues to discover new links and relationships. The dreams of contentment of his wishes in faraway lands widen his horizon and passion his hopes. After his marriage to a Bohra Muslim girl Jeevanbhai is dissimilar from his family cultures. Their condemnation militaries him to go places like Mozambique, Dares Salaam, then Zanzibar, Djibouti, Perim and Aden. He lastly settles down in Al-Ghazira. Al Ghazira with its huge population of immigrants from different parts of the world becomes a microcosm that represents unending aspirations, promises hopes and fulfillment of dreams. “Persians, Iraqis, Zanzibari Arabs,Omanis and Indians fattened upon it and grew rich....” (TCR 221)

When his wife passed away and collapses down in his business Jeevanbahi is turned towards into a new, lucratyive prosperous business, a business of match making. Marriage is a significant religious and cultural code and systems that is found across all cultures and nations. It creates a new links and relationships. Jeevanbhai’s various links and touch with publics in different countries, with businessperson and friends help him to establish successful marital bonds that win him name, respect and money in Al-Ghazira. “New Life Marriage Bureau” established. He appoints Forid Mian, to maintain and manage his small shop, The Durban Tailoring House. Forid Mian, a sailor is from Chittagong in East Bengal. Adverse situations force a huge figure of people to be continually moving who suffer the pangs of identity crisis and disconnection in a new society and cultures. This is exactly presented through the problems and trouble of the multi characters in the novel.

Ghosh is a historian; he researched the consequences of migration and gave tunes to his concepts. He noticed that from the mid - 1970s to mid - 1980s, workers from poor Asian countries such as Pakistan, Bangladesh, India and Philippines were also encouraged to go to the Gulf countries and their cultures mingling to each other's. The journey as a motif runs throughout the novel and unites its three parts. Characters cross the borders and face cross-cultural problems. This motif is particularly associated with Alu, who is on the run having been branded an extremist by the police and with Jyoti Das, close on his heels away.

Suffering, innocence, persistence, tricksterism, suspicion and language difficulties are a part of cross-culturalism. In this novel, Ghosh portrays suffering and persistence of Karthamma in a peculiar way. Karthamma is a pregnant. When Rajesh asked that:

Is she delivering now?" Kulfi replied, "She won't let the labor start. She is sitting on the floor, kicking, and fighting. She has stuffed her hands into her womb, right in, up to her wrists. May be she is trying to kill it. She keeps saying things in her language. (TCR 189)

Thus, Karthamma refuses to deliver the baby there and thus language difficulty is a predominant problem in cross-culturalism. When Karthamma's language is not understood, Professor Samuel (who only knows Malayalam) has understood her words and says briefly, "She says that she will not deliver without signing the right forms. That is what she says. She'll keep it in for as long as she has to ... she's delirious. I think, he said. It was madness to bring her on to a boat in this state ... She says that she knows that the child won't be given a house or a car or anything at all if she doesn't sign the forms". (TCR 190)

As far as Karthamma's awareness is concerned, she cannot get the citizenship and other facilities with the form only. Karthamma's, fixation on the spectral forms demonstrates the extent of power that those disempowered imagine as held by citizenship, bureaucracy and the law. The citizenship is important and necessary it confers upon the mineralized and disempowered person Legitimate, equal, existential status as a human being. Karthamma's enunciation embodies the desire for citizenship and its rights in a new place have pointed out by Rajeswari Sunder Rajan that:

With national boundaries growing more porous, with the traffic of people as tourists, workers, refugees, and exiles increasingly across these borders,... national citizenship can begin to appear as an obsolete or at least irrelevant identity.(Rajan 20)

Zindi, who faces cross-cultural and how he manages a multi-religious, multi-ethnic and multilingual community with difficulty at Ras. Zindi's house has given shelter for the Indian's like Alu, Professor Samuel, Kulfi, Rakesh, Karthatnma and the like. Though the migrants in al - Ghazira are skilled, they lost their jobs in one way or the other. In this novel Ghosh has clearly depicted the miseries, sufferings and agonies of the migrants to comment on the dislocation of migrants, which is a part of cross-culturalism. He shows the exploitation and discriminations in aliens land when people cross borders. There are stories about how people lose their jobs. In contrast to this in the globalization period; the al-Ghaira has given residence to Baluchis and Bangladeshis, Egyptians and Moroccans, and Indians who use their wits to earn their livelihoods. Ghosh, as a traveler and researcher clearly described the heterogeneous and multicultural as well as cross-cultural atmosphere of bazaar near the Ras:

On one side of the road, jostling for space, were tiled Iranian chelo - kebab shops. And Malayi dosa stalls, long, narrow Lebanese restaurants, fruit -- juice stalls run by Egyptians from the Sa'id, Yemeni cafks with aprons of brass - studded tables spread out on the pavement, vendors frying ta'ameyya on push - carts - as though half the world's haunts had been pointed in a miniature along the side of a single street. (TCR 373)

In the second part of the novel Ghosh criticizes how the globalization and its culture have created problems for the immigrants. In the last part once again he has shown the cross-cultural encounters. Here the encounter is not between the Indian immigrants and a foreigner but with expatriates who belong to India. The Indian doctors in Eloued are concerned to show the Indian tradition and culture in the Algerian village of Eloued. Once again, Ghosh portrays the cross-culturalism with Indian migrant doctors. They have forgotten their own culture and they try to ape the hybrid culture. Dr. Mishra seems to be criticizing the Indian culture. Their preparation is to explain Indian culture in Algeria. He says:

Why don't we give them a more realistic picture of our culture? Why don't we show them how all those fancily dressed-up brides are doused with kerosene and roasted alive when they can't give their grooms enough dowry'? Why don't we show them how rich landlords massacre untouchables and raze their villages to the ground every second day? Or how Muslims are regularly chopped into little bits by Hindu fanatics'? Or maybe we could just have a few nice color pictures of police atrocities? That's what our culture really is, isn't it, Verma'? Why should we be ashamed of it? (TCR 410)

After Kulfi's death, there is a conversation about Indian culture. Dr Mishra, who is socialist, refuses to give a proper burial to Kulfi. He thinks that there are superstitions in the culture of India regarding the burial of the dead bodies. Cremation is a problem. As he has a good awareness on the Hindu ceremonies, he tries to criticize the culture. But he seems to be having half- knowledge.

Dr Mishra further says that if someone died accidentally, he will not be entitled to a proper funeral and cannot enter Pitrloka anyway. In scriptural times, the bodies of people who died accidentally were thrown in to rivers or left in the forests. He satirizes that if Kulfi's body is thrown in an artesian well, the Algerians might be a little upset. He finally confesses that it is not easy to follow the customs of Hindus in alien states, especially in the Sahara desert. It is not possible to get purified Ganga-jal. Mrs. Vma denies. His words and says, "Rules, rules ... With your rules and your orthodoxies. That's the difference between us: you worry about rules and I worry about being human". (TCR 442)

But Dr.Mishra does not stop there. He highlights the way of resources is very problematic. He tells Mrs Verma that

You're meant to cover it with cow dung, too. But since you're not going to find much cow dung on the sand-dunes, I suppose you could always use camel dung instead and do a few penances when you get back.. . What does it matter whether it's Ganga-jal or carbolic acid'? It's just a question of cleaning the place, isn't it? People thought something was clean once, now they think something else is clean. What difference does it make to the dead, Dr Mishra. (TCR 445)

Ghosh, points out the difference between Eastern way of thinking and western way of thinking. The novelist questions the acceptability of Indian culture in an alien land, and the traditions cannot be not followed in all over.

Alu has offered Kulfi's dead body with a proper Indian burial where instead of the purificatory Gaanga - jal, Mrs. Venna uses carbolic acid. At last Alu has realized that Life of Pasteur (which he receives from his uncle and Mrs. Verma) deserves a funeral along with Kulfi and treated it as the root cause for his misfortunes. Alu, Ross and Zindi at last thought that their native home offers much better opportunities than the Gulf. Their exile knowledge teaches them how dreadful it is to follow and adapt Indian culture in unfamiliar lands. The novel ends with "Hope is the beginning". (TCR 457)

Ghosh *Circle of Reason* the rejects to celebrate the so called hybridity and multiculturalism promised by the new market oriented world politics. Ghosh has illustrated the paradox of opportunity and oppression, terror and hope, violence and relief that this numerous characters are condemned to incorporate and endure in the cross-cultural world.

*The Glass Palace* is mainly the story of three generations, who increase over three different countries Malaya, Burma, and India, forming a part of the British Empire. The novel is setting against the backdrop of political havoc resulting from the brutality and tyranny exercised by the British imperialists and the controlled by the native rulers to contain the democratic rights of the people in Burma after its decolonization from the British rule. The Glass Palace holds up the inquiry of countries and people caught up in many a historic crisis. The post modernistic description of history is always subject to reformation, subversion and interrogation. Ghosh, is rendering of British colonialism and its after math in the three countries is interaction of fact and fiction in an illusory place of imagination to creak an awareness of the investigational reality of the post-colonial worlds. As T. Vinoda highlights:

If the post-colonial literature is, by definition, subversion and resistance of the subaltern to the imperial "centre", no other book coming from common wealth countries is as representative of the post-colonial theory .and practice as Amitav Ghosh's novel, *The Glass*



Palace. Looked at from this point of view, it would emerge as the most eloquent example of a post colonial text. Ghosh offers in this novel plenty of scope to read it as a counter discourse construction of national identity that would disrupt and alter the Eurocentric projections. (Vinoda 7)

The novel also portrays the effect of colonialism and the regular attacks on English culture in the Eastern countries. Ghosh marks out its catalytic role in the decay of the traditional ethos of the Burmese society. The collapse of the ruling Burmese dynasty indicates the devastation of the traditional Burmese culture. The loss of political control and influence of the Royalty Patten end to the traditions of courtly life. Ghosh shows that how the colonizers carried out a vest modification to the colonize society:

The Mandalay palace had been refurbished to serve the conqueror's recondite pleasures: the West wing had been converted into a British club; the Queen's Hall of Audience had now become a billiard room; the mirrored Walls were lined with months old copies of Punch and the Illustrated London News. (TGP 58)

It is in Ratnagiri where the princess and the Royal couple and helpers are sent in Exile, the Royalty is devaluing to the position of ordinary human beings. They are left with no decision but to approve the native culture. Ghosh, also mentions at the growing flow of capitalism in the early twentieth century that changed the traditional construction of the society and cultures. It gave prosperity to several young excited impresarios to become proprietors of big business Empires. For this class of people, colonialism or imperialism verified to be an advantage. Rajkumar is one of them who hurriedly learns the English ways and in this procedure Saya John, a Malayan businessperson, helps him. Saya John recognizes in Rajkumar, "are invented being, formidably imposing and of commanding presence." (TGP 132). The Europeans compile the people of Eastern countries to believe in the power of their cultures and customs. As a result, this leads to happen the Anglicization of an enormous number of people who looked down upon their original worth system as unfashionable. They advanced faith in English culture, its values and principles of modernity, advancement, and culture and civilization. In India, Ghosh presented characters like the collector, Beni Prasad Dey and Arjun Roy to portray the strong impression of

English culture on the Indian Spirit. People like Dey and Arjun live in misconceptions. The Cambridge educated collector represents the class of educated Indians who were influenced with English ideas of power, magnificence and achievement. Throughout his life, he remains dedicated to English values and lives under the impression that he is helping his country while essentially; he is just helping his white masters. He attempts to influence upon King Thebhaw, the glory of the Empire that:

....You may be certain, your Highness, that its influence will persist for centuries more to come. The Empire's powers are such as to be proof against all challenges, will remain so into the near future. (TGP 107)

The love for English culture and its life isolates Dey, from his own culture. Even the kind of wife he wishes is someone, "Who would be willing to step out into society; someone young, who wouldn't be resistant to learning modern ways" (TGP 158). At his wedding, the traditional Indian convention of playing *shehnai* replaced with the military group from Fort William and the harmony that he murmurs to his wife on their wedding night is 'The Trout' by Schubert. The traditional look of the city of Burma was entirely renovated. As the British reconstructed the economy, increasingly the city lost its traditional shine. Large hotels buildings, restaurants, nightclubs and the departmental stores had replaced palm-thatched shanties and the bamboo walled cabins. It was only the Dragon Pagoda and its golden hit that conserved the traditional holiness of Burma. When the downfall of its golden city marks the end of the already disappearing cultural hardness of the Burmese culture, Ghosh employs army life as a means to express the custom in which English cultural opinions were compulsory on the officers in the name of modernization and impartiality. This was an attempt by the English to remove the cultural values that the Indians were brought up on since their birth. The food in the army that consisted of ham, bacon, beef, pork, beer, wine was approximately that was never allowed at home Ghosh puts in:

Every mouthful had a meaning – each represented an advance towards the evolution of a new, more complete kind of Indian. All of them had stories to tell about how their stomachs had turned the first time, they

had chewed upon a piece of beef or pork; they had struggled to keep the morsels down, fighting their revulsion. (TGP 279)

The effect of English ideas, concepts and values is so strong on Indians like Arjun that they were thus have made them blind to the predicament of their own country revolving under poverty, unfashionable, exploitation, and systems. They were ignorant of the struggle that would soon arise in them. They recognize in the British demands of freedom and equality. They did not comprehend that it was eyewash. The British were really trying to rub out their original cultural values by imposing Western values. They were trying to make a gap between Indians and Burmese as a part of their policy of divide and rule. The comment of a Burmese student to Arjun exposes the British policy that:

Do you know what we say in Burma when we see Indian soldiers? We say there goes the army of slaves – marching off to catch some more slaves for their masters. (TGP 288)

The British demands of equality and improvement soon evidenced echoing. The cultural separation of Indians becomes obvious in the swimming pool incident in Singapore. When Kumar, Arjun and Hardy jump into the pool, all the Europeans come out. Kumar tells them that non-whites are not allowed to arrive some places like restaurants, pools, beaches and clubs, trains, which are kept entirely for the whites. He says that, “We’re meant to die for this colony – but we can’t use the pools” (TGP 345). In Malaya again the Japanese invasion forced people to leave the place. Dinu instructed Alison and her grandfather Saya John, to leave the place. But the emptying train headed for Singapore is reserved only for Europeans. It surprises Dinu because during the critical occasion it should have been meant for all. He falls into a row with the stationmaster. As Ghosh deliberately puts it: “..... It’s you who’re the enemy. People like you – just doing their jobs....” (TGP 425). The circumstances make people like Arjun, and the Stationmaster insensitive to the British wishes of separation and poverty of the Asians. They easily did not see anything wrong with the English values and its rules. The Empire’s policy of producing a subject race, a class of people-inferior and cooperatively accepting the European superiority in terms of culture, race and knowledge, is beautifully signified in the novel. Matthew’s Rubber Plantation in Malaya reveals the procedure of cultural cloning done by the Empire.

Naturally, therefore, the dangers attitude attains stronger roots in the attitudes and ideas of the enslaved. In a frenzy of petulance, Mathew tells Uma that:

This is my little empire, Uma. I made it. I took it from the jungle and molded it into what I wanted it to be... But it is when you try to make the whole machine work that you discover that every bit of it is fighting back. (TGP 233)

Moreover, in the large Bombardment of Japanese air attacks, the rubber farm that Matthew and Saya John had occupied years of toil to bring up is divested. Alison shoots herself and Japanese soldiers kill Saya Johnis, when they are on their way to Singapore. Their relation between Dinu and Alison breaks. Ghosh describes through migration and travel that how culture breaks through the barriers of boundaries, nation, religion and class. Travel and migration becomes a means of the developing of new relationships and ties. The relatives and marriages in the three families portrayed in the novel, the strange associates designed because of love and enduring friendship among the characters surpass all the boundaries of class, nations, and cross culture. The friendship of Dolly and Uma of Saya John and Rajkumar remains lifetime bond. The cross-cultural marriage of Mathew, Saya John's son with Elsa, an American, of Neel and Manju and the relation of Alison, Mathew's daughter and Dinu, Rajkumar's son is based on true love only to be interrupted dreadfully by the authoritative militaries of history. The only thing that remains continuous in the novel is Dolly's faith in spiritualism symbolized by the rich tradition of Buddhism in Burma. Quoting from the teachings of Buddha Dolly reads out to her daughter-in-law, Manju that, "--- - develop a state of mind like water, for in the water many things are thrown, clean and unclean, and the water is not troubled or repelled or disgusted."(TGP, 343). Dolly dies tranquilly at the Nunnery in sagging after renouncing worldly life. The scene in the end of the novel where Jaya's small son, spots Rajkumar and Uma lying in bed, locked in a kiss presents Ghosh's impression of the obscuring of our conservative ideas of love, nations and multi cultures, and boundaries. The interaction of Cross-cultural people is an important feature of Ghosh's novels.

Language is one of the problems of cross-culturalism. Dolly realizes:

Very hard at first, for she couldn't make herself understood. She would explain everything in the politest way but they wouldn't understand so

she would shout louder and louder and they would become more and more frightened.. .. Slowly she learnt a few words of Tamil and Hindustani. It became a little easier to work with them then, but they still seemed strangely clumsy and inept. There were times when she couldn't help laughing when she saw them trying out their shikoes .... The queen would get very impatient, lying on her side ... sometimes she would shout, and that would be worse still. The terrified ayah would fall over, tray and all, and the whole process would have to be resumed from the start. (TGP 58)

Here Ghos highlights the two opposite sides of culture. When the queen runs short of nurses, she determined to get English mid wife. Mr. Cox finds Mrs. Wright. She is enjoyable and friendly but her advent leads to another trouble. As an English woman, she does not shiko and does not go down on her hands and knees while waiting on the queen. The queen does not bear this, but Mr. Cox supports her. At this time, the queen begins to rely more on a Burmese masseur who has friendly himself to the royal entourage. We are able to make the queen's pains go away throughout her labour. The English doctor realizes mistake with this and calls it as an affront to medical science. The doctor complains that the man is touching her highness on injurious places. The queen who realizes it as a part of their culture is not interested to send the masseur away. After coming to Ratnagiri, the Burmese royal family undergoes conversion another way. Though they have resisted primarily to the foreign culture, slowly they develop an inclination to believe and accept themselves to the conditions. King Thebaw and Queen Supayalat master themselves in Hindustani better than the Bengalis and Parsies. Even the king's three daughters:

Dressed in Burmese clothes - aingyis and htameins. But as the years passed their garments changed one day ... They began to wear their hair braided and oiled like Ratangiri schoolgirls; they learned to speak Marathi and Hundustani as fluently as any of the towns folks it was only with their parents that they now spoke Burmese. (TGP 82)

The king Thebaw becomes a known person in the area as he gives trustworthy information on the coming of the monsoon. When there is an occurrence of the plague along the coast, there is water shortage and the sweepers stop coming to present to the

duties on the estate. Then the queen gives allowance for building their shelter on the hill. The settler in the basti thanks her daily. She has even become a protector goddess, protectors of the unfortunate, an incarnate Devi, and her children start playing new games with the children of the new settlers. So, we reader can simply identify here new customs are invented and absorbed to produce new culture. Culture hierarchies too overlap her and there is the mixing of the low and high classes to create new societies and cross culture.

Ghosh, also describes that how the western education has affected the minds of natives. The appearance of English as an academic discipline proved to be an ally for the British colonialists. Arjun receives a letter from the Indian military academy announcing his selection as an Officer Cadet. There is status and promotions in army. Even Uma encourages Arjun to join the army because India needs soldiers who will not blindly obey their superiors. Arjun joins the colonial army as a person cadet and goes on to become a second lieutenant on the Jat light infantry. He feels proud to be belonging to Jat because it is honored with a individual title, "The Royal Battalion" for battle honors as it has won for the British government. When Arjun gets job here his joy boundless and he says to Manju:

Tell you the truth ... I still find it hard to believe that I really belong with these men. It makes one so proud, but also humble, to think that one has all this to live up to. What makes me prouder still is the thought that "Hardy and I are going to be the first Indian officers in the Jats: it seems like such a hug responsibility - as though we're representing the whole of the country! (TGP 281)

The affection of western academic rule and disciplines can be easily seen on Arjun. The hierarchical set up of superiority and inferiority is so profoundly rooted his mind. This hierarchical structure has provided a new culture among people. Britishers realizes that the Indians are inferiors to them though they have the equal and potentiality. Arjun confess the superiority of the colonial masters. As Rajkumar, he feels proud to be a part of British way of life. His induction into the initiates him into the British way of life and he at last become intoxicated with it. His awe and respect for the masters directs him to internalize the European manners, morals, dress code and eating habits by aping them. He observes pride in being together to the Britisher's

military culture, principles and food habits forced on them by the British government. He easily realizes himself to the culture and becomes a prey. He points out:

Punjabis, Marathas, Bengalis, Sikhs, Hindus, Muslims, where else in India would you come a group such as ours - where region and religion don't matter -- where we can all drink together and eat beef and port.. . every meal at an officer's mess.. was an adventure, a glorious infringement of taboos. They ate food that none of them had ever touched at home: bacon, ham and sausages at breakfast; roast beef and pork chops for dinner. They drank whisky, beer and wine, smoked cigars, cigarettes and cigarillos. (TGP 299)

Arjun is deliberately indoctrinated by the colonialist education strategies. He respectfully believes in the civilizing mission of the Empire. His eagerness deludes him into thinking that true liberty consists in crushing taboos of earlier life, drinking and eating what they like. He wants to show others that he is a modern Indian and also wants to come into elite by erasing all traces of being Indian, and embraces western habits of thoughts. Throughout his sister's wedding, the novelist has revealed the face of Arjun with the congressional representatives' bitter memories of their confrontations with Indian soldiers and police officers. Arjun, tries to convince them by saying "we aren't occupying the country'.. . we are here to defend you". (TGP 309)

*The Glass Palace* portrays political and cross-cultural difficulties through the author's concepts of imperialism, nationalism and the subjugation of gender, class and caste. Ghosh, confidently believes in contravention of the frontiers of nationality and for him nationalism seems to be all fantasy and a force of violence and demolition. He ingeniously composes about the process of colonization in India, Malay and Burma. In an interview with Tehelka.com on 7th August 2000, Ghosh points out:

Writing this book has completely transformed me as a person and as a novelist. Very few novelists get that experience. It was not just the vastness of the material, or the hundreds of different voices, or that for me writing this book was unlike anything I, or other writers I know, had written before. It was what I saw and what I began to recognize while writing this ... you know, it changed my understanding of history. (TGP 371)

According to Ghosh, the novel is an element of observation more like a lens than a mirror for the objective illustration of certainty. It realizes that he is more concerned in a sort of active moral appointment with human experience. Ghosh, talks the defeats, aspirations and disappointments of dislocated people in Burma and India, Malaysia such as Saya John, king Thebaw, Supayalat, Rajkumar, Dolly, Uma, Arjun, Dinu etc. In many cases this diasporas situation involves a lot of confusion and anguish and may take a turn for the worse. People who are not able to cope with the hostile circumstances lose their grip on life and succumb under the pressure. The longings and yearnings of the displaced people continue to haunt their lives for a long time. Rajkumar's longings and yearnings are unsatisfied until his death. Throughout his life he yearns for one thing or the other. As Rakhi Nara and G.A. Ghanshyam correctly highlights:

*The Glass Palace* is a sad song narrating the plight of the displaced and lost people. The novel is an elegy of the great movement of diaspora represented through characters. (TGP 171)

In *The Calcutta Chromosome* Ghosh once more changes the thought of cultures as pure and unusual. He portrays the hybridization of cultures as he connects the occidental and oriental. He exposes how the logic of Western science combines with the instinctive, mysterious and obscure unusual that methods a significant philosophy of the Eastern faith. Ghosh mentions how the progressive scientific knowledge of the West was not exclusively responsible for the detection of the malaria parasite. He produces the medical history of malaria to unravel the limits of conventional science. Ordinary, marginalized persons, who belong to India, work upon the progressive medical research, undertaken by educated western scientists. It is their excellent skilled abilities, which have a strange mysterious cause, fixed in silence, which helps them realize a change or modification through the discovery of the malaria parasite. The western scientists have no knowledge or understanding of the power of Indian religious faith that is rooted in deep spiritualism and faith in rebirth or reincarnation. For the western scientist like Lutchman, Cunningham and Mangala are normal servants sustaining their tasks of the scientists in the laboratory who are engaged in malaria research. But they are no ordinary mortals. They are immortals on behalf of the Abyss and the Silence, among then one is considered the male and the other female. For the counter-science unusual, completing a change or mutation in the



malaria parasite was a part of their continuing development of reincarnation and the accomplishment of eternally. Hence, Ross was led by the secret cult in the right path towards the discovery of the parasite. All the time Ross was thinking of Lutchman, as a guinea pig, but he was little aware of the fact that the tables had already been twisted on him. He was not the experimenter but a subject in the experiment, which was being carried out by Mangala and Lakhaan. In the words of Claire Chambers that:

Behind all his fantastical forays into spiritualism, Gnosticism and reincarnation, Ghosh's main point in this novel is to suggest that Ross was capable of making his name in India only because he drew on the indigenous knowledge he picked up there. (Chambers 62)

Ghosh prioritizes the Eastern spiritualistic, religious and cultural and principles to question Western scientific thoughts of reason and rationality. He turns Eastern spiritualism and religious ceremonies far more useful and progressive than Western rationalism. Phulboni's stories that were written after his close to death meeting with Laakhan's ghost in Renupur have a component of mystery in them. They have an unusual Indian local color. They expose his strong desire to find the Goddess who rules the secret cult. In a public address, Phulboni tells his anxiety to pursue the Goddess that:

As a tree spreads its branches to court an invisible source of light, so every word I have ever penned has been written for her. I have sought her in words, I have sought her in the unspoken keeping of her faith. (TCC105)

The human devote achieved by the counter-science cult, the goddess Mangala bibi, entering the human body are all a part of Indian spiritualistic and cultural beliefs. This characteristic of the Eastern religious faith may look curious and illogical to the Western scientist. But Ghosh undermines Western scientific improvement. Antar, working on his supercomputer Ava in the 21st century in New York City is simply a chosen human body by the unknown cult. Their testing spans centuries. Like Phulboni, and Murugan, and others, he is only a part of the experiment in the migration of souls. The characters elaborate in the experiment are extending across the world in countries such as New York, Egypt, India, etc. Most of them are syphilitics like Antar, Murugan and Mangala. They are all associated with the

experiment to clarify the mystery of the Calcutta chromosome as Murugan, calls it. Moreover, it is transformation or mutation that leads them further in their experiment in the accomplishment of their goal – of achieving human eternity. The Eastern belief and spiritualism exceed all the bounds of Western science. The unknown cult has all the knowledge of the past, present and the future. This is outside the framework of Western information even in the hi-tech age of 21st century.

The novel explores the quest, which is one of the typical features of cross-culturalism through many characters. The major characters are Murgan, Antar, Mangala, Lutchnian, Unnila, Sonali, Roman Hadler etc. Mainly the novel has three different strands of story line. The first narrates the life-story of Antar, an Egyptian clerk, who searches for the left Murugin in Calcutta, on his computer Ava. The second creates about Ronald Ross and the third, a strange irrational description that chronicles Ronald Ross's study as to be a subsidiary research only, controlled by a larger and more strong power through its two agents: Mangala, a sweeper woman and Laakhan a Dooley bearer. Thus the novel highlights Egyptian, British, American and Indian characters appearing in the various decades of the twentieth and early twenty-first century.

The novel is not just a scientific thriller but a novel about the mysteries of life. Like a detective novel, it wants to search for the various profound rooted cravings of man in general. The novel is a combination of realism and fantasy. Ghosh uses exact realism that marks this novel a classic among the science fiction. Patrick Parrinder points out:

Though backed up by a display of scientific pattern, the premise, whether of time-travel, invisibility or (to take more recent examples) teleportation or telepathy, is comparable to the traditional marvels of magic and fairy-tale. Once the premise is granted, however, its consequences are explored in a spirit of rigorous realism. (Parrinder 11)

Here, Ghosh is mixing of realism and hard science fiction like other novels of him, in this novel also the characters ignore the borders and move from one create to another. But unlike his other novels, here Ghosh mentions the culture of British Raj in India and also the post-colonial world. It has produced an adversity for Ghosh to shift forward and backward. The Calcutta Chromosome is basis on Ghosh's common

meticulous research, and it is worth nothing that all the quotations directly attributed to Ross in the novel are correct citations from the Memoirs. Like his second novel *The Shadow Lines* in this novel also memory plays a essential role to bring back the past. Amitav Ghosh, like V.S. Naipaul and Salman Rushdie, discerns knowledge of the past and the present to discover the lives of men and women in his novels. 'These writers renew and amplify the memory. Roger Bromley points out:

Narratives particularly represent our ideas about everyday life: by producing cultural images and stereotypes of it. They thus have an important function in representing the past, because they provide crucial forms on which memories are made: memory is [not simply the property of individuals, but a complex cultural and historical phenomenon constantly subject to revision, amplification and forgetting. Memory is therefore a construction; memories are actively invoked and reinvented by cultural interventions. (Bromley 2)

Through memory, Ghosh highlights a complex cultural and historical subject to change and magnification to zoom in on human experiences. Though the novel contains like a moral story, at the bottom of the story contains cross-cultural perspectives and encounters. Ghosh, belongs to native of Calcutta brings out the culture of it through L. Murugan in 20th century and some British scientists in the past. Ghosh, opinions that though Britishers have over powered the native culture of India they have learnt a lot from the Indian culture. Indian culture helped them to recognize the deepness of scientific problems. India, with its spirituality, creates a belief in its culture. When British's came here they applied the different practices of scientific practices in India, later they have given new structure and figure in their country and call it as their own. The novel questions the justice in the colonial period. Jenni G Halpin is highlights:

*The Calcutta Chromosome* represents injustices that underwrite colonial power not only topically and thematically, but also formally, via the disjunctions of its non-sequential narrative, any summary of the plot elides a significant portion of the novel's effect. (Halpin 24)

Curiosity and skepticism are a part of cross-cultural perspectives. In the novel from the beginning onwards these two traits are shown with Antar and Murugan. Now he

describes the same character with Farely, the western scientist, and Mangala. Farely is suspicious about Mangala's ceremony. Rituals are a part of Indian culture. Westerns, like Farely are skeptical about this practice. 'The reason for their sight is that science demonstrates everything. Science desires proofs but spirituality does not, like Mathew Arnold who says that science is unfinished without imagination, here Ghosh describes that without counter science, science is incomplete. Ghosh also highlights the present scenario where science and religion occupy a dual role in the course of modern man.

Farely, is confused in his encounter with Mangala. He desires to warn the people not to waste their hopes on whatever Mangala offers, "He realizes, as a scientist it is his duty to tell them 'that mankind knew no cure for their condition: that this false prophethess was cheating them of money they could ill afford"(TCC 130).But he is transfixed and inquisitive about this ritual. As he is curious, he remains there to notice Mangala's presentation of rituals. He has done research on Laveran's theory he is given a sample of blood from a pigeon, "May be you (he) will at last achieve success in your (his) quest (TCC 132).

Oppression is a part of cross-culturalism. In *The Calcutta Chromosome* through the oppression is often hidden or nearly so, the spectral existence of subjugation appears in the novel through silence. It is already apparent from the experiments of Mangala and the counter-science group, whose experiments with pigeon sacrifice and religious ritual in an ultimate quest to achieve immortality. The same kind of silence is brought by Ghosh with Phulboni. Phulboni is the pseudonym of Saiyad Murad Hussain, a famous writer and National Award Winner. He points out:

Every city has its secrets .... that, which is hidden has no need of words to give it life ... in this case, in silence .... Mistaken are those who imagine that silence is without life; that it is in inanimate, without either spirit or voice. It is not; Indeed the word is to this silence what the shadow is to the foreshadowed, what the veil is to the eyes, what the mind is to the truth, what language is to life.(TCC 25)

The novel mirrors up the culture of India, how its belief and practices helped and send waves of shock for the British scientists. In 19th century on one hand, on the other hand the encounters of Murugan In India and Antar, with his Ava and New York in 20'th century. Murugan's quest is for malaria parasite. That's why he left for

Calcutta on August 20, 1995. The picture of 19<sup>th</sup> Century is brought out from Murugan and through Ava from Antar. One day Antar receives a message for council's Assistant-Secretary General for Human Resources, representing thanking him for the time and effort he has already invested in the L. Murgan's cave. As he has already cognizant of the details about Murugall, it has been determined that he should continue with a further examination of the matter. He is thus given authority to open up a direct line to the council's representative In Calcutta, on order to conduct whatever interrogations are necessary.

Antar has Ava. The IWC uses her to protect him from people by providing recreation of 'localization' and of Visualization' and by the audio-visual phone controls that make the images of the people to whom Ile speaks, objects under his control. When Antar calls the director of the council in Calcutta, Ghosh's explanation makes the Director appear cartoonish that, "A moment later a holographic projection of the director appeared in Antar's living room, half size. He was standing under a shower ... When he saw what was happening, his hands flew down to cup' his genitals. He began to scream.. . He dropped to all fours and began crawling furiously, dripping soap and water on the floor.. . 'the Director jumped to his feet, grabbed a towel and wrapped it around his middle. 'you fucking son-of-a- bitch, Ava translated, into gleefully demotic Arabic" (TCC 203)

Ghosh, obviously describes the future course of computerization through science and teleology. Ghosh, is afraid of the new culture which is going to be produced by the computers. Already pornography and hawking have become characteristic problems. Here the opening moment demonstrates only Antar's ability through Ava to see almost anything he wants to see.

Since Ghosh, is a post-colonial writer in structured to build up his themes and tries to mystify the real and demystify the mystified. In this novel, the historical incident of Ross's invention is consciously shredded in mystery Ghosh blends both history and literature to strengthen of cross- culturalism. Though the term is old, in postcolonial writing it produces, deconstructs, restructures, and reaffirms myths. The mythical character of the Ramayana, Laxman and Urmila, Murugan the eldest son of goddess Durga, and Mangala is nothing but goddess Kali are interwoven into the text simultaneously, to re enact the eternal war between satya (true) and asatya (false).

Thus the collision and cross-cultural between the west and the East has been projected symbolically through an ideological conflict between tradition and modernity, faith and reason, scientific knowledge and initiative knowledge. Thus, Ghosh shows the cross-cultural encounters during the British and after mat.

*In An Antique Land* Ghosh depicts a world that sustains the values of cosmopolitanism and cross-cultural integration. The writer is anxious with directing out the similarity and continuousness between the past and present. He also uncovers out the sharp conflict in the cultures that have advanced over the years. These cultural changes have become more projecting and marked because of the physical changes in culture because of colonialism and expansionism. The sense of ‘other nesses’ or difference was surrounded when the colonizers used their military ability to restrict the business and cultural links that overcame between the two civilizations of the East, represent India and West, Egypt. Ghosh uses trade and travel as a metaphor to highlight the spirit of syncretism and respect for cultures that characterized the primitive times. James Clifford comments:

The story delivers a sharp critique of a classic quest –exotics, anthropological, Orientals – for pure traditions and discrete cultural differences. (Clifford, TTTC 85)

As a represent of cultural fiction in this novel the synagogue of Ben Ezra in the medieval ages embodied cultural syncretism fostered by the influx of traders who came to Egypt from the different parts of the Arab World especially Iraqi, what is now Tunisia. Abraham Ben Yiju, the Tunisian merchant, who later settled down in Mangalore in India belonged to this category and was part of the congregation of the members of the synagogue who deposited all their writings in the Geniza –the storehouse of Egyptian knowledge. Thus, travel was a means of cross-cultural assimilation. According to Padmini Mongia that:

Travel and its conditions migrancy and exile – are recurrent concerns of many postcolonial writers and for Clifford in *Routes* and Ghosh in *In an Antique Land* as well as his other works, travel is a compelling metaphor for knowing.(Clifford, TTTC 86)

The Geniza is also an illustration of the amalgamation of Arab and Jewish traditions, of their empathy in the past. The trade that was led the waters of the Indian Ocean between these Egyptian traders with their complements in India is a beautiful example of cross cultural integration, religious acceptance and communal synchronization. The relations between the traders of these two ancient civilizations outclassed all boundaries of religion, race, culture, and history. Ben Yiju lived in India for seventeen years and had a very important and authentic Indian slave, Bomma, who was no less than a family associate. Ben Yiju, married an Indian woman, Ashu who belonged to the Nair community and bore him children. The Egyptian traders carried out business connections with a various set of Indian traders spread across various areas of India and more mostly with the Hindu Gujaratis of the 'Vania' or trading caste. These cross-cultural relations overcome across groups. For example, it was Madmun, Ben Yiju's friend, in Aden who handed down those associates to Ben Yiju.

The ties forged by trade were so close that 'Madmun's Kinsman, the Nakhuda Mahruz (in a letter written for him by Ben Yiju), once remarked of a ship owner called 'Timbu,' probably of Tamil extraction, that, between him and me there are bonds of inseparable friendship and brotherhood. (IAL 279)

This cultural and religious attraction, the individual draws between the traders, their suggestion that had tolerated over centuries was completed by the advent of European navigators in India. They came with a dissimilar set of business rules, mainly with the purpose of capturing Indian market and establishing their economic authority. Attached with their strong military forces they enforced the Indian ruler, the Samudraraja, of Calicut to compel Arab traders to go back to Egypt. Ghosh, highlight the significances of the process of colonization in the 20th century as he narrates his own experiences in the two appointments that he made to Egypt. One in 1980, as a research scholar and pursuing his doctorate in Social Anthropology and another in 1988 to one of its villages, Lataifa. During his first visit to Lataifa as a tenant with Abu Ali, Ghosh had practical the simple, rural popular engaged in the strict observance of local customs and religious performs. Every villager young or old frankly appeared to the call of muezzin for prayer and fasted during the entire month of Ramadan. The villagers honored the celebration of 'Mowlid', a fair held in honor of a saint's birthday. From the Geniza records Ghosh, remembered the cultural words

and dialogue that the Egyptians and Indians shared in the medieval era. His experiences in Egypt made him progressively aware of the wide gulf that now divided the people of the two countries. The rustics about India and its strange religious customs and ceremonies commonly question him: “What is this “Hinduki” thing?. If it is not Christianity nor Judaism nor Islam what can it be? Who are its prophets?” (IAL 47)

The religious differences and practices astonished them. They continuously asked questions like, “Is it true what they say about you? That in your country people burns their dead? ... Is it true that you worship cows?”(IAL 125). It surprised the Egyptians to learn that Indians/ Hindus did not undergo circumcision. And as the word means ‘impure’ in Arabic, the idea was protracted to all the Indians whom they considered impure. In Ben Yiju’s time religious or cultural differences hardly affected in the imitating of bonds of business, friendship or marriage. The marriage of Ben Yiju, a Jew with Ashu, an Indian is a fine example of the level of common understanding and trust between the people of two unknown cross cultures. Ghosh’s main apprehension in this novel, like in his other novels, is to suggestion the movement of cultures across national boundaries. Every society is continuously in a state of change right since ancient times because travel and migration have been an important part of human existence. Every society advances its own cultural traditions and practices as a result of a collusion of various peoples, their cultures and religious beliefs. Robert Dixon aptly remarks:

The characters in Ghosh’s novels do not occupy discrete cultures, but dwell in travel, in cultural spaces that flow across borders – the ‘shadow lines’ drawn around modern nation states. (Dixon 4)

Ghosh expresses the cultural hybridity by producing some conspicuous parallels in the cross cultural and spiritual traditions of the two Eastern countries. He takes up Mangalore in India to display the progression of its culture as a result of a wide display of cultural and religious practices predominant among the members of its varied religious hierarchies. While searching for Bomma’s history and origin, Ghosh, discovered the cultural syncretism of India signified by Mangalore, and its Tulu culture. Divided into caste hierarchies, these people shared many common features in their forms of religious worship and in the common language they used, called as



Tulu. The Brahmins and the Dravidians or Shudras shared their deities and forms of worship, in their worship of the Bhutas and Sanskritic deities.

.... There was no contradiction in this, of course, for to them Bhutas and Sanskritic deities represented aspects of divine and supernatural power that shaded imperceptibly into each other. (IAL 252)

‘Bomma’ itself is a complete example of hybridization. His name is a source of the Tulu deity Berme, which became adjusted to the Sanskrit deity ‘Brahma’. In Egypt there was also a blending of the Jewish and Arabic cultural and religious beliefs. It is incredibly surprising to know that, Jews and Muslims, now staunch enemies, were in the medieval era united by their religious bond:

When they (the Jews) invoked the name of God in their writings it was usually as Allah, and more often than not their invocations were in Arabic forms, such as insha Allah and al-hamdul-illah.(IAL 261)

In the medieval context, the master-slave connection was not delineated on severely rigid lines. In fact, the two categories had wonderful possibilities of descending into one another to produce a mutual bond of trust and faith. The word slavery had a completely different meaning from what it means today. It was a means of incoming the army or bureaucracy and the slaves who were apprenticed with traders or merchants could rise to the status of companion or shareholder. In the Vachankara Saint poets of medieval India slavery was a metaphor to signify the devotee’s quest for God:

In their poetry, it was slavery that was paradoxical embodiment of perfect freedom; the image that represented the very notion of relationship, of human bonds, as well the possibility of their transcendence. (IAL 261)

These mystical mystics – the Sufis in Egypt and the Vachankara Saints in South India – significantly prejudiced ordinary life. It shaped bonds of love and faith that exceeded the Worldly bonds of caste, gender, wealth etc, and adopted communitarian values, secularism and spiritualism. The Sufi tradition also prejudiced Judaism. One of the Sufi Jews Abraham Maimonides observed once that the Sufis were, “worthier disciplines of the prophets of Israel than were the Jews of his time.” (IAL 261). This

displays that the people of the East were truly secular and rational in their outlook. They did not have nationalism in respect of the foreign traders who visited their land regularly. This is in contrast to the medieval period in Europe where people still carried an outcome of the dark ages. They had little apprehension for values like secularism and rationalism. The characteristic Christian notions of religious disruptiveness and differences in faith colored their idea of the other people. During his second visit to the Egyptian villages of Lataifa and Nashawy, Ghosh, finds that they have fallen to the emerging forces of Urbanization. Poverty and love for lucre has required many young men to migrate to foreign countries especially Iraq. The Gulf War has generated marvelous opportunities for employment. But a strong wave of hostile uncertainty, distrust and suspicion obsessed the Gulf countries and Egypt. Jabir, Amitav's young friend in Egypt had smooth his beard when Ghosh questioned him, he said,

There's been trouble between the government and certain Islamic groups, and they were worried that something might happen to me – even though I don't belong to any group or party .... This is a Muslim country. And it isn't safe to look like a Muslim. (IAL 309)

Imam Ibrahim, found it humiliating to use the traditional medicine that he previous used to propose for the villagers. He is now important injections and modern medicine. While earlier Ghosh would freely visit the tomb of Sidi, Abu Kanaka when it was not guarded by uniformed officers. In his visit to the tomb during the second visit to Egypt, Ghosh is treated with feeling that is usually, connected with foreigners. The officers interview him at length after being finally comforted. In India to the cosmopolitanism and communal harmony represented by the culture of Manglore had degenerated into religious fundamentalism. Just as the Arab world is strife with conflicts between Jews and Muslims, in India it has driven a wedge between Hindus and Muslims. Ghosh visited one of the Hindu temples in Manglore, but was shocked to discover that it had lost its essence of commonality of forms of worship, of the ties that bound the people despite their caste hierarchies:

When we approached it, I noticed that its walls bore the posters of a fundamentalist Hindu political organization, an upper-caste group notorious for its anti- Muslim rhetoric..... (IAL 273)

The admiration and faith that the people had for foreign traders is obvious in their worship of the divinity Bobbariya-Bhuta to celebrate their link with foreign traders. This idol was considered the spirit of a Muslim Mariner and trader who died at sea. Ghosh highlights how the Bhuta-cult represented by the marginalized now made hard efforts to enter the Brahmanical or Sanskrit fold, putting an end to the complete history of friendship, mutual love and communal harmony that overcame during the medieval times:

The past had revenged itself on the present it had slipped the spirit of an Arab Muslim trader past the watchful eyes of Hindu Zealots and installed it within the Sanskrit pantheon.(IAL 274)

The medieval history that Ghosh recovers through the Geniza presents the picture of the past in all its objectivity. The writer prospers in copying the development of history in future also. The song of the Vachanakaras takes us on the harsh realisms of the present, “With a whole temple in this body where’s the need for another? No one asked for two”(IAL 275).The novel establishes that 20th century has witnessed the damage of secular, honestly religious and cultural morals that were experienced in the medieval era. The increasing Westernization and Urbanization have changed traditional societies. The growth of religious fanaticism and fundamentalist organizations has worn the social fabric of the nation in countries like India as well as Egypt.

The cross-cultural encounters of the twelfth century create a culture, which is not inflexibly compartmentalized. Many Jews from Egypt and Africa, and the Arabian Muslim and the Indian traders functioned in the courage of co-operation. Ghosh notices that the quiet traditions of the oceanic trade may have been, in a calm and inarticulate way, the producer of a rare cultural choice. In the medieval culture of the Middle East owes a lot to the pacifist traditions and the entire brotherhood underlying Sufism. But with the advent of the Portuguese these relations are broken forever. The Portuguese had declared a proprietorial right over the Indian Ocean, “Since none of the people who lived around it had thought to claim ownership of it before their arrival. In 1509 AD, the fate of that ancient trading culture was sealed in a naval engagement that was sadly, perhaps pathetically, evocative of its ethos, a transcontinental fleet hastily put together by the Muslim potentate of Gujarat, the

Hindu ruler of Calicut, and the sultan of Egypt was attacked and defeated by a Portuguese force off the shores of Diu, in Gujarat". (IAL 237)

Ghosh is considered himself as a character in the novel. He himself goes to Egypt for his field work. He goes to Egypt in 1980, 1988 and 1990. The novelist's explore begins in a small village called Latiifa. The book creates an adversity for Ghosh to project history as well as his individual experiences with the native cultures. Ghosh keeps on traveling between Egypt and Cambridge for his thesis. James Clifford rightly mentions Ghosh's accounts on his fieldwork that:

It is less a matter of localized dwelling and more a series of travel encounters. Everyone's on the move, and has been for centuries dwelling-in-travel ... a view of human locations as constituted by displacement as much as by stasis practices of displacement might emerge as constitutive of cultural meanings rather than as their simpler transfer of extension. [Routes: Travel and Translation in the Late Twentieth Century. (Clifford, AGCC 31)

In this the first two sections discuss about the cross cultural and social changes in Egypt. Doctor Aly Issa, a professor in the University of Alexandria and one of the most eminent Anthropologists in the Middle East who is inviting the author. He goes to the village of Latiifa and Nashawy to learn the language and culture of the Egyptians. Ghosh is introduced by Ustaz Sabry, a teacher, to the guests at his home as in Ghosh's words that, " I was a student from India, he told than, a guest who had come to Egypt to do research. It was their duty to welcome me into their midst of friendship between India and Egypt. Our countries were very similar, for India, like Egypt , was largely an agricultural nation, and the majority of its people lived in villages like the Egyptian fellaheen, and ploughed their land with cattle".(IAL 106)

Identity is a problem in cross-culturalism. When Ghosh reached at Latiifa has faced many struggle particularly for identity. Most of the villages are not conscious of the news channels and what has been going on outside their station and world. They have little information about India. Ustaz Mustafa, who is only for specialized in the religious law and civil, and realizes something about India and its culture,. Ghosh is asked whether he is a Muslim, he says no, ' I was born a Hindu (IAL 31). Then Ustaz Mustafa asks Ghosh, "what is this 'Hinduki' thing? I have heard of it before and I

don't understand it. If it is not Christianity nor Judaism nor Islam what can it be? Who are its prophets? (IAL 31)

Now perhaps Ghosh is well conscious of the report of Swami Vivekananda on Hinduism, who says Hinduism is not a religion but a way of living. Ghosh replies that it does not have a prophet. So far as the Egyptian villagers are concerned, religion is the primary thing, which creates the identity of a human being besides name. They also believe that according to their world there are only two religions, one is Christianity and another is Islam. They believe that culture is a part of religion. It determines the improvement of a person in the society.

T.S Eliot is considered the profoundest of the modernist movement who believes that there is a very close relationship between religion and culture. It is religion of a people, which makes them culturally different from the people of other faiths. In his treatise, *Notes Towards the Definition of Culture*, T.S Eliot puts in: "a culture will appear to be the product of religion or the religion the product of the culture" (Eliot 15). Eliot thinks that religion is indispensable from culture "Any religion; gives an apparent meaning to life, provides the framework for a culture, and protects the mass of humanity from boredom and despair" [Eliot 34]. Perhaps this concept can be applicable in several parts of the novel. The villagers in their free time often discuss the myths and stories about Abu Sidi and Abu-Hasira's tomb.

Thus, Ghosh has encountered cross-cultural dialogues with the fellaheen. Ghosh is a scholar and very intelligent. He does not want to find the faults with the questions about the civilization of other religion. Ghosh, as a student of Oxford and foreigner knows the equation between male circumcision and Clitoridectomy. Clitoridectomy is more risky operation since it requires the complete excision of the clitoris. It is dreadfully aching. It was declared illegal of the Revolution in Egypt. The narrator feels nervous in the company of Fellaheen's repeated questions about the Indians' cultural practices. His childhood experience of the 1964 communal riots in Dhaka moulds and determines his sensitivity to the Hindu-Muslim relations and cross-culture. When he becomes an easy purpose to a series of questions related to Indian culture, he is shocked and tries to find a rescuer. Now Nabeel, comes to him rescue and points out, "they were only asking ... Just like you do. They did not mean any harm. Why do you let this talk of cows, aria burning and circumcision worry you so

much? These are just; it's natural that people should be curious. These are not things to be upset about.” (IAL 166)

In the novel, cross-culturalism is discussed with its substitute word 'travel' Ghosh is conscious of the significance of traveling. In the novel the narrator, Abraham Ben Yiju, and his slave Bomma, Nabeel and Ismail are not the only travelers; even the western imperial powers too originally came as a travelers and traders. Readers can understand that the cross-cultural encounter is presented through the syncretistic medieval civilization of the Middle East, where Jews, Muslims, and Hindus traded on the same terms. Even the language that was written in the letters was hybrid, which is almost like pidgin. This co-operative trade culture has undergone a change with the advent of Portuguese. When the Portuguese arrived, this early culture encounters with the west and at last, it has ended in violence and defeat. It has lead to colonization. In the post-colonial period, though the colonizers left their colonies, their culture remains here. In the globalization period, which has reached to highest form and it's produces cultural shock for the migrants? Ghosh, has portrays both the present and past cultures and leave it to the choice of the readers to condemn on the difference between oriental and occidental cultures. The novel put an end with questions, like what is the meaning of civilization? What have we adopted from history? Thus, this novel creates and re-creates the history of civilization and creates cross-cultural encounters.

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## Chapter IV

### Matrices of Displacement and Migration across Borders

Amitav Ghosh's stories depict the past as well as talk about displacement and movement. Migration as “the physical movement of people within and between social systems” (Johnson 177), it makes solid nearness in Ghosh's writings though fluctuates migrant characters. Fascinatingly, substitution of these characters happens underneath the aegis of components ever. His characters, both unhistorical and authentic experience a development from their place of birth to a remote or outsider land. In this manner, a nearby association amongst displacements and migration and history of a country of its masses cannot be unnoticed. Ghosh's books are of different migrant characters. Constrained migration turns into the principle, reason and establishment for their removal and migration, while intentional displacement turns into the wellspring of their migration for transient characters from nation and home. His worker characters are uprooted from their home, nation and are implemented to exchange or relocate to another land, either through the friendship of a 'pull' factor in that features than to move to another land intentional or a 'push' factor as an automatic relocation. Ghosh draws response and reactions of the transient, who are on the outskirts of coming to the new land and nation.

Ghosh tends to the effect of migration as it comes upon on his migrants. In the new land migrants driven out of their nation by compulsion are dumbfounded of their position while experiencing a confounded perspective. They encounter a feeling of rootlessness that must be made stable with a conceivable return back home. This further prompts a sentiment of estrangement as the migrants are in steady pursuit of their character. What they are and where they have a place are questions that bother their brains. They are not ready to relinquish their old character nor are they content with their new peculiarity. What rises is a feeling of having a place that deadheads into their psyches making further intricacies. They are confused on the off chance that they ought to either submerge themselves into the new place and its kin or stick alone nationality.

The best effects of migration are the verifiable occasions that finish in migration. Colonialism communal riots, shared uproars, Partition of India, the Iran-Iraq war,

British attack of Burma and World War II are several of verifiable occasions that component in the books of Amitav Ghosh. These occasions epitomize genuine repercussions on individuals' lives. His characters are made to experience enormous advances in their lives with the interruption of verifiable occasions and these changes are either constrained or thinned. These changes could be connected to the 'push' and 'pull' factors, which are characterized in sociological terms : “The “push” factors are “negative” factors tending to force migrants to leave origin areas, while the “pull” factors are “positive” factors attracting migrants to destination areas in the expectation of improving their lots” (Lobo 9).

Both the "push" factor and the "pull" factor of migration impact the lives of Ghosh's characters significantly .The push factor of migration is a type of migration that for the most part springs out of different features of history like attack, imperialism, war, riots, brutality and so on. In Ghosh's writings, excessively constrained migration of his characters is the outcome of the working of political change in the nation. Any political unrest in the state has genuine and far-reaching outcomes on the nation and its masses. Now the effects are of such extent that they result in the mass takeoff and removal of the nationals from their intrinsic solid land to an outside nation. Some intense removals that are more than frequently completed against the will of the general population symbolizes a constrained development forced upon them by specialist. Partition of the nation is a part of migration that prompts an extreme dislodging of individuals. Partition made an incredible number of outcasts, refuge searchers and dislodged individuals who experience their lives in consistent fear and dread. Individuals are not just situated in another and outside land, however they are likewise dislodged because it is a land that conveys them up close and personal with another lifestyle, an alternate domain they are not familiar with and are made to live with individuals unique and new to them. This is constrained relocation or strife incited removal. W. Petersen builds up uprooted individuals and removal in this manner: “[people who] survived forced migrations have been termed “displaced persons,” a designation that clearly implies their passive role. The forced movement itself is here called displacement” (Peterson 60). This type of migration, which regularly brings forth various outcasts and haven searchers, prompts a feeling of dislodging. Residents of the nation are made to leave their unique living space automatically.

Migration prompts homelessness and disengagement which exudes anguish in the human heart which has a tremendous scale and extent. At the point when converted into English it indicates the interminable journey of a man looking for his genuine country, who is experiencing the misery of vagrancy and rootlessness. Migration has been one of the central qualities of the post modern writers and prevailing variable in building up multifaceted relations. These writers have managed the sorts, provincial and the postcolonial movement. The purpose for that is whatever progressions are occurring on the planet in different circles like social, economic, cultural or political; migration has been a central factor in affecting every one of these spaces. To characterize migration is not a simple assignment; it is essentially a physical development by individuals starting with one territory then onto the next here and there finished long separation, more often than not in substantial gatherings. The developments of populaces in the modern times have proceeded under the type of both willful migration and automatic or constrained migration which incorporates withdrawal, slave exchange, oust, removal because of normal disaster or urbanization, human trafficking and ethnic purging.

It might be inside one's area, nation or past the limits of the country. As per the International Organization for Migration's, World Migration Report 2018, the quantity of universal transients was assessed at 214 million of every 2018. On the off chance that this number keeps on developing at an indistinguishable pace from amid the most recent 20 years, it could achieve 405 million by 2050. Constrained migration has been a method by which social control can be built up by definitive administrations yet whether it is intentional or constrained; migration dependably prompts a feeling of uncertainty and shyness. Migrants more often than not build up a sentiment of vagrancy and which drives them to existential anxiety. They even in the wake of 'being at home' build up a sentiment of 'not being at home'. Home in itself is a profoundly emotive term in both courses genuine and in addition reasonable. Migration has been a prevailing component in building up culturally diverse relations. These migrants in the period of imperialism and even after that in the time of postcolonialism loaded with profound pull wistfulness for the past and for the place change history, outline new social stories of family, society and country. Migration some way or another animates the journey to rework the issues of national personality, national pride and social extravagance of the past and prompts cross-

culturation and even on occasion writing of the Diaspora. They generally get nostalgic about their antiquated moorings from the western shores and a commitment for the as of late received culture and place. These writers dependably stay on the razor's edge. They continue swaying between their country and their cultivate arrive and in whichever way there is no aggregate recognizable proof and in the long run this sort of circumstance prompts perplexity, tumult, bewilderment and turmoil. Migration appears as removal, which is unquestionably something more than physical separation. It will not be as much an issues of existential emergency for the dislodged as it is a social issue. In the event that the development happens inside the social limits i.e intra-social, it can be to a specific degree arranged however gravity of the circumstance opens up all the more in the event that it is intercultural. Amid the uprooting, the chief fear, which a person encounters, is of moving from a known zone (culture) to an obscure zone (culture). Here social removal mixes existential uprooting.

Consistently, the specialists against their desires to move to a better place through and through where they have no similarity, no roots and nobody to call their own dislodge large number of individuals. Every one of the displacements of the their youth, of the childhood in their local town, of the fields and steers, of progenitors and town Gods run with them yet just to prick them all through their life. As Roy puts it, "the millions of displaced people in India are nothing but refugees in an unacknowledged war." (Roy 65).

The historical backdrop of Indian diaspora is extremely intricate and fascinating. In 4th century B.C. the Greek came to India and some of them settled down here. Indeed, the distinguished Greek ruler, Meander, established even city of Sialkot. There are some little networks scattered in Kangra in Himachal that are said to be the descendents of those Greeks who had remained back. In the second century, Jewish individuals migrated and settled toward the southern shore of India and where they have lived for a long time without any impedance whatsoever keeping their social character in its flawless shape albeit after the making of Israel they too had experienced the second migrant like the Parsis.

Nevertheless, it was willful and it was not forced on them. At whatever point we consider diaspora particularly concerning our own nation we perceive two bearings in

which it can be thought of the first is the diaspora into the nation and the diaspora out of the nation. Diaspora is fundamentally seen as an affair of separation and afterward movement. When we particularly think about the Indian diaspora at that point we begin feeling India as a research center where diaspora can be examined in all its measurements i.e finding, visualization and outcome or impact. Where limits are getting to be liquid and the whole world has turned into a worldwide town because of insurgency in the correspondence and data innovation then acknowledgment and osmosis are definitive common outcomes of removal, migration, separation and displacement. When we go to inhabit a place far from our own then we attempt to be acclimatized, to end up like them and in this manner escape inabilities. Nevertheless, the critical truth stays here is the quality and the pride of the host culture that the amount it grants you to keep up your personality. The rise of something new because of this osmosis and union involves network in which this implanting happens. Actually, development incites absorption, which thusly empowers cross-culturation.

Displacement is a noteworthy term, which is largely seen in connection with migration and diaspora. The term wound up unmistakable amid World War II because of colossal surge of evacuees from Eastern Europe. It was discussed particularly in setting with the general population expelled from their local nation or homeland as an exile, as a hostage or as a contracted worker. In spite of the fact that the term has altogether been mentioned with such a more extensive importance in the past 50 years or somewhere in the neighborhood. A homeless individual is for the most part known as a constrained migrant. Even the term 'refugee' as well, is discussed on occasion as an equivalent word for a man who has been uprooted which causes some perplexity between the general population leaving their home by and large and the subgroup of lawfully recognized outcasts who are given a worldwide legitimate insurance. The greater part of the casualties of war or who looks for political shelter goes under this class. In the event that the uprooted individual crosses a universal fringe and falls under one of the important global legitimate instruments, at that point he/she is for the most part thought about an outcast. A migrant who is compelled to leave his/her country because of political oppression or savagery, yet does not cross a global outskirts, is normally arranged as inside dislodged individual (IDP) who needs more shaky universal security:

Exile denotes to be far from one's home, city-state or nation because of limitation to return. For the most part, detainment and hanging is the instrument used to repel the individual in a state of banishment from his home. There are two type of exiles, inner what's more, outside outcast, hitemal oust is by and large a constrained resettlement inside one's nation and in outer outcast the individual is extradited outside one's nation of home. This term is mentioned for the person and in addition for the gatherings both (ethnic what is more, national) or now and again is talked for the whole government. Outcast might be both willful and constrained. Self outcast is typically a willful takeoff from one's country. It is considered as a type of dissent to dodge oppression or legitimate issues.

In this time of globalization, numerous individuals are discovered wavering and swaying between the way of life of their country and the way of life of the outside land. Ghosh who has attempted to the far corners of the planet in its length and broadness got a handle on this idea, considered it also, and eventually analyzed it in the entirety of his books. Ghosh's natural interest for migrancy, diaspora, dislodging and disengagement progresses toward becoming explained as he has managed it with so much detail that its belongings like distance, cultural assimilation, hybridization, journey for personality and etymological mixing end up vocal in his works. Their impacts on the way of life additionally make their essence and in the end leads towards cross-culturation. Brinda Bose wholes up about Ghosh and his works:

As he travels between cultures/lands that diasporas straddle (India/Bangladesh/England in *The Shadow Lines*; India/ Egypt in *In An Antique Land*; India/Burma/Malaya in *The Glass Palace*). The burden of India's colonial past appears to weighty heavily on a migrant postcolonial generation. Ghosh seems to be constantly in search of that elusive epiphany moment in which individuals may come to terms with their histories, thereby releasing themselves from the metaphoric-and metaphysical-burden of their condition. In Ghosh's fiction, the diasporic entity continuously negotiates between two lands that separated by both time and space-history and geography-and attempts to define the present through a nuanced understanding of the past. (Bose 18)

*The Glass place* In a story entitled *Tibetan Dinner* (1988) by Ghosh, he thinks about the life of a Tibetan serving woman over the span of eating with his companions:

As we drank our jugs of Change, a fog of mystery would descend on the windy, lamp-lit interiors of the shacks. We would look at the ruddy, weathered faces of the women as they filled our jugs out of the rusty oil-drum. They brewed the beer, and try to imagine the journey they had made: from their chilly, thin-aired plateau 15,000 feet above sea-level, across the passes of the high Himalayas, down into that steamy slum, floating on a bog of refuse and oil-slicks on the outskirts of Delhi. Everyone who went there got drunk. You couldn't help doing so-it was hard to be in the presence of so terrible a displacement. (Ghosh I&I 16)

This scene discloses to us an incredible arrangement about the destiny of the homeless person in this day and age, a topic which repeats in Ghosh's ensuing works with much persuasiveness. Other than, the topics, which repeat in Ghosh's works, are the person's dilemma and association in the expansive range of political occasions. The questionable idea of fringes, regardless of whether amongst countries and people groups or between one scholarly class and another; the part of memory and awareness in one's look for self in the walk of time; the part of the craftsman in the public arena and the significance of account in molding history. Nevertheless, over all these major genuine abstract concerns we should give due credit to Ghosh the brilliant storyteller and delineator of characters. John Hawley appropriately remarks:

Ghosh's roots are in journalism and academic writing-investigation and analysis, a revelation of subterranean connections and patterns – but first and foremost, and overriding all the many ideas that inform his work are the stories, the Dickensian proliferation of characters whose lives engage us and who take us to some richly imagined places and times. (Hawley CIWE 1)

*The Glass Place* is an ideal appearance of all the significant worries of Ghosh mixed into a superb epic account. In any case, abrogating all the topical concerns is the subject of postcoloniality. The destitute and displaced migrant local is an indivisible

piece of a post-provincial novel. The difficulty of the lost and smashed transient has been named as evidential anxiety' by Rukmini Bhaya Nair:

Any writer who seeks to present the soul of man under colonialism, as Amitav Ghosh does in his latest novel, *The Glass Place* is therefore condemned to record the exit-ential dilemma – wherein the subject is necessarily partitioned, a bewildered immigrant never quite in focus nor contained within the frame. (Nair 162).

Other than, dismissing universalism in writing (that all awesome writing has an immortal and all-inclusive interest), the post-frontier pundits and writers endeavor to recover the country's past, which has been cheapened by the colonizer to such an extent that the locals see history, culture and advance as starting with the landing of Europeans.

The novel starts with the delineation of a couple of days ago of the autonomy of Burma before the British at last enslaved the lovely country in 1885. Ghosh begins off his story in an intriguing way by presenting a stranded Indian kid conversely with the tyrannical however bound Burmese Royal Family. Rajkumar's family has a place with Akyab a noteworthy port of Arakan, yet the whole family kicked the bucket as consequence of a fever, which went through the town aside from him and her mom. The greatest blow for him was the demise of his mom in transit when they both were attempting to transport back to the tribal home of Chittagong. This passing left Rajkumar there as a total penniless and vagrant. His mom's last words to Rajkumar before death were: "Live, my Prince; hold on to your life". (TGP 14), more or less this line was a holy psalm from the blessed book for him whom he appeared to finish for his entire life without thinking much about the methods yet simply focusing on the end.

Having no place else to go so he remained on the vessel and worked for quite a while. The pontoon required broad repairs in Mandalay, the Burmese Royal capital, rather than holding up there he worked and inhabits a little nourishment slow down nearby. He went to meet a woman called Ma Cho, a half Indian/half - Chinese, in her mid-thirties, who has her own particular nourishment, slow down and she kept him as an errand kid in her slow down.



In the event that movement gives desolation and ache, yet to a rare sorts of people who are driven and promising it gives what they yearn for, riches, name, distinction, influence and pelf. On the off chance, that it places them in a problem about their character then in the meantime, it gives them another personality. After some time passed, Mama Cho acquainted him with her instructor and lover Saya John Martins who was a Chinese contractual worker and a Christian. He resembled a more established Rajkumar, as he had likewise turned into a vagrant right off the bat in his life and who continued treading and investigating the world from that point. The Glass Palace can be said to be an account of joining to which Mary Louise terms as 'contact Zone:

The social spaces where disparate cultures meet clash and grapple with each other, often in highly asymmetrical relations of domination and subordination. (Louise 4).

It was the time when the British walked into the capital and ousted the government. Ghosh kept the castle in his concentration portraying the quiet yet commanding, overpowering yet concise disorder in that terrific royal residence just with a focus on the young woman specialist called Dolly. In this disturbance, the most shocking thing was that the ruler simply did not lose the administration of the kingdom but rather was uprooted from his regional land, the place where there is his progenitors. The loss of intensity was depicted emblematically by indicating seven levels in the lord's covering when he was sent to banish; the number assigned to an aristocrat and not to a ruler as lord dependably had nine levels in his shelter. A standout amongst the most entrancing parts of the story is the depiction of untouchables and outsiders. How Indians exploited the situation because of imperialism in Burma. How, once all great ruler was transported to an outside land far from his subjects. How Indian troopers under the British, attack the Burmese capital, themselves' identity colonized by a similar race. There is most likely that this book has various strands however, the writer makes it very grasping with the colorful areas, moving spots, and wonderful mixing of fiction with authentic certainties.

In Ghosh's books, travel is an interminable overrunning thought process which, keeps running in the entirety of his books and that in the end prompts disengagement of the characters. James Clifford remarks about the reality:

In the fictional world of Amitav Ghosh, everyone is travelling all the time. He says: "Everyone [character in Ghosh's novels] is on the move, and they have been for centuries dwelling in travel. (Clifford, TTLC 3).

In the event that we investigate even *The Glass Palace*, we find that all the fundamental characters are moving Rajkumar, ruler Thebaw, Queen Supalayath, Dolly and Uma. They are not simply moving but rather are going far and even cross the limits of the countries and each intersection roll out a major improvement in the life of characters. In Amitav Ghosh's novel *The Glass Palace*, it is the ousted ruler of Burma lord Thebaw watches the most dumbfounding thing about the British Empire, that how they transport tremendous populations as shoddy work over the globe. In spite of the fact that the lord has been appeared as hesitant and sick yet his perception and judgment was uncommon. The British never had any issue with moving individuals starting with one place then onto the next because they were unfaltering about accomplishing their objectives so they moved individuals like a run of sheep and controlled them like a shepherd:

The king raised his glasses to his eyes and spotted several Indian faces, along the waterfront. What vast what incomprehensible power, to move people in such numbers from one place to another—emperors, kings, farmers, dockworkers, soldiers, coolie, policemen. Why? Why this furious movement—people taken from one place to another, to pull rickshaws, to sit blind in exile?. (TGP 50).

The ruler had an altogether extraordinary impression of the exchange of intensity and administration to alternate as he sees it as far as its effect on Burma and his subjects. In this manner he was stressed over the way that Burmese would later be compelled to be portable as the colonizers had demonstrated their capacity to move the general population crosswise over limits as a group. The idea that was resonating his brain was:

And where would his own people go, now that they were a part of his empire? It wouldn't suit them, all this moving about. They were not a portable people, the Burmese; he knew this, very well, for himself. He

had never wanted to go anywhere. Yet here he was, on his way to India. (TGP 50).

Migration has been an intense marvel, which initiates cross-cultural, yet this relies on from which put the movement is put and towards which put and at last whether the transients achieve the goal or not. In such manner, Paul White comments, "The effects of migration can be observed in three locations, namely in the places of origin, of passage, and of destination, which are affected and altered by the movements of people". (White 1)

The dreadful impact of outcast, which removed him from his local place Burma was so exceptional on the ruler that he never effected out of the house where he was given a residence in Madras before he was at long last settled in Ratnagiri.

He had never once stepped out of the house in all the time they'd been in Madras. Towards the beginning of their stay he had once asked to visit the Madras Museum. This had taken Mrcox by surprise and he had said no, quite vehemently. After that, as though in protest, the king had refused to step out of the house. (TGP 52)

It is not baffling and frustrating only for the ruler to be in a state of banishment yet to the ruler too yet the distinction is that ruler gives the free occasion to her emotions though the lord stays quiet the majority of the circumstances about his misery. Migration dependably makes one versatile and enthusiastically or reluctantly, one begins the procedure of cultural assimilation the minute one terrain in another 'home' abandoning a home. This cultural assimilation dependably prompts cross-culturation. As obvious in the novel, the youthful princesses acculturated themselves with this new culture quickly and easily. They began wearing Indian outfits, changed their hairdo and even learnt Marathi language:

In their early years in India, the princesses usually dressed in Burmese clothes- aingyis and htameins. But as the years passed their garments changed. One day no one quite remembered when, they appeared in saris-not expensive or sumptuous saris, but in simple green and red cotton of the district. They began to wear their hair braided and oiled like Ratnagiri schoolgirls; they learned to speak Marathi and

Hindustani as fluently as any of the townsfolk- it was only with their parents that they now speak Burma. (TGP 77)

It is simply not the migrants who are impacted by the way of life and religion of the neighborhood occupants yet this procedure despite what might be expected is turned around and even local people likewise get affected by the transients, as for this situation nearby coachman's transformation to Buddhism under the ruler's impact:

The room was small, with just a single window and a string bed, and its only adornment was a picture of the Budha-a token of Sawant's conversion, under the king's influence. (TGP 84)

In any case, in the event that we think as far as power structure what the Burmese lost was the universe of their own because of the movement, as the marriage of the main princess with the Sawant occurred. Nevertheless, the discussion amongst Uma and Dolly propels us to think past the power structure, as indicated by Uma the marriage of the primary princess with a coachman was unbecoming because of the enormous divergence in their status. In any case, the way Dolly reacted stunningly clarified not simply to Uma but rather even to every one of the readers that a world exists past the power structure based European model of the world:

They are just a man and woman who've spent years together, living behind the same walls". "I think we all love him a little. He's been with us thro' everything, he's the one person who's always stood beside us. In a way it is he who's kept us alive, kept us sane. (TGP 118)

Homi K. Bhabha concentrating on beginning and goal, watches "the migrant is empowered to intervene actively in the transmission of cultural inheritance or 'tradition' (of both the home and the host land) rather than passively accept its venerable customs and pedagogical wisdom, and thus stresses the progressive and innovative potential of migration.(Bhabha, TLC 1). Migration that prompts a last uprooting of individuals is much more dumbfounding when it occurs for on sway that stands for specialist and power. It turns out to be considerably even more glaring when rulers and rulers are made to surrender their territory and are packaged to an outside land under outcast. In the midst of cynicism and anguish, Mathew tells

Rajkumar: “ Father says they [British] want all the teak in Burma. The King won’t let them have it so they’re going to do away with him.” (TGP 15)

The purpose of accentuation is not such a great amount on imperialism as it is on the shortcoming of the ruler to strike back and contain his majesty and nation lastly prompts his changeless outcast. The British get rid of King Thebaw in 1885 when they colonize Burma exchanging power from the lord to their magnificent administration, “The Royal Family was being sent into exile . . . . They were to go to India, to a location that is yet to be decided” (TGP 41). Later, the British inform the King that “. . . the matter of permanent residence for you and your family has finally been resolved”. (TGP 60)

For the King and Queen of Burma it is significantly sadder as they are presently no under detainees denied of the whole respect because of sovereignty. The response to the King’s question of an arrival to his nation meets with this reaction “Your Highness, you must prepare yourself to be in Ratnagiri for sometime, a considerable time I fear. Perhaps . . . .” (TGP 60). King Thebaw dies a migrant in Ratnagiri. Therefore “[Even] if they [migrants] have managed to find a safe refuge, they may never know if or when it will be possible for them to go back to their homes” (Patil & Trivedi v).

The Royal Family is decreased to the stature of detainees in Outram House, a habitation a long way from the city, particularly not at all like their glass royal residence in Burma. The Burmese housekeepers of the Queen additionally decrease to keep up their obligations towards their ruler:

Their shikoes became perfunctory; they began to complain about sore knees and refused to stay on all fours while waiting on the Queen. (TGP 52)

The group of lords and rulers are left with no other option yet to live with and among everyday citizens. With the episode of a torment and less cash to keep up hirelings there was no other option yet to enable the villagers to manufacture a town around the compound of Outram House. Along these lines, the ousted Royal Family is compelled to blend with the ordinary people. A lifestyle is not just unsavory to Queen Supayalat yet an existence that she needs to live on with no other decision left before her. In the

distant land relational unions of rulers and rulers are seen yet relational unions of a princess to a man as standard as their guardian. This better approach for life for the Royal Family might be summed up as: “The sense of exile results in a deep feeling of loss, ache, separation, yearning for recuperation and restoration” (Shukla & Shukla, 7)

Ghosh is more thoughtful towards the sinking status of the imperial family from rulers to uprooted transients condemned to live in an outside land with no would like to return home. The truth lies in the genuine photo of the iron hands of expansionism that seems, by all accounts, to be far more grounded than government.

Ghosh makes the likelihood of both "push" and "pull" components of movement in a solitary character to see relocation completely. In the event that the notable passage of imperialism into Burma pushes the Royal Family into banish, expansionism turns out to be an aid to Rajkumar. He forsakes his local land and prepares himself to settle in another and remote land: “But now, thinking of his life on the boat, he knew he would not go back. He had seen too much in Mandalay and acquired too many new ambitions.” (TGP 58)

It is typically that “many new ambitions” that apply a draw on individuals. Rajkumar prepares himself to perceive what more Burma can offer him. The "pull" factor is found in Palace when Burma appears to have opened its arms to this vagrant kid. Imperialism just attests his stay there. He finds a companion and tutor in Saya John, a Japanese vagrant in Burma and they together set up themselves as rich timber businesspeople:

Mr. Rajkumar Raha, a name then unknown in the world of teak, had succeeded in underbidding all the major companies. . . . Since that time he had several other successes and had risen to eminence within the business community. (TGP 134)

Consistent with Rajkumar’s conviction Burma makes a gainful check for him. He goes to India to bring back his woman of the hour, Dolly, the Burmese young woman he had gone gaga for at first sight. They together form a home and a family that finishes the cheerful matrimonial existence of Rajkumar and Dolly with the introduction of their two children, Neel and Dinu. His embraced nation gives him every one of that his property of birth has just detracted from Rajkumar. Along these

lines Rajkumar's migration to Burma raises his situation from a poor vagrant "kaala" to a prosperous businessperson in pre-war Rangoon.

On the off chance that the "pull" factor tempts Rajkumar to surrender his nation of origin to migrate to Burma, the "push" factor powers his repatriation to his nation of origin. On the off chance, that history helped him balance out his reality as an Indian transient in Burma again it is a similar history later on that turns around his condition and status. A chronicled occasion despite a war between the British and the Japanese in World War II in 1942 meddles into the life of Rajkumar prompting the crumple of his business domain and the loss of his child, Neel. In the event that the "pull" factor prompts Rajkumar's thriving in Burma, the "push" factor helps his destruction in Burma and his consequent come back to India. A transient compelled to return home to his local nation Rajkumar brings with him a stuff of just despairing and destitution.

It is unexpected that Rajkumar restores an uprooted man in his own particular country; dissimilar to his received nation that gives him a home and family, his nation of origin takes away everybody from him. He comes back to an existence of vulnerability, weakness and shakiness that is left with a feeling of misfortune and hurt. A person has no home, no relatives to swing. In India, Rajkumar surrenders his standards and lifestyle. He is left with no other decision however to show up before the place of Uma to look for protect passing whatever remains of his days in her home: "Uma had been home a couple of months when, one afternoon, her elderly gatekeeper came to tell her that there were some destitutes outside, asking for her. . . . Rajkumar was kneeling on the pavement." (TGP 478)

In introducing a double clash of deliberate migration and constrained displacement, Ghosh abandons it to his peruses to judge which life of Rajkumar is more critical - as a transient or as a repatriate in his nation. Rajkumar's life as a transient has given him riches, success, family and security, while back to his nation, as a local, India has given him instability, vulnerability, starvation, destitution, and an extreme loss of the substance of his reality. Rajkumar might not have any cases on his local nation but it is in India that he needs to finally, come back to, however memory of his embraced nation Burma is ceaseless in his brain. In Rajkumar's circumstances as an uprooted transient in his own particular nation, Ghosh attracts our consideration regarding another sort of Diaspora where the homeless person is an outsider in his own

particular land. The feeling of dislodging which a transient ordeal, where the outside land appears to be of high repute to the displacement and the country seems weird is a subsequent improvement of the "pull" factor. The attractions of outsider land remove the migrant from his own nation of origin to which in the event that he returns however miserably. This is the experience of removal felt by Rajkumar.

In this novel, Ghosh portrays the yearnings, annihilations and disillusionments of disengaged individuals in India, Burma, and Malaysia; for example, Lord Thebaw, Supayalat, Saya John, Rajkumar, Dolly, Uma, Arjun, Dinu and so forth. Largely this diaspora condition includes a great deal of perplexity and anguish and may get ugly. Individuals who are not ready to adapt to the unfriendly conditions lose their hold on life and surrender under the weight. The longings and desires of the uprooted individuals keep on haunting their lives for quite a while. Rajkumar's longings and desires are unsatisfied until his passing. For the duration of his life he longs for a certain something or the other. As Rakhi Nara and G.A. Ghanshyam properly bring up that:

*The Glass Palace* is a sad song narrating the plight of the displaced and lost people. The novel is an elegy of the great movement of diaspora represented through characters.(Nara and Ghanshyam 171)

In *The Shadow Lines* Ghosh's storyteller investigates the sentiments incited by outskirts. However, they rely on the way that over the line the country exists is in companionship or at war with the country which exists this side of the fringe yet regardless of this reality one thing is valid that simply these lines make a sentiment of distance the minute a man crosses it abandoning one's home:

I believed that across the border there existed another reality. The only relationship my vocabulary permitted between those separate realities was war or friendship. There was no room in it for this other thing. And things which did not fit my vocabulary were merely pushed over the edge into the chasm of that silence. (TSL 219)

The comparable sort of distance is felt even by individuals in the region and relations, yet the vast majority of the circumstances individuals stay ignorant of that and the same has been said: "Go sleep, she said, I'll be back in a couple of minutes. A



moment later, I heard her tiptoeing softly up the staircase. I lay on my back staring up at the ceiling, and as the hours passed, I saw Ila again as she was when she stepped out of the car at Gole Park, eighteen years ago; on that morning when she wrenched me into adulthood by demonstrating for the first time,... I knew that a part of my life as a human being had ceased; that I know longer existed as a chronicle." (TSL 112)

Ghosh has related the sentiments of sadness and distance in the story in both the figures of the storyteller and his lovely cousin Ila. A Lacanian sort of 'need' reigns when Ila feels this need as her unfaithful spouse's affection and for storyteller's situation. This need comes as difficult to reach magnificence of Ila herself. Apart from them even alternate characters in the novel as well, feel a specific sort of distance. Grandma's trek back to Bangladesh indicates her estrangement after the parcel and her relocation to Calcutta. May has lost her darling in a nation far from his own, Robi has lost his sibling and in this way builds up a sentiment of estrangement and trouble.

At the point when individuals relocate starting with one nation then onto the next, either, coercively or energetically then the most concerning issue they look there is of social modification. They are not acclimatized with their way of life, way of life conduct and language. As being altogether different to what they had been finishing for their entire life, it prompts a major jar or a 'cultural shock'. At that point to fit in there, they attempt to embrace their way of life, behavior, sustenance propensities, way of life and the dialect, so for that they make a trade off with their own particular culture and qualities. Nevertheless, once they culturally assimilate themselves by guzzling their way of life, up to the degree they would they be able to end up a maverick back at their "home". Ila in *The Shadow Lines* introduces a glaring case of this sort of dilemma:

The novel suggests that Ila's antiseptic rootlessness bespeaks her vexed status as a woman within her home and family. In both Indian and English spaces, Ila finds herself constrained by expectations about what an ideal female subject should be, and she frequently fails to live up to the ideals of both her Indian and her European communities. (TSL 113)

In the much-acclaimed novel *The Shadow Lines*, the excursion has been a *leitmotif* with two obvious areas of 'going away' and 'coming home.' The lines in both these sets appear to run parallel to each other. This novel gives another contour to the old subject of segment. The simple title of the novel speaks to every single such form which partition countries and the people groups for the sake of nationality, religion, language, caste, ideology, etc. There are a couple of pictures, which are intermittent in the account like maps, graphs, of crossing, and homes which summon different layers of implications to give a natural structure to the story. The novel offers a radical study of political limits, which dissipates their rigidities into *shadow lines*. The novel is by all accounts based on a worldview of difference amongst creative ability and reality, present and past, youth encounter and a grown-up's reaction to them. This a repetitive gadget utilized as a part of this novel including a true to life impact, which helps in uncovering the illusionary idea of the separating lines between the present and the past.

The novel detonates the legend of flexibility as May and Tridib wish to come together or be joined together however "caught up inexorably in the backlash of history" (TSL 144). At a political level the incongruity of the journey for the flexibility is that both the administrations and the fear mongers are utilizing vicious intents to acknowledge opportunity. However, there is an "Undiscovered irony that killed Tridib.... Dhaka and Calcutta get more closely bound to each other than after they had drawn their lines, in Calcutta, had only to look into the mirror to be in Dhaka; a moment when each city was the inverted image of the other, looked into an irreversible symmetry by the line that was to set us free- our looking -glass border." (TSL 233)

Ila in *Lines* lives in an outside land just with the plan to be acknowledged and to be assimilated into the existence example, profound quality and morals of that land. In the meantime, she is unique in relation to Rajkumar, whose "pull" factor is just his will to profit, not at all like Ila, whose "pull" factor is opportunity from social choking influences. She is enchanted by British belief systems and qualities that she seeks for a connection and tensely longs for an association with the colonizers. What makes a difference to her is the association with the English individuals regardless of whether she needs to separate ties with all her Indian brethrens and relatives. The flexibility that she finds in the British lifestyle offers to her while she rejects her own Indian culture that she sees as fraudulent and beguiling. She is clear about her organization

together with the English individuals that makes her shout so anyone can hear before her uncle Robi and the storyteller the purpose behind having lived in London. For her London symbolizes flexibility, liberation and a free soul. She says:

Do you see why I've chosen to live in London? Do you? It's only because I want to be free ... Free of you! She shouted back. Free of your bloody culture and free of all of you (TSL89)

Ghosh eloquently sketches the migrants, "Desperate urge to migrate to foreign lands, where their dream to be accepted only leads to futility. This is exactly what Ila goes through but a situation that she brushes aside and ignores. First of all, she is attracted to all that is alien. Her wish to become one with the English people will never materialise. Even as a young girl in school her much sought after acceptance by the British family, the Prices, fails to give her the recognition that she has been anxiously waiting and expecting for. "Ila didn't have any friends in school. . . . Nick Price was ashamed to be seen by his friends, walking home with an Indian". (TSL76)

He wants to flee than protect her while her schoolmates in school are tormenting her. Regardless of this dismissal, Ila is still particularly pulled in by the place and individuals that she keeps on pursuing her craving urgently looking for acknowledgment until the point that she gets herself profoundly snared in an illusionary association with Nick. Her marriage to Nick is the second case of her purposeless fascination for the outsider. For it is a marriage of accommodation where the jobless Nick gets bolster from Ila's father and Ila relocates to London. Thus, it prompts vanity:

He wanted to make a point; to let me (Ila) know that I shouldn't take anything for granted just because were living in a flat my father's bought for me. And because I have a job and he doesn't. (TSL 188)

Scratch applies his control by having illicit relationships with other women's. "Dialled the number . . . a female voice answered - breathless, as though they had a playful tussle" (TSL 187). The outcome of such a vain movement, to the point that Ila has been battling for has rather just displaced her from her nation, her kin and her personality. Behind such a migration is Ila's conviction that by evacuating herself from her local nation she will be retained into the English land. Unhappily, her

migration just takes away her feeling of having a place. She turns into an outcast in the place that is known for her introduction to the world and the place where there is her selection too. Agonizingly Ila ends up at intersection where she drives an existence of mental injury and hurt and stay away forever home to solace and bliss.

Other than the two previously mentioned encounters of migration, Ghosh depicts a third affair caused by the "push" factor. Movement especially on account of constrained displacements, prompts uprooting, in light of the fact that the transients encounter from one perspective hesitance to come back to one's nation and then again a longing to come back to one's local nation. The feeling of relocation that they encounter is communicated in two different ways – through recollections of home, and a longing to visit their home. Displacements of their house are loved in the coffer of their souls and brains. These migrations unfurl as a connection that individuals have towards their likings.

Ghosh presents a double clash of movement because of Partition that makes a feeling of displacement, quandary and perplexity in the hearts of people, as found in *Lines*. Initially from Dhaka, Thamma displaces from her local land to Kolkata looking for a vocation for subsistence to instruct her child, as she presently needs to fight for her family after the passing of her better half. Once there:

She had no time to go back to Dhaka in the next few years. And then in 1947, came Partition, and Dhaka became the capital of East Pakistan. There was no question of going back after that” (TSL 125)

But that as it may, Thamma sticks on to her life in Dhaka and recollects places like Shadow-Bazar, the Royal Stationery and the gem retailer with incredible clearness. Thamma cannot separate her securities with the past. She might convey an outside of durability and confidence, yet she experiences wistfulness and agony in her heart. Underneath that external surfaces a heart that drains and aches for an arrival to the place where there is her introduction to the world.

When she comes back to Dhaka, incidentally Thamma encounters a feeling of estrangement. The contention emerges the minute Thamma ventures into Dhaka. The Dhaka she witnesses currently is very not quite the same as the Dhaka of her introduction to the world. She cannot perceive puts and is stunned that the place that

she has constantly thought to be home is not any more identifiable: “Yes, I really am a foreigner here . . . . But whatever you may say, this isn’t Dhaka. . . . this is for foreigners; where Dhaka?” (TSL195)

Dhaka is neither again natural to her and nor does she get comfortable to her uncle. “She is a foreigner Ukil-babu. She comes from Calcutta with your relatives” (TSL 213). The present discusses the brutal and coldblooded reality of an irritation and a float that has ousted her from her local soil when *the shadow lines* were drawn as showing the maps of countries of India and Bangladesh. These were lines imperceptible to the exposed eyes yet they flawlessly make a separation among kindred individuals.

There are likewise migrants that experience absolutely a "pull" factor towards relocation. Here deliberate relocation is a genuine decision made by the transients keeping in mind the desire of enhancing their parcels through better openings for work, better living conditions, advanced education prospect, an interest towards an alternate and better approach forever and furthermore a flat out inclination to connect them with the place where there is reception. At such circumstances when a political occasion opens up the fringes that willful movement happens. Indeed, even the U.N. Tradition on the Rights of Migrants characterizes intentional displacement:

The term 'migrant' should be understood as covering all cases where the decision to migrate is taken freely by the individual concerned, for reasons of 'personal convenience and without intervention of an external compelling factor (“International Migration”)

The topical examples embraced for the examination handle with the subjects of limit intersections and devastation of fringes is they between two countries, two societies, two races, two people or those between kinds of scholarly composition. Amitav Ghosh declines to be sorted and opposes the formats of type. This trial is apparent in John Hawley's comments: “Indeed Ghosh has by now become a bit notorious in his bold embrace of new genres and styles when he undertakes a new project.” (Hawley CIWE 1). Hawley additionally goes ahead to specify the real topics that are fused in the majority of his anecdotal works:

Ghosh’s recurring themes are the role of the individual in the broad sweep of political events. The doubtful nature of borders between

nations and peoples or between one literary genre and another. The role of memory in one's recovery of identity in the march of time. The role of the artist in society; the importance of narrative in shaping history. (Hawley CIWE 5).

*The Circle of Reason*: Ghosh's first novel is composed in the style of enchantment authenticity, advanced by Salman Rushdie in his *Midnight's Children* – a blending of chronicled and awesome components to make a fascinating work of fiction. Various occurrences in the novel represent the fine mixing of imagination and authenticity in *The Circle of Reason*. The additional standard head of Alu helps us to remember Saleem Sinai's conspicuous nose in *Midnight's Children*. The head was “huge, several times too large for an eight year old, and curiously uneven, bulging all over with knots and bumps”(TCR 37). A “big spectacle shaped lump which covered a large part of the back and sides” (TCR 37), was also a sight of wonder for the villagers:

It was large enough to contain a multitude of organs and yet its boundaries were too shadowy to say which. And the worst part was that it was right on the trickiest part of the skull, for the founders of the science of phrenology were all agreed that the organs which govern the lowest and least desirable propensities, all grow on the back and sides of the head. For all Balaram knew, a witch's brew could be bubbling in that lump, destructiveness perhaps, mixed with amativeness or secrecy and peppered with combativeness and acquisitiveness. (TCR 37).

Shyam S. Aggarwalla points out, “The attribution of moral qualities to different parts of Alu's head and their workability in the miraculous happenings in the novel are like the magician's ghetto in *Midnight's children* where ventriloquists could make stones tell jokes and contortionists could swallow their own legs”.(Aggarwalla 151).

Anthropologists as of late have essentially fretted about the permeable idea of social limits, which is parallel to the decimation of outskirts in abstract works. Robert Dixon apropos comments:

The characters in Ghosh's novels do not occupy discrete cultures, but dwell in travel in cultural spaces that flow across borders, the ‘shadow lines’ drawn around modern nation states.(Dixon TWAG 10).

Renato Rosaldo further throws light on the subject, “In contrast to the classic view, which posits culture as a self-contained whole made up of coherent patterns, culture can arguably be conceived as a mere porous array of intersections where distinct processes cross from within and beyond its borders” (Rosaldo 20).

Humanities are not an investigation of isolated, credible societies that it used to be, however it has moved its worry to an investigation of borderlands between societies. Such crossbreed societies are a consequence of the migrations crosswise over fringes and mass stream of populace starting with one country then onto the next. James Clifford stresses the dissipation of outskirts and the production of an immense social space with no limits and with its own particular dialects and national or religious practices. He contends:

Once we begin to focus on these inter-cultural processes, the notion of separate, discrete cultures evaporates; we become aware that all cultures have long histories of border crossings, diasporas and migrations. (Clifford TLC 7)

Renato Rosaldo further elaborates on these mix cultural spaces or zones, “More often than we usually care to think, our everyday lives are crisscrossed by border zones, pockets and eruptions of all kinds . . . Along with “our” supposedly transparent cultural selves, such borderlands should be regarded not as analytically empty transitional zones but as sites of creative cultural production that require investigation”(Rosaldo 208).

It is correctly these outskirt zones, pockets and ejections and transitional zones. Ghosh has picked as the foundation setting of the greater part of his anecdotal works that the work proposes to investigate.

*The Circle of Reason* has as its setting the little town of Lalpukur, close Calcutta. The principle hero is Alu, whose picaresque enterprises over the span of his excursion from Lalpukur, over the Indian Ocean to the oil town of al-Ghazira on the Persian Gulf, frame both the setting and the central worry of the novel. The town Lalpukur, where the primary portion of the novel is set, is ideal encapsulations of diasporic, permeable social space where individuals from various societies, countries and languages stay together and cooperate with each other in culminate amicability. The town does not symbolize Indian custom interestingly with Western custom and

culture, as a traditional postcolonial novel more often than not would delineate in a setting. Or maybe the town was settled by asylums from East Pakistan after the development of Bangladesh in 1971. In this manner, the town evidently an image of customary India is itself the result of a diaspora. The general population of Lalpukur was:

Vomited out of their native soil years ago, and dumped hundreds of miles away... borders dissolved under the weight of millions of people in panic-stricken flight from an army of animals. (TCR 60)

Lalpukur, with its mixture of technologies, 'its blend of Hinduism and Bruce Lee movies' (TCR 75), is not a site of tradition but of hybridization. "The village is churning like cement in a grinder and Balaram was busy chasing its shooting boundaries with buckets of carbolic acid, his hair wafting behind him, in the germ free air." (TCR 76)

The novel can be considered as a *bildungsroman*, the tale of transitioning of the fundamental hero Alu, who touches base as the stranded offspring of Balaram's senior sibling, to Lalpukur where Balaram lives with his better half Toru Debi is as yet childless. The long opening area of the novel further portrays Alu, apprenticed as a weaver with Shombhu Debnath, an ace weaver, while his uncle Balaram the town school ace is fixated on western thoughts, encapsulated by his enthusiasm for phrenology and the compositions of Louis Pasteur. In his energy to engender his unconventional logical thoughts and fixation on neatness he builds up the Pasteur School of Reason where he instructs the development of Reason, and completes drives of purifying the town with carbolic corrosive. He utilizes Shombhu Debnath to show weaving while his significant other shows sewing and sewing. It is his fixation on carbolic corrosive and hatred with Bhudeb Roy. The owner of town school that achieves his annihilation alongside the rest aside from Alu who breaks to set out upon whatever is left of his adventure to different parts of the globe.

The proprietor of the house where the greater part of Alu's kindred diasporic migrants live is an Egyptian whorehouse proprietor named Zindi. She intends to purchase Durban fitting house from another diasporic Indian, Jeevanbhai Patel. Patel is a Gujarati Hindu from Durban in South Africa who has come to al-Ghazira after a



marriage, of which his folks disliked. His developments summon the stream of the Indian sea exchange:

The Indian merchants along the coast pulled (the couple) northwards like a bucket from a well. First they went to Mozambique, the Dar-es-Salaam then Zanzibar, Djibouti, Perim and Aden. (TCR 261)

Zindi's home is loaded with migrant workers whom she would like to redirect from the development business to the now declining fabric exchange: "al-Ghazira was a merchant's paradise, right in the centre of the world conceived and nourished by the flow of centuries of trade. Persians, Zanzibari Arabs, Omanis and Indians fattened upon it and grew rich." (TCR 261)

Amitav Ghosh scorns any effortless and straightforward order of his attempts to an anticipated arrangement of topics and a perceived style of composing. In a meeting with John Hawley, he recommends: "Every writer is an individual and every writer has a right to define their own role." (Hawley 166, AGAI). And speaking with Michelle Caswell he suggests that:

"... the novel is a metaphor that transcends the boundaries that circumscribe other kinds of writing, rendering meaningless the usual workaday distinctions between historians, journalists, anthropologists etc. (Hawley CIWE 166)

He is characterizing anecdotal works in this way with the goal that the term incorporates fields as particular as human sciences, fiction, verifiable research, social analysis, at the end of the day - the opportunity to imagine new structures:

In Ghosh's worldview, all such borders that hem us in an attempt to define us should be challenged - be they political, cultural, linguistic, racial, communal, spatial or even temporal. All these borders are constructs and meant for crossing. Perception is all imagination and articulation can enable you to cross all such shadow lines, to 'colonise' other spaces, to find your place in your story. Travel is a spiritual quest, a quest for narrative design, for personal significance in a meaningful world. This quest that is narrated in *The Circle of Reason* is present in all subsequent works by Ghosh. (Hawley CIWE 54)

*The Circle of Reason* is an unmistakable delineation of Ghosh's experimentation with different sorts and types of artistic written work. "It is at once a travelogue, a detective story, a story of exile, a women's rights tract, Marxist protest, a plea for humanistic comradere etc."(Prasad 58). The account methods utilized in the novel in some cases contain the attributes of enchantment authenticity for example Toru Debi, views her artist sewing machine as her youngster, yet it is for the most part practical and clear. He juggles with a great deal of characters, time zones and regions in the recounting his story. John Hawley remarks on his style of composing:

Ghosh's roots are in journalism and academic writing – investigation and analysis, a revelation of subterranean connections and patterns – but first and foremost, and overriding all the many ideas that inform his work are the stories, the Dickensian proliferation of characters whose lives engage us and who take us to some richly imagined places and times.(Hawley CIWE 1)

Meenakshi Mukherjee in her audit of *Dancing in Cambodia* and *Large in Burma* for *India Star* remarks upon Ghosh's insubordination to the limits of sort, "The wistful evocation of memory to reflect on divisions of land and people in *The Shadow Lines* (1988), had nothing in common with the disjointed magical realism of his apprentice novel, *The Circle of Reason* (1986)". (Hawley CIWE 4).

In an interview with Sheela Reddy in 2002 Ghosh proposes that his future composition may go in still more current ways, in any event in subjects if not their structures:

The whole system of nation states is coming under increasing strain. The rich countries are essentially more and more a single unit: borders don't really apply. At the bottom of the scale, in countries like Pakistan and Burma, again borders have melted away and there's a general collapse of the state. I think we are at a point where the ideal of the nation as a way of organizing society is no longer holding. (Hawley CIWE 5)

Advocating his pulverization and nullification of outskirts both regarding topics and the non-specific experimentation, Ghosh admits to John Hawley:

What interested me first about borders was their arbitrariness, their contractedness the ways in which they are 'naturalised' by modern political myth-making. I think this interest arose because of some kind of inborn distrust of anything that appears to be given or taken for granted. This is why I distrust also the lines that people draw between fiction and non-fiction. I think these lines are drawn in order to manipulate our ways of thought that is why they must be disregarded. (Hawley AGAI 9)

Ghosh communicates an intense sensitivity for the subaltern class in the vast majority of his works. Truth is told his primary heroes originate from the torment class. The diverse migrant gathering that they are displacements from Mahe to al-Ghazira on the vessel 'Mariamma' with their different foundations. It is an ideal representation of the worthlessness of divisions in light of standing, race or religion. The hero Alu who is sidestepping an uncouth Indian police pursue and a crazy charge over a frivolous conflict between his uncle Balaram and the degenerate Bhudeb Roy. Zindi, a 'madam' who runs a place of whores in al-Ghazira in the wake of being exiled by her better half by virtue of infertility. Karthamma and Kulfi who have been grabbed by Zindi to be whores there; Rakesh, an ex-voyaging sales representative of Ayurvedic intestinal medicines which he would never offer; Professor Samuel who propounds speculations about lines; and others, are all on board the multicultural watercraft on their approach to al-Ghazira:

In both *The Circle of Reason* and *The Shadow Lines*, through the experiences of poor and middle class female migrants. Ghosh makes visible the bodily and psychic violence done to those who are minor to the hegemonic languages of the nation and of globalization - by their class, gender, race or ethnicity ...he reveals how the much celebrated global flow of human bodies and its associated tropes of empowerment can also be differently, and violently abjecting processes – processes that disempower by stripping away the realization of equal citizenship for those marked other by their race, ethnicity, gender and class belonging. (Dahiya 37)

*The Circle of Reason* joins the attributes of different artistic sorts. Some of the time it seems, by all accounts, to be a bildungsroman depicting the voyage of Alu, a Bengali vagrant from the dark town of Lalpukur to Calcutta, Kerala the Middle East and Algeria. It has the components of the picaresque novel, the novel of thoughts, the spine chiller or analyst novel (with ASP Jyoti Das), trailing the claimed fanatic, Alu through a few mainlands) and the Hindu epic (when the network of Doctors organizes a play Chitrangada and they search for water from the Ganges for Kulfi who's no more.

Certain verifiable occasions like the Indian patriot battle of the 1930s, the Bangladesh war of 1971, and the worldwide tide of movement to the Middle East of the 1970s onwards are fore grounded in *The Circle of Reason* making it appropriate to be known as an authentic novel. The novel is anyway more worried about time of British colonization of India. Ghosh's worry is not with the Raj quo, however with the complex social changes because of the Raj, of different components pre-pilgrim, frontier post-provincial and the production of a specific sort of information

The circumstance is an ideal outline of the persecuted woman baited into relocating to a world clearly loaded with circumstances, however in all actuality exploitative in mask. Teacher Samuel says in regards to Zindi, “She’s a madam ... If she wasn’t, why would she be herding these poor women across the sea? Why would she be keeping them shut away like prisoners in the cabin? I tell you, she is going to sell them into slavery in al-Ghazira. Something like that or worse!” (TCR 173), in actuality Zindi sees herself as the friend in need of these womens:

And, as for the women, why, when I get to India I don’t have to do anything. These women find me and come running. Take me, Zindi – no, me, Zindi-didi – don’t take her, she’s got lice. They go on like that. But I don’t take them all. I take only the good girls – clean, polite, and hardworking. That’s why I have to go to India myself to look... the whole of al-Ghazira knows that Zindi’s girls are reliable and hardworking... And so I get a little extra too, not much. It’s not a business; it’s my family, my ail, my own house, and I look after them, all the boys and girls, and no one’s unhappy and they all love me. (TCR 181)

Consequently, as it were, the fruitless Zindi encircles herself with a surrogate family, something that the male centric set up had denied her. The alternate points of view of both Zindi and Samuel express the typification and coadjustment of women. For example “I take only the good girls,” “she’s going to sell them”, or labourers like “Zindi’s girls are hardworking and reliable.” Here it would be important to allude to Karthamma’s tortuous pregnancy. She refuses to deliver her baby, despite being in full labour, because she wants to fill in certain forms before delivering the baby. “She won’t let the labour start. She’s sitting on the floor, kicking, and fighting. She’s stuffed her hands into her womb, right in, up to her wrists” (TCR 177)

This impossible to miss conduct of the female migrant, i.e., Karthamma can be viewed as a yearning for home and security, or an appearance of her craving and wishes or still maybe a push to present authenticity, to her ill-conceived infant. This craving for home and security is intrinsic in each voyaging hero and is exemplified in the different presence they cut out together in the remote land. The sold out Zindi additionally attempts to accommodate with her fatherly home yet is denied and slighted. The great Zindi herself is a casualty of this man centric set up which is yet brutal to the interests of women.

Enduring, blamelessness, tirelessness, tricksterism, doubt and dialect trouble are a piece of migration. In *The Circle of Reason* Ghosh depicts the agony and determination of Karthamma exceptionally. Karthamma is a pregnant. At the point when Rajesh inquired:

Is she delivering now?" Kulfi replied "she won't let the labor start. She is sitting on the floor and kicking and fighting. She's stuffed her hands into her womb, right in, up to her wrists. May be she's trying to kill it. She keeps saying things in her language. (TCR 189)

Language trouble is a transcendent issue of migrant people groups. At the point when Karthamma's language is not, comprehended Professor Samuel (who just knows Malayalam) has comprehended her words and says quickly, “She says that she won't deliver without signing the right forms. That is what she says. She will keep it in for as long as she has to ... she's delirious. I think, he said. It was madness to bring her on to a boat in this state ... She says that she knows that the child won't be given a house or a car or anything at all if she doesn't sign the forms" (TCR190). With respect to as

Karthamma's mindfulness is concerned she can't get the citizenship and different offices with the frame as it were. Karthamma's obsession with the unearthly structures exhibits the degree of intensity that those sabotaged envision as held by citizenship, administration and the law. The citizenship is vital and important it presents upon the minorities and undermined individual real, equivalent, existential status as a person. Karthamma's articulation typifies the longing for citizenship and its rights in another place have called attention to by Rajeswari Sunder Rajan as:

With national boundaries growing more porous, with the traffic of people as tourists, workers, refugees, and exiles increasingly across these borders, ... national citizenship can begin to appear as an obsolete or at least irrelevant identity. (Rajan 20)

Through the experience of the gendered subaltern migrants, Amitav Ghosh adds new measurement to the idea of globalization. Karthamma's inventive wish for those material merchandise, which She has never utilized, isn't just lopsided in connection to her methods and way of life, however it is likewise unmistakable from the skyline of desire joined to her auxiliary position in the worldwide economy. The portrayal of Karthamma's work delineates as Spivak has called attention to that worldwide private enterprise includes:

The increasing subtraction of the working class in the periphery from the realization of surplus value and thus from "humanistic" training in consumerism ... In their (female of the urban sub proletariat) case, the denial and with holding of consumerism and the structure of exploitation is compounded by patriarchal social relations.. . The woman is doubly in shadow. (Spivak 280)

However, Zindi, the various characters are new to al - Ghazira. On their entry to al-Ghazira, the newcomers discover settlement with the madam, Zindi at - Tiffaha. Zindi's home gives asylum to gathering of transients from Egypt, the Indian Sub Continent and North Africa relying on the prerequisite that they look for some kind of employment and contribute towards the house's upkeep. Amid their excursion on the watercraft, Zindi uncovered unmistakably about the chances to Alu that are accessible in al - Ghazira. The open doors are rare, in her own particular words" It's not easy to find a job there if you're on your own. Do not think you'll find people pissing money

there. There are hundreds, thousands of chhokren like you, begging, begging for jobs"(p. 1931). This obviously shows how individuals are migrating aimlessly without the information about the work they will do in the Gulf; their fixation is gaining and amassing cash by methods for reasonable or foul.

Al-Ghazira in *The Circle of Reason* takes migration to extremes - as the Gulf States have a tendency to do. Cash has sucked in a universal work - constrain. As indicated by Amitav Ghosh This mix is decimating the customary society. Ghosh as an antiquarian and anthropologist discussed the rich legacy and greatness of Al-Ghazira:

In the past, it was a merchant's paradise, right in the centre of the world, conceived and nourished by the flow of centuries of trade. Persians, Iraquis, Zanzibari Arabs, Omanis and Indians fattened upon it and grew rich. (TCR 238).

As opposed to this in the globalization period, the al-Ghazira has offered living arrangement to Baluchis and Bangladeshs, Egyptians and Moroccans, and Indians who utilize their minds to win their vocations. Ghosh as a voyager and specialist unmistakably portrayed the heterogeneous and multicultural air of bazaar close to the Ras in the section 'Sand'.

On one side of the road, jostling for space, were tiled Iranian chelo - kebab shops, and Malayi dosa stalls, long, narrow lebanesc restaurants, fruit -- juice stalls run by Egyptians from the Sa'id, Yemeni cafe's with aprons of brass - studded tables spread out on the pavement , vendors frying ta'ameyya on push - carts - as though half the world's haunts had been pointed in a miniature along the side of a single street.(TCR 373)

Ghosh has obviously uncovered the pitiable and hopeless inhabitation of settlers. In any case, the indigenous individuals live on " the other bank of the inlet rose steeply out of the water into a solid concrete - and - glass cliff of hotels and offices " (TCR374). This depiction proposes that the Ras is socially also a spatially isolated from alternate zones. It is viewed as an undermining ghetto:

Very few shares - taxis or buses passed by the Ras after dark, and those that did never stop . . . many of the stray dogs in the Ras were known to turn vicious at night. (TCR 330)

Here Ghosh's humanistic concerns are uncovered. Regardless of the Ras' risky notoriety, numerous immigrants like to live there and consider it a protecting house. In spite of the fact that they have a place with various countries, they live respectively as a network. The people group that lives there is appeared to be enthusiastic and strong. Settlers' relaxed time is spent much at Zindi's home drinking espresso and smoking "nargilas". (TCR 285)

Ghosh has portrayed the ways of life of Ghaziris enormously. The ways of life of most Ghaziris contrast drastically from the risky presence of the vagrants. Jyoti Das, the police administrator, comes to al-Ghazira from India. With the assistance of Jai Lal, he began examining Alu's case. Alu is currently claimed as a sort of new cash-making racket. Above all else, they moved toward Jwvanbhai. They needed the assistance from Jeevanbhai. However, he denied it. Presently Jai Lal fears the future outcomes and says:

There's nothing we can do. It's a very tricky situation. We can't alert the Ghaziri authorities. It would be a disaster if they found out that Indians are involved in this business. They'd probably stop giving new visas to Indian workers. They've done that kind of thing before. They might even excel the workers who're already here. That would mean a drop in remittances, and therefore in the foreign - exchange reserves back home and so on and so forth. (TCR 307)

Nazia Hasan has appropriately said, "Thus, globalization for this section of immigrants comes as an even more intense kind of slavery: It is rather a colonization renewed. For it de-territorializes and dislocates them for following the fantasy of a warm adobe, luxury and security in foreign lands". (Hasan 84)

In the novel Ghosh also scrutinizes how the globalization and its way of life have made issues for the settlers. Here the experience is not between the Indian workers and an outsider however with exiles who have a place with India. Ghosh has presented the Indian specialists here. Dr. Uma Verma, Dr. Verma and Dr. Mishra



have been working in Eloued as specialists. They have been there for a long time. They might want to lead an occasion to stamp their third commemoration of their landing in Eloued. The Indian specialists in Eloued are intrigued to demonstrate the Indian custom in the Algerian town of Eloued. As Pramod K, Nayar brings up that:

Exiles tend to hold on to their traditions in an almost desperate effort to retain/ reclaim their original culture. This is a process of acquiring in the age of wide spread migration ... caught up in a national culture in whose cultural life the migrant community may have little or no role to play. ( this is especially the case with first generation immigrant communities-since their participation in the adopted nation's life may be minimal) the community clings to its own customs and cultural codes ... it is an act not just of committing to memory, but a way of making 'real' their connections to home.(Nayar 196)

*In An Antique Land* In this novel likewise the characters travel. Ghosh's characters knew no limits. The novel portrays the considerable commercial human progress that stretched out from the Mediterranean ports through Cairo and Aden in the Red Sea, over the Indian Ocean to the Malabar drift. Here Ghosh stayed into the history with an infinitesimal vision and draws out the connection amongst India and Middle East. With his profound knowledge into history, the readers remember the past eminence of Mangalore since it was connected with Aden and some other Middle Eastern Ports, where sea exchange was energetic amid that period. In such manner, Shirley Chew remarks on this novel as:

Ghosh's remaking of the lost world of the Mediterranean and Indian ocean trade conjures up a Mangalore long since vanished but trading community as well as the crossroads of the cultural and spiritual life of the Malabar. (Bose 110)

Intersection the visitors may even prompt securing of language. Language is an issue in voyaging. Since the reports are composed in Judzo-Arabic in a casual vernacular, Ghosh discovers this language as a hindrance to experience the records. He himself communicates that:

When I first read about it, Judrco-Arabic sounded bafflingly esoteric: it is not easy, after all, to see oneself sitting down to leaf through a collection of eight-hundred-year-old documents, written in a colloquial dialect of medieval Arabic transcribed in the Hebrew Script, and liberally strewn with Hebrew and Aramaic. At its easiest, Arabic is very difficult for a foreigner' (IAL 80)

Ghosh's concern of language is dependent upon some degree turn out to be simple for him by speaking with the locals. Despite the fact that he has learnt Tunisia he has not completely deciphered the dialect in the original copies. Mark Cohen, a caretaker, who gave Ghosh the data about the provisos in understanding the lingo, additionally makes this issue simple. Consequently Ghosh has learnt the half breed dialect i.e. Judeo-Arabic. He has additionally discovered that a similar sort of lingo is discussed as a part of the Egyptian delta towns in which the creator remains. Finally, Ghosh has followed out that the Hebrew Script is in reality considerably less demanding to translate than cursive Arabic. When Europe was far ahead of time of whatever remains of the world in deadly implements and industry, the European researchers and curators rushed together to Cairo. This revelation of Geniza by Europe finally turns into a general procedure of European researchers of eighteenth century who were cleared by Egypt lunacy. It was a social condition, which had its root in late 1600.

In 1132 A.D Ben Yiju migrates to the Malabar Coast and did not come back to Aden for almost two decades. The reasons are many. The first may be that at whatever point the need emerged he wanted to send his slave-the slave of MSH. Six to Aden to execute his business there, while he himself stayed in Mangalore. The second reason may be an issue with an obligation or a money related anomaly:

If it were only an unpaid debt that prevented Ben Yiju's return to Aden, he and his friends would surely have settled the matter quickly and quietly" ... (IAL 129)

Here Ghosh has offered distinctive understandings on Ben Yiju's stay in Malabar. In a letter composed by Madmun contains:

Concerning what he my [master] mentioned [in his letter]. That he has resolved to return to Aden, but that which prevents him [from returning] is the fear that it would be said that he had acted rashly. His servant spoke to [the king] al- malik al-said concerning him .... And took from him his guarantee as a safeguard against his return, insha' allah. So he [my master] has nothing to fear: [the king] will resolve everything in his court in the country of India. And if, God forbid, he were to lose .... what he has and his children were part of that loss..  
..(IAL 129)

The letter is inadequate and uncertain. The letter demonstrates that Bin Yiju's flight for India was not by any means deliberate. Something constrained him to stay in India. The letter is puzzling. Here he has eluded Ben Yiju as his lord and to himself as his hireling. There is a doubt that Ben Yiju may have carried out a wrongdoing or been blamed for. Then again, there is some plausibility for speculating that he may have certain danger from others. In Arab convention if a man carried out wrongdoing, with a specific end goal to discover assurance for him and his relatives, the charged would leave the place. "Ben Yiju may have fled to India in order to escape a blood feud" (IAL 130)

Since it was extremely hard to decide the reason, Ghosh with his accessibility of assets anticipated the issues that may be looked by Ben Yiju amid his migrant to India. The creator has obtained the movement experience of an Andalusia Arab, Ibn Jubair, who went on a similar course somewhere in the range of sixty years after Ben Yiju. He saw that to achieve the port 'Aidhab', crossing the desert was vital. He knew the hardship of relocation. Those days' camels were mentioned for conveying the things. In the wake of achieving the port, Jubair saw the riddles of the medieval exchange course amongst Egypt and India. He saw the environment and the general population:

“ ..... Men and women go naked abroad, wearing nothing but the rag, which covers their genitals, and most not even this. In a word, they are a breed of no regard and it is no sin to pour maledictions upon them.  
(IAL 142)

This portrayal gives a light on the readers mind on the trouble of voyaging and migration in the antiquated circumstances. The general population endured a great deal and they needed to pay additional cash likewise when the circumstance requested. The general population even endured the embarrassment. There was no option for them. In view of this thought and a letter, Ghosh says that Ben Yiju owed a vast entirety of cash to an old man for transporting merchandise of the heaviness of five bahars. In the letter, there is the voice of an old man whining of Ben Yiju's refusal to meet a specific obligation. The letter mirrors the merchant's strategies those days. The letter was first sent to Madmun at Aden, at that point diverted to Ben Yiju at Marigalorc. Expectation is the start. In the general sense, the vagrants have had a considerable measure of expectations before starting their adventure. In any case, subsequent to achieving the place their fantasies smash and they confront a feeling of distance.

This has occurred because of Ben Yiju in Malabar. Conferring in Malabar, he felt the need of a spouse and family. Because of this, he wedded Ashu, a slave young woman. He more likely so not chose to numerous in Indian young women simply. It was unimaginable for him to come back to Egypt sooner rather than later. Ashu was a lovely woman. He could have hitched a woman from the antiquated group of the Jews of Malabar, however he fell prey to the magnificence of Ashu who had a place with the matrilineal network of Nairs. In spite of the fact that Ben Yiju was exceptionally accomplished and had a solid confidence in his religion, he finally wedded to a slave young woman.

It demonstrates that Yiju is progressive. He needed some adjustment in his life. Their marriage was displayed upon the foundation of 'temporary marriage', a sort of conjugal association that was broadly rehearsed by exile Iranian brokers. Here Ghosh draws out a light on how the Indian migrant's culture was in a condition of progress with the landing of dealers. Indian culture gives a great deal of significance to the marriage framework. Indians give a great deal of significance to rank, religion and Horoscope. Nevertheless, in those days the ports were hummed with multi-culturalism. This sort of condition made a solid effect on the marriage arrangement of Indian.

Ghosh himself goes to Egypt ordinarily for his field work. The author's pursuit starts in a little town called Latlifa. The book gives a chance to Ghosh to extend history and his own encounters with the local culture. Ghosh continues going amongst Cambridge and Egypt for his proposition. James Clifford as appropriately calls Ghosh's records on his hands on work attention to:

It is less a matter of localized dwelling and more a series of travel encounters. Everyone's on the move, and has been for centuries dwelling-in-travel ... a view of human locations as constituted by displacement as much as by stasis practices of displacement might emerge as constitutive of cultural meanings rather than as their simpler transfer of extension. (Clifford TTTC 31)

The initial two segments of the novel manage the social and social changes in Egypt. The creator has been conveyed to Abu Ali's home by Doctor Aly Issa, an educator in the college of Alexandria and a standout amongst the most prominent Anthropologists in the Middle East. He goes to the town of Latifa and Nashawy to take in the dialect and culture of the Egyptians. Ustnz Sabry, an educator, presents Ghosh to the visitors at his home as in Ghosh's words:

I was a student from India, he told than, a guest who had come to Egypt to do research. It was their duty to welcome me into their midst of friendship between India and Egypt. Our countries were very similar, for India, like Egypt, was largely an agricultural nation, and the majority of its people lived in villages like the Egyptian fellaheen, and ploughed their land with cattle. (IAL 106)

Nabeel dependably needs an occupation where he would not need to get his hands filthy. He migrates to Baghdad with his goal. In the same way as other young fellows of Nashawy, Nabeel has likewise gone to work 'outside', for a brief span, just to acquire cash enough. Continuously the material achievement expect the type of lowland, which makes these young fellows its hostage and they think that it is hard to give up its enchantment. Nashawy is tragically swinging in to an additional 17<sup>th</sup> century English field town, with all its childhood and its capacity migrating to the nations rendering more noteworthy financial achievement. The storyteller sees that

both Latiifa and Nashawy's societies are on the move period. Ghosh can make this association when he visits Egypt:

I could not have begun to imagine a change on this scale when I left Nashawy in 1981: revisiting it now, a little less than eight years later, it looked as though the village had been drawn on to the fringes of a revolution-except that this one had happened in another country, far away. (IAL 267)

The relatives of Nabeel get just the cash that is sent by him. They do not think about the idea of work he is doing there. At the point when Ghosh asks with Fawzia, Nabeel's sister, about his life in Iraq, she says, “ in his tapes he always said he was doing well and that everything was fine” (IAL 267). Indeed, even his sibling Ali says that concerning, as he knew Nabeel was all right. That was what he generally said at any rate. The reality was that he did not have even inkling; he had never been there himself Ghosh fears the segregated answers given by the family. Ghosh has demonstrated worry for Nabeel in light of the fact that the two are close. Ghosh realizes that there is a war amongst Iran and Iraq. The rich Arab nations are paying the Iraqis to crush the spirit of the Islamic Revolution in Iran. They have a mission for control. A portion of the general population in different nations like Egypt are profiting effectively by serving in the armed force.

Ghosh is suspicious about Nabeel whether he has joined armed force. Then again, his family never comprehends Nabeel's estrangement. No one attempts to infiltrate through the veil of bliss those Nabeel designs, at whatever point he endeavors to reach him or her. The family checks just the cash he has sent, not his distress that he feels as an outcast. The storyteller, who is caring, can comprehend Nabeel's estrangement, since he himself has been distanced in Egypt. He feels like a pariah when they make inquiries about his way of life, he looks for quiet, as it is interpreted by Gauri Viswanathan:

The interrogator is interrogated for the bizarre practices of his own culture, and the frustration of being unable to explain either himself or his culture causes the narrator to veer off in to another project. ...(Viswanathan 201).

Not at all like Nabeel, has Ghosh not tied by financial concerns. Yet, he has felt desolate among all the cherishing individuals of both the towns. Nabeel's forlornness in Iraq is carried out amid his telephonic discussion with Ghosh. He is anxious to find out about his family. He makes inquiry after inquiry. Nabeel developed calm amid his discussion because being help to remember his country and family makes him achy to go home. He ends up mindful of his estrangement, which is made, because of his separation from his home and furthermore because of the hardships that he has without anyone else in Iraq. Ghosh puts a directly inquiry to him about his prosperity, he starts to bungle. "What about you, Ya Nabeel?... "How do you like Iraq? What is the country like? 'Kullu 'al', he said-everything was fine. (IAL 290)

However, that everything isn't fine is instantly known from the occurrence that happens while Nabeel is still on the telephone, conversing with Amitav. His manager who is suspicious captures their discussion and requests him to return to work rapidly. This shows what sort of treatment is given to the outcasts. Nabeel is nothing hovel a slave, a fortified workers, winds up obvious here. He has lost his flexibility and collapse down his character entirely to maintain his family back home. The novel *In An Antique Land* mirrors the hopeless circumstance of the Egyptian specialists who move to in Iraq amid the primary Gulf war amongst Iraq and Iran.

This war has made open doors for other nation men. The vagrants can possess the non-military personnel employments in Iraq. Many occupations are accessible in that nation and Nabeel alongside numerous Egyptian exiles go there for that reason. Nabeel is the exact emissary of work area through his transient story. Amitav Ghosh., amid his last visit to Egypt in 1990, three weeks after the Iraqi's attack of Kuwait, meets Ismail in Nashawy who has quite recently come back from Iraq. He cannot endure the provocation of the nearby individuals who have started assaulting the migrant laborers. They look downward on these evacuees. In spite of the fact that the circumstance is ominous, Nabeel remains back ideally to acquire some more cash that would empower him to finish his home under remodel. Nabeel's distance and increment complex when the Gulf war breaks out. Nabeel is left without anyone else to confront has war-stricken and outsider nation on the grounds that Ismail and his different companions from Nashawy have officially left for their country. He realizes that "prices have gone up this last year, everything costs more". (IAL 294)

Because of this, he would like to earn more money. He is too much greedy for money. Even his family members do not worry much about his safety. It is very clear from Nabeel's sister-in-law's response "what would Nabeel do back here? Look at Ismail- just sitting at home, no job, nothing to do (IAL 295). This indicates that he does not understand Nabeel's discomfort, his loneliness and his pain of separation. Ismail, who has had a firsthand experience of the terrors they have faced in Iraq, shows concern for his friend. He clearly revealed what is the condition of the migrants in post-war Iraq. He says "They're weird.. . they come back from the army for a few days at a time, and they go wild, fighting on the streets, drinking. Egyptians never go out on the streets there at night: if some drunken Iraqis came across you they would kill you.. . They blame us, you see, they say, "You've taken our jobs and our money and grown rich while we're fighting and dying" (IAL 295).

Discriminations and injustice are always on the side of immigrants. This is very well crafted and brought to the notice of the readers by Ghosh when Ismail describes the story of the world cup football match. In the match Egyptians win. Then the Egyptians have gone wild with joy. There are two and three million of Egyptian peoples they have migrated and lived in Iraq. All of them are young and male with no families, children and wives. They are proud of the Egyptian football players. They watch these matches, as there are TVs in Iraq. The Iraqis respond very quickly to this attitude and they began attacking the Egyptians on the streets, often with firearms. The embarrassed and envious Iraqis fall upon the jubilant, unarmed crowds of Egyptian workers. In this kind of hostile situation, Ismail decides to leave but Nabeel wants some time to think over. Ghosh recollects the attitude and nature of Nabeel who once said: "It must make you think of all the people you left at home when you put the kettle on the stove with just enough water for yourself". (IAL 296)

Ghosh finds it hard to consider Nabeel alone in a city set out toward destruction. Nabeel is particularly, scorched by his feeling of distance since he is appeared to be more delicate and circumspect than the other men of his age. In the novel both Ghosh and Nabeel don't have a clue about the reasons for their distress. In any case, they are the guiltless casualties of agitation and recorded change. Ghosh is a casualty of war, where as Nabeel is a casualty of the Gulf-war. Armitav Ghosh is a cosmopolitan that is the reason he generally deletes the fringes in his fiction. He trusts that there is some fact in each religion. He denies the divisions. Ghosh has all the earmarks of being



especially neither thoughtful person or outgoing individual. This issue is clear for the reader when he is frequently experienced with inquiries on his way of life. Each time language has turned into a major issue. Amid his stay in Latifa and Nashawy, he has not discovered an opportunity to visit Sidi Abu-Hasira's Tomb. Before leaving for Cairo, he wishes to visit the tomb of Sidi Abu-Hasira, which lies, on the edges of Damanhour. He goes there by a van. The police speculate him and ask whether he is Israeli. He has suspected what business would be there for an Indian at the tomb. He looks at the international ID of Ghosh and enquires. Ghosh again faces the issue of language due to his journey and displacement as he says:

“My Arabic was becoming tangled now, as best I could, I explained that/ I had heard about the mawlid of Sidi Abu Hasira.. . .../ I knew that my answer had not been satisfactory.../ 'Are you Jewish?' he said./'No'. /'Muslim?' /'No' /'Christian?' (IAL 278).

Ghosh's novels are replete with the myriad issues of migration and displacement across the borders. The more one delves deep into them, the more they reveal the secrets of migration and displacement.

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## Chapter V

### Boundary of Thematic Concerns and Narrative Techniques

Amitav Ghosh is well discovered in themes and narrative techniques of his novels. Generally, the writers develop the fiction from what he has procured from the social and additionally political circumstances. Besides this, broad investigation of history, anthropology and human studies has enhanced Ghosh's mind as far as writer and philosophy are concerned. The writer's investigation of the material, which might be instructive, confused or social and in addition, political disturbance, makes the books keeping certain topical occupation in the middle. The topical thought and examination of issues of basic man with normal judiciousness and their reality is the centre of five novels under study. The themes in five novels under examination shift in numerous folds. Anyway, certain topical parts of life are figuring in all the five novels of Amitav Ghosh.

Ghosh, anthropologists, and contemporary Indian English writer, has tried to make new thematic components. In his novels where the reader or faultfinder is left to practice his understanding and mind to discover what is the genuine significance of nationalism, social and cross cultural pluralism, conflicts, diverse religious, confidence and conviction and displacement, of individuals occurring out of political philosophies and arrangement of decision changing now and again.

Ghosh properly focuses on how the violence and conflicts emerging from political and common contrasts, accept an additional importance for the working class individuals of society. It epitomizes in the fiction of Ghosh and it is constantly and enthusiastically worried about exceptionally presence of man, their loss of character, rootlessness and aloneness, which constitute the reasons for misery and anguish for the man. Ghosh composes:

If you look at the pictures at home, all that pictures of dead people – in Assam, the north east, Punjab, Sri Lanka, Tripura – people shot by terrorists, and separatists and army and police, you will find somewhere believed it all, that single word. (TSL 246).

This is important thought of the novel *The Shadow Lines*. Shared violence between connected with political and in addition religious opportunity is the main subject of *The Shadow Lines*. The novel has suggested importance of brutality and political opportunity for the basic man of working class groups of the civilized society.

Ghosh's novels tosses light on themes like nationalism, collective savagery, and defenselessness of middle class masses for necessary displacement from home and vulnerable to take instruction et cetera. Why Alu's School of Reason falls flat? Many were keen on weaving and sewing machine instead of in training in *The Circle of Reason*. Ghosh's distraction of issues of evacuated middle class families has been prominently appeared in the craft of novel. The examination of five novels under investigation shows how Ghosh advocates the reason for seized and how the superfluous wretchedness, hardship and despondency are caused by mutual free for all and viciousness wild by political hardware in control. Ghosh goes ahead to demonstrate that in present day world how the Hippocratic religion and resultant misuse and viciousness by sorted out aggressor fundamentalists assume essential and deadly parts in the lives of people in the general public. However, political deal of these issues by re-division of national boundaries in the basis of political deception that is neither an answer at grass root level nor it alleviates the issues of separated families. Migration and mass disengagement because of war – Second World War – and distress of the general population are another issue talked about and created in type of novel – *The Glass Palace*. The novel uncovered lethal state of thousands of individuals – for the most part Indian moved from Burma to Calcutta by virtue of Japanese attack on Burma in 1942. The intrusion made Chaotic and basic state of the general population, on the substance of Japanese battling against British. The general populations of Burma were gone up against in basic condition as to which side they should – British or Japanese. In either side, individuals dreaded killing from either British or Japanese. No decision was left finished yet to escape from their-own country. Such problematic condition is uncovered in the novel cunningly by Ghosh. Pico Iyer properly remarks:

His interest in the lives of middle class Indian families and his concern for the world's afflicted – come together as the very people who once tried in Burma (including he suggests – his ancestors) suddenly turn into dispossessed. Refugees themselves, struggling across rivers and

mountains, wheeling the elderly in carts and often dying along the way.(Iyer 29).

The theme of existential difficulties, migration riotous condition of circumstance, cross-cultural, partitions, including loss of lives of individuals, particularly middle class families for the most part Indians and Asians spread out in numerous nations has stayed in focus in the five books under examination.

On the other hand, narrative techniques of Ghosh's novels are distinguished from other writers. And fictional boundary of Ghosh deals man's most appreciated dream of 'home' and opportunity from monetary requirements and also man's concern of existential difficulties emerging from boundary and re-division of national limits by the political belief system of false notion in tackling the issues of collective strains. For anticipating every one of these belief systems and in addition human issue in the fiction, Ghosh applies distinctive account strategy and gadgets in his five novels under examination. Ghosh's art of portrayal is not restricted to only one account method. His novels uncover extraordinary and different narrative techniques. He does not appear to be happy with customary methods for portrayal and account workmanship. As a creative author of our opportunity, Ghosh's works uncover new manifestations in the technique of portrayal moreover. G. J. V. Prasad in his survey article viz. Indistinct Boundaries remarks:

To my mind, every book Ghosh has written (and hopefully will write) is of importance because of what he is trying to say and how he says it. If human being survives that long, well yes, they will be reading his books a century hence. (Prasad 19)

Ghosh deals with different narrative techniques strategies in the entirety of his novels. In his first novel *The Circle of Reason*, third individual portrayal is discussed and novel undertakings nothing that can be called 'home' other than it gives and arrangements man's concern of distance, movement and existential emergencies throughout everyday life. The novel is inexact developed novel in story, different stories and scenes are mixed in wholeness of novel by creating analogies. The portrayal of occasions is not in a direct framework yet recollections get the reader back and forward in time, while in *The Shadow Lines*, the principal individual portrayal is used through the anonymous storyteller. The learner system of portrayal

of history through perusing of news sections is mentioned. The novel, *In An Antique Land*, likewise indicates first individual portrayal of Ghosh's understanding and research work for his D. Phil. in Oxford. Ghosh as can be uncovered through reading of the novel carefully deals with the self-portraying portrayal.

In addition, in the novel – *The Calcutta Chromosome* — Ghosh has underlined on the portrayal through the broad exchanges and occasions and Ghosh mentions advancement of the novel other than the specialty of portrayal through the PC screen show. The True to life gadgets of portrayal is used by Ghosh, maybe with a view to utilize flexibility in time component of the novel which incorporates the occasions of couple of century mixing history and fictional stories.

Through the novels, Ghosh uncovers himself as gifted, imaginative and experimentalist. He prudently makes explore different avenues regarding the frame and account workmanship in his novels. For instance, Ghosh explains streak back of memory to portray the occasions of the past. The novel – *The Shadow Lines*—show multi-layered occasions. About the story procedure in *The Shadow Lines*, Novy Kapadia Comments as:

There is extraordinary density in the narrative texture of *The Shadow Lines*. The overall story emerges in layers and each layer is a fusion of private lives and public events all linked into a thematic unity. Ghosh uses first person narrative from dual view point, that of a child and the adult 'I'. This gives a sense of inhabiting both past and present simultaneously.(TGP 21).

Ghosh's written work shows extra ordinary narrative techniques. Ghosh's techniques of portraying the story is without a doubt grasping and makes the reader consumed in the occasions of the story. Ghosh's specialty of portrayal and story method are supplemented by his rich information of English language, which is fluidly and adequately used to portray the occasions or story or the items and so forth. Ghosh's portrayal of material factory apparatus in *The Circle of Reason* is better case of describing lifeless bodies. Ghosh portrays the subtle elements of lobby in the forward of Burma for Royal Family in – *The Glass Palace* — novel as:



Beyond lie the apartment of the royal family and their servants – hundred and hundreds of rooms with gilded pillars and polished floors. And right at the center there is a vast hall that is like a great shaft of light, with shining crystal walls and mirrored ceilings. People call it The Glass Palace.(TSL 192).

Apart from the over, Ghosh's portrayal of the Plane's take off at Dum Airport is much more than the essence of brilliant. Ghosh compose that:

Its nose lifted, very gently, and then suddenly unbelievable, the whole of its huge metal body was riding in the sky.(TSL 192).

Ghosh's art of portrayal in itemizing Plane's take off makes visual picture leaving described compositions. Shobha Tiwari remarks that: “Ghosh is a master at point out small details that actually make the characters and the narrative real”.(Tiwari 90).

Amitav Ghosh subsequently talks different account procedures and makes his fiction at genuine experience to experience the novel such that the reader is caught up in the lives and occasions described in the novel disregarding the way that Ghosh applies non-straight story mode and additionally sequential moves and jumps in the content of his books. Ghosh has examined history, human science and social human studies for his D. Phil. in Oxford and for that reasons, his fiction delineates amalgamation of authentic occasions and stories of life of middle class families by following his own specific account methodology.

Eminent Indian novelist Amitav Ghosh who writes particularly about thematic concerns and narrative techniques has better reference in his novels:----

The thematic concern in *The Circle of Reason* is very tenderfoot and it veers off from the topic of customary Indian composition on social traditions and religious and in addition political encounter specifically family or area of the public. The novel uncovered the significance of miserable occasions in the general public looked by the white collar class families flourishing to advance by monetary elevate or even by relocation. Ghosh composes through the character of Zindi:

But let something happen outside and that is the end, there is nothing I can do? Why because I can give them food, I can give them roof, but I

cannot give them work ....the house is almost empty now and work is gone..... Where can I go?.( TCR 219).

Zindi is stresses over the transient. Ghosh has displayed a great character like Zindi, who designs a shop for the transient, however does not succeed. The reason and issues of moved individuals for the most part of middle class families for the work, for the brilliant future and presence are described in the novel. The characters in the novel move starting with one place then onto the next for better work and for better future. The character Rakesh with Alu displaces from India to Al-Ghazira for better prospects. Bala Kothandaraman in his article Circular Reasoning: Amitav Ghosh's Rhetoric remarks:

The different locals are small-overcrowded places with refugee's population adding socio-cultural dimension as well as economic and political problems. (Kothandaraman 156).

The postcolonial circumstance and present day man's issues of distance, movement and existential emergency in life of conventional unprivileged class of the general public is investigated through the fiction. The subjects of rootlessness movement, sentiments of uprooted are widely described in profound sense and corner of human heart. While investigating the subjects displacement of little gathering, the issue of individual is uncovered instead of the issues of gathering overall.

Another noteworthy subject in the novel is training. *The Circle of Reason* is novel of thought and reason comprehensive three philosophical components of Indian logic from where titles are determined and investigated about customary people perspectives of life. SATVA- reason Rajas – enthusiasm and Tamas – Death. Man's these phases of life is clarified making the characters like a specialist, a teacher, a researcher, a representatives, a weaver, a trader, a legal counselor or more all house spouses, such housewives confronting the existential difficulties and issues to win cash to look after life. Does Ghosh attempt to propose an inquiry? Does philosophical qualities end where influence of cash start? is an issue of argumentation. Ulka Joshi in her article remarks:

The concept of reason is very much western and it is associated with many traits like the power to think rationally, scientific way of

discriminating between right and wrong, a state minus superstition. Progressive attitude and civilized way of life. The writer without making any loud announcements brings together Indian and western elements. (Joshi 26).

Ghosh as a scholarly identity epitomizes the reality the writing – novel ought to be gone for discovering answer for the normal routine issues of individuals. Moreover, which incorporates middle class people in the public of various culture and confidence and he anticipates the chronicled occasions in contrasting, post provincial circumstance, and set forth the life of people battling for presence for work, for compensation, for cash, for home, at last for better life. The subjects of *The Circle of Reason* are distinctive from numerous points of view from conventional topics of books of prior circumstances. The novel separated from other subject remarks on the topic of instructive framework constituted for preparing for landing positions. Ghosh questions the arrangement of instruction that makes a man a close machine capacity. Through the character of Gopal and Balram, Ghosh says:

It would be immoral children go to school for their first glimpse into the life of the mind. Not for jobs, if I thought my teaching is nothing but the means of finding jobs, I would stop teaching tomorrow. (TCR 52).

Here Ghosh goes ahead to attest the judiciousness through the reason as a base for tutoring and alerts the educationalists that through monotonous reiteration for data in school, quietness the understudy on their characteristic inquiry to live, to confront the difficulties of life. Ghosh attempts to pressure the requirement for sound technique for conferring instruction and declare, that the reason is fundamental device for getting instruction, and that monotonous trade of data ought not to hamper the hasty interest of understudy (a man) about existence and preparing. This is additionally substantiated in the novel as:

After much careful thought Balram had decided to name one the Department of Pure Reason and the other the Department of Practical Reason: a meeting of the two great forms of human thought.(TCR 107).

Balram's school of Reason is not prevailing supposedly on. Here Ghosh takes no sides yet puts encourage the thoughts previously the peruser or the public. In this unique circumstance, Alok Kumar and Madhusudan Prasad remarks, "The Circle of Reason is about the insufficiency of 'Reason' as the ordering principle of the human universe".(Kumar 182).

That is the way the ideological subject on 'reason'/'discernment' is evoked. Ghosh's novel his slyness to extend the assessment of importance of numerous marvels of life of Indian working class families in contrasted with chronicled actualities.

Traversing numerous nations and culture is another real subject in *The Circle of Reason*, which depicts the enterprise of a kid from provincial Bengal to Middle Eastern urban areas of Al-Ghazira and El Qued – a desert town in Algeria. The novel portrays the life of exile Indian in the Gulf Countries. First area of the Book, The Circle of Reason demonstrates numerous perceptions on Indian exiled people. Ghosh composes:

Or there was the day in early August when an American judge in San Francisco, arbitrating on the second ever application by Hindu for citizenship in the United States, look refugee in prehistory and decided that high-caste Hindus were Aryans and therefore free and white.(TCR 39).

The Al-Ghazira part of novel shows proof of Ghosh's awareness and shaky existences of migrant specialists. Alu's adventure through Indian sea portrays the huge number of Indians who leave their local place for prosperous way of life. Along with these are illegal displaced people which incorporate educator, voyaging sales people and people, who hazard their life and fall back on unsafe intersection looking for monetary strength however when they – every one of these transients achieve Al-Ghazira they discover issues of some kind independent of their salary. Ghosh, in such manner composes:

But still there was problems the mechanic complained no medical benefits, no accommodation, no security at all. It was all a big problem..... Things like that matter only at home, and foreign places are all alike in that they are not home..(TCR 266).

Ghosh ventures the 'worry' for every one of these laborers and experts in missions for better life. The topic may look fascinating however R. K. Kaul in his article Another Triumphant Entry – Amitav Ghosh, *The Circle of Reason* remarks:

This is the first novel which depicts the life of expatriate Indians in the Gulf State. India, Pakistan and Bangladesh may be engaged in recriminations among themselves but emigrant from these counters are treated as one ethnic stock by Arabs. The Arab employers look upon their informal dress as less than decent and their cooking as unhygienic. Ghosh observation objectivity in his presentation. He tells us what the Arab think, without either refuting or confirming their opinions. (Kaul 247).

Subsequently one noteworthy theme of *The Circle of Reason* is preceded with mastery and abuse of people of middle class families undermined by political and rebel arrangement of decision in the season of frontier and post provincial – India. Ghosh simply advances the chronicled occasions and its assessment concerning singular sentiment of misused.

Narrative techniques of *The Circle of Reason* is discuss about man's battle for presence particularly amid the time when the middle class families who shape 'workers group' are compelled to displacement either for financial limitations or for better monetary prospects even at the danger of illegal migration, crossing national limits or by virtue of power of patriotism. The Circle of Reason extends the stories of the characters that traverse the world. The central character – Nachiketa Bose – Nick named Alu moves from Lalpukur in East Bengal to Malabar at that point on toward the East African Port Al-Ghazira lastly to ElQued on the north eastern edge of the African Sahara. Ghosh is an ace expert for his story in *The Circle of Reason*.

Ghosh talks about different account strategies in the novel *The Circle of Reason*, wherein third person portrayal is connected. In his novel Ghosh centers around inadequacy of reason and intersection limits the account of the novel give numerous stories and numerous characters. In any case, three characters – Balram – A Nationalist, Bhudeb of congressional representative and lady characters Zindi and Jyoti Das who rises with Alu all through the novel. Real characters recount their stories. Ghosh utilizes representations of sewing machine, the book of Life of Pasteur,

carbolic corrosive and Bird viewing by Jyoti Das and through these illustrations, in general account structure of the novel is connected and woven into wholeness of stories. Vinay Kirpal in his audit article the unfurling of RAGA: Narrative structure in *The Circle of Reason* – remarks that:

The major character in them varies attempts of ‘reading reality’ create and float in sea of metaphors. Carbolic acid runs through the book connecting three parts. So, do birds, sewing machines, germs and the Life of Pasture. The other attempts at understanding and giving and retaining control include singing, weaving, politics, theories of straight roads and queues among others and each character plays his fiction as metaphors and reality merge in the reading. (Kirpal 101).

*In The Circle of Reason* thoughts on sciences and change show up to some extent one of the novel while Damnhori segment of the novel presents a perception of thoughts and its application. While portraying the hypotheses of instruction through the character of Balram. Ghosh accentuation the requirement for manual aptitude and expertise of applying one's brain. Ghosh has denoted the section one of the novel as Satva: Reason and the account of the narrative of Balram ventures the Ghosh sees on training. Ghosh names the school as The School of Reason (Chapter 5). Ghosh composes:

The school would have two main departments. After much careful through Balram had decided to name one the department of pure reason and the other department of practical reason: abstract reason and concrete reason, a meeting of the two great forms of human thoughts every student would have to attend classes in both the departments. In the department of pure reason that would be taught elements reading writing and arithmetic and they would be given lectures in the history of science and technology. In the department of practical reason, the student would be taught weaving and tailoring. (TCR 107).

The account of Balam's story and his thoughts on school is not emerged. Ghosh discusses incongruity to portray the character of Balram. However, anyway the tale of Balram's school of Reason demonstrates Ghosh's anxiety for working class families

whose individuals cannot get instruction because of the issue of procuring for everyday necessities of nourishment and safe house. *In The Circle of Reason* as well as in Ghosh's different books, the characters are all around got from white collar class families whose battles are figuring in the Ghosh's stories. Balram is delineated as without sound judgment.

Ghosh's technique of portrayal is communicated in the Balram's story about flame breaking out at Balram's home. Balram had anticipated an assault on Bhudeb Roy with the assistance of Rakhal. However, out happen to the arrangement is deadly. Ghosh has portrayed the photo of Balram's delight indicating how amusing the circumstance is rather than Budeb's mortification, Balram finds the fire immerses the inundating fire that breaks out Balram and everything and everyone around him. Through the unexpected circumstance, Ghosh ventures the Balram's constrained learning and imprudence.

Ghosh portrays the characters in the novel in a masterful way. Ghosh portrays the Jyoti Das an Assistant Superintendent of Police as, "He is clean shaven and prides himself on it, for it distinguishes him from his colleagues who tend generally to be aggressively mustached. He is pleasant if not good looking and he looks younger than his twenty five years. He is often mistaken for a college student".(TCR 123).

Furthermore, Ghosh describes, Shombhu Dobnath a skilful weaver and Alu's instructor a solid man with deference, as, "He was usually nearly naked, with only a thin gamcha wound around his waist, displaying proudly the corded muscles he bore all over him as a legacy of his years of weaving and wandering".( TCR 69).

Ghosh portrays the character – Zindi—who is master in telling the things or portraying the occasions of a story. Ghosh portrays the character of Zindi as, "She could bring together empty air and give it a body just by talking of it. They could never tire of listening to her speak in her welter of languages, through they know every word just as well as they know the lines of songs".(TCR 213).

About Zindi's specialty of portrayal, Ghosh expounds on the response of the crowd to her craft of portraying the story. Ghosh composes:

Zindi spoke of and had heard her talk of it time and again yet it was only in her telling that it took shape, changed from mere incidents to a

palpable thing, a block of time which was not hours or minutes or days but something corporeal with its malevolent willfulness.(TCR 213).

Ghosh's own particular specialty of portrayal is better communicated through the expounding on Zindi's craft of describing story. About Ghosh's art of portrayal, G. J. V. Prasad, in his audit article – Rewriting the World: The Circle of Reason as the start of the Quest remarks as:

With an anthropologist's sense of detail and a historian's grasp of fact and chronology and with a creative writer's curiosity about causation. And effect and great narrative skill and imagination, Ghosh weaves together a plurastic and self-reflective view of the world-- one that challenges the smugness of accepted narrative and point of view and certainties of post-colonial borders as well as generic boundaries. (Prasad 56).

In this method, Ghosh applies diverse account procedures. Now and then Ghosh mentions images, pictures, and similitude's in his novel to express extraordinary and generally in logical sentiments, contemplations, and thoughts also. Indeed, even Ghosh's describing of the characters and an occasion makes visual impacts wherein the reader is caught and consumed automatically.

The theme of *The Shadow Lines* there are some real subjects like idea of opportunity, savagery, segment of a country and all these interlinked with life of middle class families. Ghosh has a profound knowledge into the reason for savagery and its importance. *The Shadow Lines* centers on the topic of opportunity and man is yearning for nothing and better than average existence of quiet living.

The topical occupation that Ghosh has taken up in this novel is that of intersection limits of country having assortments of culture and nationality. The fields of activity in the novel to build up these topics are India, Pakistan and Bangladesh and England while assessing the subject, Ghosh joins occasions of present and past.

The topic of brutality in *The Shadow Lines* is communicated in higher degree when the passing of Tridib happens. The outrageous impact of viciousness is not just on body yet in addition on extremely soul and feelings of person. The storyteller cherished and perceived Tridib as a courageous being. So the limit of brutality



dispensed on the storyteller is intense to the point that he is perplexed thus anguished that he is puzzled with stun and melancholy and does not discover the words to talk about Tridib's passing and furthermore neglects to acknowledge the disastrous demise of Tridib. Amitav Ghosh who is a humanist announce through the medium of a novel the sad impact of savagery on the person – causalities generally unprivileged class of the general public – i.e. Working class families, as his social commitments, a notice to the general public of the country – any country over the mainland, to be careful with such savagery. Here Ghosh drives the reader to dispose of such fundamentalists, against social components profoundly established and disguised in the public under error of common, political thought processes.

*The Shadow Line* is talking about the topic of part of the country through the guileful improvement of its characters. The novel essentially consolidates open occasions and individual existences of the general population – for the most part working class families. Aside from the topical occupation, Ghosh centers on the subject of segment of India and its ensuing deplorable consequences for the brains and feelings of the general population. Ghosh ventures the pointlessness of bifurcation of a country to make two countries, one east and another west. The result of such moves to draw a line the country over is not upbeat situation for the general population not going under review of special class of the public. Neither it tackles the essential issues nor does it relieve the desolation and anguish of migrated people. Despite what might be expected the parceled individuals confront existential issues. Tha'mma in *The Shadow Lines* asks whether she would have the capacity to see the limit amongst India and East Pakistan. Gosh composes through this character:

And if there is no difference both side will be the same, it will be just like it used to catch a train in Dhaka and get off in Calcutta next day without anybody stopping us. What was it all for them? Partition and all the killing and everything if there is something in between. (TSL 151).

Normal judiciousness of Tha'mma neglects to comprehend the defense of making two countries. D. K. Pabby, while showing relative investigation of topics in his article viz. subject of segment and flexibility in Khushwant Singh's *Train to Pakistan* and Amitav Ghosh's *The Shadow Lines* remarks:

In *The Shadow Lines*, the development and growth of Tha'mma character encapsulate the futility and meaninglessness of political freedom, which was otherwise supposed to usher in an era of peace and prosperity for all. (Pabby138).

Here, Ghosh has brought up an issue regarding whether the parcel is an answer for the issues of social distress whether on religious grounds or political inspiration. The parcel makes the sentiment of mortification and distress for the dear and almost ones who are constrained to move from their home or origin only for the reasons in light of impulses of political arrangement of the issue looked by the country. Shobha Tiwari in her book *Amitav Ghosh: A Critical Study* remarks:

Ghosh questions the very basis of modern nation states. It does not matter how many states exist in a continent or sub-continent. It does not change the wellbeing of its people. Nationhood itself is a mirage because it is not based on any logic. When nature draws line in the form of mountains, oceans, rivers, it is real. But man-made borders are shallow and unjustifiable. (Tiwari 36).

In this way, Ghosh investigates the topic of parcel of an original country. He has declared vain activity of the political apparatus in control. *The Shadow Lines* therefore puts such ideological subjects previously the reader for assessment of such political thought processes in view of irrational hub.

Another topic of *The Shadow Lines* is idea of patriotism that is making progress currently. Ghosh uncovered the present political situation. "Dedication to one's own country, devoted emotions standards or endeavors" is the manner by which present day word references characterizes Ghosh's character Tha'mma agrees this importance of patriotism.

The storyteller in *The Shadow Lines* declares comprehension and necessities for the nationalism – a super understanding and affirmation for not ordering the break of any political or religious status of the general population of the said country. Such thought of patriotism should resolve to respect the privilege and title of its residents—people groups and enable them to live with respect, sense of pride and with legitimacy in all regards. Such perspectives are imbrued in the novel. Anyway Anjali Roy in her article

Microstoria: Indian Nationalism's Little Stories in Amitav Ghosh's *The Shadow Lines* remarks:

Ghosh attempts to fill up the gaps in nationalists histories by telling alternate revisionist stories suppressed or elided by nationalism's dominant discourse, even as he interrogates the validity of the nation, nationalism and national identity (Roy 35).

Through anyway Ghosh's novel *The Shadow Lines* does not offer the arrangement through the intricate arrangement of Globalization Ghosh simply advances the narratives and production of the characters confronting passionate and existential difficulties and leaves the elucidation to the reader. It gives the idea that what Ghosh recommends is to think about the individuals who are embarrassed, evacuated, because of restricted feeling of patriotism. Rahul Sapra in his article Nationalism Defamiliarised remarks:

People across international borders, the pairing of characters in the novel is such; Tridib and May, May and Narrator, and the families – Datta – Chaudharies of Bengal and the prices of London. (Sapara 214).

Consequently, the ideology systems of country, visitors, patriotism are interlinked in the specialty of novel. Rear Wassef in his article Beyond the Divide History and National Boundaries in the Works of Amitav Ghosh remarks:

The force of nationalism has become one of the most potent forces of our present times witness the increasing number of emergent states and of separatists all over the world. (Alif 75).

As an essayist of our opportunity Ghosh has examined, through the novel written work, such delicate issues of patriotism gulping the regular man of middle class families even, Ghosh himself says in a meeting, "Today nationalism, once conceived of as a form of freedom is really destroying our world; it is destroying the forms of ordinary life that many people know. The nation-state prevents the development of free – exchange between people". (Ghosh Interview,52).

Hence, the novel *The Shadow Lines* and additionally Ghosh even, venture the ideological turn, the patriotism has been taken as it is advantageous to attest here that

The *Shadow Lines* was in Ghosh's mind when he confronted the mobs of 1984 in India as a Professor in Delhi University. Ghosh does not remark on the uproars and does not censure in the matter of who is correct and who is not right. So far as mobs are worried that he just puts the result of such mobs in type of novel which has uncovered the indecencies of shallow patriotism in view of gatherings of types of humankind – bunches framed on a few or other religion or social legacy.

Other driving topics in *The Shadow Lines* are the subjects of savagery, mutual mobs and idea of opportunity. The novel gives the many-sided quality of thoughts of opportunity – individual flexibility, social and political flexibility – on the conflict emerging out of common viciousness.

Ghosh presents the circumstance of middle class families snared in the conditions confronting savagery and endeavoring to facilitate the circumstance and how their lives are broken to pieces and they need to relocate. Ghosh investigates the topic of movement out of savagery in light of political, social and contrasts – rising so extreme as to emit the brutality like fountain of liquid magma. It appears is such a great amount of 'worried' over the issue that even through the specialty of novel he alerts the readers as well as the general public in general. Effect of the novel is with the end goal that the reader is headed to consider those honest individuals, living moderate lives, are getting to be casualties of brutality and who are compelled to displace from their home. Removals of families because of savagery and public mobs escalate the sentiment of outrage and viciousness increments. Ghosh does not portray viciousness and butchered human bodies but rather he just delineates the savagery as daily paper reports. The storyteller while perusing these daily paper reports at Teen Murti House Library, after sixteen years and he as an examination understudy is stunned to discover unnecessary savagery and inspiration which caused the passing of his cousin – Tridib. N. Eakambaram in his article, *The Theme of Violence in The Shadow Lines*, remarks:

Amitav Ghosh's characters inhabit this realm of life. But when misfortune strike their lives are in an unforeseen manner, they are left baffled. If it is, at least, death or disease, they may try to comprehend it. But when violence erupts like a volcano in the public sphere they

are totally disoriented. Life seems to lose its significance. (Eakambaram 96).

About the brutality, Ghosh gives the relative events of viciousness – present and past. Reiteration of savagery on the same ground is appeared in the novel as though Ghosh goes ahead to indicate whether operate has gained from narratives. The storyteller alarms the world over about formation of incident and common pressure winning everywhere throughout the globe. Murari Prasad in his article *The Shadow Lines – A Quest for Indivisible Sanity* appropriately remarks:

The narrator with his expanded horizons and imaginative understanding of the world caught up on the vertex of violence and murderous rampage stresses on the urgency of preserving the memories of saner and human transactions for cultural self-determination and inter-personal communication. (Prasad 256).

The subject of opportunity and its different applications in the present time of post-pioneer overall is the prime topic of *The Shadow Lines*. Ghosh epitomize the thoughts of flexibilities – political, social and religious through different characters in different aspects of life of person. Political flexibility is produced through Tha'mma—storyteller's grandma. The hugest flexibility is political opportunity. It is intensified in different strolls of life of an individual relating to monetary moral and religious. Aching and scan for opportunity includes brutality and conflict among various public and social gatherings. The characters of the novel are for the most part of middle class groups of the public. So their thoughts of opportunity are not philosophical but rather individual for living not too bad life. Grandma Tha'mma advocates political opportunity and for accomplishing it, she is once persuaded to run an errand for battle in opportunity development. She is as well appears as conferred even to execute English officer if necessary. Ghosh composes:

I would have been frightened, she said, but I would have prayed for strength and God willing. Yes, I would have killed him, it was for our freedom. I would have done anything to be freed. (TSL 39).

The idea of flexibility for the middle class families is not mind boggling however, simple thought that political opportunity once obtained their (working class families)

predicaments for monetary and social opportunity would consequently take after. The idea of flexibility looked for by Tha'mma – a woman of standard judiciousness is person. Ghosh likewise additionally build up the idea of individual opportunity through the character – Ila who does not wish to stay under impulses of social and conventional obstructions and wish to receive flexibility of individual activity as overall in the western nations. Ila's state of mind for opportunity is along these lines constrained. Anjali Karpe, in her article The Concept of Freedom in *The Shadow Lines* – A Novel by Amitav Ghosh, remarks:

Character in *The Shadow Lines*, the concept of freedom varies at different level of experience. The extent of freedom, which an individual desires, is related to the constraints experienced by him and accepted as desirable. (Karpe 307).

The character Tha'mma needs the opportunity from limitations of monetary ups and down to keep up her family and she accepts once political flexibility is gained her situation would consequently moved forward. She is a teacher and lives inside domain of her salary genuinely. Ghosh composes: “That was she wanted – a middle class life, a small thing that history had denied her in its fullness and for which she could never forgive it.”( TSL 78).

Here Ghosh ventures the straightforward and inward aching and want to be free to live typical not too bad existence of man of normal judicious.

In this manner, Ghosh has developed numerous originations of opportunity in his novel *The Shadow Lines*. Yet, flexibility and its idea are interconnected with viciousness and political control over the person. In this manner, the novel *The Shadow Lines* talk about as through the characters of the topics of flexibility for singular Diaspora and national and universal limits and savagery emerges out of social and common strains and conflicts for flexibility amongst collective and standing gathering of deferent religions and confidence with viciousness by psychological oppressors.

Narrative techniques of *The Shadow Lines* are skillfully composed with wonderful control. It totally extraordinary way and ventures the story that might be straightforward. The reader may feel it fantastic in taste, plot and style as well as in

its ideological introduction of multifascinated topics – say patriotism, savagery and mobs, racial segregation additionally, fundamentalisation of religion, or more all, about tranquil human relationship in spite of social and religious assorted variety and idea of flexibility and national limits specifically.

Ghosh ventures his topical occupation in the novel by mentioning mixing of every single present day method of portrayal, time, and space that make the structure. The entire story of the novel is displayed to the reader through the portrayal and creative ability made by Tridib yet the storyteller stays anonymous. Those high and common orders of English language make the account style compelling. Shashi Tharoor remarks about this novel as:

Ghosh writes with remarkable control: not a word is ill-chosen, not an idea unrealized, not a smile out of place, every nonce is carefully explored by the writer who not only has something to say but has mastered the craft of saying it better than most. (Tharoor 16).

Ghosh in his novel *The Shadow Lines* utilizes distinctive story narratives and techniques to depict the stories or occasions. The novel is composed in first individual story strategy through anonymous storyteller. The writer focuses customary story strategy as in different books yet the account does not create in sequential time factor. The novel starts as: “In 1939, thirteen years before I was born, my father’s aunt Mayadevi went to England with her husband and her son Tridib.” (TSL 3).

The anonymous storyteller describes the occasions and stories through the memory method as above. Amitav Ghosh advances new ground in his story method without invalidation of tradition portrayals. Through the inventive story strategy, characters are brought buzzing with mental profundities and local people and conditions are evoked easily and exactness. Ghosh additionally utilizes images, pictures and similitude in his novel to verbalize serious and something else odd sentiments and contemplations illustrations of the Tridib's letter of proposed meeting is confirm the occasions of connection amongst May and Tridib. Ghosh ventures the letter from Tridib to May as: “He wanted them to meet far from their friends and relatives – in a place without a past, without history, free really free, two people coming together with utter freedom of strangers.”(TSL 144).

Here, Ghosh utilizes similitude of 'ruins' and 'meeting as outsiders' to mean unequivocal gathering of Ghosh with May. Novy Kapadia in her audit article – The illustration of *The Shadow Lines* in Amitav Ghosh's novel – remarks as:

It implies that he wants to meet, without the burden of history. Without any expectations or pre-condition or any divisive shadow lines. May initially thinks that such as a letter is intrusion of her privacy but then succumbs to curiosity and decide to visit India and meet Tridib. (Kapadia, TMTSL 256).

That is the way Ghosh talks about the allegory in his account. Ghosh through the storyteller in *The Shadow Lines* relates various types of occasions and involvement in various routes, for instance, two political occasions' one war of 1962 and different mobs of 1964 – are separated through the news cutouts. Uproars of 1964 in Calcutta are described as, Ghosh composes:

I turned the pages to the edition of Saturday, 11, January 1964 and sure enough there it was: a huge banner headline which said: CURFEW IN CALCUTTA, POLICE OPEN FIRE, 10 DEAD, 15 WOUNDED. (TSL 224).

Hence Ghosh analyses the analogy of news section to portray the event of past which is connected with the season of present through news cutout.

Aside from above, Ghosh applies the account procedure of figure of speech, pictures, and maps and so forth as images to conquer any hindrance of time and of place. Since *The Shadow Lines* does not stick to a direct improvement of the story or occasions however the novel bears different layers and subjects, which makes an overwhelming account structure. Ghosh attempts various stories of three ages of two families, Mayadebi and Price. There are numerous features of the story as of lives of at various times, private life and open life, adolescence and adulthood, love and brutality, India, Bangladesh, Britain, parcel of India and Pakistan. Meenaxi Mukharjee remarks that clearly basic account of *The Shadow Lines* is in actuality a mind boggling Jigsaw confounds of fluctuated thing and place fragments including some enchantment piece that mirrors others. Where as Novy Kapadia remarks as:



There is an extra ordinary density in the narrative texture of *The Shadow Lines*. The overall Stories emerges in layers and each layers is a fusion of private lives and public events all inked into thematic unity. Ghosh house first person narrative from a dual view point, that of a child and the adult. 'I'. (Kapadia TMTSL 21)

The story of the novel creates among ceaselessly moving transient and spatial planes. Likewise the story time co-inner parts with the cognizance of the storyteller. The storyteller is either tuning in to a portion of the other character's stories or he is remembering his own recollections and there is no settled transient mode. Ulka Joshi in her survey article – Narrative Technique in *The Shadow Lines* – remarks as:

In this 'memory novel' memory plays a crucial role. Weaving together, past and present, childhood and adulthood, India, Bangladesh and Britain, Hindu and Muslim, story and happening, memory generate action of the novel and determines the form of the novel-its partial answers, its digression, its resolution its looping, none liner and wide-ranging narrative technique. (Joshi 111).

The novels present numerous scenes, which in reality do not occur right now, yet they are described. Quantities of stories are advised to the storyteller like grandmother's story about home in Dhaka or an account of Roby and May's records of Tridib's demise. The storyteller as 'I recollect' style describes numerous stories. The memory, its sources and asset that shape the novel are at some point storyteller's own, and occasionally, a significant number of his displacements originate from the stories of the recollections that Tridib and his fantastic mother had let him know. Ghosh has effectively talks this narrating strategy. Ghosh combines every one of these stories/scenes in the family anal with the primary plot structure of the novel. Subsequently Ghosh focuses various account, the narrating technique and forward and backward excursion in time.

About the season of occasions, writer extends certain time in ever of the roundabout stories. There are consistent times, which are moves and make the issue of sequence for the reader. Mita Bose in her article – the issue of order and the story standard in *The Shadow Lines* – talks about finally about Ghosh's projection of positive day and age in the novel by making a hero storyteller portraying recollected occurrences with

particular time markers. Mita Bose has enrolled five episodes in 1939-40 and thirteen occurrences in every one of 1960 periods and 1978-79 periods and she remarks as:

Amitave Ghosh's narrative strategy lies in juggling around these limited numbers of events. He juxtaposes pairs of events from different time period and makes the memory narrative alternate between them in a rhythmic manner. (Bose 177).

Aside from the over, Ghosh's novel delineates visit time-move as it might look inquisitive, however the storyteller embrace a forward and backward adventure in time and achieves other time traverse of the novel, Ghosh takes regularly plan of action to time move discretionary. Arvind Choudhary in his "Introduction" appropriately remarks as:

As it happens to be a memory novel, the narrative is wrought in none liner mode. It moves back and forth in utter disregard of our conventional notions of time and pace; this technique enables Ghosh to make the narrator subsume and appropriate the memories of other characters and make them a part of his own memory and consciousness. (Choudhary 6).

While Ulka Joshi in her article—Narrative method in *The Shadow Lines* remarks about Ghosh's treatment of time factor in the novel as:

Backward and forward Journey in time is a recurrent device used by the writer in the novel. This structural device is in harmony with the novel being an extended memory. Besides that, it also presents a central theme that the line dividing past and present is only shadow that the past lives in the present and present is shaped by the past. (Joshi 115).

In this way, Ghosh mentions distinctive story procedures separated from utilization of images, pictures and illustrations. However, Ghosh talks first individual portrayal, though first individual portrayal mentioned by the author upgrades the validity and realness of various accounts in the novel. The creative utilization of blaze back and memory procedure uncovers the inward parts of the identity of his hero in different parts of the books. Other than, it additionally centers writer's perspectives and anxiety

of life concerning flexibility of the people and the importance of viciousness and mobs experienced by the people. The verifiable reality of vast scale mobs and viciousness of 1984 after Prime Minister Indira Gandhi's death in India has stayed in setting of the novel as the writer – Amitav Ghosh – was seeing the mobs of 1984 when he was instructing at Delhi University and not long after that the novel is distributed in 1988. The year 1984 shows up a defining moment in the written work vocation of Amitav Ghosh as in an article that showed up in the Guardian in 1995, Ghosh concedes:

The world did the year 1984 fulfill its apocalyptic portents as it did in India, separatist's violence in Punjab, the military attack on the great Shikh temple of Amritsor the assassination of the Prime Minister, the gas disaster in Bhopal – the events followed relentlessly on each other. There were days in 1984 when it took courage to open the Delhi paper in the evening. (Dhawan 20).

Not long after the above occasions, Ghosh started to compose *The Shadow Lines*, which was distributed in 1988. The repercussions of impacts of previously mentioned savagery at the forefront of Ghosh's thoughts are reverberated through the account specialty of expounding on such brutality through his following words: “ I do not know where within me, in which corner of my world this silence lies. All I know of it is what it is not, for the silence of an imperfect memory.” (TSL 281).

In this way generally speaking investigation of the novel – *The Shadow Lines* – uncovers that Ghosh's inventive story procedure, however novel having written in first individual account, has exceeded expectations the novel. Chote Lal Khatri in his survey article – The Narrative method in *The Shadow Line* properly remarks as:

In narrative technique it is an achievement of Amitav Ghosh that he succeeds in giving panoramic view of the world and in dramatizing the violence by the use of first person narrator. Normally, a third person omniscient narrator is preferred to give a panoramic view. On the whole it is memory novel, a seamless collection of reminiscences of childhood which get transformed into an organic structure of the novel. (Khatri 278).

Thematic occupation *In An Antique Land* is multiplex which incorporates history, Amitav Ghosh's own understanding as an analyst and it include topical fields of learning identifying with subversion of history, human sciences and philosophical components of humanism and religion worried to the humankind flourishing for peace and serene concurrence of man. Ghosh investigates the estimations of history and human practices keeping conventional individuals in focus.

As a researcher, Ghosh has visited Egypt, town Lataifa and experienced the social and religious consultation of the general population and he has built the records of his encounters and set forth in a type of novel anyway. *In An Antique Land* isn't simply a novel yet in addition an introduction of history thriving exchange amongst India and Egypt in twelfth century. In addition, as an analyst, Ghosh ran over Tunisia Jewish vendor Abraham Ben Yiju, who comes to India by means of Egypt, weds Indian young woman, Ashu, and stays in India from his home and family in Egypt. Ghosh composes:

Despite its brevity and suddenness of its termination, there is one fact the passage serves to establish beyond any doubt. It proves that Ben Yiju's departure for India was not entirely voluntary that something had happened in Aden that made it difficult for him to remain there or to return. (IAL 161).

The theme of displacement and estrangement has been talked about in the novel. Ben Yiju's issues and his tolerant India is considered as his home, more likely than not been the reason for his misery and anguish as to stay as outlaw in India. To stay far from one's home or family for whatever reasons makes the sense and feeling estrangement. That is the thing that Ghosh investigates to declare in the novel. The components of story of Ben Yiju's life are dated before more than 7/8 centuries. It is developed subversion of history. Against such disadvantages of movement Ghosh advances the life of Nabeel in present daytime, which depends without anyone else involvement in Egypt amid his stay for inquire about work. Nabeel and Ismail are intrigued over the possibilities of lucrative employments in Iraq and go there for better prospects for better standard of life, and to acquire more cash. In any case, he is in Iraq – acknowledges work on lifestyle as that of work of slaves. Nabeel is yearning for his family in his stunning long periods of life in Iraq. Ghosh composes: “I wanted

him to take about Iraq, but of course he would not have been able to say much within earshot of his boss.” (IAL 347).

Nabeel's desire for more cash to finish the family house in his local stops him to leave the city and he endures struggled sentiments as well as lethal difficulties of life at last.

Here, Ghosh asserts the verifiable occasions of twelfth century and occasions of the most recent Post Colonial circumstance. Both have closeness in reason, cause and aching for family in perspective of position taken by man. First in the twelfth century and second is in the twentieth century both clarified the term and its investigation in regard of movement and struggled life that it makes. Here the reader faces a journey. Does the arrangement of subjugation is squashed at this point? On the other hand, despite everything it exists in new shape and new name. That is the means by which the subject of movement is clarified in type of subversions of history and novel by Amitav Ghosh by showing learner fiction as *In An Antique Land*. Along these lines, Ghosh has put here assessment of two chronicled occasions, one Ancient and the other ongoing history, in type of authentic cum anecdotal work before the world. It is said history – authentic occasion's direct future activity of man. K. C. Belliappa remarks:

Indeed, our world is full of Ismail's and Nabeel's. One can learn lesson from history if only one is willing. As Oscar wild has put it, 'Man learns from experience that he never learns from experience'. And so, history continues to be continuers, flowing process where the same things occur again and again. Individual like Ismail survive because their desire for possessing consumer good is not in exorable but men like Nabeel have no hope as they want to stay on in city 'headed' for destruction. (Belliappa 65)

In any case, it does not appear Ghosh's worry whether one takes in exercise from history or fiction. It is for third world laborers to stir their life from such introduction.

The subject of exchange amongst India and Gulf nations, Egypt and additionally human connection of various culture have been talked about while showing Ben Yiju's business crosswise over numerous nations – particularly Egypt and India. Ben Yiju settled as a merchant in Malabar before 1132AD having amassed riches in India

came back to Egypt, Ghosh as seriously explored about Ben Yiju. Ghosh himself was in Egypt in 1980 for his examination work. Ghosh composes:

Long active in the Indian Ocean Trade ..... They evidently played a significant role in the economy of Malabar in Ben Yiju's time and work probably instrumental in the management of its international trade. (IAL 278).

Here Ghosh investigates the business and exchange exercises in midlevel lives and human relationship of various culture and social foundations in those authentic circumstances. Ghosh attests that regardless of various social and religious foundations there existed the joint endeavor, Ghosh composes:

In matter of business, Ben Yiju's networks appear to have been wholly indifferent to many of those boundaries that are today thought to mark social, religious and geographical divisions. (IAL 278).

Ghosh, in this way draws the assessed picture of exchange without brutality, without social and additionally religious assorted varieties coming in the middle of exchanging – a productive human relationship for shared success of that season of history in Ben Yiju's opportunity in medieval ages. That is the way Ghosh's subversion of history can be esteemed and accepted.

The theme of two nation establishments and culture – one antiquated medieval time and other present day have been in fiber of novel as a near circumstance and concentrate thereof. Most importantly, Ghosh endeavors in introduction of these developments are unbiased and not supporting either. In any case, Ghosh presents his own particular experience.

Narrative technique *In An Antique Land* presents two parallel stories of two unique human advancements of India and Egypt – one of twelfth century in light of verifiable research and another of twentieth century in light of his experience amid visit of Egypt for his doctoral proposition.

In the novel, Ghosh discusses first individual account procedure and venture the subversion of history of Ben Yiju's life and exchange interface amongst India and Egypt in twelfth century and in addition social connection amongst Egypt and India in

current circumstances. Ghosh's prime concern and spotlight are on human relationship of two diverse culture and progress. On one hand, Ben Yiju and his slave Bhoma MS-H6 of twelfth century bear on business arrange between Aden, Egypt and India. Ghosh composes:

In matters of business, Ben Yiju's network appears to have been wholly indifferent to many of those boundaries that are today thought to mark social, religious and geographical division. (Belliappa 65).

While portraying the life of Ben Yiju and his slave Bhoma (MS-H6) in the area – Mangalore – Ghosh's accounts at the same time additionally project his gathering with Prof. B. A. Vivek Rai in the mid year of 1990. Ghosh likewise portrays his visit to Bhuta Shrine. Hence, Ghosh utilizes account method to run his own understanding and life of Ben Yiju in two overlap arrangement of portrayal.

Ghosh has recreated the subtle elements of Ben Yiju's life in Mangalore with the assistance of letter of his business partner's viz. Madmun ibn al-Hasan ibn Bandar, Yusuf ibn Abraham and Khalaf ibn ishak.

Ghosh's narrative also attempt likewise center around the connection between Ben Yiju and his slave Bhoma and portrays that Bhoma, however slave, was given small compensation of two Dinars every month and he was depended with products work many Dinars and sent to Aden and Egypt by his lord Ben Yiju. This persuades their relationship was on the level of supporter and customer. Against such servitude arrangement of twelfth century, Ghosh ventures Nabeel's work in Iraq and his telephonic chat with Nabeel for which, Ghosh composes:

I heard a noise down the line, it sounded as though someone was calling to him from across the room ... I heard his boss's voice again shouting in the background.(IAL 247).

In this way, Ghosh advances two types of servitude one of Bhoma's in twelfth century and another of Nabeel's in current reasonable name of giving 'occupation/work' in show time. Subsequently, Ghosh's story moves backs, forward in time with topical relative investigation of history, past, and present. K. C. Belliappa in review article – 'Amitav Ghosh's *In An Antique Land*: An excursion into time past and time present' rightly points out:

In *An Antique Land* demonstrate most powerfully how an excursion into the past is no escape from the present but a coming to grips with the present realities of living. By juxtaposing the medieval and modern worlds to the 12th and 20th century, in the two different civilizations of India and Egypt, with their diverse culture of Christianity, Judaism, Islam, and Hinduism. A need, which has now become a dire necessity in a world, which is torn apart by religious obscurantism and fanaticism. (Belliappa 65).

The account techniques of Ghosh convey the reader to the point of end and think by that manner. Ghosh utilizes the story system of discourses and builds up the anecdotal stories. For instance, Ghosh had a discourse/chat with Sheik Musa about Lataifa and Nashawy's amid Ghosh's visit in 1988 and 1990, when the two discussed advancement of living conditions and other united issue concerning the general population of Lataifa and Nashawy on the loose. The discussion of 1980 is gotten – expanded again in 1990. Along these lines, Ghosh crosses over any barrier of time factor of in the anecdotal piece of the novel. About story strategy utilized by Ghosh, Shirley Chew in her audit article – Texts and world *In An Antique Land* remarks as:

Beating back and forward in time, the narrative crisscrosses personal recollections, gossip, the latest news, the stories of Ben Yiju and Bhoma, and transcribed from Ghosh's Doctoral thesis, descriptive accounts of, say, rural markets, MOWLIDS, Kinship system, Myth of origin. (Chew 122).

Ghosh depicts brutality and mobs in the novel. Ghosh deals with the account method of memory and news cutouts to portray his youth encounters about mobs and brutality by Hindus and Muslims in Calcutta and Dhaka at the season of Partition shaping East Pakistan. About those mobs, Ghosh describes positive part of the mobs as:

But equally in both cities – and this must be said, it must always be said, for it is the incantation that redeems our sanity – in both Dhaka and Calcutta, there were exactly mirrored stories of Hindus and Muslims coming to each other's rescue, so that many more people were saved than killed. (IAL 209).



Apart from that the novel *In An Antique Land*, the primary individual account procedure is utilized by Ghosh who portrays his hands on work and additionally verifiable research. While portraying the history, Ghosh all the while expounds on his fieldwork too. The time component in both the cases is vital factor of portrayals. Roma Chatterjee in her audit article – amongst legend and Ethnography: An Anthropological perusing of *In An Antique Land*, remarks about Ghosh's view, as:

Ghosh moves back and forth between historical time and the time of his field works in Egypt, the movement marked metaphorically by parallelism between name and places. (Chatterjee 93).

Ghosh is talented with remarkable account method. His technique of portrayal isn't simply limited to one account procedure. Ghosh focuses the story procedure of depicting occasions and so on through the memory recognition and news cutouts too. Ghosh's specialty of portraying the city or house and so forth lifeless bodies, he describes with minute points of interest. Ghosh portrays the town house as:

His house was in the most crowded part of the village, near the square, ----- It was a very small house, a couple of mud walled rooms with a low, tunnel like door. (IAL130).

Though Ghosh portrays the wide open and field in his viable story artistry. For example, Ghosh makes imagined photo of the field and wide open while describing as:

The country side was extraordinarily beautiful at this time of the year, whenever there was a clear day the wheat, clover, and maize stood brilliantly green against deep blue skies, while Nashawy itself with its huddle of earth houses seemed like a low range of hills brooding in the distance.(IAL 221).

About the story of *In An Antique Land* Shyamala S. Agarwal, in her survey article - Nouns and Conjunctions In An Antique Land cites Mr. Swapan Chakroborty saying as, “Like many of its precursors, the novel moves in and out of two narratives and time scales, the concurrent journeys enabling the author to reconcile the contrary demands of dead and living, of time and space, of involvement and distance”. (Agarwal 188).

Thus, Ghosh has projected various techniques to focus the historical events in compare to present day situations of 20th century. R. K. Dhawan, in his review article – *The Novels of Amitav Ghosh: An Introduction*, while introducing – *In An Antique Land*’ – writes:

In an interview, Ghosh talks about the book’s theme and form: No this time I am not writing a novel. Not even sociology, history or best sellers based on historical research. My new book cannot be described as any one of these. It is strange sort of work. Within the parameters of history, I have tried to capture a story, a narrative, without attempting to write a historical novel. You may say as a writer, I have ventured on technical innovations.” The anthropologist Ghosh is at his best in weaving a complex pattern of fact and fiction. (Dhawan 24).

Thematic concerns of *The Calcutta Chromosome*, which mixing picture of logical creation, mission and extremely about reason verses superstition and Indian philosophical visually impaired thought of man's resurrection. *The Calcutta Chromosome* is a novel of current circumstances and it displays the amalgamation of numerous subjects, for example, science, religious confidence, consistent arrangements and capacity of reason in relationship with winning conviction of Indian superstition struggle of ideological contrasts and different statement interlinked in the narrative of journey and riddle.

The association of the characters with the time past – present and future makes the strange and exciting portrayal of a story, about Antar who is chipping away at super PC named Ava, about Murugan, who examines the foundation of Ronald Ross' examination and honor of respectable prize. There are different characters, for example, Pulbony, Urmila, and Mrs. Aratovian – a central and Sonali—a performer and Mangla. Through every one of these characters of topic of mission and training, logical research, everlasting status and Indian belief system about resurrection and man's resurrection is searched and formed.

L. Murugan is a representative of life watch related with water chamber. While instructing in school, he was discovered fascinating in jungle fever look into. He comes to India and needs to examine about what was the foundation behind honor of respectable prize to Ronald Ross in 1906 for the intestinal sickness look into.

Murugan chips away at the hypothesis of counter-science and is enticed to trust that similarly as the data can be exchanged to each other, in a similar procedure; the amazing quality of some identity starting with one body then onto the next cannot be precluded. Anyway, such types of rise above rationality do not appear to have considerable by association of rationale and reason. Numerous Indian authors have focused their story on this topic and Ghosh does not appear to be a special case. Anyway, Ghosh's novel under examination and dialog is not only on this subject. Murugan's campaign to discover truth on jungle fever chromosome is connected in the tale of other working class family. The subject of journey and otherworldly faith in some type of supernatural reasoning is evoked in the aggravated stream of a story moving starting with one occasion then onto the next blended with recorded points of interest. K. K. Parekh, in his article, "The Theme of Quest in *The Calcutta Chromosome*" remarks:

The idea of this search becomes the haunting object for Murugan. He is obsessed by the desire to unravel the mystery of Luchman and his followers. Both are trying to perform a quest in the field of science and counter-science. It seems that there some occult power in whose hand, Murugan is an instrument. (Parekh 22).

The subject of astuteness and scholarly error appears have occurred in the novel while making the characters like journalists, analyst, and newspaperman – all managing and communicating on speculation of science and related philosophical components. Consider the expressions of Pulbony and writer such that:

Mistaken are those who imagine that silence is without life that it is inanimate, , what the veil is to the eye, what the mind is to truth, What language is to life.(TCC 24).

Ghosh, who is present day essayist and has contemplated history and human sciences, has wandered into the field of judgment, science and reason and he appears have generous ability and information in Indian theory and current science. Through the character of Murugan, Ghosh builds up the thoughts on information and science in connection to science and speculation of science Murugan clarifies it as:

May be this other team started with the idea that knowledge is self contradictory, may be they believed that to know something is to change it ----- you know so you don't really know it at all? You only know its history.(TCC 88).

Therefore, Ghosh has managed the mind boggling subject of science and confidence in the novel. While translating the logical hypothesis of scholarly many-sided quality of information, Ghosh consolidates the western speculations of sanity with Indian conviction of relationship of powerful components with man and run of the mill conviction of rebirth. Ghosh does not invalidate either. The effect of fantasy as complexity to creating mind display world going into out and out fledgling field of PC as a substitute for mind appears have investigated in the novel

Hence, Ghosh tried to exhibit Indian logic before the westerners through the novel written work. Aside from above consultation in the novel, assortment of topics identifying with mind science, writing, man's conviction and man's scrutinizing. The presences of heavenly power are managed in the phenomenal novel – *The Calcutta Chromosome* – that additionally gives different topical and inventive test gadgets in the craft of artistic creation on the subject of science and other related speculative components and contemplations.

Ghosh has brought up the issue of fever, incoherence and revelation and relocation of soul through the character of Mangla. Ghosh has prevailing in blend of fundamental topic with numerous other levelheaded or unreasonable issues. Moreover, complexities yet the answer for distinguish in all actuality left to the reader or man of science regarding how to appreciate and how to legitimize the science or holiness. John Clement Bally in his article viz. Jungle fever Mystery, remarks:

knowledge of disease is reclaimed and redefined on distinctly Indian terms, in Ghosh's version, it has implication not just science and bodily health but also for spiritual health and worship, fate, and predestination, reincarnation, time cycle and other notions dearer to India than westerns. (Bally 108).

Along these Ghosh has stirred the westerns to take a gander at and rethink Indian rationality as far as science and reason. Ghosh brings out the probability and

legitimacy of Indian theory of confidence and resurrection in setting with present day science and logical strategies.

Narrative Technique in *The Calcutta Chromosome* is can be known as a novel of twenty first century. It moves the reader through the multi-wired universe of PC innovation, prehistoric studies and tropical drug and all the while making the reader voyaging not just through the uncommon condition of New York, Egypt and Calcutta yet in addition to the genuine spots of city of Calcutta. Ghosh with his specialty of portrayal, enhanced by his high order of English dialect, venture the hypothesis of science and counter science with connection to Sir Ronald Ross' universe of research in Calcutta on 'Intestinal sickness Puzzle' that got him Noble Prize 1898.

Ghosh's novel *The Calcutta Chromosome*, ventures restorative spine chiller, phantom stories and puzzle of mischances and as far as anyone knows kills alongside philosophical learning, science and Indian legendary conviction, which Ghosh calls 'counter science'. For every one of these angles Ghosh utilizes third individual story workmanship to depicts the occasions of apparition stories. The stories of the station ace and his experience with essayist Phulboni portray the secret of phantom's moving the station lamp in dull night. Phulboni's faculties are obscured at the rate of human voice in the stormy night. Ghosh writes:

He heard a scream, a raging inhuman howl that tore through the stormy night. It hurled a single word into the wind –Lakhan – and then it was silenced by thunder of the speeding train. (TCC 227).

Prior to this experience of Phulbony, ground for such conceivable accident has been made by Ghosh's craft of describing through the discourse amongst Phulboni and the Stationmaster. Such story is brought into the accounts as past memory told by one of the characters. Ghosh utilizes streak back system of portrayal as can be confirm. Ghosh writes:

Last night I went home with Sonalindi and she told me something: a story she heard from her mother, about something that happened to Phulbony many years ago. (TCC 211).

Bishnu Priya Ghosh, discuss about the narrating of ghost stories in her review article – spectral ethics in *The Calcutta Chromosome* – comments:

Each character is not just haunted by a ghost but whom does SOMEONE ELSE besiege by ghosts: Antar is fascinated by Murugan's fascination with Ronald Ross; Urmila by Sonalindi's pursuit of Phulbony, Murugan by D.D. Cunningham Crigson (TCC 124).

Ghosh mentions his creative stories procedure to demonstrate the internal reasoning of human personality through the character of Murugan who express his insight on science and counter science through the story craft of exchange. Murugan is seriously enacted and his story chat with Antar demonstrates what Murugan is really considering. Through the character of Murugan, Ghosh ventures the philosophical part of science and counter science. Ghosh's philosophical learning on science and logical strategies is uncovered through the story exchange amongst Murugan and Antar. Ghosh writes:

You know all about matter and antimatter, right? And rooms and anti-rooms and cherish and anti-cherish and so on? Now let's say there was something like science and counter science? Thinking of it in the abstract would not your say that the first principle of a functioning counter science would have to be secrecy? The way I see it, it would not just have to descriptive about what it did (it could not hope to beat the scientists at that game anyway); it would also have to be secretive in what it did it would have to use secrecy as a technical procedure. It would in principle have to refuse all direct communications straight off the bat, because to communicate, to put ideas into language would be established a claim to know which is the first thing that a counter science would dispute .( TCC 88)

Subsequently, Ghosh ventures the ideas and speculations of learning through the maker's specialty of portrayal and additionally Ghosh's summon over the language to investigate philosophical part of science and counter science. Actually, Ghosh challenges the western prevalence on science and information all the while makes the western scholars of science to end before through and through dismissal of Indian fanciful part of life and resurrection.

The novel possesses large amounts of hundred long periods and the reader is motivated into social verity connecting the separations between America, England, Egypt and India. To connect the time component and additionally separate in different stories, Ghosh deals with account procedure of image or pictures or themes. Ghosh embraces artistic methods and gadgets of portrayal. To portray the impacts of apparition in the story, Ghosh uses image of station light – clearly Lutchman's lamp shows up in Crigson's scenes and Phulboni's scenes of his experience with station ace for his approach to achieve Renupur, each one of those make true to life specialty of portrayal. The entire novel is of controlled or controlling long-winded stories of the novel making a great many mysteries and parts by sections the reader is held caught up in the story and Ghosh influences reader to have a craving for seeing the occasions described. For this, Ghosh has utilized the describing strategy of exhibiting pictures or long-winded stories of various characters or through the portrayal of stories through PC screen. Farley's story line scene starts in part twenty one through PC's - Ava's start to delineate and closes as “Abruptly Ava began to beep: rest, indecipherable unable to continue” (TCC 41). Thus, Ghosh talks account method of 'cuts'. Madhu Malti in her audit article – The Cinematic story method in *The Calcutta Chromosome* – remarks as:

– Murugan, Antar, Urmila and Sonali – from multifarious angles thrusts the reader into a compelling confusion wherein he remains unaware to the author's guidance. (Adhikari 272).

Apart from that Ghosh mentions representations of 'stormy night and prepare coming in speed. While portraying Phulboni's involvement with the Railway Station on the way his voyage to Renupur and makes the impacts of secret, dread and conceivable demise as Phulboni is certain of not coming any prepare at the time and Phulboni's dread calling for Masterji – Station Master and going after his firearm makes the puzzle. All the while the stories described by Urmila and Sonalindi and stories anticipated by Antar's PC make visual impacts and developing of puzzle. A. G. Khan, in his survey article – *The Calcutta Chromosome*, a (Counter) Science properly remarks as:

Ghosh uses the technique of puppet master. His characters are made to appear/ disappear, rise / fall as a part of narrative technique. There is

never a dull moment. The suspense of the quest is never diluted. (Khan 186).

In this way, Ghosh discusses time and place move to give new measurement to the novel, which creates past the continuous flow of system and takes the reader in the lives of numerous characters. In – *The Calcutta Chromosome* – Ghosh presents unearthly voyage of puzzle by anticipating occasions and scenes in move of time and place different sections' finishes suddenly cutting or stopping the story making secret as in analyst or secret film story. Madhu M alti Adhikari while closing her audit article – Telling and Showing; the Cinematic Narrative Technique in *The Calcutta Chromosome* – remarks, about Ghosh's account system, as:

Ghosh accomplishes the near impossible by the artistry of audio-visual technique. The most significant reason for employing this method is to give credibility to our world that contains the voices of logic and illogic, matter and anti-matter, science and anti-science. Ghosh is determined to establish that truth is stranger than fiction. It is not difficult to assert confidently that not a lure of affection but a genuine artistic need had motivated. (Adhikari 274).

Thematic concerns of *The Glass Palace* ventures the subject of fall of realm of Burma amid the time of pre-independence India. How the difference in control of domain influences the illustrious royal families. The subject of mass-relocation of individuals from Burma to Calcutta amid Second World War amongst British and Japanese is shaped in the novel.

Rajkumar moves toward becoming vagrant and looks for his work through the teak timberland of Burma. The novel is connected into in excess of an age in old radiance of domain and new desire of Royal families as well as the subject of realm comprising people, traders, rich and poor. Their goals are additionally broken on intrusion of Japanese on Burma in Second World War. The subject of vagrancy and character of South Asian families in pre and post frontier time is investigated in the novel. The misuse and decimation of war, emerging out of two remote nations – British and Japanese in war against each other – for regional desire to win Burma are anticipated in the novel. The Japanese grabbed hold of Burma in 1942 and thousands of individuals for the most part Indians and displaced people, feeling war and



demolition, voyaged thousands of miles from Burma to Calcutta, in their battle for presence. About expansive scale relocation of individuals from Burma, Ghosh portrays them as:

A few scattered Handfuls at first, then more and more and still more, until the road become so thickly thronged that they could barely move. Everyone was heading in same direction: towards the northern landward passage to India – a distance of more than thousand miles. They had their possessions bundled on their head; they were carrying children on their backs. (TGP 467).

This is the result of war. Ghosh portrays the situation of huge scale mass individuals, marooned between two nations – Burma and India. They are confronting the sentiment of "untouchable" in their own nation. Santosh Gupta in his article – investigating History: Amitav Ghosh's *The Glass Palace* – remarks:

The long march back to India once again raises important question about the nature of national identity, the reality of borderlines between countries and justification of mass migration. Exiles and migrants who moved from one country to another are displaced and became out cast within their own country and in the new land. (Gupta 248).

It is insightful of Ghosh that he has introduced the verifiable points of interest, and position of people, result of war, in novel form so it constantly gets a quick look at numerous readers who think about history as dry subject.

At the point when the Japanese heads out the British from Burma, a few individuals in Indian Army are part and it has more noteworthy impact on ordinary citizens particularly working class families who confronted a genuine inquiry in anguish as to whom to help – British or Japanese. Pico Iyer in his article – The Road to Mandalaya sets up along these lines:

Between two kinds of operation – traitors if they support British, traitors if they support Japanese – take Ghosh back to what has always seemed to be his central concern, the consequences of displacements. (Iyer 29).

Subsequently, by and by Ghosh makes the reasoning for the relocated individuals or individuals at the edge of movement. Ghosh here endeavor the most exceedingly terrible circumstance of war-influenced individuals. They are compelled to such position that they confront challenges for their exceptionally presence separated from the reality of vagrancy circumstance. The central topic of the novel is inescapable acknowledgment of the person particularly at the season of vast scale disengagement of the general population, people insulted by war.

Through the character of Arjun in *The Glass Palace*, Ghosh venture the reliability of individuals in outside rulers all alone land – nation. Ghosh brings encourage the situation of self-acknowledgment in Arjun's life see. Arjun feels that he was 'utilized' rather than 'utilized' in the British armed force. Arjun has served British Army for real parts of his life feels hoodwinked by British Army. Helen Hayward remarks on Arjun's sentiments as:

He (Arjun) undergoes a journey of self-realization, which ends with his recognizing the falsity of values by which he has lived his life. He feels that he has been mere a mercenary and tool in the hands of British, (Hayward 14)

Here Ghosh topical distraction is middle class families in provincial time of pre-autonomy and how British rulers dealt with them. By making self-acknowledgment in Arjun, Ghosh affirm the topic of the improvement of an individual instead of society.

Aside from different viewpoints and ideological issues and Ghosh's anxiety for middle class families for their vagrancy and relocation, topic of *The Glass Palace* is of sentimental and relationship in the midst of various nations and social foundations and ways of life. The verifiable foundation of *The Glass Palace* follows *The Glass Palace* in Mandalaya before British attacked Burma in 1885. Ghosh here brings light to what *The Glass Palace* implied and what was its magnificence. Ghosh composes that it (The Glass Palace) gleamed with brilliant light when the light was lit. The straightforwardness of the said royal residence of glass and lights made it more delightful – Ghosh facilitates the story and composes Rajkumar looks of glass castle. The character – Rajkumar, a vagrant adolescent from India happens to detect an imperial housekeeper in The Glass Palace in Mandalaya. He considers her lovely crazy, unbelievable" and he is out to look through her and declare his claim on Dolly.

Eventually he proposes Dolly to wed him and she reluctantly weds him. This perspective and journey for affection and marriage in the novel are all the more engaging subject for the readers.

In spite of the fact that *The Glass Palace* – a novel, alludes to war, intrusion, opportunity, armed force, separation and homeless, the characters in the novel are all the while occupied with affection and 'females delights', which are prime powers for individuals for moving to activity throughout everyday life. In spite of political and social assorted variety, the people in their mission take after their souls as opposed to different contemplations. Such topical distraction of Ghosh in this novel makes the novel even more intriguing and the reader is more invested looking for result of relationships. Michael Wood in his article Freedom to Tango properly remarks as:

The characters have their differences but they are courteous, understanding people even the ruthless ones. They fall in love, they follow their hearts and female beauty, sometimes seems to be more of an engine for action than politics or empire. (Wood 21).

The subject of adoration figures in the novel by that means. Sentimental trip of the characters is portrayed in the novel in the midst of other troubled occasions in the lines working class families. Incorporation of such intriguing subject in the novel includes a plume of excellence the novel.

The topic of racial and different religious and shared conflicts between Indian and Burmese and area of other confidence out in the open, is nearly not figuring in the novel. Indian and Burmese and regal families and ordinary citizens of working class blend among themselves. Groups of Rajkumar, Uma and Soya John move in Burma, India and Malaysia as conditions request. Ghosh ventures the improvement of Soya and Rajkumar keeping aside the racial, semantic and religious contrasts. In this manner, the subject of making new social orders in view of straightforward reason of human connection is saturated in the novel. Jayita Sengupta, in her article – Ghosh's *The Glass Palace* through Post Colonial Lenses, appropriately remarks as:

The customs are invented and absorbed to create new cultures, cultural hierarchies too overlap and there is entwining of high and low classes to create new societies. (Sengupta 29).

Ghosh makes better benchmarks of human relationship in light of common trust and agreeable uncertain and appreciation by that manner.

The novel, an account of three ages, bargains numerous topical thought – post and pre-pioneer circumstances in different area of South East Asian regions. The topic of title of novel *The Glass Palace* is double. It identifies with marvels of realm and in addition to opportunity. Ghosh's *The Glass Palace* is suggestive as that of Dinu's studio named Glass Palace in the story, where Dinu – a character of novel – running the inside presents the topic of training and opportunity among strict political impulses. Here topic of opportunity prevails upon bliss and magnificence in the completion segment of the novel. Generally topical thought by conventional individuals, amid the season of risk for presence of life has been reflected in the novel alongside their own and inward clashes and missions.

Narrative technique in *The Glass Palace* display history – redefine history of Burma, British of pioneer times and attack of British on gently living of Burma and perils of Second World War. Every one of these issues blended with epic story of affection and battle for presence of middle class groups of half-and-half culture spread over Burma, east India and Malaysia. The novel covers the time of 1885 to 1995. The novel delineates the effect of the pilgrim experience on the lives of individuals who endured a ton even attempted to live as in prior books Ghosh undertaking and investigate validities of limits meshing history into fiction.

The novel is composed in third individual story method (except last section forty-eight, where in first individual portrayal is utilized) covering life expectancy of group of three age. The anecdotal characters like Rajkumar, Dolly, Saya John, Uma Dey mirror their lives in the verifiable occasions and effect of provincial run of British. Santosh Gupta in his survey article – investigating history: Amitav Ghosh's *The Glass Palace* opines about the novel as:

It goes into the complex relationship of interactions and conflicts between Indians and Burmese, presenting along with it the emergence of a more concrete self consciousness among different sections of people.(Gupta 244).

In *The Glass Palace*, Ghosh's technique of portrayal is not turned to only one story procedure. The reading of *The Glass Palace* uncovers diverse account strategies received by the creator of the novel. The author – Ghosh—talks third person portrayal in the glass royal residence. Ghosh deals with the flashback strategy to uncover the internal part of identity of the characters Rajkumar at *The Glass Palace* is very pulled in by the Dolly and talks more than once the name 'Dolly' which is suggestive of Rajkumar's all consuming, instant adoration to Dolly. Ghosh composes, “Dolly he could think nothing else to say, or as much worth saying. So he said the name again louder and louder, until he was shouting ‘Dolly Dolly’.”(TGP 35).

Accordingly, Ghosh portrays the affection (at first sight) between Rajkumar and Dolly. Rajkumar's expression "I will see you again." (TGP 36) indicate Rajkumar assurance to look for Dolly. What's more, he sought Dolly.

Some of the time, Ghosh mentions the exchange and similitude to portray the occurrence. For example, Ghosh portrays the exchange of Dolly and Rajkumar at the seashore about Rajkumar's proposition to wed Dolly. Here Ghosh says:

Suddenly the glowing tip disintegrated and shower of sparks came floating down. It was as through fireworks were raining down from the heaven.(TGP 169).

Here representation viz. "fireworks ... from Haven." is suggestive of Dolly's agree to wed Rajkumar.

*The Glass Palace* is relatively protracted book in light of the fact that the story is anticipating three age and numerous stories have been woven together. The extent of the novel possesses large amounts of numerous topographical spots with space and separation and time of around one hundred years. Ghosh's account strategy brings up minor subtle elements that present the character and story is influenced reasonable to impact. For instance, Ghosh portrays the clamor of Macho as under:

And so on. Rajkumar understood that this outburst was not aimed directly at him, that it had none to do with the dust, the splattering oil and the price of the vegetable than with his own presence or with anything he had said.(TGP 6).

Such kind of stories supplemented by the utilization of language demonstrates the inward characteristics of Macho who before long gives the activity to Rajkumar – a vagrant kid of eleven years. Stranded in Mandalaya from where novel starts.

There are numerous stories inside the stories. The account delineates the lives of Rajkumar, Uma Dey, Saya John and Dolly. All characters are interconnected. All the while, the author ventures the British intrusion a Burma to add Burma to British realm and Second World War. The ruler and ruler and the Royal Family and banished to Ratnagiri in Maharashtra where Bengali gatherer and his better half Uma Dey are relied upon to deal with them. Ghosh talks the account strategy of 'Movements – move starting with one story then onto the next et cetera. Jayita Sengupta in her audit article – Ghosh's *The Glass Palace* through post pioneer focal point – opine, about story procedure embraced by Ghosh as Jayita Sengupta remarks:

The writer's device which is central to the artistic deployment of his material in the novel is the metaphor of the camera. Leitmotifs of mirrors, lenses, and in oculars are scattered throughout the text. The artist's eye reflects, lenses, and bin oculars are scattered throughout the text. The artist's eye reflects, bears, witness to the historical events as a kind of photo montage, a serious of snaps hots over time whose details are filled in. (Sengupta 26).

One would not falter to concur with conclusion of Jayita Sengupta as the story line is broadened three age over the season of hundred a long time. The account in the novel brings epic impacts particularly love and marriage of the characters. Ghosh attempts the movement themes in the novel. Ghosh's characters moves and crosses limits either because of taking survival risks because of Second World War or for looking for better monetary prospects as Ghosh ventures the staggering impacts of Second World War – Japanese attacked on British involves Burma. Ghosh's craft of portrayal to delineate the mass migration of the general population leaving Rangoon is better bit of his specialty of portrayal. Ghosh portrays the occurrences as:

Since the start of Indian exodus, the territory had been mapped by a network of official recognized evacuation trails: there were 'whit' routed and 'black' routes, the former being shorter and less heavily used, several hundred thousand people had already tramped through

this wilderness. Great numbers of refugees were still arriving every day. To the south the Japanese army was still advancing and there was no turning back. (Sengupta 468).

In this manner, Ghosh portrays the occasions and caught states of Indian mass migration with lucidity in the accounts. In this manner, Ghosh mixes history and fiction in his stories about story system Meenakshi Mukherjee remarks as:

..... Invariably focuses on themes in history and connection across geography that has seldom been explored before and does so with imagination supported by archival research, his narrative inventiveness matched by his luminous prose. (Mukherjee 153).

In this manner, Ghosh display history and fiction in the novel *The Glass Palace* through his imaginative expertise and inquired about materials typified in the novel. The account does not uncover exposed blueprints of history but rather at the same time makes the history mixed with the epic story in such a mold and story system that reader is invested in the novel. Jayita Sengupta remarks, in this see that:

Ghosh's artistic device as mentioned earlier is the photomontage technique of narration. He shifts the readers' attention from one personal subject to another. The writer's intention in this novel is to enable his readers to visualize many histories, which entwine with the main strand of the story line covering the broad sweep of historical change over three countries from the end of the 19th century to the present. (Sengupta 27).

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## **Chapter VI**

### **Conclusion**

Amitav Ghosh moves beyond his national borders and covers the crises of neighboring countries in his writing. His novels also mirror the lives of individuals who inhabited British occupied regions in South-East Asia. Ghosh has delineated the basic sociological and political repercussions of the encounters of outcast, vagrancy and misfortune concentrating more on the people and how their lives get influenced by the contemporary social fringes, changes other than the monstrous recorded compass that fills in as foundation. In any case, they demonstrate his sharp and developing enthusiasm for history, time and place and memory.

The one thing that aggravates Ghosh's cognizance is the acceleration of brutality in contemporary society. He is profoundly moved by the blossoming danger of brutality, fear based oppression and religious radicalism in India or South Asia as well as all over the world. He has pointedly responded to America's developing financial interests in the Middle East and the Gulf War. He has composed broadly about the assaults on the world exchange focus, the ejection of public uproars in South East Asia, the atomic tests directed in India and Pakistan, the savageries executed by the Pol Pot administration in Cambodia, and the sufferings of Indians in Burma, etc. He has firmly condemned these significant demonstrations of savagery of which the average citizens have been defenseless casualties.

He has expounded on the greater part of the major political changes with all the worry and duty of the genuine worldwide resident fervently reprimanding the current strain of savagery all through the world. Ghosh's works uncover that such demonstrations of viciousness, the emission of mutual mobs are established in fanatic patriotism in a nation like India. Truth told in the political history of the whole subcontinent has been to a great degree unstable since the 1950s. The segment of the nation outskirts, the formation of Pakistan, the shared uproars, and the constrained

relocations, the making of Bangladesh, the wars with China and Pakistan and the ascent of religious fundamentalism are a portion of the occasions that have incurred significant damage and rendered the nation casualty of the socio-political brutalization. Ghosh, in his excitement to demonstrate associations crosswise over religious, social, social, political and lingual fringes and limits, frequently makes medieval utopias of public amicability and resilience.

Through his compositions, he likewise attempts to set up a connection between the rising techno logical culture and the concretization of limits. It appears that Ghosh's commitment with the colonialist, entrepreneur endeavor of the West makes him a to some degree unpleasant pundit of the West and, on occasion, he goes over the edge in crediting every one of the ills of the present period toward the West. Ghosh, in his compositions, relates 'scienticism' or logical dominion with the political colonialism and private enterprise. In his undertaking to make associations and test limits. Ghosh develops as a standout amongst the unmistakable examples of the postcolonial abstract world.

Ghosh's novels attempt a post-colonial re-interpretation of the past, thereby re-examining history of the colonizer through a reading of the colonised. Through such a re-interpretation, Ghosh looks at the world not from the centre but from the periphery. His focus is on marginalized rather than on the powerful. His characters assert their identity, individuality and self-respect. Women have been portrayed as strong contenders in the political, social and familial arena and it reveals Ghosh's gender concerns; thereby re-examining history of the colonizer through a reading of the colonized.

Ghosh's works have been found in agreement with Mc Leod's perception of postcolonialism. Ghosh looks at the world not from the centre but from the periphery. His focus is on the marginalized rather than on the powerful. His characters exhibit a fervent assertion to regain their identity, individuality and self-respect. Traits of colonial continuity are found present in some of his characters that refuse to detach themselves from colonial values and life pattern. Simultaneously changes in points of view and representations of the subalterns are found and can no longer be subdued. They want to be heard and they can now speak.

Great histories of great nations may have failed to record lives of their subjugated rulers but Ghosh follows suit what history left behind. The decrepit lives of the last king and queen of Burma and their princesses can never go unnoticed in the eyes of Ghosh because this historic exile of the Royal Family is one that is accompanied with an even greater exposition of the might and strength of the colonizers and the weakness of the Burmese king to contain and control his sovereignty. At the same time this piece of history also depicts the angst of the queen, who was helplessly confined with no means of retaliation to win back their position and status. Ghosh through a presentation of the pain and turmoil, that takes place in a family with the interference of historical events in a nation. Thus, it may not be inappropriate to honor Ghosh's contribution to the literary world.

The research began with the hypothesis that history can be interpreted and defined not only as a biography of kings and queens but also as a record of lives, participations, contributions made and impacts felt by ordinary people in a particular period and time of history. The reason behind such a proposition is the undeniable challenge that history of unhistorical people in Ghosh's seem to pose against the traditional documented historiography, which has so far attempted to trace, recapture and record lives of only great figures of the past. Ghosh's works provide a glimpse of ordinary peoples' lives enduring violent blows of events in history. The research carried out a study of presence and relevance of history, along with its reworking, reinvention, re-examination and its impacts on the nation and family and the migrant population, in the works of Ghosh.

The present research has led to the confirmation of such a perception that Ghosh's treatment of history is different, because his focus is on the history of ordinary unhistorical figures of the past. The precise choice for this particular research was to study the works of fiction of Ghosh as they exemplify Ghosh's regard for history. A conscious depiction of history in the works of Ghosh confirms the need to read and understand his narratives in the vast backdrop of a historical past or documented history that he has chosen to represent his works. What was portrayed in Ghosh's narratives was the consideration of an undocumented past that was overlooked by traditional historiography. The undocumented past was read through the eyes of insignificant people and thus Ghosh espoused the need to hear the voice of the voiceless. Thus perspectives, like that of the subaltern, oppressed, or the subjugated

female, or the colonized other, were discussed verily suggesting an alternative historical stance. His works displayed ordinary people's thoughts, contributions, pains and afflictions, trials and tribulations and the fascination some of them felt for the colonial way of life in the course of events in history. What the research delineated in order to vouch and hold true the proposition above may be recapitulated thus:

**Chapter I: Introduction**, commenced with a highlight on conventional notions of history as a subject that signifies inquiry, research, exploration or information and a study of the past biographies of great men. The chapter also attempted a brief critical introduction to the author's life, works and achievements. Relevant characteristics that make up Ghosh's works and their relation to historical restoration and cultural borders and boundary were also discussed. The chapter then delved into different ways in which literature perceives history and borders interpreting and decoding traditional historiography to suit the writer's artistic purpose, and to project the past from different points of view. The chapter then examined the Western and Eastern approaches to history as seen in the works of Western authors like Shakespeare and Brecht and also Indian writers like Raja Rao, Khushwant Singh, Vikram Seth and Amitav Ghosh. The chapter viewed Amitav Ghosh as a writer who made use of history in an interpretative light: history read by him in the light of the common man. Various events in history in Ghosh's texts that present an alternative understanding of history, where the text projects history of the ordinary citizens of the country rather than biographies of kings and queens, was outlined in the chapter. What then followed was the presentation of Ghosh's characters in a historical light. They were not only ordinary people but also active participants and at times active players in the historical events. The chapter also gave a brief outline of the research thesis and its organization into relevant chapters. Lastly, the chapter discussed the hypothetical understanding of the presence, purpose and relevance of history in the novels of Amitav Ghosh.

**Chapter II: Re-Writing of Indian History and History across Borders** began with the perception that conventional historiography demanded a re-examination of the past in the form of new thoughts, new perceptions and an altogether new interpretation of history. Philosophers and historians that belong to various schools of thoughts like the post-modern and the post-colonial had been studied in the chapter as their focus was on reading history of marginalized people and their perspectives of the past. A re-examination of history in Ghosh's texts also projected a challenge and a subversion of traditional

historiography and an incorporation of alternate views of the past or views of the marginalized and the ordinary. Ghosh's works have also been studied as narratives that establish an interconnection between the historical events and the ordinary ignored sections of the society. The focus of the chapter turned to a re-examination of public events in the light of private histories that unearthed not only the pain and pathos of ordinary people as they were trapped in events in history of the nation, but also simultaneously related stories of the advantage and gain that public history had on private lives of ordinary people. The relevant characteristic of such a re-examination was the articulation of the unhistorical people's strong nationalistic zeal in their participation in the freedom struggle, and also the revelation of the psychology of ordinary people lured by fame and life pattern of the colonizers. The subsequent redefine of Ghosh's works led to the perception of the authorial restoration of female perspectives of the past. In other words, the chapter examined Ghosh's remapping of history for the significance of the presence and contribution of women towards the history of the country. The chapter attempted a post-colonial reinterpretation of history aiming to remap the colonized rather than the colonizer, alongside a post-modern re-interpretation of history that highlighted the utter insignificance and ultimate nothingness of life on earth. Subsequently the chapter also uncovered adequately and brought to light historical events that had passed out of public historical records but events that played important roles in people's lives.

**Chapter III: "Representation of the History of Cross - Cultural Diversity":**

Amitav Ghosh's novels talk about the history of cross- cultural borders and boundary. His writings are the part of the person in legislative issues and political occasions, the liquid idea of outskirts between countries, between individuals, between various artistic types, the part of memory in the arrangement and recuperation of characters, the part of story in forming history, the subaltern cognizance and subjectivity. His work is worried about the porosity of social and national boundary. In the continuous accounts of movements and transnational social streams, the thought of partitioned discrete societies has vanished. The way Ghosh moves unreservedly between human studies, science, history, and fiction focuses to the way that conventional boundaries between these orders have been separated. His examination and investigation of history and humanities and his own area opposite the way of life of the West gives a testing model to the faultfinders in the western institute who apply high hypothesis to Third World writings. In Ghosh's, works, characters do not possess discrete societies,



but rather abide in movement, in social spaces that stream over the outskirts. This social space is huge, borderless area with its own particular cross breed dialects and practices which circle without national or religious limits. Diverse experience is a standout amongst the most vital highlights of modern Indian fiction, as the class itself is a result of India's experience with the West. In the vast majority of Ghosh's, writing, the multifaceted experience appears as East West experience. In his books the experience is not just with British, American or French culture and Indian culture, yet he studies the way of life of nations like the Gulf and North Africa

**Chapter IV: “Matrices of Displacement and Migration across Borders”:** In this chapter, it is found that Ghosh’s novels as narratives of history highlight histories of migration and displacement as well. Migrant characters and their stories supposedly was showing a "push" and "pull" factor of migration coordinating an automatic ejection/expulsion or a willful move of habitation to a remote land separately. Effects of migration on characters have additionally been tended to as one that outcomes in rootlessness and estrangement and as one that has likewise declared monetary profit and solidness for the relatives of the migrants and themselves alike. Partition as one noteworthy purpose for removal and the production of displaced people and haven searchers living in steady fear and dread in an obscure land was managed in the section. Partition made a double clash of movement and dislodging prompting situation and perplexities in the hearts of individuals. From one perspective, these transients were caught in recollections of home and a longing to return while then again they were not able distinguish themselves with their local nation with the interruption of history into their lives. Affectation, trickery and disinterestedness of specialist and governments towards hardships of dislodged individuals, commandingly removed to a new land for no blame of theirs, was an issue of concern investigated in the part. What was likewise investigated in the treatment of the uprooted individuals was the unprejudiced treatment doled out on exiles by people with significant influence and specialist as brutality but then another removal. Migration in the chapter was likewise exhibited as the shortcoming of powerless standard individuals as well as that of the royals to shield their nation and guard their sway. Migration for a superior method for living, for work openings and furthermore for flexibility from social choking influences is the reason for intentional displacement that has pulled in individuals to leave for outside grounds. The above

part of migration was additionally considered. Regardless of getting a charge out of advantages as abroad workers these migrant confronted dissatisfaction. For during the time spent gaining riches for their family back home, transients are now and again subjected to a huge measure of torment and mistreatment. What the part additionally analyzed was the friendship, solidarity and solidarity among individual transients in their excursion from home to a new land. Society was a vital projection over the span of the part.

Diaspora, a vital part of migration was likewise examined as an unavoidable segment. It has been perceived as a scattering of individuals from their local land to an obscure outside land, as they have been scattered.

**Chapter V: “Boundary of Thematic Concerns and Narrative Techniques”:** The narrative techniques of fictional writing of Ghosh deal with man’s most nurtured dream of home and freedom. Freedom Ghosh refers is from economic restrictions as well as man’s problem of existential challenges arising from demarcation and re-demarcation of national boundaries by the political ideology of fallacy in solving the problems of communal issues. For presenting all these ideologies as well as human problem in the fiction, Ghosh applies different narrative techniques and devices in the novels chosen for study. Ghosh’s art of narration is not restricted to just one narrative technique. In these novels, he applies various narrative techniques. From the close reading, it is found that is not satisfied with the traditional ways of narration and narrative art. As a creative writer, his novels reveal new creations in the art of narration

Amitav Ghosh thus uses various narrative techniques and makes his fiction at real experience to go through the novel in such a way that the reader is absorbed in the lives and events narrated in the novel. Ghosh’s art of narration and narrative technique are supplemented by his rich knowledge of English language, which is fluently and effectively used to depict the events or story or the objects etc. Ghosh is writing exhibits extraordinary narrative techniques. Ghosh’s technique of narrating the story is undoubtedly gripping and makes the reader absorbed in the events of the story. He also use first person and third person narrative and third person narration is employed and novel projects nothing that can be called ‘home’ besides it presents and deals with man’s problem of alienation, migration and existential crises in life. The novel is

loosely constructed novel in narrative, various stories and episodes are blended in wholeness of novel by generating metaphors. The narration of events is not in a linear system but memories bring the reader in back and forward in time.

Novels in the postcolonial India are determined to rewrite the incomplete history by searching into the consciousness of people whose worlds are destroyed by the violence focused by the historical events like World Wars and Partition. The different and confident voice of Amitav Ghosh expresses his postcolonial concern and historical imagination through the Indian literary scene during such a crucial period. The unrecorded histories of ordinary people and the chronologically ordered histories of historical characters merge throughout his fictional works. Remaking history deals imagination, intuition and insight. The postcolonial resettlement of the post-partition period and the subsequent increase in the diaspora, alienation, and displacement are also examined. Redefining of the histories of the South-East Asian countries like Burma, India, and Malaya and the consequences of the British invasion of Burma in 1895 and the First and Second World Wars, the Japanese invasion of Burma, the sense of rootlessness experienced by the people, migration and the identity crisis and hybridity in language, religion and culture in their colonial and postcolonial period find elaboration in his novels.

The thematic consideration and analysis of problems of common person with ordinary prudence and their existence is the core of five novels chose for study. The themes--postcolonialism, historicity, quest for identity in five novels under study vary in many folds. However, certain thematic aspects of life are portrayed in all the five novels of Amitav Ghosh. Amitav Ghosh an anthropologists and contemporary Indian English writer, has made an attempt to create new thematic elements in his novels. Moreover, the reader or critic is left to exercise his mind and intellect to find out what is the true meaning of nationalism, cultural and cross religious, clashes, different religious, faith and belief and migration of people taking place out of political ideologies and system of ruling changing from time to time. Ghosh goes on to show that in modern world how the hypocritical religion and resultant exploitation by organized militant fundamentalists play vital roles in the lives of men and women in the society. A political solution of these problems by fixing of national boundaries based on political mistaken belief is neither a solution at grass root level nor it solves the problems of dislocated families.

Finally, the chapter which gives the **conclusion** and findings of the research done throughout the previous chapters tells in detail how Amitav Ghosh has described varied characters with different themes throughout his novels. Fiction, having been the most powerful form of literary expression today, has acquired a prestigious position in Indian English Literature. It is generally agreed that the novel is the most acceptable way of expression of experiences and ideas in the context of our time. The Indian Fiction in English has been attracting worldwide attention. One can wonder whether it is a part of the Indian tradition or the European or the English tradition. A thorough analysis can work out the solution to the problems of tradition and modernity.

**Scope for further research work:**

The present work is not the final declaration about the texts chosen for this thesis. But, it can be seen through the points of view given below:

1. It can be focused on anthropological studies and application of feminist theories.
2. The sociological study of the novels is also suggested for further study.
3. The application of the psychoanalytical theories will give remarkable output.
4. Further a Post-colonial rewriting of history and culture can be studied.
5. Realistic approach and gender issues, and as a paradigm of social realism can be applied.
6. Present research can reshape our understandings of colonial pasts into sharper perspectives.
7. The issues regarding globalization, borders, migration, repatriating, exile, refugees, assimilation, and multiculturalism can also be studied.
8. Postmodern concerns like deconstructing social boundaries may be looked into in his novels.
9. Ecological consciousness of Amitav Ghosh may also be explored in further research.

10. Structural Narratology can be carried out in the work of Amitav Ghosh to explore the modern narrative structure.

Another possible subject for future research is the theme on gender equality. Women's concerns could be of relevance especially of today when female liberation and emancipation is a big battle that is being fought by women all over the world. Presentation of women as strong, efficient and capable of making a mark in the world is projected in Ghosh's texts. Ghosh's travelogues as literature and literature as travelogue need attention of the research scholars. Ghosh's works as migrant literatures deserves due scholarly attention. These issues, if addressed, would prove significant to research on Amitav Ghosh in the future.

The doctoral thesis has certain limitations of its own. The confines of the doctoral thesis are specifically up to the point where the study only perceives history as a turning point in the works of Amitav Ghosh. However, it may be identified that there are interesting areas of study that could be carried out for the future like a post-colonial re-interpretation of Ghosh's works. This is a theme that has been touched upon in the course of a reading of history of his works but it does leave open a wide avenue for further interpretation on the subject that could unravel a tremendous amount of validity left to be brought to the fore. Facets of post-colonial reading that would present history of the colonized instead of the colonizer, diverting a focus towards - the subaltern subjects' regard of the world hearing their voices, their eager assertion to regain their identity, independence and sense of worth and establish their history - is a suitable area of study for future research.

### **Significance of the Study**

Relying upon the findings of the research, which have been presented above, this study, is significant in these senses: Firstly, to extensively survey the literary texts in order to create a quantum of ideas and trends in Ghosh's novels. Secondly, to bring out the nuances of the texts and highlight the issues they have dealt with in his works. Thirdly, to explain and exhibit history and border and boundary in these novels in terms of the depiction of the society and politics. Fourthly, to theorize the societal, political and historical elements in the novels of Ghosh.

### **Limitations, Suggestions and Recommendations**

The present study discusses about the social cultural and historical concerns in the novels---*The Circle of Reason*, *The Shadow Lines*, *In an Antique Land*, *The Calcutta Chromosome* and *The Glass Palace*. It also brings out the cross-cultural nuances of the texts and emphasizes the issues he has dealt with in his literary works. Regardless of the discussed issues and the mentioned conclusions and significances, the study bears these limitations:

Firstly, as secondary material for this research had not been available in a single library, so the scholar had to travel different parts of country to collect the materials.

Secondly, in this age of internet, the scholars face problems to decide and pick up authentic sources and materials and material on Amitav Ghosh also are countless both authentic and inauthentic. So it is very often difficult to choose the authentic sources.

Thirdly, Ghosh's novels are amalgam of different cultures and ethnicity, so the scholars of cultural singularity face problems to study on all the others cultures in Ghosh's novels. His novels are multidimensional and multicultural and to do justice to his work it needs the critical attention of the researchers.

Fourthly, Ghosh's works are very much concerned about the contemporary issues of the society and that is why he needs to be studied by the researches.

Fifthly, Ghosh's works are contextual in terms of the present scenario of history, cultures and society of India. Therefore, his works bear social reformative and revolutionary messages and to do justice to his works it need the attention of the researchers.

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