A COLONIAL DESIRE AND HYBRIDITY IN THE SELECTED FICTION OF AMITAV GHOSH: A POST COLONIAL STUDY

A thesis submitted to

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Under the guidance of (Name of the Guide): Dr. Sunil V. Pawar

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Month and Year: November-2014

CERTIFICATE

I hereby declare that the thesis entitled *A Colonial Desire and Hybridity in The Selected Fiction of Amitav Ghosh: A Post-Colonial Study* completed and written by me has not previously formed the basis for the award of any degree or other similar title upon me of this or any other Vidyapeeth or examining body.

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Date:p

CERTIFICATE

This is to certify that the thesis entitled *A Colonial Desire and Hybridity in The Selected Fiction of Amitav Ghosh*: *A Post-Colonial Study* which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph. D.) in English of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by **Mahesh Ramdatta Waghmare** under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon him.

Research Guide

Dr. Sunil V. Pawar

Place:

Date:

To

Beloved *Aai ani Bhau*

Those who are pain experienced and struggle oriented models…

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Mahesh R. Waghmare

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Chapter I. Introduction

1.1. Introduction:

Post-colonial literature is the worldwide literature of the colonies being studied even by the colonizers today. The image of man is truly depicted only in Post-colonial literature. Colonial Desire and Hybridity has become core part of this literature. Colonial Desire means to make colony and to rule over them. On the other hand, Hybridity means the mixture of culture, religion and nation etc. Amitav Ghosh's *The Glass Palace, The Shadow Lines, Sea Of Poppies and In An Antique Land* are remarkable examples of Colonial Desire and Hybridity.

1.2. Survey of Research:

The title of present research is **A Colonial Desire and Hybridity in the Selected Fiction of Amitav Ghosh: A Post-Colonial Study**. The researchers have focuses on concepts like gender issues, migration, repatriating, exile refuges, assimilation, multiculturalism, and social realism. But no one could handle the issue of Colonial Desire and Hybridity. Therefore, the present research is going to focus on above notions.

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Chambers Claire Gail is one who has awarded Ph. D degree from University of Leeds under the title of *The relationship between knowledge and power in the work of Amitav Ghosh in 2003*

Hence, the present research is different from other perspectives. It is simply a post-colonial study.

1.3. Significance of Research:

The present century, no doubt, is that of scientific and technological development. The education of the techno-era shows the instrumental development of the machine based world. However, it is indispensible to note that we should not remain back in a perceiving the development in the literary genres that show the pursuit of life. This ensures the colonial desire and Hybridity in the novels of Amitav Ghosh is the significance of the title. In this world set up of globalization, we should remember the socio cultural development that many countries in different parts of the world are availing from time to time. What reminds us is the impertinence of colonial desire and Hybridity that is found in multiethnic set up of men's life. We should be more aware of the changing scenario whether it may be the field of literature, arts or education while observing the impact of different emporia of cultural conflicts, we should remember the aim of research and its sole

objective. In a nut shell, this research will help us enrich the knowledge in the field of literature.

1.4. Scope and Limitations of Research:

As we know post-colonial literature has become a leading branch of literature. The preset research entitled **A Colonial Desire and Hybridity in the Selected Fiction of Amitav Ghosh: a Post-Colonial Study** analyses the portrayal of Colonial Desire and Hybridity in the selected fiction of Amitav Ghosh. Therefore, this research has a cosmic scope and the limitation of this research is to focus on critical study of selected fiction.

1.5. Hypothesis:

The purpose of the present thesis is to find out the following points.

- The ideology of Colonial Desire and Hybridity. .
- Amitav Ghosh and his post-modern identity as a writer.
- To criticize the selected novels of Amitav Ghosh.

1.6. Research Methodology:

There is no typical method in present research entitled *A Cultural Study of Dalit Autobiographies in India*. Therefore, above methods used for the present research:

1. Descriptive Method
2. Referential Method
3. Survey Method

1.7. Research Structure:

Before beginning the research, it needs to have the research structure. It is an important to include the above point: purpose of research, area of research, time

and data collection for research. It needs to have the knowledge of difficulties in problems arising in future. These points are the structure of research takes place.

1.8. Purpose of Research:

The purpose of the present research is to dig out the term Hybridity and Colonial Desire in selected fictions of Amitav Ghosh.. It is the central agenda of the research. The central aim of this research is to find out the term Hybridity and Colonial Desire.

1.9. Statement:

Colonial Desire and Hybridity in The Selected Fiction Of Amitav Ghosh: A Post-Colonial Study

1.10. Preamble:

Indian English Literature has attracted a widespread interest currently both in India and abroad. It has come to occupy a greater significance in world literature. It is now realized that Indian English Literature and Commonwealth Literature are in no way inferior to other literatures. The writers in Australia, New Zealand, West Indies, South Africa, Canada, Nigeria and India have contributed substantially to the modern English literature.

The first Indian English Novel was written by Bankim Chandra Chatterjee, who left it incomplete and switched over to Bengali in his mother tongue. His *Raj Mohan's Wife* is different from his Bengali novels such as *Durgesh Nandani* or *Kapal Kundla*. In fact, his first novel *Raj Mohan's Wife* paved the way for *Anand Math* (1884) India's first political novel which gave the Indians their national anthem *Bande Matram*. Ramesh Chandra Dutta, another Bengali novelist translated two of his six novels into English: *The Love of Palms* (1902) and *Slave Girl of Agra* (1909). These novels aimed at the elimination of social evils. None

can deny the fact that the roles of the novelists up to 1935 paved the way for successful socially conscious writing as Mulk Raj Anand's *Coolie* (1936), Raja Rao's *Kanthapura* (1938), Kamala Markande's *Nectar in a Sieve* (1954) and R. K. Narayan's *The Guide* (1958).

Post-independence Indian English fiction retains the momentum, which it had during the Gandhian age. The tradition of social realism established on a sound of footing earlier is still maintained by novelists like Bhabani Bhattacharya, Manohar Malgonkar and Khushwant Singh. The fiction of B. Rajan illustrates the strains of both realism and fantasy notable development is the emergence of an entire school of women novelists. The leading figures among them are Ruth Prawer Jhabvala, Kamla Markandaya, Nayantara Sahgal and Anita Desai.

By the end of the sixties and in the early seventies new voices are heard, the most striking of them are Arun Joshi and Chaman Nahal. The earliest of the social realists of the period is Bhabani Bhattacharya who is strongly influenced by Tagore and Gandhi and in his fictional theory and practice he shows affinity with M. R. Anand. He is convinced that, '**a novel must have a social purpose. It must place before the reader something from the society's point of view.' [Joshi: 1969: 5]** Bhabani Bhattacharya, therefore, deals with the theme of exploitation– political, economic and social. He has to his credit novels like *So Many Hungers* (1947), and *A Dream in Hawaii* (1978).

Unlike Bhattacharya, Manohar Malgonkar is a realist who believes that art has no purpose to serve except pure entertainment:

> **... I feel a special allegiance to the particular sub caste among those whose caste mark I have affected, the entertainers the tellers of stories. [Malgaonkar: 1964: 4]**

The world of Malgaonkar is one in which women seem to be little more than instruments of masculine pleasure. Khushwant Singh declares that **'his roots are in the dunghill of a tiny Indian Village.' [Singh: 1967: 5]** Whatever the measure of truth in this generalization, it is certainly valid in the case of Khushwant Singh. He appears to take a markedly irreverent view of Indian life and character through *Train to Pakistan* (1956) and *I Shall Not Hear the Nightingale* (1959).

Balchandra Rajan is less social than psychological in his first novel, *The Dark Dancer* (1959). In this novel, he appears to pose the problem of East-West confrontation in terms of the protagonist's quest for identity. The novels of S. N. Ghose (1899 – 1965) are an exciting experiment in the expression of the Indian ethos. Of the novelists of the late sixties and the seventies, there are two names Arun Joshi and Chaman Nahal. Therefore, Arun Joshi's recurrent theme is alienation in its different aspects. His heroes are intensely self-centered persons prone to self-pity and escapism. In his novels, he deals with four facets of the theme of alienation, in relation to self, the society around, the society outside and humanity at large. Chaman Nahal is a novelist of painful Odysseys presented in different context. He does not appear to bring either a new perspective or a freshness of treatment to his subject.

The women novelists too form a sizable and significant school. R. P. Jhabvala leads this school. Her best work reveals such inwardness in her picture of certain segments of Indian social life. Her novels fall into two distinct part: Comedies of urban middle class Indian life and East-West encounter. Le Jhabwala, Kamla Markandaya is an expatriate novelst. She has been living in England for a number of years. Her fiction offers a greater variety of setting, character and effect. She is able to create living characters in meaningful dilemmas. Nayantara Sahgal is

regarded as an exponent of the political novel, but it appears that politics is only one of her two major concerns. Besides political theme her fiction is also preoccupied with the modern Indian woman's search for sexual freedom and self-realization. She fails to establish a clear relationship between the political turmoil outside and private torment of broken marriages robs most of her novels of a unified effect of her novels.

Anita Desai, in contrast with other women novelists, is more interested in the interior landscape of the mind than in political and social realities. Writing for her, **'she is an effort to discover and then to underline, and finally to convey the true significance of things.' [Desai: 1979: 34]** According to her, **'her novels deal with what Ortega if Gasset called the terror of facing, single handed, the ferocious assaults of existence'. [Ibid: 35]** Her protagonists are persons who remain always lonely. Very few of the women novelists of this period have attempted so far sustained such fiction writing.

The Eighties witnessed the emergence of the second generation of Indian English novelists who were born after independence. Salman Rushdie's *Midnight's Children* (1981) which won the Booker Prize,

> **…the Indian English novel found a voice that shook the English literary world with its energy, its self-indulgence, irresponsibility, disorder and cockiness.' [Paranjape: 1990: 220]**

As Viney Kirpal points out:

> **The average Indian political consciousness had been inadvertently but dramatically awakened by the close brush with totalitarianism. The Emergency had served as a necessary**

> **warning to each slumbering Indian to be an effective watchdog lest the past repeat itself. [Ibid: xxi]**

As losing freedom, democracy and right to dignity, the novelist realized his / her commitments to self-assertain and self-expression. Amitav Ghosh, Vikram Seth, Upmanyu Chatterjee, Rohinton Mistry following Rushdie, on the one hand, brought about the relationship of historio-politico-social aspects of the country and the individual's freedom, his / her quest for truth, and on the other hand.

Hwever, Anita Desai, Shashi Deshpande, Nayantara Sahagal and Dina Mehta broke the long silence and lent voice to the Indian Women's plight. These voices are heard in the corridors of English literature and they have together made Indian sensibilities felt outside India. It is no longer the westerners peep into India, but India revealed as Indians feel and experience it. They no longer are insecure and uncertain but quite confident and assertive, juxtaposing the Indian characters against the white-the one-tie considered superior race. The Indian English novelist has skillfully used this technique of bringing together the fragments of tales, division of time and altering the narrative voice.

The novel is no longer of one place, one country, and one time-span but is a variegated kaleidoscope of everything and anything put together. Obviously then, the Indian English novel is here to stay. Interestingly, this is in direct contrast to the earlier predictions and fears about an early death for Indian Writing in English. Writing as late as 1976, Uma Parameswaran says:

> **However, unlike other Anglo-colonial literatures, Indo-English literature seems destined to die young. This Cassandrain prognostication about its imminent extinction is based on a**

> **realistic appraisal of current political trends and educational statistics, not on baseless pessimism. Indo-English literature has owned its existence to a peculiar concatenation of political circumstances and the political scene today precludes any optimism regarding the continuance of English. [Parameswaran: 1976: 2]**

How wrong this prediction has been is very clear from the writings of the last three decades. That the triumvirate has been left far behind is an obvious fact. Novelists writing now are making a conscious effort at carving out their own niche-with a new thrust in theme, structure, language and even their approach to the entire genre of fiction. As G. R. Taneja puts it rather strongly, '**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: 1991: 23]** Whether male or female, these writers have an easy inwardness with the English language, which places them above the colonized writers of the earlier decades.

1.11. Colonial India:

Colonial India is a part of the Indian subcontinent which was under the control of European colonial powers, through trade and conquest. The first European power to arrive in India was the army of Alexander in 327–326 BC, who established his empire in the north west of the subcontinent quickly crumbled after he left. Then the business was started between Indian states and the Roman Empire via Red Sea and Arabian Sea. But the Roman Empire was not settled in Indian Territory. **'The search for the wealth and prosperity of India led to the accidental discovery of the Americans by Christopher Columbus in 1492. [http://en.wikipedia.org]**

At the end of the 15th century, Portuguese sailor Vasco da Gama became the first European to re-establish direct trade links with India since Roman times by being the first to arrive by circumnavigating Africa (1497–1499). For the purpose of trading the Netherlands, England, Denmark and France established trading posts in India in the early 17th century. In the later 18th century Britain and France struggled for dominance through proxy Indian rulers and also by direct military intervention. The defeat of the redoubtable Indian ruler Tipu Sultan in 1799 marginalised French influence. This was followed by a rapid expansion of British power through the greater part of the subcontinent in the early 19th century. By the middle of the century, the British had already gained direct or indirect control over almost all of India. British India contained the most populous and valuable provinces of the British Empire and thus became known as **'the jewel in the British crown'. [Ibid]**

1.12. Post-Colonial India:

India got freedom in 1947 and British left. Soon after independence, Indian leaders had to take a decision about the model of development to be followed in India. The choice was between socialism, with control of the means of production with the state, or capitalism with ownership of the means of production totally in the hands of the private sector and with a limited role of the state. The world had seen both these models of development.

1.13. Colonial Study:

Colonial Study reflects the significant interdisciplinary and cross-school interest in the histories and cultures of colonialism.

1.13.1. Colony:

The term colony comes from the Latin word *colonus*, meaning farmer. This root reminds us that the practice of colonialism usually involved the transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin. A colony is a settlement that has been established by people from a different place. The colony is under the immediate political control of the country where the colonizers came from. This country in control is usually geographically-distant, and is sometimes called the parent country or the mother country. People who migrated to settle permanently in colonies controlled by the mother country were called colonists or settlers. When people colonize a place it means that they settle and establish a colony on that territory. Nowadays, because there is no new land left to be discovered, modern immigration may be referred to as a new type of colonization. This depends on the extent to which immigrants keep the habits of the civilization they left, or adopt those of the civilization that they now inhabit.

1.13.1.1. Types of colonies:

There are four types of colony. They are: settler colonies, dependency colonies (colonies that do not have full independence), plantations colonies and trading posts: Settler colonies, such as Australia, were settled by people from another country and displaced the Indigenous people. A dependency colony was created when the colonizers took control of the government and administration of a territory and exercised control by threat of force, for example the British in India. A plantation colony was where African slaves were imported by the white colonisers to do the work on the banana, sugar cane, coffee or pineapple plantations. An example is the British colonising Jamaica. The last type of colony was the trading posts, such as Singapore. The primary purpose of these colonies was to engage in trade rather than colonising further parts of the territory.

1.14. Colonialism:

Colonialism is not a modern phenomenon. But it has long heritage. The Stanford Encylopedia of Philosophy uses the term colonialism as,

> **...to describe the process of European settlement and political control over the rest of the world, including Americas, Australia, and parts of Africa and Asia. It discusses the distinction between colonialism and imperialism and states that given the difficulty of consistently distinguishing between the two terms, this entry will use colonialism as a broad concept that refers to the project of European political domination from the sixteenth to the twentieth century's that ended with the national liberation movements of the 1960s. [Kohn: 2006: 23]**

Colonialism is tendency about the dominance of a strong will power over another weaker one.

Colonialism happens when a strong nation sees that its material interest and affluence require that it expand outside its borders. Colonialism is the acquisition of the colonialist, by brute force, of extra markets, extra resources of raw material and manpower from the colonies. The colonialist, while committing these atrocities against the natives and territories of the colonies, convinces himself that he stands on high moral grounds. His basic assumptions in defense of his actions are:

1. The colonized are savages in need of education and rehabilitation.

2. The culture of the colonized is not up to the standard of the colonizer, and it's the moral duty of the colonizer to do something about polishing it.
3. The colonized nation is unable to manage and run itself properly, and thus it needs the wisdom and expertise of the colonizer.
4. The colonized nation embraces a set of religious beliefs incongruent and incompatible with those of the colonizer, and consequently, it is God's given duty of the colonizer to bring those stray people to the right path.
5. The colonized people pose dangerous threat to themselves and to the civilized world if left alone; and thus it is in the interest of the civilized world to bring those people under control.

As a result of this the white Europeans ventured adventurously into the so called underdeveloped countries in Africa and Asia and dominated a lot of geographical spaces there. They subjugated the natives, imposed their will at large on them. They eroded the natives' cultures and languages, plundered the natives' wealth and established their orders based on settlers' supremacy. In the nineteenth century, the tension between liberal thought and colonial practice became particularly sharp, as dominion of Europe over the rest of the world reached its peak.

1.15. Colonization:

Colonization is the forming of a settlement or colony by a group of people who seek to take control of territories or countries. It usually involves large-scale immigration of people to a new location and the expansion of their civilization and culture into this area. Colonization may involve dominating the original population of the area, known as the native population. As people moved, they came into contact with other people and cultures. Sometimes there was conflict leading to the destruction of the indigenous people and their culture. Other times

there was exchange of knowledge, goods and traditions. This unit will first explain colonization and then it will explore the nature of colonization and its impact on native cultures.

Colonization begins with the physical occupation of land and domination of the native people. The first and foremost physical aspects of colonization i.e. Military conflict, relocation, etc., non-physical methods are applied to the Colonization. These include what could be called mental aspects. Religious indoctrination, cultural, social and economic assimilation are common examples. Therefore it could be said that colonization is comprised of two primary aspects - physical and mental. Prior to colonization native peoples were free and supreme nations. Through colonization native people are deprived of their freedom and live in an oppressed situation. In order to be liberated from this oppressive state the process of colonization must be reversed. That is, it must begin with the mental aspects and move towards the physical. Thus, Colonization is always destructive. This destruction becomes internalized within the native person.

1.16. Decolonization:

Decolonization is the act of reversing the process of colonization. It can be said that decolonization is constructive rather than destructive. An Indigenous person who is conscious of their oppressive history is also aware that they are not alone. The individualistic attitude introduced through colonization gives in to the Indigenous natural inclinations of caring and supporting one another. Self-interests also deteriorate and communal or national Indigenous interests become a key focus as a necessity in the process of decolonization.

Traditional philosophies of respect and appreciation for the Earth, life, others and oneself are positive parts of Indigenous culture that are still relevant today. An understanding of the negative and positive aspects of the colonial society is important and education on the negative aspects must be emphasized, while positive aspects are utilized. It must be acknowledged that all Indigenous people are assimilated to one degree or another; no one is immune from colonial influence or assimilation. While this remains true, it must also be accepted that native culture and ways are not static. If native people had not undergone the influence of colonialism, they would not be the exact same societies as those that existed at the time of initial contact. The native person must now learn to exist within a colonial environment in a decolonized manner.

1.17. Post-Colonialism:

The pioneers of Post-colonialism like Edward Said, Franz Fanon, Homi Bhabha among others, concerned themselves with the social and cultural effect of colonization. They regarded the way in which the west paved its passage to the orient and the rest of the world as based on uncompounded truths. They asserted in their discourses that no culture is better or worse than other culture and consequently they nullified the logic of the colonialists. In their readings of colonial and post-colonial literature and other forms of art, post-colonial critics relied heavily on other available literary theories. They manipulated Marxism, new historicism, Psychoanalysis, and deconstruction to serve their purposes.

1.17.1. Edward Said:

The field of postcolonial studies was influenced by Edward Said's path-breaking book *Orientalism*. In *Orientalism* Said applied Michel Foucault's technique of

discourse analysis to the production of knowledge about the Middle East. The term *Orientalism* described a structured set of concepts, assumptions, and discursive practices that were used to produce, interpret, and evaluate knowledge about non-European peoples. Said's analysis made it possible for scholars to deconstruct literary and historical texts in order to understand how they reflected and reinforced the imperialist project. Unlike previous studies that focused on the economic or political logics of colonialism, Said drew attention to the relationship between knowledge and power.

Edward Said uses the term *Orientalism* in different ways. First, Orientalism is a specific field of academic study about the Middle East and Asia, albeit one that Said conceives quite expansively to encompass history, sociology, literature, anthropology and especially philology. He also identifies it as a practice that helps define Europe by creating a stable depiction of its other, its constitutive outside. Orientalism is a way of characterizing Europe by drawing a contrasting image or idea, based on a series of binary oppositions (rational/irrational, mind/body, order/chaos) that manage and displace European anxieties. Finally, Said emphasizes that it is also a mode of exercising authority by organizing and classifying knowledge about the Orient. This discursive approach is distinct both from the materialist view that knowledge is simply a reflection of economic or political interests and from the idealist view that scholarship is disinterested and neutral. Following Foucault, Said describes discourse as a form of knowledge that is not used instrumentally in service of power but rather is itself a form of power.

1.17.2. Gaytri Chakrawarti Spivak:

The major contribution to the field of post-colonial theory is Gayatri Spivak's *Can the Subaltern Speak*? (1988). It questions the idea of transparent subaltern speech.

One of the main criticisms of Spivak's work is that the density of her writing makes it difficult for students and activists to decipher her text. Although her work is widely cited in academic circles, critics have argued that the highly theoretical and abstract character of the analysis makes it irrelevant to contemporary political struggles. Aijaz Ahmad has argued that,

> **…despite Spivak's claims to be working within the Marxist tradition, her essays exhibit contempt for materialism, rationalism, and progress, the core features of Marxism [Ahmad: 1994: 23]**

According to Ahmad, Spivak is concerned with narratives of capitalism rather than the institutional structures and material effects of capitalism as a mode of production.

Spivak's spiky criticism of movements that essentialist subaltern subjects can also be read as an attack on the basic premise of Marxist politics, which privileges the proletariat as a group with shared, true interests that are produced by the capitalist system. This debate reflects a tension that runs through the field of postcolonial studies.

In the humanities, postcolonial theory tends to reflect the influence of poststructuralist thought, while theorists of decolonization focus on social history, economics, and political institutions. Whereas postcolonial theory is associated with the issues of Hybridity, Diaspora, representation, narrative, and knowledge/power, theories of decolonization are concerned with revolution, economic inequality, violence, and political identity Some scholars have begun to question the usefulness of the concept post-colonial theory. Moreover, the term

colonial as a marker of this domain of inquiry is also problematic in so far as it suggests historically implausible commonalities across territories that experienced very different techniques of domination. Thus, the critical impulse behind post-colonial theory has turned on itself, **'drawing attention to the way that it may itself be marked by the utopian desire to transcend the trauma of colonialism.' [Gandhi: 1998: 17]**

1.17.3. Homi Bhabha:

Bhabha has popularized the term ambivalence, mimicry and Hybridity in relation to enlarge the post-colonial theory. The term ambivalence first was developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. Adapted into colonial discourse theory by Homi Bhabha, it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. Mimicry is an important term in the post-colonial theory, because it has come to describe the ambivalent relationship between colonizers and colonized. When colonial discourse encourages the colonized subject to mimic the colonizer, by adopting the colonizers cultural habits, assumptions, institutions and values, the result is never a simple reproduction of these traits. Rather, it results in a 'blurred copy' of the colonizer that can be quite threatening. Bhabha describes Mimicry as one of the most effective strategies of colonial power and knowledge.

Dr. Shrikant B. Sawant in his article, *Postcolonial Theory: Meaning and Significance*, states: The term Hybridity has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer / colonized relations stresses the interdependence and mutual construction of their subjectivities. Hybridization is a kind of negotiation, both political and cultural, between the

colonizer and the colonized. Like Bhabha, Edward Said also underlined the importance of cultural Hybridity and it has come to stay and no amount of effort can completely separate the West from the East.

1.18. Colonial Desire:

Colonial Desire is a controversial and invigorating study of the history of Englishness and culture. Robert Young argues that,

> **the theories advanced today about post-colonialism and ethnicities are disturbingly close to the colonial discourse of the nineteenth century. Englishness, Young argues, has been less fixed and stable than uncertain, fissured with difference and a desire for otherness. [http://www.amazon.com/Colonial-Desire-]**

Curtly, Colonial Desire means to keep the colony underestimated so as to rule and master them or exploit them.

1.19. Hybridity:

A hybrid is defines by Webster in 1828 as a mongrel or mule-as animal or a plant produced from the mixture of two species. Its first recorded use in the nineteenth century to denote the crossing of people of different races is given in the Oxford English Dictionary in 861. The word first philological use, denote a composite word formed, element, the differ languages dated from 1862. An Oxford English Dictionary entry from 1890 next the link between the linguistic and racial exploit: the Aryan language presents such indications of Hybridity as would correspond

with…racial intermixture. In nineteenth century, as in the late twentieth, Hybridity was a key issue or cultural debate.

The word hybrid developed by biological and botanical origins in Latin it meant off spring of time sow and a wild boar and hence as the Oxford English Dictionary puts it, of human parents in different races , half breed. Oxford English Dictionary continues a few examples this of word occur early in Seventeenth century; but it was scarcely in use until the nineteenth. Hybrid is the nineteenth century word but it has become our own again in the nineteenth century, it was use to refer to a physiological phenomenon. In twentieth century it has been reactivated to describe a cultural one. While cultural factors determined its physiological status, the use of Hybridity today prompts questions about the ways in which contemporary thinking has broken absolutely with the recialised formulations of the past.

1.19.1. Homi Bhabha: the pioneer of Hybridity:

Hybridity refers in its most basic sense to mixture. The term originates from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century. Its contemporary uses are spread across numerous academic disciplines and are salient in popular culture. Homi Bhabha defines Hybridity as a problematic colonial representation that reverses the effect of the colonialist disavowal, so that other denied knowledge enters upon the dominant discourse and estrange the basis of its authority.

1.19.2. Types of Hybridity:

The types of Hybridity are as follows:

1.19.2.1. Hybridity in linguistics:

Linguistic Hybridity and the case of mixed languages challenge the Tree Model in linguistics. Maikhl Bhktin uses Hybridity in its philological sense in order to describe something particular in his own theory. It's a commonplace of romantic thinking that, as Hamboldt puts it, 'it's language embodies a view of the world peculiarly its own-an idea that was developed by Boloshimnov into the struggle for the sign.' [64] For Bhaktin, however, Hybridity delineates the way in which language, even a within a single sentence can be double voiced. What is hybridization? It is a mixture of two social languages within the limits of a single utter once, n encounter, within the arena of utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factory. However, Hybridity describes the condition of languages fundament ability to be simultaneously the same but different. For Bhakin, Hybridity describes the process of the authorial unmasking of anothers speech, through a language that is, 'double accented' and 'double styled'. Hybridity is thus itself a hybrid concept.

1.19.2.2. Hybridity in Race:

Hybridity is a cross between two separate races or cultures. It is something that is mixed, and a simply mixture. As an explicative term, Hybridity became a useful tool in forming a fearful discourse of racial mixing that arose toward the end of the 18th Century. Pseudo-scientific models of anatomy and craniometry were used to argue that Africans, Asians, Native Americans and Pacific Islanders were racially inferior to Europeans.

The fear of miscegenation that followed responds to the concern that the offspring of racial interbreeding would result in the dilution of the European race. Hybrids were seen as an aberration, worse than the inferior races, a weak and diseased mutation. Hybridity as a concern for racial purity responds clearly to the zeitgeist of colonialism where, despite the backdrop of the humanitarian age of enlightenment, social hierarchy was beyond contention as was the position of Europeans at its summit. The social transformations that followed the ending of colonial mandates, rising immigration, and economic liberalization profoundly altered the use and understanding of the term Hybridity.

1.19.2.3. Hybridity in Art:

Presently, human beings are immersed in a hybridized environment of reality and augmented reality on a daily basis, considering the proliferation of physical and digital media (i.e. print books vs. e-books, music downloads vs. physical formats). Many people attend performances intending to place a digital recording device between them and the performers, intentionally layering a digital reality on top of the real world. For artists working with and responding to new technologies, the hybridization of physical and digital elements has become a reflexive reaction to this strange dichotomy. For example, in *Rooms* by Sara Ludy computer-generated effects process physical spaces into abstractions, making familiar environments and items such as carpets, doors and windows disorientating, set to the sound of an industrial hum. In effect, the distinction between real and virtual space is deconstructed.

1.19.3. Effect of Hybridity:

The use of the term has been to see Hybridity as a cultural effect of globalization. For example, Hybridity is presented by Kraidy as the ‘cultural logic’ of

globalization as it entails that traces of other cultures exist in every culture, thus offering foreign media and marketers trans-cultural wedges for forging affective links between their commodities and local communities. Another promoter of Hybridity as globalization is Jan Nederveen Pieterse, who asserts Hybridity as the rhizome of culture. He argues that globalization as hybridization opposes views which see the process as homogenizing, modernizing, and westernizing, and that it broadens the empirical history of the concept. However neither of these scholars has reinvigorated the Hybridity theory debate in terms of solving its inherent problematic. The term Hybridity remains contested precisely because it has resisted the appropriations of numerous discourses despite the fact that it is radically malleable.

1.20. Hybridity Theory:

Homi Bhabha, Edwrd Said and Gayatri Spivak are the real proponent of Hybridity Theory, whose work responds to the increasing multicultural awareness of the early nineteen nineties. A key text in the development of Hybridity theory is Homi Bhabha's *The Location of Culture* which analyses the liminality of Hybridity as a paradigm of colonial anxiety. His key argument is that colonial Hybridity, as a cultural form, produced ambivalence in the colonial masters and as such altered the authority of power. Bhabha's arguments have become key in the discussion of Hybridity. While he originally developed his theory with respect to narratives of cultural imperialism, his work also develops the concept with respect to the cultural politics of migrancy in the contemporary metropolis. But no longer is Hybridity associated just to migrant populations or border towns it is also used in other contexts when there is a flow of different cultures and both give and receive from each other.

The development of Hybridity theory as a discourse of anti-essentialism marked the height of the popularity of academic Hybridity talk. However the usage of Hybridity in theory to eliminate essentialist thinking and practices (namely racism) failed as Hybridity itself is prone to the same essentialist framework and thus requires definition and placement. A number of arguments have followed in which promoters and detractors argue the uses of Hybridity theory. Much of this debate can be criticized as being excessively bogged down in theory and pertaining to some unhelpful quarrels on the direction Hybridity should progress e.g. attached to racial theory, post-colonialism, cultural studies, or globalization.

1.21. Colonial Desire and Hybridity in the selected fiction of Amitav Ghosh:

Colonial Desire and Hybridity has become core part of Post-colonial literature. Colonial Desire means to make colony and to rule over them. On the other hand, Hybridity means the mixture of culture, religion and nation etc. Amitav Ghosh's *The Glass Palace, The Shadow Lines, Sea Of Poppies and In An Antique Land* are remarkable examples of Colonial Desire and Hybridity. *The Glass Palace* also portrays three different cultures which are the symbols of three nations like India, Burma and Malaysia. It means *The Glass Palace* presents a picture of Hybridity and Colonial Desire.

The Shadow Lines is a second novel of Amitav Ghosh, which is a story told by a nameless narrator in recollection. Actually, the novel is based on Kolkata, Dhaka and London. The novel has also touches to the hybridity in the face of three cultures and nations. Many inter-caste and inter-religion marriages have taken place. It is a symbol of a mixture of multi-cultural aspects. There is no value of caste and religion. So, where there is no value for culture, there would be

occurrences of hybridization. This element is supposed to be handled by the novelist in *The Shadow Lines*.

Sea Of Poppies, an ambitious novel, sets partly in Bengal. It is bog and baggy, an self-styled epic with colossal themes and almost a dozen major characters, including the son of an American slave (who is passing as white), the orphan daughter of a French botanist (who is passing as a coolie) and an Anglophile Raja (who has been wrongly sentenced to an penal colony on Mauritius). The plot focuses on one of these villagers: Deeti, a widow who assumes another name and escapes with her low caste lover on the Ibis- a ship. At the survey of this novel, we can find out a mixture of different characters from different cultures, castes, religions, nations etc. which becomes a symbol of hybridity. Colonial desire reflects throughout this novel.

In An Antique Land is a novel of Amitav Ghosh, which presents a mixture of culture, sex and gender, a saga of flight and pursuit. This novel centers round Abrahm Ben Yiji and his Indian slave named Bomma.

1.22. Life of Amitav Ghosh:

Amitav Ghosh was born on 11th July 1956 in Calcutta [now Kolkata] city of west-Bengal state. His childhood days were passed in Calcutta as well as in Northern India, Dhaka and Colombo. He has grown up erstwhile in East Pakistan [now Bangladesh], Srilanka, Iran and northern India. His father, Lieutenant colonel Sailendra Chandra Ghosh, was serving in British-Indian Army as an officer of the 12th frontier force regiments. He participated in the Second World War. He was in general slim's fourteenth Army during the Burma campaign of 1945 and was twice mentioned in dispatches. In foot note of *The Glass Palace,* Amitav Ghosh

mentions in concerned to his father: **'He was thus among those 'loyal' Indians who found themselves across the lives from the 'trailers' of the Indian national army. He died in 1998.' [Ghosh: 2000: 552]** Further he wrote in his article which was published on 23rd and 30th June 1997 in New Yorker regarding to his mother: **'My mother grew up in Calcutta and her memories were of Mahatma Gandhi, nonviolence, civil disobedience, and the terrors that accompanied partition, in 1947.' [Ghosh: 1997: 104]** In the same article Ghosh says:

> **My father came of age in a small provincial town in the state of Bihar. He turned twenty one in 1942, one of the most tumolinous years in Indian history. That was the year, the Indian national congress, the country's largest political party launched a nationwide movement calling on the British to Quit India: it was when Mahatma Gandhi denounced the Raj as a 'Position that corrupts all it stanches' And in that historic year of anti-imperialist discontent my father left home to became an officer in the British colonial army in India. [Ibid: 104]**

Amitav Ghosh was educated in West Bengal, Bangladesh, and Northern India. During this time, he went to Delhi and joined St. Stephen's College, University of Delhi. He became a graduate in the subject of History from St. Stephen's College, University of Delhi. He has completed M. A. in sociology from University of Delhi. After that, he joined various universities and colleges and educational institutions as a facuty of visiting professor. He got scholarship for research study and went abroad. At Oxford University he has completed D. Phil. In 1982 and awarded Doctorate in Philosophy in Social Anthropology from Oxford University.

After completion his academic study, Amitav Ghosh decided to work as an educationalist and became a lecturer in Thiruvanant Puram Kerala as well as at the University of Delhi. He also joined at the Indian Express as a journalist during emergency period in India around 1975. He also remained the fellow of centre for studies in social sciences in Calcutta.

As a writer he published his first novel *The Circle of Reason* in 1986, when he was teaching at Delhi School of Economics University of Delhi. It has been translated into many European languages and has even won the prestigious literary *Prix Medici Estrangerf* for its French version. It is about an eight year old orphan who lives in Lalpukur in West Bengal but from where he is on the run. Shyam Asnani describes, **'it is also an interesting tale of myriad colourful people, of man's relation with the machine, his curse and salvation with science and reason.' [Asnani: 1987: 141]** His second novel, titled as *The Shadow Lines* was published in 1988. It is a masterpiece and family saga covering a large span of period of three generations, three nations and three cultures. It is also translated in other language, Such as French, Italian and German. His third novel, entitled *In An Antique Land* was published in 1993, which attempt to explore at a deeper level some basic human character and human attitudes that persist through ages. His fourth novel, entitled, *The Calcutta Chromosome* was published in 1996 and it is the novel of the 21st century narrating the story of a computer programmer in New York in a form of thriller dealing with the science-fiction. His fifth novel, *The Glass Palace* was published in the year 2000, which has remained best-seller book in Germany.

Ghosh has also written short-stories, *The Imam and Indian* – 1986, Tibetian Dinner – 1988, An Egyptian in Bagdad – 1990, Indian Story – 1995, Ghosts of Mrs. Gandhi – 2002, A reporter at large – 1997. Besides short-stories, he has

published an essay, *Countdown* in 1999, which exposes nuclear arm race in both India and Pakistan. In 1998, he published his travelogue, *Dancing In Cambodia at large in Burma*. Thus, Amitav Ghosh is the most successful writer of last decades of the 20th century and his literary output has acclaimed world-wide.

As a post-colonial writer, cultural heritage and identity have become important facets of Ghosh's personality. History is easily woven into the narrative framework. He attempts a comparative study of Asian and African, Indian and Egyptian, Jewish and Islamic cultures. Using the autobiographical traveler's tale to study the past, Ghosh's canvas is vaster than that of his other novels and his brush-strokes wider. Character delineation has been handled expertly by Ghosh in most of his novels and the three dimensional characters – Abu Ali, Musa Mustafa Jabir, Sabry et al - bring life and colour to his fiction. Regarding to this, Sharmila Guha concludes Ghosh's achievement as follows:

> **The barriers of nation, country and time dissolve in the consciousness of the author and he reaches a tragic of how unscrupulous political forces continue to suffocate human aspirants. [Guha: 1988: 186]**

1.23. Summing Up:

The first chapter i. e. Introduction is focuses on the term Colonial Desire and Hybridity as well as the brief life sketch of Amitav Ghosh as a post-colonial writer. The present study shows the emotional imbalance of the characters in the fiction of Amitav Ghosh in post-colonial perspective.

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Chapter II: A Critical study of *The Glass Palace*

2.1. Introduction:

The Glass Palace is a world famous novel by Amitav Ghosh, which was published in 2000, which is describes the family of three generations traveling and moving onward and backward in three countries namely Burma, India and Malaya during the 20th century. However, the principle aim of this chapter is to focus on critical study of *The Glass Palace* and draw out notions as Colonial Desire and Hybridity.

2.2. A Critical study of *The Glass Palace:*

The novel starts with a teenage boy called Rajkumar running through the city of Mandalay to find a woman called Ma Cho. He is the last surviving member of his family and comes to Burma from India with a bright entrepreneurial spirit and a hunger for success. Rajkumar's work as an assistant on Ma Cho's food stall takes place in the shadow of The Glass Palace, in which King Thibaw and his wife reside with their daughters, the princesses.

The novelist portrayed the life of the narrator-Rajkumar, who is an orphan boy of Indian origin, after facing lots of trouble becomes a successful teak merchant. Regarding to the marginalized identity of Rajkumar, Rukmini V. Nair said in her essay entitled *The Road from Mandalay: Reflection on Amitav Ghosh's The Glass Palace*:

> **Rajkumar's symbolic as well as real orphan-hood implies that he has to invent a family where none exists;… Rajkumar in effect to solve the same dilemma that confronts the post-colonial authors… he has to make the sense of the 'existential' corundum that plagues all individual who cross… the well define lines of 'national identity' and 'family genealogy' [Quoted by Nagarjun: 2011: 40]**

Though he was an orphan, he lived all relations such as Saya John as fatherly figure, Mathew as a brother and Dolly as soul-mate. He made his fortune in Burma but always lived in touch with India. He built his little world in Burma but finally he took shelter in India which is known as homeland.

Rajkumar, originally a subaltern comes out as a true transnational post-colonial subject firstly by being a *Kalaa*, a foreigner in an foreign country, then by being subjected to colonization of a more ruthless kind in contributing in the great national upheaval that the British occupation of Burma involves, followed by another chaotic experience in imperial India and his foray into the Malayan forest resources. He inhabits a truly borderless post-colonial liberation beyond the interstices of race, class and nation in which his life is entangled. The hybrid nature of the colonized-subaltern who grows himself into an prosperous

businessman and comes to look like the colonizer is exposed through the character of Rajkumar, who graduates from a petty settler young man, with the company Saya John, and become a merchant who is respected in the timber trading business in Burma.

Rajkumar who was the person saw first scenes of the Anglo-Burmese war of 1885. 'There was only one person (narrator-Rajkumar) in the food-stall who knew exactly what that sound was rolling in across the plain, along the silver curve… a boy of eleven s- not an authority to be relied upon.' [Ghosh: 2000: 3] it was the sound of up-coming revival of destruction of Burmese empire. In concerned to this S. P. Auradkar writes,

> **This sound comes surging across the plain in to Mandalay, Burma travelling up the banks of the Irrawaddy River Skidding across the western wall of the Mandalay Fort, and ultimately spreading confusion in the market place. [Auradkar: 2007: 89]**

She further said,

> **With gentle irony, the narrator tells us that the only person who can identify the sound correctly, it is British canon as the army advantages on defiant Burma in the 1880 is Rajkumar, who is merely an Indian and only a boy thus not to be believed. [Ibid]**

The sound of canon raised the question of uncertainty of human lives, their existence, and survival under the colonial rule. This colonial greed changed the geographical, economic, cultural, religious, artistic landscape of territory. Sound

of canons that could be heard coming from the side of the river. It was the sign of fore coming trouble of the British rule over Burma.

Every sound of canon increases the uncertainty of lives in Burmese people. To evoke the citizens of Burma Royal Empire issued a Proclamation as follows, 'To all Royal subjects and inhabitants of the Royal Empire: those heretics, the barbarian English *kalaas* having…, to uphold the national honour, to uphold the country's interests will bring about threefold good –good of our religion, good of our master and good of ourselves and will gain for us the important result of placing us on the path to the celestial regions and to Nirvana.' [Ghosh: 2000: 15-16] The present proclamation indicates Superiority of Burmese Empire the words like, *barbarian English kalaas,* national tradition and customs, and degradation of our race, the interest of our religion, uphold the religion, to uphold the national honor, to uphold the country's interests, good of our religion, good of our master and good of ourselves. It is also an attempt to alert people from the upcoming aggression and to defend their culture, religion.

With the colonial desire British captured Burmese Empire, humiliated them and tried to enslave them. They had intended to discourage, deject, demoralize, control on them, by humiliating. Like this approach, 'One of the King's senior ministers, the kinwun Mingyi, had suggested discreetly that it might be best to accept the terms; that the British might allow to Royal Family to remain in the palace in Mandalay, on terms similar to those of the Indian princes- like farmyard pigs in other words, to be fed and fattened by their masters; swine, housed in sties that had been tricked out with a few little bits of finery.' [Ibid: 21-22] It shows the humiliation of Burmese Empire .The abrupt removal of the king and the pregnant queen from Mandalay to distant Ratnagiri in the west coast of India by the conquering British, successful in humiliating the royal couple completely, also is

erasing them from public memory at home. The avarice and greed inherent in the colonial practice is seen in Burma.

Two senior ministers of Burma, Kinwun Mingyi and Taingda, are willing to keep the Royal family under guard because they expect rich rewards from the English for handing over the royal couple, King Thebaw and Queen Supayalat, along with their family. Sarika Auradkar has written about this kind of divide and rule British policy she says:

> **Amitav Ghosh refers to the phrase 'banality of evil' in the context of soldiers fighting for their British masters from neither enmity nor anger, but the submission to orders from superiors, without protest and without conscious. The process of colonization and the state of colonized are very relevant thought components of this novel. The very word used Rajkumar Kaala is objectionable, which is decolonized at least in the actual process of aggression, capture and colonization. How the Burmese people are robbed of all grace with guns and artillery. The British are only giving commands. The soldiers are fighting among themselves. [Ibid: 99]**

It means the soldiers are not only physically but also mentally involved in the process of colonization. Ghosh vividly worked as a highlighter of the pathetic journey of soldiers. 'These men who would think nothing of setting fire, an orange. I would look into their eyes and see also a kind innocence. An innocent evil. I could think nothing more dangerous.' [Ghosh: 2000: 30] Saya John describes the piteous condition of the solders that are the only tools in the hands of their English masters.

When glory of Empire gone away, Queen became powerless, everyone dared to disobey to their sovereign. Everyone wanted to break the rules and regulations which are only for them. Exactly this happen in Burma 'A day before, she could have had a commoner imprisoned for so much as looking her directly in the face. Today all the city's scum had come to surging in the palace and she was not afraid, not in the least.' [Ibid: 33] After occupying the Royal palace by the British soldiers a mob of people entered in it with the intension of looting the things. Before one day they could not enter in palace at any cost but today they have no fear for looting, disobeying to Queen, what made them like this? It is an impact of colonialism.

As the British invasion comes to depose the present rule everyday citizens of Mandalay are able to enter the enshrined building, and since began the revolt against the Empire. The people come to know it is the end of their own Empire so get our thing back from palace which belonged to them in the past. 'Just one day earlier the crime of entering the palace would have resulted in summary execution. This they all knew – the Queen and everyone who had joined the mob. But yesterday had passed: the Queen had fought and been defeated. What purpose was to be served by giving her back what she had lost? None of those things was hers any more: what was to be gained by leaving them to the foreigners to take away?'[Ibid: 34] It is the loss of monarchy is permanent till date, and the British invasion has destabilized Burma, not only as a monarchy but as a military ruled country as well. When the common public loot the palace, very nobly they *shiko* before the queen, but do not stop looting the wealth in the palace.

When Ghosh anxiously unravels the implication of British invasion on Burma he also exposes historical insinuation of present condition of Burma. At the same

time Ghosh only discusses a piece of history to lay more emphasis on the rebel of citizens against their own realm. While Burma lost it all hopes other side people made their mind to possess the things from the Palace. The loot symbolically suggests the loot of power itself. N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in The Glass Palace' states:

> **Ghosh beautifully sums up the situation: 'This is how power is eclipsed; in a moment of vivid realism, between the waning of one fantasy of governance and replacement by the next; in an instant when the world springs free of its mooring of its drams and reveals itself to be girdled in the pathway of survival and self preservation. [Rajalaxmi: 2009: 123]**

Through the eyes of Rajkumar we witness the humiliation of King Thebaw and Queen Supayalat. As the royal family prepares to surrender, the looters – the Burmese public who had earlier stood far aloof in fear and awe – now quickly move into scavenge what they can find in the palace.

Similarly, the British soldiers in charge of shifting the king's precious jewels and ornaments from the palace to the ship that is waiting to take the royal family into exile also pilfer the precious articles. Ghosh here strips veils off human nature to reveal the crude and brutal greed that drives people at various levels. This desire to grab and to possess is shown to be equally common to ordinary Asiatic individuals and the British soldiers, even as it forms the leitmotif of the big empire builders. In a single remarkable scene, thus, unscrupulous greed is shown to be the animating force cutting across financial status, racial differences, caste, creed, individuals, groups, and nations.

Also, the plunder described in the opening scene in the large frame of the novel transcends its literal significance to become a metaphor for the raw and naked greed of the colonizer and sets the tone of the novel. 'If Thebaw ever becomes king,' 'he once remarked, 'the country will pass in to the hands of foreigners.' [Ibid: 38] King Mindon most prudent ruler ever to sit on the throne of Burma had said about Thebaw and it was true because King Thebaw has not ability to run the country like Burma which was to irritate the British. It shows cruelty of and Queen Supayalat who was very ambitious, she had chosen a violent path through she found the way to crown Thebaw. No school book taught us anything about the country's past before it became part of the empire relationship with Mandalay and emperor Thebaw. Here is a Rudyard Kipling's jingle about a British soldier and Burmese girl:

> **Her petticoat was yellow and little**
> **coat was green.**
> **Her name was Supi-yaw-let, just**
> **the same as Thebaw's queen. [www.amitavghosh.com]**

Amitav Ghosh presents Thebaw's proud queen Supayalat, who feared and admired blindly by the people of Burma. To emphasis woman's power Shubha Tiwari differences In between Dolly and Queen Supalayat temperament. She writes,

> **The scene where Dolly is not able to carry a young princess in her lap when the palace is ravaged is particularly touching because one individual's suffering looks so small and yet so poignant. [Tivari: 2003: 95]**

She further says**,**

> **These beginning pages of the novel contrast two aspects of female power so well. On one hand goes the story of Queen Supayalat who is an expert in cruel court intrigues and palace politics and on other hand a twelve years old boy offers sweets to a ten years vulnerable girl. The contrast is too intense to be missed. . Queen Supayalat is no ordinary women. Thebaw is ineffectual and scholarly type of person, But most unexpectedly Supalayat. [Ibid]**

In defiance of the protocols of place intrigue, fell headlong in love with her husband, the king. His ineffectual good nature seemed to inspire a maternal ferocity in her.

In order to protect him from her family she stripped her mother of her powers and banished her to a corner of the palace, along with her sisters and co-wives. Then she set about ridding Thebaw of his rivals. 'She ordered the killing of every member of Royal Family who might ever be considered a threat to her husband. Seventy-nine princes were slaughtered on her orders, some of them new-born infants, and some too old to walk. To prevent the spillage of royal blood she had had them wrapped in carpets and bludgeoned to death. The corpses were thrown into the nearest river.' [Ghosh: 2000: 38]. The mystery of human life is such that this terrible lady goes on to live in exile, suffers confinement and degradation for love and affection for her husband. 'What could love mean to this woman, this murderer, responsible for the slaughter of scores of her own relatives? And yet it was fact that she had chosen captivity over freedom for the sake of her husband, condemned err own daughters to twenty years of exile.' [Ibid: 152] Ghosh even

mentions Bahadur Shah Zafar, the last Indian Emperor who was taken to Rangoon in exile.

A parallel is drawn here. One thing apart from the cruel colonization, must their on subjects land and to a shocking extent. When King Thebaw is taken out of his palace, it is for the first time he is seeing his land. 'The King noticed that his canopy had seven tires, the number allotted to a nobleman, not the nine due to king.' [Ibid: 43] What the king loses is not just the governance of a territory but displacement from his territorial land. The loss of rule is symbolically represent in having only seven tiers in the king's canopy when he was sent on exile, the number allotted to a nobleman and not the nine due to a king. "In the final days of Indian uprising of 1857, Major Hadson had captured Bahadur Shah Jafar, the last of the Mughals, on the outskirts of Delhi. The blind and infirm old emperor had taken refuge in the tomb of his ancestor, Humayun, with two of his sons. When it came time for the major to escort the emperor and his sons back in to the city, people had gathered in large numbers along the roadside. These crowds had grown more and more unruly, increasingly threatening.

Finely, to keep the mob under control, the major had ordered the princes' execution. They had been pushed before the crowd and their brains had been blown out in full public view.' [Ibid: 44] Ghosh very nicely interweaved the historic events with the present situation. Colonizers had long reach history their cruelty, greed, ambitious nature they were always ready to violate the morals. Not only in Burma but in the whole world they were in search to fulfill their colonial desire at any cost. The country like India and the Emperors like Bahadur Shah Jafar the Mughal who was very powerful at that time could not save their Empire from the wave of colonization and to force to exile. The Emperors of both

countries who had gone away from the reality of ground and they forgot their duty towards the empire. Shubha Tiwari writes about that, as follows:

> **Ghosh even mentions, Bahadur Shah Jafar, the last Emperor who was taken to Rangoon in exile. A parallel is drawn here. One thing, apart from the cruel colonization, must be said that these emperors were distanced from reality, from their own subjects and land to a shocking extent. When King Thebaw is taken out of his palace, it is for the first time he is seeing his land. [Ibid: 104-105]**

Ghosh uses ironical tone of language but there is kind of hidden meaning this is a conversation in between two attendants who were already in the custody of queen and discussing about the confinement of royal couple. How emperors and colonizers made them mentally colonized.

When an Englishwoman comes as Queen's maid and refuses to crawl this is the beginning of an encounter in between an Emperor and colonizers. 'The Queen appealed to Mr. Cox but an Englishman came out to support of Mrs. Wright. She could bow, he said, from the waist, but she needn't *shiko* and she certainly wouldn't crawl. She was an Englishwomen.' [Ghosh: 2000: 55] The abrupt removal of the king and the expecting queen from Mandalay to distant Ratnagiri in the west coast of India was an astute move by the conquering British, successful in humiliating the royal couple completely, also erasing them from public memory at home. Forgotten and abandoned, the king and queen led a life of increasing shabbiness and obscurity in an unfamiliar territory while their country was depleted of its valuable natural resources - teak, ivory, and petroleum. The rapacity and greed inherent in the colonial process is seen concentrated in what

happened in Burma, and the author does not gloss over the fact that Indians were willing collaborator in this British endeavor of devastation.

In the 19th century, Britain was expending its commercial interests, especially in its colonies. India is particular had come not just a continent to exploit and rule but a source of raw labor and a military muscle that bolstered British dominance worldwide and kept the imperial machine humming. With the end slavery in the empire in the 1833, thousands of poor's, willing Indian workers were recruited for work in Burma, Fiji, the Caribbean and African, on plantation, in docks, mills and railroads, while others were conscripted in to the British army, turning India into what one character in The Glass Palace calls a Vast garrison.

The primary desire for a colonial venture, as is well known, is often commercial, leading to the establishment of a trading post or some such outfit. Thus, it is the Burmese teak and the Malayan rubber that force the British colonial drive. With a forethought beyond his years, the seven years old Mathew reports his unbelieving friend Rajkumar what his father, Saya John, has told him, namely, that the English: 'Want all the teak in Burma. The King won't them have it so they're going to do away with him'. [Ibid: 15] Once the colonial power is firmly established and has a clear military superiority over the hapless and unprepared native rulers, it looks for, and often fabricates. A dispute with an inconvenient native ruler so as to justify dethroning him, annexing his state, company, in which the company was clearly in the wrong, it was used as an excuse for waging a war against king Thebaw in Mandalay.

The colonial powers usually win not because their cause is just but because of superior power, manipulative skill, and weaponry. The second dimension is the conquest of Burma at the hands of colonized Indians. This conquest took place at various levels. After the exclusion of King Thebaw, monarchy came to an abrupt

end, and Burma became a part of the British Empire in India. Bound together in colonial subjugation the two countries and their peoples could never come together. In the second section which called Ratnagiri, is a portrayed in which effects of imperialism are shown.

As Amitav Ghosh describe the stories of the Burmese' reactions to these significant historical events and changes, he presents the discontent and disapproval of the masses and how they began to see the image of themselves reflected in the other, the Indians. The servility and surrender of the Indians to the British – the Burmese felt – was a warning to them to prevent them from going to such extents of surrender to the power of the British colonial masters. Ghosh has woven the whole historical circumstances together with the colonial past. It encompass the colonial rule of nearly a whole century in Burma, Malay, and India, starting from the Anglo-Burmese War of 1885 – in fact the "war" was no war at all as the Mandalay surrendered to the British almost without a fight – through the chaos of the two world wars right up to the age of e-mail and internet. It is a cusp narrative opening out on the pre-independence era and ending in post-independence days. Ira Pande appropriately describes the novel as follows:

> **Spanning centuries and generations and straddling the space of countries, India, Burma and Malay, this is a saga that could have exhausted the skills of a lesser writer. But in the hands of Ghosh, historian by training, an adventures traveler and a sensitive writer of fiction it becomes a confluence of all three. With remarkable sleight of hand, Ghosh juggles history, fiction and travel writing to produce a story that can be read variously as history of Burma over the last two centuries, an enduring**

> **romance between two families and a travelogue about a forgotten Buddhist territory. [www.amitavghosh.com]**

The pathetic journey of Royal couple started to India after the defeat which causes the exile. The second part of the novel deals with the awkward beginning of a new life for King Thebaw and his family as they try to settle in to the port town of Ratnagiri, north of Goa. Events conspire to weave Outram House more firmly in to the life of Ratnagiri than had been expected. Ghosh is writing the history of Burma that lost its age old heritage, monarchy and the pathos of royal family. Colonisation exposed Burma of its realm bringing unrest and instability to the entire country till today.

The last king of Burma, King Thebaw, was stripped of all powers as a king. He and his queen, Queen Supayalat and the three princesses were forcefully evicted out of their country and exiled to India to live as prisoners there with no scope of a return home. Burma eventually saw the death of King Thebaw as a prisoner in Ratnagiri, India. Apart from all these King Thebaw is respected by the local community, and in time the family comes to feel secure and even happy in their new surroundings with Indian culture, traditions and customs. B. K. Nagarajan in his assay states:

> **The King Thebaw, however, accepts his fete more or less like a philosopher. As a result of his early trainings of a monk he reigns over the fishermen of Ratnagiri, foretelling when there would be a storm, how many boats returns from sea. But it is in Queen Supalayat that one sees the dehumanization of colonial process. She lives in the dilapidated Outrm House allowing slums to grow in the surrounding area, and welcomes the few**

> **guests she occasionally has in defiance. Her attitude is clear in the proud, thin lipped smile she has for all of them. [Opp, Cite. 2011: 41]**

Ghosh visibly demonstrate British desire to keep alive the royal families of India and Burma, but the way these princes and princesses are kept, it questions the basic ideology of the Western civilization which the ruling power possesses. The arrival of new Collector awakes feelings of hatred to the colonial government, especially for Queen Supalayat who gritted with new Collector coldly she says to him, 'Yes, look around you, look at how we live. Yes, we who ruled the richest land in Asia are now reduced to this. This is what they have done to us, this is what they will do to all of Burma. They took our kingdom, promising roads and railways and ports, but mark my words, this is how it will end. In a few decades the wealth will be gone—all the gems, the timber and the oil —and then they too will leave.

In our golden Burma where no one ever went hungry and no one was too poor to write and read, all that will remain is destitution and ignorance, famine and despair. We were the first to be imprisoned in the name of their progress; millions more will follow. This is what awaits us all: this is how we will all end—as prisoners, in shantytowns born of the plague. A hundred years hence you will read the indictment of Europe's greed in the difference between the kingdom of Siam and the state of our own enslaved realm.' [Ghosh: 2000: 88] Dolly is only one maid servant who has been living with exiled royal family in their crucial day in Ratnagiri. When other maids the seven girls left them Evelyn, Augusta, Mary, Wahthau, Nan Pau, Minlwin, and even Hemau, who was, of all of them, the closest to Dolly in age. Dolly was now one of the last remaining members of the original Mandalay contingent she has a duty to teach the new local staff the ways

of the household. She dedicated her loyalty to the royal family. She remains with them in the most critical situation. There is no home for she to go back and has nothing to look forward to.

The new ayahs and maids came to Dolly when they wanted to know how things were done in the Mandalay palace. It was she who had to teach them how to *shiko* and how to move about the Queen's bedroom on their hands and knees. It was 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. She also learnt the English and Marathi language to converse with local servants. Dolly managed an outbreak of plague with the help of Savant a local coachman. Apart from this she has her own feelings, emotions she wanted to share and she chooses Savant a chief servant. Shubha Tiwari writes,

> **She has nothing to look forward to. She cannot dream for herself. Her life is an appendage, a depending extension of royal family. Sex comes as a handy rescue for this young girl to maintain her sanity. [Opp, Cite. 2003: 96]**

Once, Dolly and Savant caught during sex by first Princess who herself is growing in to a women and is needful of physical engagement now became furies and shouted, 'She ordered Dolly to dress, to leave the room. 'If I ever see you alone again together, I will go to Her Majesty. You are servants. You will be thrown out.' [Ghosh: 2000: 86] After that incident she snatches Savant got pregnant from him. It shows the desire, an imperial desire of second Princess that having Savant as a lover. Means, the blood never change if you live in freedom or exile. Ghosh keeps the novel moving to imminent where lots of upcoming turns one of those is

the arrival of Collector Dey and his wife, 'at a time when politics was much on people's minds. Every day there were reports of meetings, marches and petitions: people were being told to boycott British-made goods; women were making bonfires of Lancashire cloth.

In the Far East there was the war between Russia and Japan and for the first time it looked as though an Asian country might prevail against a European power. The Indian papers were full of news of this war and what it would mean for colonized countries.' [ibid; 105] In 1905, the nineteenth year of the King's exile, a new District Collector arrived in Ratnagiri. The Collector was the district's administrative head, the official who was ultimately responsible for dealing with the Burmese Royal Family. The first decade of 20th century was a period of sensational incidents in world politics. In India the movement of independence took momentum and other side the practice of 2nd world war was going on. There was a little bit hope to King Thebaw observing such a condition he asked to Collector, 'did you ever think that we would live to witness the day when an Eastern country would defeat a European power?'[Ibid: 107] Then Collector replied, 'The Empire is today stronger than it has ever been. You have only to glance at a map of the world to see the truth of this.' [Ibid: 107] It shows an encounter between a setting Emperor and a colonial representative. In such a condition Asian countries were trying to rebel against the colonial rule of British. In this circumstances District Collector Beny Prasad Dey trying to follow colonial protocols. Sarika Auradkar writes,

> **By the beginning the 20th century, the British Empire had evolved from being a powerful trading presents in to a huge government apparatus, imposing it hierarchies and protocol on its colonies. Figures such as the Collector were instrumental in**

> **enforcing its myriad colonial rules, even the most absurd once, such a treating the kind of Burma like caged animal and controlling who his daughters, the princess, could marry. [Opp, Cite. 2007: 89]**

Uma is another protagonist of novel in the first meeting with the Royal family she handled the awkward situation smoothly. Queen Supayalat also impressed by her, Uma, the Collector's wife, is able to help bridge the gap by befriending Dolly. 'she was impressed by the way the young woman had intervened to save the situation. Self-possession was a quality she'd always admired.

There was something attractive about this woman, Uma Dey; the liveliness of her manner was a welcome contrast to her husband's arrogance.' [Ghosh: 2000: 108] Dolly's friendship with Uma Dey matures her and gives her a personality. Both Dolly and Uma are victims of the same colonial supremacy and share a deep understanding and respect for each other's predicament. Dolly however; tolerate the burden of slavery also at the hands of the Burmese royalty. However, both are very quick to recognize their respective status and any colonial injustice. A significant conversation between Dolly and Uma also gives occasion to question established thinking and historical fact it shows imperialism and colonialism are reflection of each other. 'One night, plucking up her courage, Uma remarked: 'One hears some awful things about Queen Supayalat.'

'What?'

'That she had a lot of people killed… in Mandalay…'

Dolly was quiet for a moment and Uma began to worry that she had offended her. Then Dolly spoke up. 'You know Uma' she said in her softest voice. 'Every time I come to your house, I notice that picture you have hanging by your front door…'

'Of Queen Victoria, you mean?'

'Yes.'

Uma was puzzled. 'What about it?'

'Don't you sometimes wonder how many people have been killed in Queen Victoria's name? It must be millions wouldn't you say? I think I'd be frightened to live with one of those pictures.' A few days later, Uma put the picture down and sent it to the Cutchery, to be hung in the Collector's office.' [Ibid: 114]. Ghosh nicely shows the demonstration of pride and prejudice of such protagonists under the influence of colonialism. N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in *The Glass Palace* says:

> **Conversation between Uma and Dolly tells us exactly the difference that the floating power makes on Burma. Like the British, Uma is also under the impression that the Burmese have been helped by the British invasion. [Opp, Cite. 2009: 123]**

After the removal of King from Burma, colonizers started to fulfill their colonial desire by extending their empire to strengthen their economy. At first their crooked eyes found the natural resources of Burma. 'Courtly Mandalay was now a bustling commercial hub; resources were being exploited with an energy and efficiency hitherto undreamt of. The Mandalay palace had been refurbished to serve the conquerors' recondite pleasures: the west wing had been converted into a British Club; the Queen's Hall of Audience had now become a billiard room;' [Ghosh: 2000: 66].

In other hand Rajkumar has been continuing the hardships of the teak trade, having witnessed man and monster working together on an epic scale as elephants transport large volumes of wood down from the forests for sell in to the British

Empire's vastly growing markets. N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in The Glass Palace' says:

> **The political power concentrated on Burma as a source to improve the economy of its kingdom. The economic status of the colony was secondary to it. The colonial political network extended its territory in those lands which were rich in natural and human resources. Its rule in Burma and India was restricted to exploitation and extraction of natural wealth rather than territorial governance. [Ibid]**

Here Saya John tells Rajkumar about how the Europeans make teak business so easy by involving elephants. 'Yet until the Europeans came none of them had ever thought of using elephants for the purposes of logging. Their elephants were used in pagodas and palaces, for wars and ceremonies. It was the Europeans who saw that tame elephants could be made to work for human profit.' [Ghosh: 2000: 74] N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in The Glass Palace' states:

> **The elephants that were the symbol of power, dignity and authority are transformed in to commodity. Elephants turn out to be slaves and object of profit. Power, when moved from one form to another, completely dismantled the earlier system; it ruptured and percolated through the earlier mode. The political power capacitated itself to change the ideological, economic and military network of the system. [Ibid]**

Colonizers not only ruled over human being but also controlled nature. Their dominative desire bent the nature as they wished as it, 'You see that man, Rajkumar?' he said. 'That is someone you can learn from. To bend the work of nature to your will; to make the trees of the earth useful to human beings- what could be more admirable, more exciting than this? That is what I would say to a boy who has his life before him.' [Ghosh: 2000: 75]

Rajkumar was new in the business so he was unknown of colonial supremacy over the poor workers who brought from various nations. They were forced to migrate for survival many of them were Indians who treated as an animal. The supervisors harasses, annoy, demoralize, discourage them, 'But there was a time once when an Assistant began to berate Saya John, accusing him of having forgotten something he had ordered. 'Take that grinning face out of here . . .,' the Englishman shouted, 'I'll see you in hell, Johnny Chinaman.' At the time Rajkumar knew very little English but there was no mistaking the anger and contempt in the Assistant's voice.' [Ibid: 72] Rajkumar become more practical as a companion of Saya John and starts his own timber yard and being a successful businessman. Rajkumar concentrate his freedom from family tie into developing his own business and he by taking loan from Soya John starts his own timber yard. Rajkumar says: 'If I am even going to make this business grow I will have to take few risks' [Ibid: 130]. Rajkumar develops his business by his willpower, hard work and forgetting the barriers of nationhood. On his success in business, Rajkumar search for Dolly who is gone with royal family in charge of collector.

Rajkumar uses his good offices in tracing and meeting collector for Dolly only. Collector's wife Uma Dey is arranging meeting of Rajkumar with Dolly. He undertakes journey to India and see Uma Collector's wife, the Collector being in charge of royal family of king Thebaw and her princess in exile in Ratnagiri part

of Indian Territory under British rule. Rajkumar who has gone to collector with a hope to find Dolly, did find her and marries her with help of Uma Dey – collector's wife and recoups his early life and he with Dolly is happy and have two sons Neel and Dinu. Other side Uma and Collector Dey are not happy with each other the bond between them is weak. N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in The Glass Palace' quoted: '**She was more comfortable with and faithful to the prisoner than the jailer.' [Ibid: 117]** The Collector was highly educated in foreign so his desire to live likes colonizers and Uma' attachment with Indian virtues makes differences between them. Dey was approximately fascinated by the British and their way of life. The education had not only given him knowledge but also had made him obtain an ideology of the ruler. It made him treat the British as the superior and the Indian inferior. So he tries to prove himself an extraordinary who is more close to the British then Indian ways of life.

Ghosh comments on this strange relation between then, 'The wifely virtues she could offer him he had no use for: Cambridge had taught him to want more; to make sure that nothing was held in abeyance, to bargain for a woman's soul with the coin of kindness and patience. The thought of this terrified her. This was subjection beyond decency, beyond her imagining. She could not bring herself to think of it. Anything would be better than to submit.'[Ghosh: 2000: 153] As a result of which their family is disturbed. Shubha Tiwari picks out the features of Uma and Collector Dey's nature. She writes,

> **The collector wants mental connection with Uma. Her resources prove to be inadequate on this account. She does not love her husband. She does not trust him. She may be having 'wife virtues' namely timely supply of needs, patience, passivity etc.**

> **but a bond with husband is something she dreads. The Collector on other hand is a different type of man. We can say he is intellectually emancipated. He selected Uma after seeing her at a puja when she was sixteen. He wanted a flexible girl who is not settled in her ideas and behavior. [Opp, Cite. 2003: 98]**

Uma Dey's husband commits suicide as he fails to control Royal family because one of the princesses is pregnant. '**His failure leads to his death. Queen Supalayat spits in to the garden in commemoration of her jailer's death.' [Opp, Cite. 2009: 123]**

The colonial desire he acquired from British leads to great personal tragedy. He could not understand the feelings, importance of others lives like Uma, Savant and Royal family. The main characters – Saya John, Rajkumar (Raha)—Dolly, Uma Dey are the beads which Ghosh strung in the form of novel its main plot structure. Rakhi Moral exactly comments as:

> **Amitav Ghosh weaves into the life of his central protagonist, Rajkumar, the bewildering and often poignant accounts of a family scattered through post imperialist dislocation in various parts of the Asian continent as he charts the complex, sociological and political repercussions of such disbanding through experiment of loss, exile and search for homeland. [Moral: 2005: 143]**

These are connected episodic stories linked with characters. The trans-formulation of Burmese Royal family into the culture of Hindustani, princess's pregnancy with

the relation with Sawant taken by queen very lightly forms sub plot stories which are linked and connected with leading characters.

Thus, Ghosh tries to project intermingle of stories to give way to formation of new stories – again forming sub plots – with inter-activation of religion, culture and class of the societies of various families of middle class suffering migrations from place to place. Dolly represents the twice colonized victim of the breaking of a nation. She embodies the quiet and subliminal aggression of dislocated subjects. Dolly's most haunting concern is that Burma the place of her birth is lost to her forever.

The third section *The Money Tree* shows how Rajkumar, an orphan, prospers through timber business. Amitav Ghosh has woven the theme of isolation and colonial displacement of the characters, which cross boundaries and make several transitions during their lifetime, in the novel *The Glass Palace*. This chapter is an interaction between three families, Dolly and Rajkumar in Burma, Saya John Rajkumar's mentor and his son in Malasyia and Uma and her brother in India. The emphasis, like all Ghosh's fiction is again on highlighting the obliteration of borders that is a result of crossovers and transitions presented in the novel. *The Glass Palace* is a perfect manifestation of almost all the major concerns of Ghosh, blended into a wonderful epic narrative. But over riding all the thematic concerns is the theme of post-coloniality. Nation formation is a major tool in the process of colonization and *The Glass Palace* records and incites the experiences of first such races inhabiting British occupied territories in South East Asia, who are dying to make their own nation.

The novel is the author's attempt to remap the history of three south Asian countries, Myanmar, India and Malaysia all sites of the British Empire through the

late 19th and 20th centuries. At the same time Ghosh only discusses a piece of history to lay more emphasis on the character of his protagonist. While Burma lost it all to colonialism, Rajkumar builds his home on the debris. His stay in Burma has given him all that he was snatched off in his native land: family, home, love and even wealth.The turbulent cultural crossovers, conflicts, histories and nations as a metaphor of loss make up the central concern of Ghosh. Especially in 19th century, Britain was growing its economic and commercial interests mainly in Asian territory. They extended their empire to strengthen their economy which was dependent on the territory. India is not just a continent to exploit and rule, but a main source of raw labour and military power that bolstered British dominance worldwide and kept the imperial machine humming. With the end of slavery in the empire in 1833, thousands of poor, willing Indian workers were recruited for work in Burma, Fiji, the Caribbean and Africa, on plantation, in docks, mills and railroads, while others were conscripted in to British army. With the colonial desire British entered in the business of teak and rubber in conquered territory like Burma and Malaya.

Ghosh through many characters has drawn disturbing situation of colonization particularly aggression, capture of land of beauty and abundant resources of richness in Burma by British. Shobha Tiwari comments:

> **Apart from human scenes of colonization, Ghosh also deals with larger question of Europe's greed. Everything becomes a resource to be exploited – woods, water, mines, people just everyone and everything. [Opp, Cite. 2003: 105]**

The major economic sources of colonizers are two things, the first is the timber export in Burma and the second is the rubber plantation in Malaya. Both timber

and rubber were not a part of merchandise culture in Burma and Malaya before they were colonized. The heavy teak epitomized nature and was part of inherent Burmese culture. But British knew the importance of territory and the land of Malaya was chosen for rubber plantation. 'The British colonial government was looking to India to supply coolies and workers for the plantation.' [Ghosh: 2000: 183]

Interestingly enough, Ghosh's main protagonist, Rajkumar Raha, a protagonist who provides evidence for the manifest Indian contribution to the extension of the British Empire. Born in poverty on a boat and stranded in Mandalay, Rajkumar witnesses the British conquest of Burma at first hand. He works as a coolie in supplying teak camps in the Burmese rainforests and, as soon as he has acquired some capital, engages in the traffic of bringing migrant workers from India to Burma. With the help of Indian labours nature became transformed and transported, both in Burma and Malaya. As a result, teak and rubber brought within the creases of economic set-up of the imperial rulers, subsequently expanding their power in the economic form. There are few consequences of it in Burma and Malaya. Firstly, the significant effect operates at the level of capital intensive economy that involves a range of exploitation. Secondly, economic power turns in to political power through an understanding of the operation of economic supremacy.

The exploitative part of capital-intensive economy appears in the form of exploitation of nature, human beings and animals. But astonishingly, the beneficiaries of the system fail to notice the exploitation. They perceive it differently. To the Rajkumar, nature is always an epitome of wealth. He justifies his involvement in human trade in indentured labour. According to him, he is helping them to progress. Their financial status is more stabilized as indentured

labourers. As part of the economic system, positioned at a superior level, his world fails to notice that he is not inevitable to the system.

It gives him an illusion that he is an essential part of the system. Rajkumar next succeeds in securing a major contract to supply teak to a railway company and, in the eyes of Saya John, his mentor; the Indian businessman evolves into a new person. He makes lots of money in timber business as a tool in the hand of colonizers, he develops desire for money. He was always very excited to make money. There is a commercial desire of colonizers, leading to the establishment of a trading post or some such business. It is Burmese teak and Malayan rubbers that encourage the British colonial force. With a forethought beyond his years, the seven years old Mathew informs to his friend Rajkumar what his father, Saya John, has told him namely, that the English: 'they want all the teak in Burma. The King won't let them have it so they're going to do away with him.' [Ibid: 15] This is the complex back drop from Ghosh's novel, which centers on the fascinating story of Indians in Burma, by the late 19th century, there was a considerable Indian community in Burma; many were recruited to fill the lowly positions; others, such as Rajkumar, came to prosper as a merchants in the growing economy.

Rajkumar is the quintessential opportunist, in the best sense of the word. He makes his first money recruiting in indentured workers in India, then builds up a teak export business in the hills of Burma. Sarika Auradkar in his critical book explains the economic theory of British:

> **Through Rajkumar we can observe the wheels of British commerce transforming the subcontinent and its other colonies into a vast network of trading and exploitation. And though this book aims at a deep critique of empire, Ghosh does not have so**

> **narrow an agenda as to simply bash the imperial masters. After all, in the new colonial system, someone like Rajkumar is not stuck in his born station in life, but given a greater chance to succeed on his own initiative. Instead, through the novel's characters, Ghosh shows the subtle questions of allegiance that come to torment them all. [Opp, Cite. 2007: 96-97]**

The married life of Dolly and Rajkumar was not going fine, their temperament seems different Rajkumar is running behind the physical pleasures of life and other side Dolly who trying to find spiritual pleasure in Lord Buddha's philosophy. 'You're changing…leaving us behind.' [Ghosh: 2000: 210]

The inner realization of Dolly is quite significant in the novel. There was a critical situation when her son Dinu was recovering in the hospital, Dolly became meditative and grieved with other mothers keening over their dead children. "… She'd found herself listening to voices that were inaudible during the day: the murmurs of anxious relatives; distant screams of pain, women keening in bereavement. It was as though the walls turned porous in the stillness of the night, flooding her room with an unseen tide of defeat and suffering… She'd begun to cry – it was as though her voice had merged with that of the unknown woman: as though an invisible link had arisen between all of them – her, Dinu, the dead child, his mother.' [Ibid: 210] Her sympathy melts all mental barriers and joins her with the other women in hunger. John Hawley comments:

> **The compassion breaks borders, real and imagined, and she is one with the living and the dead. The Glass Palace has been shattered. [Howely: 2005: 213]**

The genre of fiction being the most supple and expressive is perfectly suited for the expression of disarticulation, displacement and rootlessness. Due to greed for money Rajkumar losses his son Nil and he becomes a victim of economic circle which was created by British Empire. Rajkumar throughout his life knew only to extract, transport and consume the objects of nature.

Ghosh here portrays the ties between two human beings one man and another woman without any fences of religion or political or any cultural restraints for marriages. Shobha Tiwari comments on character of Dolly: '**Dolly is the personification of the spirit of endurance and acceptance.' [Opp, Cite. 2003: 105]** The present novel *The Glass Palace* deals with Hybridity due to colonialism and its effects on human lives. In the novel characters like Saya John and his family, Rajkumar Raha and his family, King Thibaw Min and his family, Uma Dey and her family are the victims of such a Hybridity. Rajkumar The main protagonist of the novel is a true multicultural, hybrid personality. Being as orphan he created her own relationship with people who belong to different casts, religion, race, culture, nationality and language.

Rajkumar marry Dolly and they became hybrid. Dolly has fear of such a hybridization her displacement from her roots and her discomfort with her changed identity is clear when she confides her predicament to Uma, the collector's wife: 'If I went to Burma now I would be a foreigner – they would call me a *Kalaa* like they do Indians – a trespasser, an outsider from across the sea. I'd find that very hard I think. I'd never be able to rid myself of the idea that I would have to leave again one day, just as I knew what it was like when we left' [Ghosh: 2000: 113]. Padmini Mongia quotes Gayatri Spivak's explanation of such dilemma:

> **For the post-colonial the idea of a nationhood is a metaphor constantly being 'reclaimed', as the post-colonial space cannot advance referents that are 'historically adequate' in the case of the colonial subject nationhood is perhaps the only real and historically immediate concern. [Mongia: 277]**

The colonial subjects suffer from a sense of imaginary homeland having to suffer most of their lives in displaced locations. Dolly and Rajkumar both paradoxically have a commitment to the nation of their exile or displacement which they have appropriated as home. For Dolly, her life in Outram House is the only life she knows and surprisingly she is the most assertive, in her place of exile. She asks Uma, 'where would I go, this is home' [Ghosh: 2000: 119] Her worship for the royal family is obvious when before leaving with Rajkumar, she takes a "last glimpse of the lane, the leaning coconut palms, the Union Jack, flapping above the gaol on its crooked pole…" [Ibid: 171] Dolly in her spouse relationship with Rajkumar, gets two sons Neel and Dinu. Dolly due to her association with Uma Day, Collector's wife, developed her personality and whereas Rajkumar through successful in business remain uneducated.

When Dolly devotes all her time to taking care of her son Dinu, who develops slight polio in one leg, Rajkumar forces one of the women workers for sexual relationship. An illegitimate son, Ilongo, is the result of this extramarital relationship. Perhaps, the civilized rules of morality do not seem to work here as this novel is the true depiction of life. It is only quite natural for Rajkumar to succumb to his physical needs, with Dolly withdrawing into a world of her own. Dolly is created as most beautiful woman and the reader is driven by the Dolly's character and novel becomes more interesting. And these lies better art of characterization on the part of author, other side Uma struggled with the Indian

Hindu tradition as a widow in Calcutta with her family. 'Uma's was life still one of rigid constraints and deprivation: her hair was shaved off; she could eat no meat nor fish and she was allowed to wear nothing but white. She was twenty-eight and had a lifetime ahead of her.' [Ibid: 184] But soon she decided to leave India and go abroad because she was independent nature women.

She becomes a freedom fighter, a celebrity in her own way. Uma is only twenty-eight when she becomes a widow. She remembers her husband mostly as a mimic man, a runner of the colonizer: 'There seemed never to be a moment when he was not haunted by the fear of being thought lacking by his British colleagues.' [Ibid: 186] Uma, the housewife turns into an idealist activist in Indian independence movement and traveled the world and worked t. Uma best friend of Dolly but the relation between Rajkumar and Uma was not good there is an ideological difference, on one occasion Rajkumar says her 'Have you ever built anything? Given a single person a job? Improved anyone's life in any way? No. All you ever do is stand back, as though you were above all of us, and you criticize and criticize. Your husband was as fine a man as any I've ever met, and you hounded him to his death with your self-righteousness'.' [Ibid: 248] Apart from this in Burma politics reached on violent way there is anger against Indians in Burmese people. They had come on the road for their rights.

Since Rajkumar succeeds in his pursuit for Dolly, she returns to Burma, raises two half-caste sons, and gradually becomes aware of the results of the Indian immigration: 'Indian moneylenders have taken over all the farmland; Indians run most of the shops; people say that the rich Indians live like colonialists, lording it over the Burmese' [Ibid: 240]. Burmese people had also counted Indians as colonizers because of after King's demolition Indian army settled there on the half of British Colonial Empire. 'Not just in India, but also in Burma, Malaya, East

Africa, no matter where. and of course, the Empire does everything possible to keep these soldiers in hand: only certain castes of men are recruited; they're completely shut off from politics and the wider society; they're given land and their children are assured jobs.'[Ibid: 223] It shows the colonial desire of British to rule over Asian continent had caused for displacement, demolition, destruction of the territory.

However, it is interesting to note that while showing the subjugated Burma, Ghosh's attitude towards India and the Indians is starkly different from his treatment of the Burmese people. Even though the center of the novel Rajkumar, an Indian born, he is far from being a flawless character.

> **He represents the Indian who benefited through the British colonization. It is true that British colonized both India and Burma, but in Burma the Burmese are the ones oppressed whereas the Indians as well as people from other countries were given many opportunities to flourish. The rise of Rajkumar is only one of many stories of such success. Through him and the world revolving around him Ghosh shows how colonialism is a process where people and values are compromised. [Opp, Cite. 2011: 42]**

Ghosh presents the next generation and web relationship between Rajkumar, Saya John and Uma's family by introducing Mathew, Arjun, Nil, Dinu Manju and others in this part. In second generation characters like Arjun and Dinu show fascination for colonizers. Three stories run parallel in the novel. There are two stories of the first generation, that of Rajkumar and Dolly and of B.P. Dey and Uma. The story of the second generation turns around Neel and Manju. The twist

and revolves in the lives of these characters are the main sources of attention in the novel.

The address of the novel is obviously to convinced exact chronological situations – the colonial past – and it seeks to "interrogate our role" in looking at our colonial past. Thus it encompasses the colonial rule of nearly a whole century in Burma, Malay, and India, starting from the Anglo-Burmese War of 1885 – in fact the "war" was no war at all as the Mandalay surrendered to the British almost without a fight – through the chaos of the two world wars right up to the age of e-mail and internet. It is a cusp narrative opening out on the colonial age and ending in post-independence days. Amitav Ghosh has nicely drowned the pen picture of the anguish, pain, agony of the people who suffered during the colonial period even after post-colonial era.

In The Glass Palace three generations suffered due to displacement, dislocation, Hybridity, apartheid and suppression. It is also representation of the marginalized and the oppressed in the works of Amitav Ghosh in the backdrop of the Indian society under the shadow of colonialism. The colonial desire and its recollections are loaded with a sense of pain and suffering of the large numbers of people who lived through those periods of history. Meenakshi Mukherji writes:

> **No one is directly indicted in this novel, not a single person idealized. Yet casually mentioned details get linked across space and time to form haunting patterns, their cumulative effect staying with the reader long after the novel is over. For all its vividness of description and range of human experience, The Glass Palace will remain for me memorable mainly as the most**

> **scathing critique of British colonialism I have ever come across in fiction. [Mukherji: 2000: 67]**

The Glass Palace distances over three generations and three countries. Indian settlement in Burma is almost insignificant in Indian literature. Somehow it has been overlooked by the historians too.

The King in *The Glass Palace* talks about the inexplicable shift of power and margins in the society. Again, an example of how people in centre can shift to the margins. Thus, ironically, the royal family is reduced to the status of subalterns. He considers on the force and nature of power of British Empire that was changing fates of thousands across the subcontinent. 'What vast, what incompressible power, to move people in such numbers from one place to another-emperors, kings, farmers, dockworkers, soldiers, coolies, policemen. Why? Why this furious movement –people taken from one place to another, to pull rickshaws, to sit blind in exile?' [Ghosh, 2000: 43-44]. British colonial masters fulfill their desire to rule over territory with the help of British Indian Army. The action in the novel is centered in Burma, but it features Diasporas to India, the eastern half of the Indian Ocean (South East Asia), Europe and North America. Among the many debates about colonialism and women, Gandhi and the Ghadar party, Congress vs. the anti-Fascist position on the Second World War etc the one that is most significant communicate to the moral dilemma of the Indian officers in the British Army, some of whom later deserted to form the Indian National Army.

They could not expand their empire without assist of local Indians like Arjun who feel proud to serve for their colonial masters. Saya john shares his experience with Rajkumar on the incident of British army arrival as fallows. In Singapore he used to work in a hospital for a time there the patients were mainly Indian sepoys back from fighting wars for their English masters. He discussed with them, 'What

makes you fight, I would ask them, "When you should be planting your fields at home?" "Money," they'd say, and yet all they earned was a few *annas* a day, not much more than a dockyard coolie…How do you fight an enemy who fights from neither enmity nor anger, but in submission to orders from superiors, without protest and without conscience?' [Ibid-29, 30] Ghosh interweaved the English colonial desire and Indian compassion for survival. The pathetic journey of Indians always ends with tragically. For the few *annas* they used to meet to their misfortune, unwillingly, they mortgage their proud and become slave of English colonizers.

Another unexplored aspect of Indian history also finds a voice in this novel. The history of Indian Army under British Rule is completely over sighted in the discussion of the colonial past in terms of what it meant for those who had joined British Army. It is as an answer to Gayatri Spivak's question it is Arjun whose class and agency changes in accordance with time and space. The time span of the novel makes space for the monstrous manifestations of exploitation from the time of colonialism to the period of neocolonialism. Ghosh points out the fact that Indians were also responsible for such exploitation of people and place. British Indian Army is a military network of colonizers for conducts their rule. N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in The Glass Palace' quoted:

> **The military network is defined in terms of organized physical violence. It is the power of direct and immediate coercion. Historically many armies fought for the benefit of their own leaders, who created "empires of dominations" by taking over newly arisen civilizations based on the economic, ideological and**

> **political networks. Military organization is essentially *concentrated coercive.* [Opp, Cite. 2009: 120]**

Amitav Ghosh, through Arjun, and creates a discourse in this novel that performs the progress of colonial desire. He discovers the anti-colonial realization and ultimate revolt in Arjun. Arjun receives a letter from the Indian Military Academy announcing his selection as an officer cadet.

Arjun is Uma's nephew and holds great fascination for the British customs and ways of life. He is educated in the British modelled institutions and so naturally holds the British in awe and respect. However, Uma tells Arjun that 'the Mahatma thinks that the country can only benefit from having men of conscience in the army. She encourages Arjun to join the army because India needs soldiers who won't blindly obey their superiors.' Ghosh: 2000: 258] From here onwards the novel traces the evolution of national conscience antithetical to the colonial power. Arjun joins the colonial army as a gentleman cadet and goes on to become a Second Lieutenant in the Ist Jat Light Infantry. Arjun has moulded into a war-machine in the hands of British military discourse like the character of the Collector Beni Prasad Dey, a Britain-trained colonial administrator. Both these characters are destroyed: they end up in a dead end in their existential moorings and kill themselves. Arjun, the more prominent of these figures, can initially express himself only within the discourse of the military culture. He is proud to belong to 1/1 Jats because it is honoured with a special title, The Royal Battalion, which is called as J*arnail-sahib ki dyni haat ki paltan* – the general's right-hand battalion' [Ibid: 262] for the battle honours it won for the British Government, such as quelling the mutinies and capturing kings in India, in Burma, in Mesopotamia, in Somme, and in China. Arjun's thoughts at this phase are appeal noting: 'Sometimes when I wake up in the morning, I still find it hard to believe

that I really belong with these men…… 1/1 Jats; it seems like such a huge responsibility –as though we're representing the whole of the country!' [Ibid: 262]

The impact of western academic disciplines is easily discernible on Arjun in whom the hierarchical constructions of inferiority and superiority, native and *angrez* are so deeply ingrained that all his effort is to be like an Englishman. He, as a young army officer in the colonial army, is puffed with pride that he belongs to a battalion which is honoured. His obtrusive acknowledgement of the superiority of the colonial masters, and his awe and respect for them, orient him to internalize the European morals, manners, dress code, and eating habits by aping them. His induction into the army initiates him into the British way of life and he becomes intoxicated with it.

To Arjun modern and western are synonymous. To be a modern Indian he is prepared to erase all traces of being Indian: discard his past and embrace western habits of thought in its totality. At this stage, he does not realize the cost he would be paying to be accepted as a member of the elitist class, the rulers' class. When Bela, his sister, wants to know people's perceptions of him, Kishan Singh, an NCO says, 'He's a good officer…. Of all the Indians in our battalion, he's the one who's the most English. We call him the *Angrez*.' [Ibid: 297] Arjun receives the first surprise of his life on the occasion of his sister's wedding. Some Burmese student activists, Congressmen, Buddhist monks berate him for serving in an army of occupation. On this auspicious occasion he manages to keep his anger and replies, 'We aren't occupying the country ….We are here to defend you.' [Ibid: 287] The response of the activists is quick: 'From whom are you defending us? From ourselves? From other Indians? It's your masters from whom the country needs to be defended.' [Ibid: 288] This is exact reply by an officer who is influenced by colonizers ideology.

Arjun, however, is not surprised by these arguments. One of the demonstrators of anti-war march drops a pamphlet through his car window. Arjun reads some quotations from Mahatma Gandhi and a passage that says, 'Why should India, in the name of freedom, come to the defense of this Satanic Empire which is itself the greatest menace to liberty that the world had ever known? Arjun is extremely irritated by this time, and cannot control his anger: Idiots …. I wish I could stuff this down their throats. You'd think they'd have better things to do than March about in the hot sun.' [Ibid: 292] Obviously, Arjun has become totally servile at this point. He does not question even once why the British Empire should hold India. As Gouri Viswanathan notices that:

> **Without submission of the individual to moral law or the authority or God, the control they were able to secure over the lower classes in their own country would elude them in India. [Viswanathan: 2003: 105]**

The education machinery was geared up to make the people of India believe that the British were their rightful masters; by following them, they would elevate and uplift their manner, morals, and behavior. This would ensure eternal maintenance of the colonial hegemony. The behavior of Arjun shows success achieved in this direction. The decolonization of the mind of Arjun becomes discernible with the onset of the Second World War, which witnessed several hundred Indian troops of the British army changing their loyalty and enrolling themselves as fighters in the Indian National army because they come to know that in the words of N.K. Rajalakshmi in his assay 'Mapping the Power Discourse in *The Glass Palace*:

> **The British Indian Army was fighting the war neither to defend nor to extend the territory of India. It was helping the British to protect and expand their territory. [Opp, Cite. 2009: 121]**

Ghosh forcefully eloquent the psychological crisis and traces the change in the mind of Arjun, a man whom his colleagues call *Angrez*. Hardy (Hardayal), his friend and colleague who is always trying to change the mind of Arjun. He reminds him of the inscription at the Military Academy in Dehra Dun which says, *'The safety, honour and welfare of your country come first, always and every time. The honour, welfare and comfort of the men you command come next …. And your own ease, comfort and safety come last, always and every time,'* further he says: 'Well, didn't you ever think: this country whose safety, honour and welfare are to come first, always and every time – what is it? Where is this country? The fact is that you and I don't have a country – so where is this place whose safety, honour and welfare are to come first, always and every time? And why was it that when we took our oath it wasn't to a country but to the King Emperor – to defend the Empire?' [Ghosh: 2000: 330] through this Ghosh evokes the feelings of ethical puzzlement of the Indian officers in British army fighting for British of British King Emperor in their own country.

Ghosh thus condemn British rule in the Indian country through inter weaving the themes of Indian independence struggle. Ghosh writes: 'Arjun saw that it was a pamphlet written in Hindustani and printed in both Devnagri and Arabic script. It was an, appeal to Indian soldiers signed by one Amreek Singh of Indian independence league. The text began: 'Brothers, ask yourselves what you are fight for and why you are here: do you really wish to sacrifice your lives for an empire that has kept your country in slavery for two hundred years.' **[**Ibid: 391] During the World War II Arjun on the horns of a dilemma trying to judge his position on

the war field. The diasporic state is portrayed by Ghosh through the central dilemma of the novel which is the conflict in loyalty that the Indian soldier in the British Indian Army suffers. It's a very painful dilemma that pits unequal forces together and makes one choose. Sarika Auradkar in her critical assay describes Arjun's condition as:

> **In the Indian epic Mahabharata, Arjun is the warrior who pauses in battle to question the purpose of war and the kingdom he is fighting for. So too does this modern Arjun begin to doubt his soldier's training – during World War II, when he encounters those drawn to the aims of the Indian National Army. [Opp, Cite. 2007: 103]**

Ghosh projects the faithfulness of people in foreign rulers on their own land – country by presenting character like Arjun. Ghosh brings further the dilemma of self-realization in Arjun's life view. Arjun feels that he was 'used' instead of 'employed' in the British army. Arjun has served British Army for major parts of his life feels deceived by British Army.

Dinu is another main character in the novel shows fascination for British like Arjun. Dinu's character is further defined when his relationship with Alison is described. His attitude to the British rule is no different from that of many of the educated Indians of the time. When British prime Minister, Neville Chamberlain declared war against Germany on behalf of Burma and her Empire so many Burmese people were in favor of colonial power. 'Certainly, in Burma, as in India, public opinion was deeply divided: in both places many important personages had expressed their support of the colonial Government….. The mood among Burma's student activists was summed up in a slogan coined by a charismatic young

student leader, Aung San: Colonialism's difficulty, he said, was Freedom's opportunity. One day, Aung San disappeared: a rumor circulated that he was on his way to China to seek the support of the Communists. Later it came to be known that he had gone instead to Japan.' [Ghosh: 2000: 305] On the circumstances of World War II there was a debate among Dinu, Arjun and Uma when they were on their way home from shopping in Calcutta.

The debate revolves round the question of wisdom in choosing in the context of world war second one evil over the other the imperialist British on the one hand and the Facist and racist Germany and Militant Japan on the other. Dinu maintains that Hitler and Mussolini are among the most tyrannical and destructive leaders in all human history. He condemns for their cruelty and spreading violence across Europe. He says, 'Hitler and Mussolini are among the most tyrannical and destructive leaders in all of human history …. They're grotesque they're monsters [Ibid: 293].Obviously Dinu is true in pointing out that they are destructive, brutal, cruel. But it means the British are not right they both are two extremely aggressive forces out to destroy the world. But what Dinu unfortunately fail to see that the British too are guilty of 'racialism, rule through aggression and conquest' [Ibid: 294].

Uma counters this argument stating that the expansionist aspirations of Germany and Japan can be traced to the successful imperialist British model. She says the British Empire is equally guilty of killing tens of millions people in its conquest of the world. Further she points out that the Indian nationalists also do not sympathize with the Nazis and the Fascists. But she says that we are 'caught between two scourges: two sources of absolute evil. The question for us is, why should we pick one over the other?' [Ibid: 293].But Dinu is not understand the

situation his judgment is away from reality. This question does not arise in Dinu's mind. On such a situation Fanon says:

> **The Western bourgeoisie has prepared enough fences and railings to have no fear of competition of those whom it exploits and holds in contempt. [Fanon: 1967: 127-28]**

Saya John, Rajkumar, Beniprasad Dey, and Arjun have a merciless faith in the superiority of the colonizers. Rajkumar, whose is a rags-to-riches story, is also a staunch supporter of the British. From an orphan boy, he reaches great heights with the help of Saya John. He believes that the Burmese economy would collapse without the patronage of the British.

Actually, during the process of exploitation of the natural resources of the colony by the colonizers, he and some others have benefited, whereas, to use Fanon's words, '**… the rest of the colony follows its path of underdevelopment and poverty.' [Ibid]** It is a part of mental colonization through British government introduced western ideology. Mental colonization is even worse especially Saya John, Rajkumar and in second generation Arjun, Dinu have affected by this meticulously internalized the teaching of the British. They achieved this through education. When Macaulay introduced western education in India, he clearly stated,

> **We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indians in blood and colour but English in taste, in opinions, in morals, and in intellect. [Macaulay: 1935: 430]**

Arjun is in love with Alison and is a competitor of Dinu. From Dinu's statements the success of the British in creating this class of people is evident. He spew out loyally what he has been trained in schools and colleges, and now as an intellectual denounce the Nazis and the Fascists as British would want him to do. Even when Burma and India achieve independence, his gratefulness towards the British remains. This is evident from his discussion with Jaya after the rise of despotism in Burma. He feels very upset at the loss of democracy due to the rise of military regime, which is understandable because the purpose of driving out the British was to create a society based on equality and fraternity. At the same time, he praises the British by saying that they gave more freedom to masses. At least the common man had greater freedom and was not so much put to trouble to be watched by the 'man in the pharmacy next door.' [Ghosh: 2000: 511]

Dinu also thinks that the British regime has successfully reformed the Indian society and purged it of all the evils. This is a great mistake. Dinu has been completely influenced by British which are of a social reformist, and so he is obliged to them. He disagree with Uma: 'Look at the way women (are) treated even today, look at the caste system, untouchability, widow-burning ….all these terrible, terrible things.' [Ibid: 294] Amitav Ghosh clearly brings out the true nature of the colonial rule through Uma, who answers to Dinu's allegation: 'Let me be the first to admit the horrors of our own society – as a woman …. Mahatma Gandhi has always said that our struggle for independence cannot be separated from our struggle for reform.' [Ibid: 294] Dinu has put blinkers over his eyes and is not able to see through the real colonialist intentions of the British. This is where we find that the British have succeeded in creating a class of people having black skin in white masks. By the end of eighteenth century, the British were able to bring the entire subcontinent under their control. Many administrative and social reforms were imposed to civilize the ignorant and apathetic Hindus. These

annexations, social reforms, educational reforms, and scientific innovations introduced from the west had their repercussions.

Ghosh describes the colonial desire, defeats and frustration of displaced, migrated, dislocated, people in India, Burma, China, Malaysia and America by presenting such characters as King Thebaw, Queen Supayalat, Saya John, Rajkumar, Dolly, Uma, Elison, Dinu, Neel, Arjun, Hardayal, Kishan Singh, Jaya and Ilongo. The tragic end of Royal family and their pathetic journey started from Burma and ended in India as well as Burma. They suffered lot of during those days without reason to fulfill the colonial desire of British.

2.3. Summing Up:

Thus, Amitav Ghosh expresses the life span of three generations of men and women spread over on locale of Burma, Calcutta and India during the time when British took over Burma from ex-princely state (country). The novel develops from one generation to another at the places Burma, Mandalay, India, West Coast Ratnagiri whose language differs from place to place involving the deliberations of the characters using Burmese, Hindustani and English language. The novelist uses third person point of view in the novel. The narrative technique points out minor details that introduce the character and narrative is made realistic effect. He uses the flashback technique to reveal the inner aspect of personality of the characters. It throws light on three generation and many stories have been woven together. The scope of the novel abounds in many geographical places with space and distance and time of about one hundred years. Thus, Amitav Ghosh presents history and fiction through his creative skill and researched materials embodied in the novel. The narrative does not expose bare outlines of history but

simultaneously makes the history blended with the epic story in such a fashion and narrative technique that reader is absorbed in the novel.

The Glass Palace is a fine example of the colonial encounter on the religious, political, social, and cultural lives of India, Burma and Bangladesh which was the part of pre-independent India. This colonial encounter was the cause of Hybridity in the race, culture, religion, language, art. The narrator in this novel is main witness of the colonial desire of colonialist and imperialist. One of the difficulties in defining colonialism is that it is hard to distinguish it from imperialism. Frequently the two concepts are treated as synonyms. Like colonialism, imperialism also involves political and economic control over a dependent territory. Colonial Desire means to keep the colony underestimated so as to rule and master them or exploit them. The notion colonial desire can be found in every stage of the novel. Due to this desire there is a great devastation of three generations. This novel is also a book about geographical entities – space, distance and time. Many stories have been woven together. There are many characters, with sagas of families, their lives and connections with each other. Ghosh, a great humanist, raises his powerful voice against oppression and tyranny through this novel. He is against the domination of man by man at all levels – political, military, and economic. *The Glass Palace* exposes how imperialism has done immense harm to the conquered nations. The Glass Palace is divided into seven parts and each section highlights the various important aspects of the novel.

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A Colonial Desire And Hybridity In The Selected Fiction Of Amitav Ghosh: A Post-Colonial Study

Chapter III: A Critical study of *The Shadow Line*

3.1. Introduction:

The Shadow Lines is a second novel of Amitav Ghosh, which is a *Sahitya Akademi* Award winning novel. It is divided into two parts, *Going Away* and *Coming Home.* It brilliantly shifts from past to present and from present to past. The story is told by a nameless narrator in recollection. It is an account of a middle class Bangali family living in Kolkata. Thomas F. Halloran remarks in his article,

> ***The Shadow Lines*** **presents three generations of Indian and British families who experience the build up to, the actuality, and representations of the 1947 partition in Bengal/East Pakistan specifically, but figuratively in India as a whole. [Halloran: 2009: 45]**

However, the principle aim of this chapter is to focus on critical study of *The Shadow Line* and draw out notions as Colonial Desire and Hybridity.

2.2. A Critical study of *The Shadow Line:*

The novel begins in 1939 with the outbreak of Second World-war when Tridib, narrator's cousin went to England. The narrator remembers his grandmother Tha'mma and her younger sister Mayadebi as Maya-thakuma. The narrator recounts Mayadebi 'like a film star or a politician whose picture I had seen in a newspaper. …Mayadebi was twenty-nine when they left, and Tridib was eight.' [Ghosh: 1988: 3] She has a husband who works in Foreign Service as diplomats. She had four sons named Jatin, Kaku, Tridib and Robi. Jatin was two years older than Tridib, who is an economist with an U.N. and therefore he was always out of India with his wife and daughter named Illa. Robi was very close to his mother and the used to accompany them whenever they went.

Tridib was the only son of Mayadebi who used to spend most of his life in Culcutta. He was twenty one year's elder to the narrator. It was in his company that the narrator learnt about the real world. He was narrator's uncle and also his guide. The narrator's grandmother has not good opinion about him and she advises to the narrator as to keep distance away from this irresponsible man. He was research student works on Archeology and spent his most of life in ancestral house with his aging grandmother. 'Tridib was an archaeologist; he was not interested in fairylands: the one thing he wanted to teach me, he used to say, was to use my imagination with precision.' [Ibid: 24] Tridib was a good story teller. He used to tell about the narrator about the world he had seen. He used to speak on all subjects in the evenings and his listeners waited for him eagerly. He had a 'thin, waspish face, his tousled hair and his bright black eyes glinting behind his gold-rimmed glasses, 'I would be close to bursting with pride.' [Ibid: 9] He preferred neutral places like coffee houses, bars, and street-corner *addas*. He was very

shrewd and worldly-wise in his dealings. He used to guide students in their studies. He also instructed them how to be successful in interviews.

Tridib stopped visiting his aunts and the narrator, and stayed at his ancestral house. During this reside, he told the narrator about his experiences and his journey of England. After few days, Tridib was again found at his old *adda*. He told his listeners about his stay in England and about his girlfriend May Price. Tribid's grandfather was a judge in the Calcutta High Court and May Price's grandfather lived in India during the British rule. They became friends. Later lionel Tresawsen, the grandmother of May Price went back to London.

In 1939, Tribid went to England with his father. Then May Price was a little girl. They stayed with the English friends. Tribid's father was operated upon in London. Later May Price visited Calcutta and met the narrator. Then after seventeen years the narrator again met her when he went to England on a year's research grant. Meenakshi Malhotra points out the character of Tridib:

> **Product of an era prior to the historical development of nation status, the untold story in The Shadow Lines symbolizes a sense of lost wholeness, an ideal frozen in time. This romanticized quasi-mythical story of another time counter acts and balances Tridib's pornographic letter to May. In very different ways, both demonstrate Tridib's desire for a space free of history and painful collective memory. [Malhotra: 2003: 169]**

Tridib's presence in the narrative provides momentum to the story and an impetus to the narrator.

Tridib remains a puzzle to most of the characters in the novel. There seems to be a scheme 'even his madness'. But he is a man who looks up a high to the stars and travels in the galaxies. The narrator is highly impressed with Tridib for his insight and imaginative faculty. He informs Ila that Tridib has given him new words to travel. 'I knew that the sights Tridib saw in his imagination were infinitely more detailed, more precise than anything I would ever see. He said to me once that 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, a longing for everything that was not in oneself, a torment of the flesh, 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.' [Ghosh: 1988: 29] Thus, he is intuitive and imaginative person. He possesses the power of recollection and contemplation. He has a habit to seeing things, places and people in his imagination. This tendency enters into his being so deep than he often makes love with his beloved May Price.

The narrator's grandmother Tha'mma was a retired Headmistress, a disciplinarian head of the family, lived near the house of her sister Mayadebi. She had faith and old, accepted values of life, and looks down upon those who do not fall in line with her. She was born and brought up in a joint family in Dhaka, her grandfather was an advocate. She was married to an Engineer with Railways in Burma. Therefore, she passed the first twelve years of her married life in Railway colonies. In 1935 her husband caught a chill while supervising the construction of a culvert, and died of Pneumonia. Thus, she became a widow when she was a young woman of thirty two.

A sympathetic railway official got her appointed as a school teacher in Calcutta. She worked there and rose to be the principal of that school and retired as

successful principal. Thamma was a woman of convictions; she thought that the world would go haywire if woman were not there to keep their men folk straight and upright. She acted as a monitor over her family. She had her own notions of a responsible man. Regarding to this Sarika Auradkar writes in her book entitled *Amitav Ghosh: A Critical Study*:

> **Anybody who felt to live up to her notion was an utter failure in life. She thought that a responsible man who was one who could find a good job for himself, no matter how he came by it, and settle himself in the customary was a married man. [Auradkar: 2007: 44]**

Being traditional she could not approve of any man or woman living in European style. She disliked Mayadebi's husband for his ultra-modern fashion. She disliked Ila modish behavior.

Thamma is a central character in the novel. In fact, *The Shadow Lines* is very much her story; the narrator remembers how Tridib had called her 'a modern middle class woman'. Sarika Auradkar talks about attitude towards common middle class life,

> **She would thrive believing in the unity of nationhood and territory, of self-respect and national power, which was all she wanted, a modern middle class life, a small thing that history had denied her in its fullness and for which she could never forgive it. [Ibid]**

Thamma lives a happy life in Calcutta, but when she goes to Dhaka her native city, she is the unsuspecting witness to the most awful acting in her life rioting mob kills her aged uncle and her young nephew. The novelist presents Thamma's early life as a story told by her to the narrator. She was born in 1902 in Dhaka and grew up as a member of big joint family. 'Theirs was a big joint family then, with everyone living and eating together: her grandparents, her parents, she and Mayadebi, her Jethamoshai – her father's elder brother – and his family, which included three cousins of roughly her own age, as well as a couple of spinster aunts.' [Ghosh: 1988: 121] After her grandfather's death, her ancestral house had to be partitioned.

Thamma had known the terrorist movement amongst nationalists in Bengal, during her college life. '…about secret terrorist societies like Anushilan and Jugantar and all their offshoots, their clandestine networks, and the home-made bombs with which they tried to assassinate British officials and policemen; and a little about the arrests, deportations and executions with which the British had retaliated.' [Ibid: 37] There was a classmate who was a member of Terrorist organization. Once, as the lecture was going on, the police officers entered into the class and arrested the classmate. Because of that young man planned to kill an English Magistrate in Khulna district. In her youthful enthusiasm she had dreamt to terrorists like Khudiram Bose and Bagha Jatin who had been betrayed by treacherous villagers who in turn had been brought with English money. Therefore, Thamma had wanted to work for the terrorist, to run errands for them, to cook their food, to wash their cloths, and to render some help. After all, the terrorists were working for independence.

Thamma was a witness of political actions during colonial phase. There was a major political event of partition. In 1947 the partition took place in India and

Dhaka becomes the Capital of East-Pakistan. This partition divided nations as well as Thamma from her native city, but the public events did not have a direct impact on her so much as the demands of her personal life. The novelist focuses on the life of Thamma from her retirement in 1962 to her death 1965. It was at the time to the narrator suffered the worst of fears in Calcutta, that his grandmother had gone on visit to her sister, Mayadebi who was in Dhaka. Her husband had his posting in East-Pakistan when the idea was mooted that she should visit Dhaka, she had wonder whether the border between India and East-Pakistan was marked by trenches or something, what could be the dividing line between the two countries? Then her son explains: 'This is the modern world. The border isn't on the frontier: it's right inside the airport. You'll see. You'll cross it when you have to fill in all those disembarkation cards and things.' [Ibid: 151-52] When Thamma flew into Dhaka, accompanied by Tridib and May Price, who had come on a visit to India, and met her sister, the grandmother's question was: 'where's Dhaka? I can't see Dhaka.' [Ibid: 193] For the dream image of her native city had vanished long ago. One important reason for the grandmother to go to Dhaka was her desire to see her old house and bring her uncle, Jethamoshai, to India.

In London the narrator met May price when she was playing in an orchestra in a theatre. After the show, May Price took the narrator to her place. May Price tell the narrator about her friendship with Tribid. In 1957, Tribid was twenty seven and May nineteen years of age. He had begun a long correspondence. Tribid went to London in 1939 and left London in 1940. Since then they wrote to each other. Since then Tribid lived in Calcutta. The narrator grew as a boy in company of Tribid. He liked Tribid who was rather the alter-ego of the narrator. He became the narrator's mentor. The narrator was sixteen when he was to go to Delhi for college education. His niece Ila came from Indonesia for her holidays. Along with ila, the narrator visited the where they used to sit on a bench with arms in each other's

waists. They shared moments passed together with Tribid in Calcutta. When Tridib goes to Dhaka with her grandmother to carry his maternal grand uncle, he is attacked by the communal mob and killed. His death has been regarded as a sacrifice. He died while saving May Price.

Ila is a major woman character in the novel. Rajeshwari Sundar Rajan observes that **'male characters in *The Shadow Lines* are passive and female characters show growth and dynamism.' [Rajan: 1988: 289]** Ila is a character who wants to get rid for her cultural rules in order to enjoy her present. Rajan further states:

> **Ila and grandmother are 'unrooted' characters, typifying two of the characteristic forms of twentieth century diaspora: Ila is the post-colonial cosmopolitan, while her great-aunt is a refugee. Constant travel has paradoxically made Ila impervious to novelty, blunted her curiosity and vision, so that although she lived in many places, she had never traveled at all. [Ibid]**

However, Ila represents the new face of modern woman who wants live freely and find a sense of fulfillment in her present alone. She has a practical and empirical bent of mind. The narrator's grandmother, Thamma, is her jus opposite who feels perplexed after being uprooted from Dhaka. She continues to travel new places to find a secure footing. She feels suffocated in Calcutta and finally decides to settle own in London by marrying and English young man Nick. Here she hopes to live freely. It is ironical that she enjoys her rootlessness in modern world. The grandmother calls her whore and asks her grandson to keep away from her. But the narrator enjoys and relishes relationship with Ila. She represents post-colonial female perspective. Vinita Chandra writes:

> **Ila occupies a central position in the novel in relation to the narrator's exploration of self-identity. The narrator's unwritten desire for her is located in her exotic, western clothes appearance and behavior. Through the fantasies of being accepted and popular in the western milieu that Ila constructs for the narrator as a child and adult, the novel focuses on her anxieties about being rejected by the western culture that's she strives to embrace while at the time consciously repudiating her Indian background. [Qut. By. Sharma: 2010: 44]**

When Ila's parents were in Colombo, Ila had a number of experiences there. One day early in the morning Ila was reading a book in her lawn. Suddenly there was a splash under her chair near the pond. She saw a shadow rippling, crawling in to the pool. It was a big snake. Ila cried and found it difficult to slip away. At last the snake moved aside and Ila was safe.

One day the narrator, Ila and Robi visited a pub. The narrator wanted to tell Ila about Tribid and his world of imagination. Ila came to Calcutta with her parents. They met each other and rest of the younger ones enjoyed each other's company. Once the narrator, Ila, Tribid Nityananda and Ila's mother were together in the car. It was the time of festivals and it was very difficult to go beyond Dakshineshwar temple. Gradually the car moved along the Grand Trunk road. After sometime, the car entered a big house. Ila took the narrator to one side of her house to show him the elegant view around. She led the narrator to an underground cellar which was unknown to others. There was a huge, very big dining table in the dark room which the narrator's grandfather had brought in 1890. After three years of this

incident, the narrator took May Price to this dark cellar to show her the underground room and the huge dining table.

In London, the narrator met Ila and Robi at the Indian Student's Hostel in Bloomsbury where he was staying. They took the narrator with them and went to meet Nick. Nick was waiting for them on the platform. He was wearing a blue suit, a stripped institutional tie and dark overcoat. He greeted everyone. They reached the house on Lymington Road. The narrator was excited on visiting this house. Mrs. Price welcomed the guest from the India. The narrator liked the house and the hostess alike. Back in India, Tridib had shown the narrator a picture of this house, and one particular room. He saw a number of photographs in this house. By now Ila and narrator had become intimate and they played a number of games in the dark room. The narrative at this juncture shows the psycho-sexual growth of Ila and the narrator. Then the narrator tells the reader about the last days of his grandmother. He also narrates about one evening party which he attended along with Ila and Robi in Calcutta. He told his ailing grandmother about Ila and her frank views. After few months, the narrator's grandmother died. He was informed later. The narrator spent his autumn in London and he was feeling very lonely. One day Mrs. Price invited Ila, the narrator at the family dinner. Nick and May were also there. Ila came late. She was smiling, dressed in Knee-length boots and a shirt. She informed the gathering that she had got a job. The narrator enjoyed the dinner and the company. There was blizzard blowing outside and the narrator had to stay there with Ila.

In the narrative, Ila is the only female character who is totally cosmopolitan and dynamic. She is against the suppression of her female sexuality and individuality. She tells the narrator that she wants live in London in order to 'free of your bloody

culture and free of all of you' [Ghosh: 1988: 88] She becomes a victim of cultural contradictions. Meeenakshi Malhotra finds Ila **'struggling towards a post-colonial identity while still trapped in the history of colonialism.' [Opp. Cite. 2003: 167]** Ila is powerful character whose presence in the story cannot be ignore by other character. Ila had got married in London to Nick Price. Nick had decided that it would be fun to have a Hindu marriage ceremony. Preparations were already underway in Calcutta. Ila's parents were in Calcutta to look after the arrangements. After this ceremony, Ila and Nick had planned to go to Africa for their honey-moon. The narrator joined the dinner party of Ila's marriage in London. He got drunk and May Price took him to her apartment .He made an unsuccessful attempt to seduce her but a sound scolding sent him to bed like an obedient boy.

May Price come to Calcutta and the narrator wanted to show her the city and the places of interest. When she saw Tridib in the crowd, she ran towards him and embraced him. She was given the narrator's guest room to stay which looked over the garden. The narrator along with Mjay Price and Tridib visited the Victoria Memorial and other places. May was impressed with the elegance of these places. They saw a dog lying on the road, almost half-dead. May wanted to help the animal but it was too late. She was wounded by the dog and ultimately the dog was given mercy-death. Ila and Nick Price had just returned from their honey-moon, Ila rang the narrator and it was a pleasant surprise for him. Then the narrator was in London and Ila took him to her place where Mrs. Price, the mother of Nick, open the door. Ila led him to the cellar which they had visited. It was a visit to the cellar like that in Raibazar. The narrator was reminded of Tridib and other person in his life. The underground room in the old house was the favourite place of children in Calcutta in Raibazar.

The second part of the novel *Coming Home* begins with the narrator who narrates about his childhood days spent with his grandmother and mother. It narrates the incidents happened in 1962, 'the year I turned ten, my grandmother retired, upon reaching the age of sixty. She had taught in a girls' high school since 1936. When she'd first joined, the school had had only fifty pupils and the premises had consisted of two sheds with tin roofs.' [Ghosh: 1988: 115] His grandfather was an engineer with the Railways in Burma. Their ancestral house was in Dhaka but after partition in 1947, they migrated to Calcutta. His grandmother was still attached to her house in Dhaka. The narrator's father was serving in Calcutta. Tridib and May Price were good friends. Tridib used to writes to letter to May. In one letter, he wrote to May about a sexual encounter of a stranger which he saw. 'The man let her down then, pulled his hand out of her skirt and lifted it to his nose, rubbing his fingers together. He sniffed the tips of his fingers, smiling, and then held them against her nose. She turned her head away with a grimace, so he kissed his fingertips and laughed. She began to laugh with him too,… inside his trousers. Then he stepped back, loosened his belt, put an arm around her shoulders and lowered her to the floor.' [Ibid: 142] He narrated it in detail and May felt restless after reading it. She thought it must have been imaginary incident. It was a pornographic letter which had also annoyed her.

One evening in March 1963, the narrator's father returned home in happy mood. His mother asked him but he simply smiled and to wait till dinner. His father had got a promotion in his profession. He had been made counselor in the deputy high commission in Dhaka. This news made his grandmother sad. She locked herself in her room. One day his grandmother received a letter from her sister Mayadebi with an invitation to Dhaka. 'At dinner that evening my parents were careful not to mention the letter. For a while my grandmother talked nervously about politics,

the state of education, the Prime Minister's speech in Parliament and so on. And then, without a pause, in the same flat voice, she said: Maya's invited me to visit her in Dhaka.' [Ibid: 148] Mayadebi was in Delhi and she telephoned his grandmother. There uncle still lived in their old house. Mayadebi asked her sister to visit their house. It would be a return to their roots. The grandmother got the air-ticket for Dhaka on the third of January, 1964. She was excited, now for the first time. Tridib also got ready to go to Dhaka with grandmother and May.

The Shadow Lines deals with a story of a Bengali family through which the author presents scrutiny of many subjects that are being debated in contemporary India. The novel mostly focuses on three generations of this family. The story of these generations are not told in a relative space, but response to the growth of Calcutta as a city and India as a nation over a period of three decades or more. Significantly, private events in the author's life and other important characters take place in the shadow of events of immense political significance. The family too is not there typically as a spectacle but as a means to discuss these issues that are at the heart of this work. So, there is Thamma, the grandmother of the unnamed narrator through whom the issue of the Bengal Partition and the whole idea of Nation, Nationalism and Nationhood gets discussed.

The Shadow Lines witnesses the growth of the narrator from an impressionable eight years old in the Gole Park flat in Calcutta to an assured adult through the book. However, the growth of the narrator is not physical alone but seen in relation with the growth of ideas on nationalism, nation and international relations. The novel begins with the eight-year-old narrator talking of his experiences as a schoolboy living in the Gole-Park neighborhood in Calcutta. He introduces two branches of his family, the family of his grandmother Tha'mma and second family of his grandmother's sister, Mayadebi. The family of Mayadebi is wealthier, her

husband being a high-ranking official in the foreign services, with one son, Jatin being an economist with the UN and the younger one Robi being a Civil Servant. Only Tridib of her sons is not successful in the material sense, however of his ability the reader is left in no doubt as even though eccentric, he is the one who is the repository of all the esoteric knowledge. He can talk on length about issues as diverse as the sloping roofs of Columbian houses and the culture of the Incas with equal ease. He is also the one who transfers to the young narrator a profound love for knowledge.

As a young woman living in Dhaka, Tha'mma is married off to an Engineer posted in Burma. However she loses her husband very early and is left with the prospect of raising her only son single handedly. What follows is her struggle to make ends meet and her subsequent career as a schoolteacher in Bengal. She raises her only child independently and lives a Spartan life where *wasted time stinks*. As a young woman she finds herself in the greatly charged milieu of 19th century Bengal when the Extremist strand of Nationalism was in its full glory. As a college going young woman she upholds these young extremists as her true heroes and secretly desires to be a part of such extremist organizations as *Anushilan* and *Jugantar*. She idealizes these young men who indulge in clandestine extremism with the larger goal of Independence in mind. At the same time as a product of Western Education, her idea of Nation as an entity is borrowed in its entirety from England. She tends to associate gory wars passion, sacrifice and blood baths with the creation and grandeur of nations.

Life is simple for Tha'mma, who believes in the values of honesty and hard work. She believes on the ideal of hard work that when she meets her poor migrant relatives she can think of no other reason but lack of hard work as the reason for their penury. She gives no thought to the event of Partition that is partly

responsible for the dislocation and destitution of the family. It is only when she plans to visit her sister in Dhaka and when she has to undergo the usual procedure of compiling her immigration papers that she is jolted into recognizing the reality of the Partition of her state.

The character of Tha'mma is crucial to the narrative in the manner in which it brings out some of the concepts and also provides a rallying point around which other ways of looking at these are built. Tha'mma embodies a conventional even though interesting belief system, which is challenged by the other characters as well as the novelist himself. For most part of the novel she comes across as a careful, straightforward woman for whom any wastage of time or money is abhorrence. She is a principled old woman whose views on nation and nation building are remarkably simplistic. She doesn't consider herself as a migrant belonging to the other side of the border; she has no sympathy for her refugee relatives living in a state of utter penury. Her notions of nation, nation building is straight from history books. She considers healthy young people like Robi as ideal nation builders. She is remarkably free from all traces of cynicism so evocative of victims of partition. She does not consciously criticize the phenomenon of Partition even once, there are no lengthy harangues: her critique of the Partition, nation and nationalism lies in her anecdotes. Often it is the anecdotes and the personal experiences that make her acknowledge the cracks and contradictions in her beliefs.

Tha'mma as a child in Dhaka house makes stories about the disputed upside down house (the other half of the house occupied by the uncle's family). The artificial contractedness of the 'otherness' of the house is very evident and. The two nations just like the two parts of a household were united at one time but the course of history (or failure of vision) divides them and for sustaining their separation the

difference has to be created. The case of the Partition of the Indian subcontinent has been very different because the state has been forced to create a difference where none existed and show the two nations as inherently opposed. The house trope used in the novel is for obvious reasons of making the reader see through such an act when it come to the country: what is ironic is that Tha'mma who should have *seen through* it is blissfully oblivious of the strategy. Perhaps this oblivion is tantamount to a deliberate non-admission of facts that are deeply disturbing to her. Here the two reactions of madness that we examined earlier can be compared to the non-admission of events, a denial that the individual resorts to in order to avoid the madness that is bound to follow later. The oblivion of Tha'mma therefore becomes her survival strategy. However an indicator of this deep complex does surface later. Her decision to go to Dhaka in order to bring back her old sick uncle is a very upsetting time for her. Routine activity of furnishing her personal details while finishing the documentation for her visa forms raises fundamental doubts within her about her identity. The sane formulations of her life are threatened by some dull looking External Affairs Ministry forms. For the first time the sure shot, unruffled Tha'mma goes through pangs of some fundamentally disturbing introspection. She wonders as to how the 'place of her birth had come to be messily at odds with her nationality'. She cannot resolve the chaos that surfaces in the patterns that are so essential to her identity.

According to Nivedita Bagchi there is 'a peculiar construction in the Bengali language which allows the speaker to say *aaschi* (coming) instead of *jachchhi* (going)'…which is 'especially used as an equivalent to good-bye. Thus a Bengali speaker while leaving a place is apt to say, 'I am coming (back) instead of I am going. The grandmother's Bengali verbs that confuse the simple acts of coming and going become a part of the family's lore. Young people in the family joke

about this language feature that confuses movement of two opposite kinds. But interestingly, within this feature of the Bengali language lays a critique of the migration of populations during the Partition of 1947. If, therefore Tha'mma says *aaschi* (I am coming) before leaving for Dhaka, it is to be read as an announcement of her arrival to her erstwhile home rather than a *faux pas* that confuses coming and going. All going away therefore culminates only in a coming of a very different kind. The fault therefore obliquely points at the chaos of coming and going that there is in Tha'mma's world rather than in her language. This claim is further confirmed by the fact that the book has two sub-sections: *Going Away and Coming home*. Both phrases point out the funny sense of home and homelessness that the Partition victims have experienced that allows them to dispense with a fixed point that signifies a point of departure. It is also interesting to note why a common language feature should invite ridicule from the speakers themselves. It is for grounded to draw the reader's attention towards the fault of Partition, neither that of the language nor that of Tha'mma.

The narrator's peculiar cousin Tridib is an unconventional character who does not fit into the genteel society of his family. He is conducting research into the ancient Sena dynasty of Bengal and is repeatedly shown engrossed in his study. Tridib does not merely happen to be a scholar of Ancient history writing a thesis on the lost Sena Empire, his' is indeed a voice that bears the burden of a historical vision. Right from the beginning of the novel there is in him a deep consciousness about the enterprise of knowledge. He not only collects esoteric bits of knowledge, the range of which stretches from East European Jazz to the intricate sociological patterning of the Incas religiously but also shapes his own and the narrator's orientation towards it. Tridib is a stock character Bengali literature and folklore is replete with. The narrator gets his first lessons on the business of scholarship from Tridib- where he is presented with a Bartholomew's Atlas as a childhood gift

which remains a symbol of this transference and which resurfaces years later in the author's hostel room in Delhi- thus signifying a lasting influence that Tridib has on the narrator and the uncle's symbolic gift of the worlds to travel in and the eyes to see them with. That he receives Tridib's gift of this knowledge thereafter becomes a kind of met narrative that the author will subsequently want to break out of and interrogate. However there is another aspect of Tridib that the author shows- that of a glib talker.

Tridib as a young man falls in love with May who is the daughter of the Price family of England. The friendship of the Datta- Chaudhary family and the Prices goes back to the Colonial times when their English grandfather, Tresawsen had come to Calcutta as an agent of a steel-manufacturing company and had later become a factory owner. The relationship between Tridib and May starts from exchange of friendly letters till the one that Tridib writes. In his letter he proposes to her by elaborately describing an intimate lovemaking episode between two people in a war ravaged theatre house in London. He proposes to meet her as a stranger in a ruin…. as completes of strangers, strangers-across seas without context or history. May is initially perplexed but cannot resist his 'invitation' and finally reaches India to see him. However soon, the romance in the relationship is replaced by discord. They assign meanings to happenings and things around them differently.

While driving along with the child narrator towards Diamond Harbour they come across an injured, profusely bleeding and badly mauled dog. While the narrator shuts his eyes to escape the ugly sight, Tridib drives on with a nonchalance that shocks May completely. She asks him to drive back to the mangled animal after which follows her extraordinary show of endurance and fortitude with which she relieves the animal of its pain by assisting it to a peaceful death. Exasperated by

the whole experience she tells Tridib in a huff that he is worth words alone. The quality of activism that we see in May resurfaces in London years later when she collects donations for destitute children. This is in sharp contrast to Tridib who is an armchair historian and lives and feeds on ideas alone. A similar situation arises in Dhaka while they along with Tha'mma, Mayadebi and child Robi are trapped in the communal frenzy that takes place while they are bringing back the old uncle left behind in Dhaka since Independence.

While they meander through the riot ravaged streets of the city in their chauffeur driven car, the old uncle is following them in a rickshaw steered by the Muslim who looks after him. May observes how the mob which first turned to them, on being repulsed, attacked the old man on the rickshaw and instead of saving him, Tha'mma displays the same nonchalance that Tridib had earlier shown towards the dog and asks the driver to drive on without looking back. May is struck with the old impulse and getting out of the car, she heads towards the mob to save the old man. Tridib cannot allow her to embrace death and therefore follows her. In the melee, the mob attacks Tridib and he is killed. The incident powerfully evokes the earlier dog episode and the promise that Tridib gets from May at that time, about giving him too the peaceful death like the dog if a situation ever arose, uncannily turns true. Of this incident the narrator gets to know only in the end when dissatisfied with other people's versions, he asks May to recount to him the cause of Tridib's death.

The incident as recounted by May becomes like that missing part of the jigsaw puzzle of Tridib's death that the author is trying to look for. Ila, the narrator's cousin is another important influence on the young, impressionable narrator. She, owing to her father's job is a globetrotter and comes to settle in London. Her

experience of places as diverse as Colombo and Cairo and her school years at all these exotic places woven into delightful anecdotes for the child narrator initiate for the latter his first ever flights of imagination. Along with Tridib's encyclopedic knowledge, it is cousin Ila's descriptions of her vibrant life abroad that give the narrator a flight outside the confines of his drab Gole Park flat. The cousin's colourful Annual Schoolbooks become his initiators into an unseen but alluring world outside. For Ila the immediacy of experience –personal/political is so overwhelmingly important that its context and historicity remains suspended in the background. Earlier the mere description of the city of Cairo brings to the mind of the atlas educated, historically aware narrator, the first pointed arch in the history of mankind whereas for Ila Cairo is merely a place to piss in. She flits from experience to experience with a heightened sensual gusto but failing to arrive at any stage in the novel toa state of greater knowledge, insight or evolution. Tridib often said of her that 'the inventions she lived in moved with her, so that although she had lived in many places she had not travelled at all.'

However this uninhibited flow of experience in her throws up certain questions that the other narratives have either suppressed, not acknowledged or either failed to account for. This realm does not have history's linear progression of and no casts to mould and reshape experience. Her experience as an Indian in London becomes another model of citizenship that the book explores along with Partition Diaspora and the modern Calcutta Middle class. However her personal experience first as a student in London and later that of marrying a white man throws up an entire polemics about the diasporic communities. When she narrates the story about the fantasy child Magda to the narrator, it is quite evident that the child is a consequence of her mixed marriage (owing to the child's blue eyes and fair complexion). The absolute dread that she associates with the imagined classroom

of the child betrays her own sense of complexity as a woman faced with questions about race in a mixed marriage. In this regard it is important that Ila in this conversation displays a hyper emotionality, enough indication of some deep complex of feelings within her about race.

Finally when Nick betrays her, her insecurity as a woman and especially as a one disadvantaged due to her race comes out in the open. Her life comes full circle from that anxious schoolgirl boasting about nonexistent boyfriends to the distraught adult finding it difficult to come to terms with an unfaithful husband. 'You see you've never understood; you've always been taken in by the way I used to talk 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 …as any woman you'll ever meet.' [Ibid: 188] The narrator is introduced as an eight-year-old child who is ensconced in a genteel middle-class existence where young children are concerned only with doing well in studies.

However the narrator finds means to escape it through his uncle Tridib who sensitizes him to the exciting enterprise of acquiring knowledge. The narrator is gifted an Atlas as a birthday gift and that becomes a symbol of sorts for the 'transference of knowledge' that takes place between\ the two. What the narrator acquires from Tridib is an extraordinary sensitivity towards knowledge, which later becomes crucial to the role of narration that he undertakes. The narrator is not only a storyteller but also the strand that brings together other available versions in order to make a complete picture. It is significant that the author himself comes across as more of a storyteller than a historian or an anecdote teller. Stories in this book are in circuitry, without definite beginnings and endings; they are indiscrete and seem to belong to no one. Here it is pertinent to point out that the author, in spite of his omniscience, is unnamed and his stories are mostly in the form of

renderings of the other characters. These stories become more intelligible when the narrator joins them into meaningful wholes after collecting all the possible versions of the incident described from various sources. A case in point is the truth behind Tridib's death in Dhaka.

Tha'mma, Mayadebi, Tridib's girlfriend May and Robi are the eyewitnesses to the lynching of Tridib during the Dhaka riots. His death, its cause and manner is however not made known to the narrator in its entirety: the parents are reluctant to reveal anything just like middle class people are used to avoiding all the talk of death in front of young children. The child Robi talks of the experience with a hyper emotionality characteristic of a traumatic childhood experience that he hasn't let go off even as an adult. At a later time Robi as an adult recounts all that happens while on an evening out with the narrator and Ila. His account is complete to the extent that he as a child can only observe partially. His partial perception is not only a result of his intellectual inadequacy but also due to the fact that he is physically limited- 'an effect of that difference in perspective which causes all objects recalled from childhood to undergo an illusory enlargement of scale'- this makes him incapable of even observing the incident objectively. His account of the incident is therefore more of a cathartic outburst because it has been long repressed than an informative or insightful reconstruction of the past. The last strand in the experience is May to whom the narrator then turns for an adequate explanation. It is in London that the narrator gets to know the truth behind the death.

Another aspect of modern India that the narrator brings out through the novel is the twentieth century phenomenon of civil strife and riot. It is important to mention that *The Shadow Lines* written in 1988 was the author's response to another unprecedented event in Post-Colonial Indian scene: the 1984 Anti-Sikh

riots that swept the nation after the then Prime minister Mrs. Indira Gandhi was assassinated by her Sikh bodyguards. To begin with allegedly State sponsored these riots in their magnitude were comparable to the earlier communal frenzy of 1947 partition.

The novel situates the 1964 communal riots in Calcutta experienced by the narrator as a young school going boy centrally in the boy's psyche as well as in his analysis of the difference of perception that pervades the recording of such incidents. In the book these riots and the riots at Dhaka become the occasion for the acid test of our recording systems whether of our history or of our newspapers. The novelist finds an inadequate portrayal of such historical events in these sources and then goes on to analyze the reasons behind such silences: 'By the end of January 1964 the riots had faded away from the pages of the newspapers, disappeared from the collective imagination of 'responsible opinion', vanished without leaving a trace in the histories and bookshelves. They had dropped out of memory into the crater of a volcano of silence. The theatre of war where the Generals meet is the stage on which the states disport themselves: they have no use for the memory of riots.' [Ibid: 230]

Through an extensive description of a day during the 1964 Calcutta riots, the narrator tells us of his experiences of the day as a school student. Through the day he along with the other children is caught in a fear psychosis while going to school. He describes the empty bus ride home where the driver falters, drives into wrong lanes and makes all the unexpected detours into unknown, deserted lanes of Calcutta to escape the mad mob. Years later while talking of the incident to his College friends in Delhi he is surprised to find that none of them seem to remember the fateful day. Eager to prove his memory right he leads some of them

to the archives where he digs out old papers to support his memory. To his dismay, the newspapers paint the incident in regular journalese. While reading retrospectively about his own experience of communal riots in Calcutta as a child, he stumbles upon other events of the fateful day, one of which is a description of a similar riot in Dhaka. It is at this time that he is able to link up the two seemingly unrelated events and the fact strikes him that it was indeed the same riot in Dhaka that had claimed its victim in Tridib.

The end of novel, with the narrator and May lyng peacefully in each other's arms offers a catharsis to the narrator's violent, drunken earlier attempt to force himself upon her. For this, as for her account of Tridib' love for her and of his death, he is grateful. At this moment, when the narrator most fully inherits Tridib's mantle, he does so via the second of his formative trangulatons; he sleeps with May his uncle Tridib's love from across-the-seas. But the redemptive mystery she shows him s only part sexual and is in fact more her providing him with an emotional vocabulary that has allowed her and will allow him to think of Tridib's murder as a sacrifice.

In *The Shadow Lines,* Amitav Ghosh tried to show the conflict between East and West, castes and religious beliefs through an eccentric post-colonial novel which shows the colonized travelling and moving to and from the colonizer's territory. The novel makes the natives of the colonized country, the travelers who go to England, the country of their colonizers, whereas in a conventional colonial novel the westerners are made to travel to India, a country with an ancient fixed and a self-contained culture.

The novel does not portray or present political and social turmoil's in a simple manner, rather each of his characters' lives through the emotional strain which is a consequence of these happenings. This hurtful experience is not limited to a particular community or people of one nationality, but it surrounded characters irrespective of their geographical and social place in this world full of man-made divisions. The cultural communication between colonizer and colonized comes to the fore initially when Ila shares her experiences and yearbooks of international schools, with the narrator. The narrator realizes the real prejudice behind the exciting picture portrayed by her; when he shares some of Ila's stories with May, later on. But the narrator's visit to England, years later, shows a very enjoyable change in the attitude of the people of England. This positive change however, escapes Tha'mma who despises all that is western. The grandmother thinks Ila's western manipulate will corrupt her grandson. Although she deeply respects the spirit of nationalism in the west and the sacrifices made by them to attain their freedom, but Ila according to her, loves the west for the personal freedom that it affords. The grandmother wants India to achieve a cultural nationalism which would join the entire nation into a single independent entity. She begins her students to cook food of different states of India so that they become aware of the diversity and unity of Indian culture. The Grandmother wanted the Indians to overcome their awe and longing for the European culture.

The Shadow Lines depicts two types of post-colonial characters: one is the Mayadebi and Shaheb, and the other is Ila who live in close contact with the West. They live like colonizers. Mayadebi sits similar to Queen Victoria. On the other hand, the grandmother is a perfect irritate to such characters. She is a self-respecting personality who is proud to be an Indian. She admires the nationality of the English and wants the Indians too to achieve their own identity. The post-colonial writer's choice of the colonizer's language may be an attempt to make the

writing back, more efficient. Thamma is against Ila's living in London, as she does not belong there and has not fought for the freedom of that country as they have. She believes in the continuation of physical borders and sanctifies them.

The characters of Tha'mma and Ila raise the stressed relationship between nationalism and individual freedom especially that of its women. In contrast to Ila and Tha'mma who are chasing false notions of freedom, May Price comes out as the only female character who, despite an underlying feeling of guilt of Tridib's death, works diligently towards achieving freedom of individuality and conscience. Even though she is an English woman she has the courage to criticize the empire. Curtly, the narrator's grandmother feels restless because of the partition of her ancestral home. She wants the breakdown of walls, which separate people and countries Ila has never experienced stability and runs away from the past and escaping from the present may bound by her guild at the death of Tridib achieve her freedom when she faces the truth.

The events of the story – personal and political are set in many countries like, Indian, England and Bangladesh [Then East Pakistan]. The raw material of the novel are drawn from Second World War, Indian independence, partition followed by riots, and Chinese aggression and communal riots in Calcutta in 1964. While describing riots of past by technique of uncoiling memory with its relation to similar other riots. Novel has projected the implication and impression of such riots on minds of individuals who have experienced them. The novel has concept of national identity and pride and brings out the futility of lives and boundaries drawn across countries and countries from cultural or communal as well as political motives. Ghosh endeavors to focus mainly to Dhaka and Calcutta to find the meaning of political freedom especially when partition created the boundary line.

Indian nationalism was chief weapon of freedom fighters in their struggle against British Rulers. Result of acquiring freedom was communal violence and destructions which deprive many from fruits of freedom. The novel rejects the very conception of division of national s solution to curb the communal clashes and violence. The novel *The Shadow Lines* concerned with the theme of crossing of frontiers – especially those of nationality culture and language. The theme is old one in contemporary Indian novelist. But Ghosh gives it a new twist in the novel raising the dire need for solution of the problem—ethnic problem not of the people but of an individual. In one or another view the novel, *The Shadow Lines* is outcome of wide spread deadly riots and violence in India in 1984, only four years before the publication of novel, *The Shadow Lines* in 1988.

3.3. Summing Up:

Thus, Colonialism, Communal riots, Partition of India, the Iran-Iraq war, British invasion of Burma and World War II are few historical events that feature in the novels of Amitav Ghosh. However, *The Shadow Lines* has a unique narrative technique, sensitive handling of language and perceptive concepts of political issues. It is basically a memory novel, which skillfully weaves together personal lives and public events in three countries, India, England and Bangladesh. Ghosh's novels occupy a unique place in the arena of post-colonial literature-

> **…they critique both globalization and post-colonial nationalism, by depicting the experiences of those in transition, those in between nation states, those going back and forth as travelers and migrants in search of lost homes and better lives. [http://shodhganga.inflibnet.ac.in/]**

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Chapter IV: A Critical study of *Sea of Poppies*

4.1. Introduction:

Sea of Poppies is a novel by Amitav Ghosh, which was shortlisted for the *Man Booker Prize* in 2008. The *New York Review of Books* describes it as: **'a rollicking tale, or rather collection of tales-politically forceful, historically fascinating, and rarely subtle.' [*http://kontur.au.dk/fileadmin/*]** It is based on historical setting of colonial Desire and to fulfill its need of supply of opium to China. However, the principle aim of this chapter is to focus on critical study of *Sea of Poppies* and draw out notions as Colonial Desire and Hybridity.

4.2. A Critical study of *Sea of Poppies:*

The novel *Sea of Poppies* is actually set in India in the year 1838, when Britain is set on maintaining the opium trade between India and China as a reinforcement of its economic, political and cultural position. It is set on the banks of the holy river Ganga and in Culcutta. It is compares the river Ganga to the Nile: the lifeline of the Egyptian civilization, attributing the provenance and growth of these

civilizations to these selfless, ever-flowing bodies. Regarding to the plot, Dr. B.K. Nagarajan said in his article *Deconstruction Human Society: An Appreciation of Amitav Ghosh's Sea of Poppies*,

> ***Sea of Poppies*** **tells the story of how it is that in the ship Ibis, headed to Caribbean sugar plantations; small new worlds are forged, bringing together north Indian women, Bengali *Zamindars,* black man, rural laborers and Chinese seamen. It is a story of people whose fate is written by poppy flower, the British who forced opium cultivation on farmers, the ruined lives of farmers, the people who were addicted and poor factory workers, deceit of the British, ship that transported the opium and which carried Indians to life of slavery. [Nagarajan: 2011: 102-103]**

The novel begins at the villages of eastern Bihar by introducing first character Deeti, who is an ordinary village woman. It is a true picture of Indian village life. 'The village in which Deeti lived was on the outskirts of the town of Ghazipur, some fifty miles east of Banaras. Like all her neighbors, Deeti was preoccupied with the lateness of her poppy crop: that day, she rose early and went through the motions of her daily routine, laying out a freshly-washed dhoti and kameez for Hukum Singh, her husband, and preparing the *rotis* and *achar* he would eat at the midday.' [Ghosh: 2008: 1] Deeti is one of the outstanding characters in the novel, who belongs to upper caste though she suffers from gender bias since her childhood.

Deeti's life turns around 'laying out a freshly- washed *dhoti* and *kameez* for Hukam Singh, her husband, and preparing the *rotis* and *achar* he would eat at midday... after she'd bathed and changed, Deeti would do a proper *puja*, with

flowers and offerings.' [Ibid: 3] Her life turn around her household chores: 'With scarcely a pause for a mouthful of *roti,* Deeti stepped outside, on to the flat threshold of beaten earth that divided the mud-walled dwelling from the poppy fields beyond'. [Ibid: 5] In the first part of the novel, due to colour of Deeti's eyes, she is called as: '*chudaliya, dainiya* as if she were a witch: but Deeti had only to turn her eyes on them to make them scatter and run off.' [Ibid] At the begining, Deeti has drawn as pathetic, full of struggle for existence and ups and downs. She has married to an addicted husband Hukum Singh, a high caste Rajput. Her marriage was fixed without her permission as this proposal is seen as better than marrying to a man much older than Deeti. Hukum Singh got hurt on one of his leg while he was in British regiment due to which he cannot walk properly but this is seen as minor problem in her marriage with him. Her dowry contributes to building of roof of his husband's house. He works in an opium factory in Ghazipur.

Deeti's dreams are shattered on the first night of her marriage when her husband makes her inhales opium and she is raped in a condition of unconsciousness by her brother in law Chandan Singh with help of her uncle Bhyro Singh. It is only later she is travelling on Ibis that she becomes aware that her uncle Bhyro Singh was also responsible for her rape by her brother in law. She begins to doubt about her husband after he starts ignoring her just after her first night and she becomes pregnant. Her mother-in-law says that she is like *Draupadi,* a well known character from Mahabharta. She becomes sure that her mother in law knows everything about father of her child and to let slip out the truth from her mother-in-law, she starts giving her opium.

One day under the influence of opium in state of unconsciousness, Deeti confesses that her daughter's father is her brother in law. The behavior of Deeti's mother in

law shows how a woman is blinded in love of his son that she helps people to violate honour of a woman. While her opium addict husband is in his death bed, she is physically assaulted by her brother in law and in order to escape from him she says. 'Listen to me: I will burn on my husband's pyre rather than given myself to you.' [Ibid 154] After her husband's death, she is compelled to perform sati and to do this she is given opium to inhale and in such a state of unconsciousness, she sits on the pyre, and his brother in law says: 'To have a sati in the family will make us famous. We'll build a temple for you and grow rich on the offerings' [Ibid: 155] She is saved by Kalua, an untouchable from a society which is ruled by patriarchal laws. Regarding to the custom of *Sati*, Dorothy Stein in her article *Burning Widows, and Burning Brides: The Perils of Daughterhood in India* throws light on the emergence of this custom:

> **The ritual of Sati is an ancient one, having been reported by Greek travelers to north India in the fourth Century B.C. Nor it was unknown in other cultures. It seems to have originated with fighting men trying to prevent the enemy from capturing any of their goods and chattels. Since it was a practice of kings and warriors, it was endowed with a social prestige what it never lost; indeed, the practice spread to the Brahman caste. Since it was associated with high rank, the performance of a sati became of itself a claim of social status. [Stein: 1988: 85**]

Stein further explains that by the nineteenth century the custom became so prevalent that people belonging to any caste did not feel that they should be disassociated from the glory that the ritual brought. The reason for Deeti being forced to burn herself alive is not a religious one. The actual reason it during that

time a woman committing the custom was glorified and given a lot of gifts which were placed near her pyre.

In this way, Kalua, an outcaste person, saves Deeti from the burning pyre and jumps in the river Ganga. Deeti sends her daughter to her brother's home because she feels that Kabutari will be safe there. She rejects gender bias and marries Kalua as her second husband. She had rejected the body of the old Deeti, 'with the burden of its karma; she had paid the price stars had demanded of her, and was free now to create a new destiny as she willed with whom she choose and she knew it was with Kalua that this life would be lived, until another death claimed the body that he had torn from the flames.' [Ghosh: 2008: 175] After her rebirth, which was given by Kalua, she sheds humility and weakness possessed by her as Deeti. Therefore, she becomes sure and self-governing to take decisions about her life.

An entry on the board of Ibis is symbolic because Deeti enters the ship in *gunghata* as a new bride with people around her. Her change of name to Aditi while registering her name in migration list shows her search for identity because till now she was known as *Kabutari-ki-ma* 'it was on her lips to identify herself as Kabutari-ki-ma, name by which she been known ever since her daughter's birth – her proper given name was the first to come to mind, since it had been used by anyone it was good as any. Aditi, she said softly, I am Aditi.' [Ibid: 233] She becomes leader of grimityas on Ibis. She is called *bhaugi* by men and women on the ship because she possesses the solution of their problems. She is confident and ready to fight for anyone in trouble.

Another women character is Paulette, daughter of a French botanist, who is born on a boat of Jodu's father and her mother, and dies too on same the boat. She is

grown up by Jodu's mother like her own child. As Paulette is born Jodu's mother leaves him naked, lying on the boat and wrapped Paulette with blanket first to keep her close to her dying mother. She calls her Tantima- aunt mother. She learns Bengali and the first food she eats is rice and *dal khichdi*. Her personality is a combination of French and Indian culture. However, she is a wonderful example of open-mindedness, a person who pays equal respect to all cultures of the world.

> **Her use of French, English and Bengali carries distinctive traces of specific cultural contexts so that she is bracketed within particular social groups the moment she is heard. [Chaudhury: 2009: 171]**

She is without any feeling of resentments and respects all natives. As multi-lingual speaker, she becomes a grimityas on Ibis as niece of Babo Nob Kissin to reach Mauritius.

Taramony, *guru ma* of Baboo Nob Kissin, is also remarkable character. She is the wife of his uncle who marries just six years before his death in order to get a male heir but results in failure. She is much younger than his uncle. His uncle's last wish is to leave her in Brindavan to lead a life of widowhood which is full of suffering and hardship. As she is about the age of Baboo Nob Kissin, he is impressed by the spiritual knowledge of Taramony and her devotion towards her God Lotus eyed Lord that is lord Krishna. His feelings were same as her for lord Krishna: 'You will be my Krishna and I will be your Radha.' [Ibid: 162] They start living in a small house in Ahiritola waterfront neighborhood of Calcutta. There was no scandal on a woman living with her niece and a small circle of devotees and followers called her Ma and gave spiritual instructions to them. She dies of fever but tells him that she will come back and enter his body to fulfill their

goal. It is under the influence of *guru ma* that Baboo Nob Kissin is always ready to help women be it Elokeshi, mistress of Neel or Paulette. He becomes sensitive in solving problems of women.

Women on the board of Ibis like Munniah, who pampers in illicit relationship with a man working in opium factory in her village and becomes pregnant. Her decision to give birth to her child is supported by her parents on the contrary of her belief that they will expel her. But she has to leave her village as nothing is left for her parents and child are dead as they got burnt in the fire and she is left alone. She calls to mind a conflict when her affair with Jodu (Azad) is known to the people powerful Ibis; a relationship between a Hindu girl and a Muslim boy is not acceptable to them. Jodu is beaten ruthlessly and Munniah is locked in a room it is only after the involvement of Deeti that she is released.

Through the character of Heeru, the novelist has tried to portray plight of women left by their husband due to some ailment or incapability to give male recipient to the family. She is left by her husband in a fair due to her disease of forgetfulness. She agrees to marry on the ship with one of the indentured labour who is much older than her Portrayal of Women in Amitav Ghosh's *Sea of Poppies* because she is told that women will be torn down in Mauritius as there are few women in comparison to men. Her marriage is for security to lead a peaceful life unaware of the hardship in Mauritius.

There are other few women characters avail on the board of Ibis, one of them is Sarju. She is an oldest woman on the ship, who calls a *Dai* midwife in her village near Ara. She had makes a mistake in the delivery of a Thakur's son as a result she is punished by sending her away from her village to Mauritius. She is disadvantaged of company of family just because she belongs to a lower class of

society. She dies on the ship and gives Deeti seeds of poppy, *bhang and dhatura* to keep with herself for future use in Mauritius. After receiving seeds from Sarju, Deeti realizes how important it is to take something for their future and as an agriculturalist seeds are most important in their life. They are like an asset for them.

Regarding to the character of Ratna and Champa, the novelist has tried to represent life of women who have accompanied their husband when their land is confisticated. Both are sisters married to a pair of brothers whose land was contracted to the opium factory and then confisticated due to not being able to pay rent and driving them out to leave their village and go to Mauritius in search of fortune. Another woman named Dokhanee travelled with her husband to escape from the oppression of her abusive mother in law. And she is happy that her husband has joined her in her escape. She is unaware of the hardship and inhuman living conditions of plantation workers in Mauritius.

Neel's wife Malti, who is shown how his wife is a passive victim and her condition, is not better than Deeti's situation. Her life is controlled by patriarchal society. She is playing a role of mother and wife, without any outlook while her husband enjoys with his mistress Elokeshi who betrays him as soon as he loses his property. She is just a silent spectator in the house performing duties and never questioning her husband. But when Neel is in jail and is about to be deported to Mareech and all his estate is confisticated. She comes to jail to meet him and did not show any sign of disaster which has completely destroyed their life. She has to live in a small house and she only says to Neel is to take care to himself. She suffers due to mistake committed by her husband but never complains. Mrs. Burnham and her daughter are representative of the mindset of Britishers that they are superior than Indians and anything which is a part of Indian culture is looked

upon as inferior be it people, dress or language. This is the reason why Paulette finds it difficult to live in Burnham's house their house and due to this she wants to escape to Mauritius. She is brought up in such an atmosphere where she is taught every culture has to be respected.

The novel *Sea of Poppies* also focuses on a ruined landowner, Raja Neel Rattan, Zachary: American sailors, Paulette, a French lady. Zachary Reid is son of an American slave-owner but whose color doesn't openly reveal his black heritage. Neel Rattan Haldar, a wealthy landlord whose dynasty has been ruling Rakshali for centuries, is forced by Mr. Burnham to sell off his estates in order to pay for the debt he had incurred when trading opium with China at the height of the opium trade. But now that the opium trade has come to a standstill, as a result of the resistance shown by the Chinese authorities, he is left with no money to clear his loan. He is unable to envisage his poor state, and is tried for forgery. The court punishes him for working as an indentured labour for seven years in March. It is then that he meets Ah Fatt, a Chinese opium addict, his sole accomplice in his probation. Together the two are transported on the slave ship Ibis.

Miss Paulette, a French lady who is determined to run away from Mr. Burnham's villa because the latter is trying to get her married to Justice Kendalbushe, of whom she disapproves. She has resolved to travel to Mareech, as her great-aunt did in the hope of finding a better future. Along with Jodu, her childhood friend, she boards the Ibis, unaware of her destiny. On the ship she falls in love with Zachary.

> **Her relationships with Jodu and Zachary remain ambiguous, rendering amorous her identity in the context of her gender. She outperforms and transcends the limits prescribed by either of**

> **Nob Kissin's, Jodu's, Neel's, the Burnham's or Zachaty's expectations of her as a gendered human being, nowhere does she move over to become her recognized gender's 'other.' [Opp. Cite, 2009: 171]**

As the different stories come together, each carrying its share of delights and grief, however the Ibis becomes a shelter to those in destitution. Thus on their way to the black sea, these characters are exposed to a suttee or widow-burning, a shipboard mutiny, a court case, jails, kidnappings, rapes, floggings, a dinner party and every refinement of sex. After much conflict and violence on board of the boat, Neel, Ah Fatt, Jodu, Serang Ali and Kalua manage to escape, unaware of the destination the sea waves would drag them to. Both Calcutta and the Ibis are polyglot communities.

Sea of Poppies is divided into three sections such as Land, River and Sea. Every section has its different historical and social set ups and each has ended in a new beginning. The first section ends with the beginning of new life of Deeti, the second section ends with the beginning of new life of Neel Rattan, and the third part ends with new outcome of all the characters of the novel. But historical setting or the sense of time and place is never absent in the novel. The colonial India was influenced by English that even language could not escape impact and Hindi became *Hinglish*. Therefore, Amitav Ghosh is greatly encouraging in his choice of words, phrases and idioms and is quite away from the British ways of using English. He rather coins his own spellings, sentence structure or grammar. The words like *thug, pukka, sahib, serang, mali, lathi, dekko and punkah-wallah; dhoti, kurta, jooties, nayansukh, dasturi, sirdar, maharir, serishtas* and *burkundaz* have succeeded in creating Indian true atmosphere in the novel. The novel throws light on people who speak everything from pidgin and *Bhojpuri* to the comically

mangled English of a Bengali *babu* and a young Frenchwoman. However, the novelist doesn't provides only a political history, but an understanding of culture, religion, diversity, the opium trade, heritage and so much more. Even the history reluctant will learn plenty and enjoy being immersed in history.

Amitav Ghosh portrays the picture of all kind of classes suffered due to colonial rule by British. Colonial masters prepared people to be migrant, hybrid for their colonial desire.

Amitav Ghosh describes the lives of the people exist in at the coast of old Calcutta, where Raja Neel Rattan who is amusing British merchants and sea-man aboard his budge row with sparkling wine and chicken and top of forthcoming Chinese hostilities but soon the tables are turned and the same choosy Bengal sovereign is ruined because he is convicted of deception and is bankrupted. In this way, novelist's narration is quite neutral and especially the treatment of the Englishman with the Indian is also worth-noticing. The judges treat Raja Neel Rattan unmindful of his position and place: 'The temptation that afflicts those who bear the burden of governance', said the judge, 'is ever that of indulgence, the power of paternal feeling being such as to make every parent partake of the suffering of his wards and offspring's. Yet, painful as it is, duty requires us sometimes to set aside our natural affections in the proper dispensation of justice.' [Ghosh: 2008: 236] The trial of Neel Rattan and later on the treatment with the Raja like an ordinary man and his painful conviction of Kalapani seems to touch the pulse of time.

The ship Ibis which is making arrangements to set for sail to Madagascar loaded with a cargo of Girmitias, in which Kalua and Deeti are also present, and convicts, like that of Raja Neel Rattan. The characters like Zachary, the captain chilling worth, Sarang Ali (boatswain) and his cruel treatment with the sailors and convicts

remind of the India under colonialism. With such exactness events Ghosh intends to show something else. He does not pose himself bending towards a peculiar direction rather; he looks at the things without any personal indulgence. Another significant character Paulette, the daughter of French botanist fostered in Indian atmosphere is forced back into European pretensions of close class and snobbery in the household of Benjamin Burnham, the rich merchant of Calcutta, makes the reader think in another direction against the archetype of British rule. The historical fiction of Amitav Ghosh are driven by what he said in a note to The Glass Palace as a near obsessive urge to render the backgrounds of his characters lives as closely as he could.

In *Sea of Poppies*, Ghosh seems to trace the history of late 18*th* century Asia when in 1838 the opium wars are about to begin. Though at the centre of the novel is the Ibis, an old slaving ship voyaging across the Indian Ocean, yet it is not just a sea faring yarn. Here the comment of Sanjay Sipahimalani appears appropriate: Ghosh takes his time in building up the characters, filling in their backgrounds and circumstances leading to their current predicament. In characteristically limpid prose and with the eye of a social anthropologist- a discipline in which he's well-versed- he details the customs, diet, cloth and social restrictions of these individuals who are to be thrown together on the ibis to become **'Jahaj-bhais'. [http//*drshaleenkumarsingh.blogspot.com/*]** Like his previous novels, in An Antique Land the blending of fact and fiction or a coalescing of different areas of human knowledge, Ghosh mingles History Geography, Voyages, trade, adventure, magic memory and multiple points of view in this novel. Though it is quite improper and injudicious to put a historical novel in comparison with the History because the former is concerned with reality or the fact and the latter is concerned with fiction or imagination.

Regarding to this R. K. Dhawan said: '**The novelist concerned with history is beyond the traditional way of assessing events; he has to blend history with his vision and philosophy.' [Ibid]** The novel deals with the history though a camouflage. In *Sea of Poppies*, Ghosh opens many floodgates of knowledge about the co-existence of different cultures, caste and creed in Indian and Britain. Ibis, the ship is a platform where different characters like Paulette, Sarang Ali, Zachary, Deeti, Kalua, Neel Rattan and Baboo Nobkissin exchange their ideas and represent different cultures and the ship and in fact the ship becomes a conglomeration of diverse cultures, tradition, customs and even religious. Ibis again becomes a distinct place which can be clear from the words of captain which are translated by Babloo Nobkisssin: 'The difference is that the laws of the land have no hold on the water. At sea there is another law, and you should know that on this vessel I am its sole maker. While you are on the ibis and while she is at sea, I am your fate, your providence, your lawgiver. This *chabuk* you see in my hands is just is just one of the keepers of my law. But it is not the only one- there is another.' [Ghosh: 2008: 404] In fact, the atmosphere of ship is quite different to the atmosphere of the land.

Deeti, villagers and farmers are forced to cultivate poppies for the opium trade. During 1838, the British were illegally selling opium to China per year. The poppies were grown and harvested and packed in India and shipped on vessels like the *Ibis*. As notoriously turned China into a country of opium addicts, **'the British also, in a less familiar but equally lucrative and destructive part of their trade policy, turned India into a country of opium suppliers and themselves into the largest drug dealers in the world. Chinese attempts to block the importation of opium, which led to the Opium Wars, are one side of the story.' [http://www.powells.com/]** It shows that Indian farmers, traders, sailors, and

investors caught up in the enormous wave of opium-fueled nineteenth-century imperial greed. They are all part of another side of the same history.

In her skimpy village, Deeti's hut needs a new roof, but there is no thatch to repair it: 'the fields that once grew wheat and straw are now filled with plump poppy pods.'[Ghosh: 2008: 18] Her husband is an opium addict due to the work of same factory. She notices on her wedding night, when her husband blows opium smoke into her mouth and allows his brother to rape her unconscious body because he is incapable of performing his conjugal duties. However she realizes that the father of her child is her leering, slack-jawed brother-in-law. Her husband is a victim of the British two times over: **'a sepoy who served them in campaigns overseas, crippled by his battle wounds, he has turned to opium for the pain, which has crippled him further. You should know, he tells Deeti of his cherished opium pipe, that this is my first wife. She's kept me alive since I was wounded: if it weren't for her I would not be here today. I would have died of pain, long ago.' [Ibid]** Amitav Ghosh's portrayal of the opium factory where Deeti's husband was works horrifying. When Deet's husband dies, she is required to set out on a hazardous journey that leads her to the *Ibis*, the ship she saw in her vision. In fact, the *Ibis* is the doubtful fortune of all the major characters, a magnet powered by the opium trade that attracts victim and oppressor equally.

The *Ibis* exists not only to unite Ghosh's dissimilar characters on their journey into Diaspora. It is also a symbol of the India, and indeed the world, that readers of some of his earlier work will recognize: a world composed of human needs and desires, of aspirations and betrayals, all of them historically, geographically, morally, and inextricably linked. The second mate on the *Ibis* is a handsome twenty-year-old with curling black hair from Maryland named Zachary Reid. His mother was a slave, his father the slave owner who freed her so that Zachary could be born a free man. He boards the *Ibis* as the ship's carpenter, but through a series

of accidents and desertions, most of the crew is lost, and by the time the *Ibis* reaches India, Zachary has been, out of necessity, promoted to second mate.

Sailors can be known as lascars, who take over for the washed-out crew, novelist firmly establishes that the *sea of poppies* is also a sea of language. The original crew, including Zachary, throws around a deliciously low naval patois, a rich, wanton echo of Patrick O'Brian's snappy sailor slang, a vernacular full of ruffles and rum-gaggers who suffer from squatters and collywobbles and dine on lobscouse, dandy funk, and choke dog. The lascars, in contrast, speak an entirely new language. They are a group of ten or fifteen sailors who come from places having nothing in common, except the Indian Ocean; among them were Chinese and East Africans, Arabs and Malays, Bengalis and Goans, Tamils and Arakanese.

Lascar, the leader of the Ibis, is a betel-chewing Arakan named Serang Ali, who speaks a simple, sly, Yankee-Chinese colloquial speech. When the captain falls ill and the untried Zachary has to try to navigate, Serang Ali impatiently takes over that task: 'What for Malum Zikri make big dam bobbery'n so muchee buk-buk and big-big hookuming? Malum Zikri still learn-pigging. No sabbi ship-pijjin. No can see Serang Ali too muchi smart-bugger inside? Takee ship Por'Lwee-side three days, look-see.' [Ghosh: 2008: 12] It is really no less understandable and no more unusual than the swell sailing vocabulary of O'Brian, but the meaning is absolutely different. O'Brian's colloquial speech expresses a single community of irregular souls, joined together, all bent on a single task: sailing a ship. Here the novelist suggests a collection of exiles from the four corners of the globe, men swept together by the nineteenth century's version of globalization.

When the *Ibis* reaches India and an English pilot boards to steer the schooner up the Hooghly River, Zachary hears yet another vernacular: 'Damn my eyes if I ever saw such a caffle of barnshooting badmashes! A chowdering of your chutes is

what you budzats need. What do you think you're doing, toying with your tatters and luffing your laurels while I stand here in the sun?' [Ibid: 17] The English of the ruler has been penetrated by the vocabulary of the ruled. A little later Zachary asks the pilot the meaning of the word zubben, and he is patiently said: 'The zubben, dear boy, is the flash lingo of the East. It's easy enough to jin if you put your head to it. Just a little peppering of nigger-talk mixed with a few girls. But mind you're *Oordoo* and *Hindee* doesn't sound too good: don't want the world to think you've gone native. And don't mince your words either. Mustn't is taken for chee-chee.' [Ibid: 33] If the researcher is stumbling in this flashy, dancing language, novelist suggests, so was India.

Amitav Ghosh described about Paulette who is a young woman and daughter of a French botanist, whose speech is studded with fluent Bengali and earnest Francophone malapropisms. When her father dies and she is taken in by the rich merchant Benjamin Burnham, to be properly domesticated and taught to stop wearing saris and climbing trees, 'Paulette had discovered that at Bethel, the servants, no less than the masters, held strong views on what was appropriate for Europeans, especially memsahib's. The bearers and *khidmutgars* sneered when her clothing was not quite *pucka*, and they would often ignore her if she spoke to them in Bengali - or anything other than the kitchen-*Hindusthani* that was the language of command in the house.' [Ibid: 42] However, Paulette works hard to learn how to speak the language expected of her, but the exchanges she has with Mrs. Burnham and that lady's brilliantly wrought Victorian memsahib chatter are moments of lovely comic incomprehension: 'Just the other day, in referring to the crew of a boat, she had proudly used a newly learnt English word: 'cock-swain'. But instead of earning accolades, the word had provoked a disapproving frown. When they were out of Annabel's hearing, Mrs. Burnham explained that the word Paulette had used smacked a little too much of the 'increase and multiply' and could not be used in company: 'If you must buck about that kind of thing, Puggly

dear, do remember the word to use nowadays is "rooster swain".' Here, the novelist employed the comic malapropism as an emblem of the farcical mess Britain has made in India.

Baboo Nob Kissin is one another character who educated in Sanskrit. He was attaches himself to his uncle's virtuous widow, Taramony, and devotes his life to making money so that they can one day build a temple. He works his incline to the position of *gomusta*, or agent, in charge of shipping migrant labor for the firm of Burnham Bros, while also pursuing a lucrative money lending business on the side. When Taramony dies, Baboo Nob Kissin feels her soul place to stay itself in his body, merging with him, and he begins to take on female characteristics, wearing his hair loose, his clothes flowing, adorning himself with jewelry. Even his body begins to change, becoming softer and more womanly. When Baboo Nob Kissin meets Zachary on board the *Ibis*, he takes it into his head that the young sailor is an incarnation of the god Krishna. Because Burnham has decided to send the *Ibis*, before it begins its opium work, on a trip to Mauritius carrying a human cargo of migrant labor, Nob Kissin, wanting to stay near Zachary, suggests that Burnham send him along on the journey: 'It will facilitate my work with coolies, sir, so I can provide fulsome services. It will be like plucking a new leaf for my career.' Mr. Burnham cast a dubious glance at the *gomusta's* matronly form. 'I am impressed by your enthusiasm, Baboo Nob Kissin. But are you sure you'll be able to cope with the conditions on a ship?' [Ibid: 54] Paulette also wants to join the *Ibis*. Her life has become unbearable with the Burnhams. She runs away, and it is Baboo Nob Kissin, in his capacity as the moneylender who once helped her father, to whom she turns for help. She explains to him that she plans to disguise herself as an Indian coolie and travel with the indentured servants: 'Miss Lambert,' said the *gomusta* frostily. 'I dare says you are trying to pull out my legs. How you could forward such a proposal I cannot realize. At once you must scrap it off.' 'But Baboo Nob Kissin,' Paulette beseeched him, 'tells me: what difference will

arrive to you if you add one more name to the list? You are the *gomusta* and there are so many labourers.' [Ibid: 67] Nob Kissin does eventually help Paulette get on the *Ibis*, but he is also, in his role as an adviser to his English employer Burnham, the brains behind a far less humanitarian act: a lawsuit that lands a young nobleman in chains, locked in the *Ibis*'s hold and on his way to a sentence of forced labor.

Raja Neel Rattan Halder is the *zemindar* of Raskhali, a young man from an old and landed family. He is educated and as a authority, he has become an art in the Halder family: 'The sport was much beloved of the Halder men folk, and as with other such favoured pursuits – for example, music and the cultivation of roses - they had added nuances and subtleties that elevated the flying of kites from a mere amusement to a form of connoisseurship. While common people cared only for how high their kites soared and how well they 'fought' with others, what mattered most to the Halders was the pattern of a kite's flight and whether or not it matched the precise shade and mood of the wind. Generations of landed leisure had allowed them to develop their own terminology for this aspect of the elements: in their vocabulary, a strong, steady breeze was 'neel', blue; a violent nor'easter was purple, and a listless puff was yellow.' [Ibid: 74] However, Neel has come into the title of *zemindar* and has hereditary the extensive Halder land holdings. His English is far more sophisticated than his guests as is his responsiveness. He introduces his little son as, 'Is this little Rascal your Upper-Roger, Raja Nil-Rotten?' 'The upa-raja, yes,' Neel nodded. 'My sole issue and heir. The tender fruit of my loin, as your poets might say.''Ah! Your little green mango!' Mr. Doughty shot a wink in Zachary's direction. 'And if I may be so bold as to ask - would you describe your loin as the stem or the branch?' Neel gave him a frosty glare. 'Why, sir,' he said coldly, 'it is the tree itself.' [76] In this way, Mr. Burnham was the pious and ambitious merchant of Liverpool, who speaks the Queen's English with none of the low and invasive colloquial speech of other

British characters. He was the catalyst of almost every horror that befalls victims and the weakest character in a literary sense, a villain as easily recognized by the modern sensibility as the mustachioed evildoer to the audience of a silent movie. But it is often true that the historical details are more real than the characters; the language they speak more alive, more interesting and nuanced than the characters speaking it. He is not the only morally prejudiced character, but he is the one given the most central and instructive assignment.

With Nob Kissin's advice, Burnham catches Neel in a financial trap, frames him for fraud, then strips him of his lands, his wealth, his family, his caste, and his freedom. Neel, the fastidious aesthete, winds up scraping crusted vomit off his cellmate, a Chinese opium addict withdrawing painfully from the drug. Together, they are shipped off on the *Ibis*. Deeti, too, ends up on the ship she envisioned in the novel's opening passage. She has lost her daughter now, lost everything of the little she had, and is, like the other passengers, escaping one life for another. After her husband's death, Deeti is rescued from the flames of sati by Kalua, a man of lower caste, a solitary giant who has always loved her from afar. Together, she and Kalua sell themselves into indentured servitude in order to escape Deeti's enraged in-laws. They find themselves, with Neel, in the dark hold of the *Ibis* on their way to the island of Mauritius.

The novel has produced two enormous economic themes of the 19th century: the cultivation of opium as a cash crop in Bengal and Bihar for the Chinese market, and the transport of Indian indentured workers to cut sugar canes for the British on such islands as Mauritius, Fiji and Trinidad. Ghosh also talks about migration as a colonized agency. He endeavors a picture of migration blessed by the British, who enforce opium cultivation in Indian villages leaving the labourers to lead lives of utter starvation and poverty. ‘They (*girmityas*) were so called because, in exchange for money, their names were entered on *girmits*– agreements written on

pieces of paper. The silver that was paid for them went to their families, and they were taken away, never to be seen again: they vanished, as if into the netherworlds. [Ibid: 72] The depiction of migration and displacement has a colourful dimension.

Despite the fear and apprehension that the migrants face in their journey, the relationship they establish among the fellow migrants offers them respite. The camaraderie, oneness and the bond of friendship amongst fellow migrants is also a subject of migration that Ghosh brings to attention. The bond established among the migrants in the foreign land is of greater worth to the novel's narration than what the future holds for the migrants once they reach their destinations. 'When you step on that ship, to go across the Black Waters (Indian Ocean), you and your fellow transporters will become a brotherhood of your own: will be your own village, your own family, your own caste.' [Ibid: 314] There is left no more social distinctions and religious discriminations on the basis of their caste.

Literally the migrants become one, which paints a picture of unity of the migrants. The moment of departure was a time of loss and displacement, but the indentured girmitiyas found the means to endure it - their greatest resource was their capacity to take pleasure in the little things of life. The theme of migration and displacement is incomplete without a discussion on Ghosh's reflection of Diaspora. Patrick Iroegbu considers Diaspora as a,

> **…term applied to a minority ethnic group of migrant origin which maintains not only sentiments but equally material links with its land of origin. [http://shodhganga.inflibnet.ac.in/]**

The idea of Diaspora as migration and colonization signifies a collective suffering, an exile where one dreams of home but lives in an exile. Thus the idea of Diaspora acknowledges that notion of the old- country deep in language, religion, culture or folk lore and a migratory person is always linked with its past history. The novel *Sea of Poppies* refers the Diasporic consciousness evolves among workers and they are addressed as girmitia noticeably. It is a journey on the ship *Ibis* where most of characters tell their own history and contribute in a collective history.

> **Either it is Deeti-Kalua; running away from the village, Raja of Raskhali, Paulette Lambert; a colonial daughter looking for a new life, Jodu; aspiring to become a lascar or Babu Nobkissin; undergoing a spiritual metamorphosis. On their way to Black water to the island of Mareech, these characters are exposed; give an insight in the broader social classes of the British Raj. [http://www.museindia.com/]**

The novel is draw out the opium trade begins at Deeti's small opium farming village in the state of U. P. It also shows the dark web of the empire's history as a mixed cast of characters for whom the *Ibis* is a projection of the uncertainties of their lives and routine of home. Cut off from their roots, in transit and looking ahead to a fresh start, the migrants are prone to invent new names and histories. For Deeti, this migration brings a new opportunity to identify her. Amitav Ghosh creates multi-cultural identity of people belong various caste, religion, race, nation, culture which is known as Hybridity. There are mixture of languages as Bhojpuri, Hindustani, Bengali and Anglo-Indian words, it creates a colorful sense of living voices as well as the linguistic resourcefulness of people in Diaspora.

The novel proved Ghosh as a Diasporic writer who bringing back the picture of nation at one particular episode of history. The notion Empire was used at two

points of view by the white man and by the black. Therefore, it turned towards anti and post-colonial discourses which has use all their powers to disperse the myths created by the colonial histories. The process of de-mythization has not been completed till now, and the post-colonial discourse continues to perform its task even today. The narrative is of interlinked lives of various brown and white characters, and the narrative perspective is the critical one.

The post-colonial history is a site where the creation of a narrative to counter the colonial narrative takes place. Its aim is a continuous questioning of the grand narrative of progress and civilization being handed over to the inferior races. The novelist shifts the point of focus of his history-as-story very uncomfortably for the prototypically constituted western eyes, to the filth the West had created and its mechanism of generating it. Opium and coolies were exported from India. The coverage of exploitation in the country that produced the human and material produce was limitless.

Opium ruined lives. It ruined the lives of the poor Indian farmers whose very lifestyle. The nasty series of debt that the farmers of the opium belt entered made any idea of escape impossible. The grain crops and vegetables were not grown. There was only a sea of poppies in all the fields. To feed their families they took more debt and thus they became more confirmed in their state. Opium broke the very fabric of the society, as was the case when Deeti and Kalua came across the impoverished transients in Chhapra, 'driven from their villages by the flood of flowers that had washed over the countryside.' [Ghosh: 2008: 298] Hunger pressed them so much that they were ready to forget all bindings of caste, religion and concern for life and it safety. They only had one thing in their minds: survival. That's why they signed agreements to work on the farms in some unknown lands, even hazarding to cross black waters.

Sea of Poppies is an account of the effects of racialization and rationalization of history on the subject races: colonized, tormented and exploited. It is a typically postcolonial response to the collective past of Asia. It is a rational attempt to present human condition at the level of individual emotions and destinies, and at the level of nations as players in the international arena. It challenges the grand narrative of capitalism: capital accumulation through free trade, leading to overall wellbeing through the trickledown effect, and the whole nation's developing due to the way in which the invisible hand directs the market. These grand narratives of the colonial era are challenged effectively in this novel that offers an alternative point of view very strongly and convincingly.

Sea of Poppies depicted the diverse forms of Colonial Desire such as physical, economic, political, religious, judicial and social. Deeti is a victim of sexual, economic and social subjugations, driven to attempt *sati*. Deeti and her husband Hukam Singh effectively represent the economic forms of colonial subjection imposed upon them by the British trading company. Forced to stop growing wheat, cereal and pulses, which have been staple food items in the Indian subcontinent for centuries, Deeti and her farming community are now producers of poppies, which are used by the British factories to extract opium for a lucrative global export trade. The poppy functions as a metaphor at many opposing levels: as the creator and palliative agent of physical misery, as the cause of agricultural collapse, but also the sole means of eking out a livelihood under the British rule, and as the incentive for trade and war.

This is evident in the initial portrayal of Neel Rattan and his late father's business dealings with the colonizers. Deeti occupies the lowest end of the hugely profitable opium production machinery, living in an inadequately thatched hut with little food to eat, with Raja Neel Rattan, the hereditary *zamindar* or head of the vast Rashkali estate, occupies the middle tier of profits, which are reaped most

of all by the British merchant, Mr. Burnham. The great divide between the lives of indigenous natives like Deeti and Neel is evident; while both are subject to the power of the British, it was the peasant who lived a subsistent life, while the nobility enjoyed a lavish life of good food, music and entertainment, as long as they remained on the right side of the imperial powers.

In *Sea of Poppies*, Ghosh illustrates a length of suffering and punishment devices used by the British. A description of the conditions prevalent in the Ghazipur Opium factory reveals the inhuman working conditions of its employees, as witnessed by Deeti, who is summoned to take her sick husband home from work:
'Her eyes were met by a startling sight – a host of dark, legless torsos was circling around and around, like some enslaved tribe of demons… they were bare-bodied men, sunk waist deep in tanks of opium, tramping round and round to soften the sludge. Their eyes were vacant, glazed, and yet somehow they managed to keep moving, as slow as ants in honey, tramping, treading … these seated men had more the look of ghouls than any living thing she had ever seen: their eyes glowed in the dark, and they appeared completely naked.' [Ibid: 95] Even children were not secure from working in this opium-filled environment, and their punishments were as harsh as those for adults: 'suddenly one of them indeed dropped their ball [of opium] sending it crashing to the floor, where it burst open, splattering its gummy contents everywhere.' [Ibid: 96]

The depiction of Hukam Singh's illness does not a product of any financial recompense from his factory. In selecting Deeti's mode of suicide, Ghosh exposes the ancient Hindu practice of *sati* or self-immolation by a widow on her husband's funeral pyre. Despite the barbarity of such a practice, there is no British legal protection offered in the form of police forces to stop Deeti from committing such an atrocity. While British law is enforced to reap profit by subjugating the natives

as in the case of Neel Rattan, it is conspicuously absent in preventing social atrocities, giving the lie to the veneer of British imperial policies disguised as civilizing endeavors.

> **It is clear that Ghosh's projection of colonial temperament of subaltern response is an exercise in particularization. Colonial experience in Sea of Poppies is evoked through some samplers that facilitate the movement of the narrative: while this is not fully realized India of the early nineteenth century, the cultural matrices are elaborately networked. [Opp, Cite, 2009: 165-66]**

As social subjugation, the novelist analysizes the structure of traditional Hindu society with its rigidity against inter-caste marriages, the professed superiority of the high-caste over the low caste, and exposes the multiple layers of subjugation prevalent in society. Against this overriding concern to maintain class divisions, the victim was powerless to raise his/her voice. It was doesn't matter that Deeti willingly married Kalua, what mattered was that her male relatives avenge themselves for the sake of their family honor. It was as a result of the strenuous efforts of the Indian intellectual and social reformer Raja Ram Mohun Roy to abolish this cruel practice that saw the outlawing of sati in 1829. Thus, Colonizers constructed their knowledge of indigenous tradition in ways which conformed and extended relations of domination and subordination.

4.3. Summing Up:

Sea of Poppies records several main characters from various class, caste, religion, race, culture, nations which are symbols of Hybridity: Kalua, an untouchable man from a socially lower class, rescues Deeti, a poor high-caste Hindu widow, from her husband's funeral pyre. Finally they elope and marry, but now have to seek

safety from the fury of her dead husband's relatives. Paulette, a orphan French girl escaping from her British foster family, also seeks refuge aboard the Ibis. Jodu is a Muslim lascar in the ship, whose romantic entanglements with a Hindu girl Munia, on her way to Mauritius, bring down the wrath of religious bigots on the ship. Neel Rattan is an impoverished Hindu *raja*, a victim of British power politics, who faces a penal servitude of seven years in Mauritius.

The lives of fictional characters meet aboard the Ibis, and the first novel of this trilogy ends on a dramatic note of suspense and excitement, as these victims of colonial brutalities fashion a daring mid-sea escape from the ship, and are now poised in great danger, with half of them trapped on board, and the remaining a drift on a raft amidst a stormy ocean. Thus, the range of characters from diverse backgrounds is a literary device Ghosh employs to highlight the many forms of subjugation common under imperial rule in India, and also explore the various types of resistance put forth by men and women who are victims of colonial desire of colonizers.

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Chapter V: A Critical study of *In An Antique Land*

5.1. Introduction:

In An Antique Land is written by the anthropologist, Amitav Ghosh and the publishers marketed it as '**a subversive history in the guise of a traveler's tale… a magical, intimate biography of a country, Egypt, from the Crusades to Desert Storm.' [http://www.roadjunky.com/]** There are two Indians visit Egypt, one is Arabian Ben Yiju, a Jewish merchant originally from Tunisha, who came to India about 1130 A.D. and married with a Nair woman and acquired an Indian slave Bhoma who went to Egypt with his master. The other Indian in Egypt is Amitav Ghosh himself who visited Egypt in 1980 as a student for his doctoral degree from oxford and who went to Egypt to trace the root and cause of the slave MS-H6. It is a kind of travelogue novel in Indian English novel. However, the principle aim of this chapter is to focus on critical study of *In An Antique Land* and draw out notions as Colonial Desire and Hybridity.

5.2. A Critical study of *In An Antique Land:*

In the *prologue*, novel opens with introduction of The Slave of MS-H6 in modern history and Abraham Ben Yiju whose name appeared in several medieval documents as a student of anthropology, novelist search for the life of Ben Yiju and his slave Bhoma who is Indian from Tulunad west coast of India, whose origin traces to the 12th century and who were engaged in trade between India and Egypt and Aden. In his subversion of history of Ben Yiju and his slave Bhoma. Ghosh has supported his narration with historical documents. In this matter, Ghosh writes: 'The letter which now bears the catalogue number MS-H6, of the National and University Library in Jerusalem, was written by a merchant called Khalaf Ibn Ishaq and it was intended for a friend of his who bore the name Abraham Ben Yiju.' [Ghosh: 1992: 3] That is how the novel begins with *prologue* where Ghosh marks at about the same time the next year, 1980, I was in Egypt installed in village called *Lataifa*, a couple of hour's journey to the south east of Alexandria.
Claire Chambers in his critical assay *In An Antique Land:* A Fragmentary History of the Indian Ocean says:

> **Such attention to the cultural, economic and social connections between the inhabitants of the far-flung lands and islands of the Indian Ocean, it should be noted, chimes with an important point that Ghosh makes repeatedly in his work. He frequently makes plain that travel, migration and cultural interaction are not recent by-products of globalization but endeavors that societies have always undertaken for economic, religious, ideological, strategic or personal reasons. [Chambers: 2009: 87]**

The story of Ben Yiju is rebuilded with the help of letters between him and his three business partners: Madmun ibnal- Hasen-ibn-Badar, Yusuf ibn Abraham and Khalaf ibn Ishaq, who seems to be Yiju's closest friend. Regarding to the address of Ben Yiju, the novelist cited: 'The address, written on the back of the letter, shows that Ben Yiju was then living in Mangalore- a port on the south-western coast of India.' [Ibid] He was lived in India for seventeen years. His even accompanying person was a fisherman, Bomma. There was a mysterious puzzle about Bomma therefore Amitav Ghosh discovered the past of Bomma. The novelist writes: 'I discovered, for instance, that a man called Mâsaleya Bamma, who had worked as a servant for a group of warriors, had been killed, not far from Tulunad, just a few years before Ben Yiju arrived in India.' [Ibid: 204] Bomma was a South-Indian, who goes to Egypt on business trips on numerous occasions as Yiju's representative. He was a man belongs to merchant family, who married a pious wife. It is said that Bomma was a common name during that time typically used in the middle society. In relation to this the novelist writes: 'I did not know whether the name was derived from the Sanskrit word 'Brahma' or from some other source, and I had no idea at all whether it might reveal anything about the Slave's origins by linking him to any particular caste, religion or social group.' [Ibid] Ben Yiju came to *Mangalore* in 1132 A.D. He married a slave girl Ashu. She is a Nair by caste. Indeed the search for the slave MSH.6 becomes interesting. Moreover it also shows Yiju's total involvement with India. By accepting Ashu in marriage, he shows his graceful sense of humanism.

There are three characters on the slave's name are B-M-A as derived from Brahma, the creator of the cosmos. The correct name of the slave is Bomma. He was born in a matrilineal community of Tulunad, who worship spirit deities, Bhutas. This background of Bomma is seems quite natural. It is said that though Bomma is a mere slave with a meager salary of two dinars per month, he is entrusted with goods worth thousand times more. He is sent as a representative of

his master to places like Egypt and Aden. He is a slave and yet not quite a slave. The connection between Yiju and Bomma speaks for the kind of relationship they had. There is trust and commitment in their relationship. Yiju is more like a patron and Bomma like client. There is not much hierarchy. Although Bomma drinks at times, yet his role as Yiju's business agent grows over the years.

Yiju has even referred to Bomma as Sheikh in his later years marking clearly Bomma's professional rise. Bomma belongs to a culture whose popular traditions and folk beliefs upturns and inverts categorization of *Sanskritaized Brahiminical* Hinduism. This homogenizing of our religion where the whole community is expected to be less than one umbrella is indeed a new and alien phenomenon. It is not in tune with our original religion. This singularity of identity did not exist earlier. Streams of Hinduism were scattered and varied. Variance among spiritual and religious practices was encouraged.

Similarly Ben Yiju also followed practices that are now not part of the standard image of the orthodox religions of the Middle East. The popular image of Middle-East religion is quite subversive. But Yiju shares with Bomma the exorcism cults, the magical rites and the custom of visiting graves of different saints. They have a solid meeting ground between them. But for these liberal attitudes 'the matrilinally descended Tulu and the patriarchal Jew would otherwise seem to stand on different sides of an unbridgeable chasm. [Ibid: 216]

It is interesting to note how business was conducted in those days between India and Middle East. It was 'wholly indifferent to many of the boundaries that are today thought to mark social, religious and geographical divisions.' [Ibid: 228] For example, one of Yiju's business partners Madmun had joint ventures with a Muslim, a Gujrati Bania and a member of a land owning caste of Tulunad. Despite religious, cultural and linguistic differences, they had complete mutual trust and

understanding. Perhaps the fact that no legal redress was available in those days enhanced their co-operation. **…The "dialogue" between people from various racial and religious groups travelling in the Indian Ocean was not simply metaphorical, but also literally enshrined in the polyglot and often mixed tongues of the coasts' inhabitants. [Chambers: 2009: 87]**

On the front of language Yiju and his associates use a language of Northern derivation. They do not know Tulu. Ghosh goes on to speculate that Yiju and other traders used code words of business. The idea of a specialized trade language reminds us of *Sati* (wholesale cloth market) of Varanasi where business language is highly specialized. Only years of training yields mastery in this language and its use. But such meaningful and fruitful relationships existed between people of such different backgrounds is stunning indeed. They were making money. They were sharing cultures and religions. They were easily marrying into each other's community. It sounds a utopia even today. But as all good things come to an end, this open, unarmed character of Indian trade was to change forever on 17th May l49B when Vasco-da-Gama landed in India, 'Within a few years of that day the knell had been struck for the world that had brought Bomma, Ben Yiju, and Ashu together and another age had begun in which the crossing of their paths would seem so unlikely that its very possibility would all but disappear from human memory.' [Ibid: 235] When the Portuguese used military force to capture trade over Indian Ocean and monopolize it, a new era in history as well as thinking began.

Ghosh is hardly able to control his anger over colonization, 'Soon, the remains of the civilization that had brought Ben Yiju to Mangalore were devoured by that unquenchable, demonic thirst that had raged ever since, for almost five hundred years, over the Indian ocean, the Arabian Sea and the Persian Gulf.' [Ibid: 237] The size of the novel constitutes the three visits of Ghosh to Egypt. Ghosh seems

enthralled by Egypt and its history. He views the scenario with an exceptional intelligence. His perception is unbiased. He sees people and their lives exactly as they are. However he does not get the same treatment from foreigners. Their treatment of Ghosh is based on the Western view of India. He is even provoked to the extreme. People expect him to fall on his knees whenever a cow passes by. This sort of pinning down attitudes upsets him. But among those very foreigners there are individuals like Nabeel who understand his agitation and lovingly reproach him, 'They were only asking questions just like you do; they did not mean any harm. Why do you let this task of cows and burning and circumcision worry you so much? These are just customs; it's natural that people should be curious. These are not things to be upset about.' [Ibid: 166] But even amidst such sane voices there is confrontation between the two civilizations.

All supposedly educated-ness comes off and the mask of civilization is broken when Ghosh fiercely defends his country against the brutal attack of Imam. However the impact of this incident on Ghosh is shattering. It was the death of a dream that he saw in history, 'I was crushed, as I walked away; it seemed to me that the Imam and I had participated in our own final defeat, in the dissolution of the centuries of dialogues that has linked us.' [Ibid: 174] we had acknowledged it was no longer possible to speak as Ben Yiju or his slave, or as one of the thousands of travelers who had crossed the Indian Ocean in the Middle Ages might have done; 'of things that were right or good, or willed by God.' [Ibid: 194] Ghosh even feels guilty that he has betrayed the period of history that he is studying. He is sorry that he is not able to keep up the spirit of Ben Yiju and Bomma. There is a painful realization that ours are the times of suspicion and betrayal. The days of Yiju and Bomma have gone away forever.

The novel also makes a remark on the growing trend of consumerism and its impact on the developing world. When Ghosh returns to Egypt after seven years

he finds major changes in the two villages. The young men of these villages have gone to Gulf countries and have brought huge sums of money. When Ghosh visits Abu-Ali in *Lataifa* with Sheikh Musa, he witnesses a procession of A T.V. set, a food processor, a handful of calculators, a transistor radio, a couple of cassette players, a pen that was also a flash light, a watch that would play tunes, a key ring that answered to a hand clap and several other such objects.

When he goes to the house of Abu Ali, he finds that it has vanished. Instead of the old dilapidated house, a brightly painted three storied building stands. Instead of the old moped there is now a new pick-up Toyota truck. Ghosh is, 'assaulted by a sudden sense of dislocation,' as though he had gone to different epochs. The magic of immigrant labor has changed the world of *Lataifa* and *Nashawy* beyond reorganization in less than a decade. What has changed is not merely the physicality of things but the inner socio-cultural relationships have also been, upturned and rearranged. It does not need much imagination to see that Ghosh is not only talking about the villages of Egypt only but is referring to the paradigmatic changes occurring in all developing countries like his own. Herein rests the contemporary relevance of the novel. The idea that all divisions are unreal and artificial appears again and again in Ghosh's fiction.

At the end of his second visit to Egypt, before leaving for Cairo, Ghosh wishes to visit the tomb of a saint called Sidi-Abu-Hasira but he is taken by the police and is interrogated by the chief. The police officer is simply unable to understand why an Indian who is not Jewish wants to visit the tomb of a Jewish holy man. This is again a significant remark on the current culture of intolerance. In this case religion is causing walls. Ghosh is unable to stop himself from telling the police officer the story of Ben-Yiju and Bomma. He tells him that these two gentlemen of past shared indistinguishable intertwined histories, Indian and Egyptian, Muslim and Jewish, Hindu and Muslim. But the police officer is .rot ready to

understand. He again goes back to dissuading Ghosh from visiting the saint's tomb. He says that all these superstitious beliefs will disappear with development and progress. Ghosh leaves the scene saying that this is indeed a heavy price for development and progress.

There is another story which enhances the main concern of the novel is the story of Imam Ibrahim. As Shaikh Musa told the narrator Imam Ibrahim is one of the members of founding families of Nashawy. He runs the haircutting shop, besides taking care of the Mosque. Imam has read many of the classical texts. He delivers scholarly sermons at mosque. But those who have got colonial education 'laugh at his sermons" and say that "he doesn't seem to know about the things that are happening around us, in Afghanistan, Lebanon and Israel.' [Ibid: 141] Ustaz Sabry questions, without going to college or university and big cites: 'how could these people learn about the principles of religion?'[Ibid: 142] Ibrahim is very knowledgeable about plants and herbs also. He heals the diseases with traditional herbal medicine. But, because of colonization of minds the people like Zaghloul say: 'Those leaves and powders don't work anymore. Nowadays everyone goes to the clinic and gets injection and that's the end of it.' [Ibid] Once the narrator called on Ibrahim and told him that he had come to talk about his healing methods, his ancestors, history of his family and interested in learning about folk remedies and herbal medicines. Ibrahim asked, 'Why do you want to hear about my herbs? Why don't you go back to your country and find about your own. Forget about all that; I'm trying to forget about myself?' [Ibid: 192] Through this story the narrator suggests how colonial influence created boundaries between ancient and modern. There are many more stories which directly contribute to the main concern of the novel.

Amitav Ghosh employs legends and myths with magic realism. Long ago Sidi Abbas was lived in Nakhlatain and he had been famous for godliness and piety. It

was said that he was gifted with *Baraka*: the power of conferring blessings. When he was died, people tried to lift the Sidi's bier after performing the rites, for the amazement of people they couldn't move it at all. They were able to move it only when Sidi's son lent a hand to it. The Sidi's body led the wonderstruck people into a mosque and Sidi communicated with people to build him a tomb and celebrate his mow lid there every year. In the following years Sidi demonstrated his power to them time and again, through miracles and acts of grace.

Once, few thieves were escaping with a group of stolen water-buffalo. When they came past the Sidi's tomb, they were frozen to the ground, buffaloes also. It was Sidi's power that anything left touching his tomb was safe. Therefore the formers were leaving their valuable things leaning against the walls of the Tomb, knowing that they would not be touched. Once, someone left a plough with leather thongs, propped up against the tomb. After a while a mouse came along and started biting the plough's thongs. But no sooner had its teeth touched the plough than it was frozen to the ground. Even animals were not exempted from the rules of sanctity that surrounded the Sidi's tomb. In the context this episode emphasizes that during the past the guilty was punished without any consideration of class, religion, gender, and region. But of recently the rich guilty escapes from punishment. A story is interwoven in relation to this. The legend questions the boundaries between rich and poor.

Amitav Ghosh narrates the story of social and cultural changes of Egypt and introducing two characters: Nabeel and Ismail. They are students of agricultural training college, Damanhour. Both of them leave their homeland and move to Iraq in search of better economic prospects. They are introduced as two young students, whom the narrator meets when he is in *Nashawy*, Egypt. Both these young men have a burning passion to become officers in the village co-operative,

a post which was held in high-esteem in their small town of uneducated Fellaheen community. Out of these two boys, Nabeel is more passionate about achieving success in life.

Nabeel is a modern character. He represents the youth of the third World developing countries who are hypnotized by the dream of success, and are eager to go to any extent to achieve this success. Nabeel's childhood has been spent in acute poverty, and it considered his father responsible for this poverty, because of his low-paying job of a watchman. He desired to have a white-collar, well-paying job in order to improve his lot, and also to improve their standing among other rich relatives: 'Nabeel, on other hand, hated his family's poverty and loyal though he was to his father, he considered a watchman's job demeaning, unworthy of his lineage. He had always been treated as a poor relative by his more prosperous Badawy cousins and he had responded by withdrawing into the defensive stillness of introspection'. [Ibid: 150] Ismail works as a construction labourer and Nabeel works as an assistant in a photographer's store. Though their jobs are not highly respectable, they are able to earn a lot more than what they would have earned his family in Egypt as officers in the co-operative. Nabeel is able to relieve his family from its downtrodden state, and is also able to fulfill his family's dreams of acquiring material comforts: 'Later Nabeel had sent money for a television set and a washing – machine and then, one day, on one of his tapes he had talked about building a new house. Those tumble down old rooms they'd always lived in wouldn't last much longer, he'd said, he would be glad to have a new house ready, when he came back to Egypt'. [Ibid: 319] Nabeel like many other young men of *Nashawy* had gone to work 'outside', for a short time, just to earn enough. But who will decide when it is enough.

When Amitav inquires with Nabeel's family about his life in Iraq, they try to discourage his inquisitiveness: 'What are things like in Iraq? I asked Fawzia. Does Nabeel like it there? She nodded cheerfully. He was very happy, she said; in his tapes he always said he was doing well and that everything was fine'. [Ibid: 322] The narrator is confused at this casual reply, but is more troubled at Ali, Nabeel's brother's response, because even he gives a very detached answer to the question posed by the narrator about Nabeel's wellbeing, Ali shrugged, as far as he knew. Nabeel's sister-in-law's immediate response to this confirms out fear about the value of Nabeel's existence. She says 'And besides' said Fawzia, 'what would Nabeel do back here? Look at Isma'il just sitting at home, no job, nothing to do.' [Ibid: 351] It does not consider Nabeel's discomfort, his loneliness and his pain of separation, while counting the money that he sends from Iraq.

Nabeel's safe and sound return is neither here nor her family's first priority. While on the other hand, Isma'l, who has had a firsthand experience of the terrors they faced in Iraq, and is also aware of the mental and physical toll that it takes on these immigrants, and so he once again emphatically adds: 'But still, he wanted to come back, He's been there three years. It is more than most and it's aged him you have seen, what I mean if you saw him. He looks much older. Life is not easy out there'. [Ibid: 352] Nabeel is especially burdened by this sense of alienation because he is shown to be more sensitive and considerable than the other men of this age. He treasures familial bonding, and that is why he was able to understand the loneliness that the narrator experiences during his stay in Egypt. And it is this incident which immediately strikes the narrator, as soon as he is told about Nabeel's being alone to face the war in Iraq, as most of his friends and relatives have returned to Egypt: 'My mind went back to that evening when I first met Nabeel and Isma'il: how Nabeel had said: 'It must make you think all the people you left at home when you put that kettle on the stove with just enough water for

yourself. It was hard to think Nabeel alone, in a city headed for destruction.' [Ibid: 353] Nabeel's pathetic story ends on a very sad, pessimistic note by the narrator suggesting his complete annihilation in the world of History. In brief, the roots of man's alienation are found in the life of Nabeel.

The novel ends with his last visit to Egypt in 1990, just three weeks after the Iraqi invasion of Kuwait. There is a sense of disappointment at the protracted Iran-Iraq war. In all these scenes, human concerns go unabated. Nabeel hopes that things will return to normal and soon he will be able to earn enough money for the ongoing renovation of his house.

The novel is divided into four parts- *Lataifa, Nashawy, Mangalore, and Going Back*. It began with Prologue and ends with Epilogue. The section *Lataifa* narrate the episode of his stay at Ali's house where novelist has been brought by Doctor Aly Issa, Prof. in the University of Alexandria and one of the most eminent anthropologist in the Middle East. The novelist writes about Abu Ali that he is such an unlovable person that none in the neighborhood as well as in his family like him. Through the Abu Ali's house novelist comes in contact with Saikh Musa who is kind and helps novelist in many ways. His two sons Ahmed and Hasan exhibit the changed way of life due to education. Ghosh in his section, focus on Arab laws of religion and celebration of random festivals. He writes about cultural strangle-hold of Ramdan on people as well as on whole of village - and thereby exposes social and cultural history of Egypt. Simultaneously with his, the episodes of Historical research regarding Geniza—(Historical stores houses) documents and historical details of Ben Yiju and his slave MS-H6 are described giving minute details. These episodic stories of fiction as well as research investigation made by Ghosh have linkage to the plot of the novel up to the end.

The section titled as *Nashawy* describes Ghosh's visit to *Lataifa* after 8 years and narrates the story of social and cultural changes of Egypt and introducing two characters – Nabeel and Ismail, both students of agricultural training college in Damanhour. Both are very find young men full of aspiration with open mindedness to modern ideas. Both hail Ustaz Sabry their teacher on his art of arguments. Through the novel, Ghosh evokes Nabeel's father was working as labourer on other people's land and hence poor. The section also describes the novelist's personal encounters with Imam about hot discussion over development of Egypt and India about customs about, 'Prior claim to the technology of Modern science.' [Ibid: 193] In this matter novelist writes: 'I was crushed as I walked away it seemed to me that the Imam and I had participated in our own final defeat.' [Ibid: 194] Here Ghosh tries to unite two plots one of Ben Yiju's story and other of his visits to Egypt.

The section *Mangalore* comes alive in the vivid description of the place given by the novelist. He gives panoramic view of *Mangalore* in following words: 'Seen from the sea, on a clear day, Mangalore can take a newcomer's breath away. It sits upon the tip of a long finger of steeply rising land, a ridge of hills which extends and of a towering knuckle of peaks in the far distance. Two rivers meet around the elliptical curve of the fingertip to form a great palm-fringed lagoon, using tranquil under quicksilver sky.' [Ibid: 197]

The section *Mangalore* deals with Ben Yiju's stay in Mangalore of south west coast of India. It provides an of account of Ben Yiju and his slave Bhoma as well as flourishing trade through Egyptians and Arabic traders with Indian Merchants mostly Gujarat merchants Ghosh writes: 'They evidently played a significant role in the economy of Malabar in Ben Yiju's time and were probably instrumental in the management of international trade: Madmun, for one, was on cordial terms

with several members of the Gujarati trading community of Mangalore, Whom he kept informed trends in markets of the Middle East.' [Ibid: 228] Life of Ben Yiju and middle age relationship between Egypt and India including trade relationship come to end, when the Portuguese invaded Indian ports including Div of Gujarat and Mangalore and Calicut of south west coast of India in 1509 AD. Ghosh concludes this as: 'Soon, the remains of the civilization that had brought Ben Yiju to Mangalore were devoured by Unquenchable demonic thirst that has raged ever since, for almost five hundred years over the Indian Ocean, the Arabian Sea and the Persian Gulf.' [Ibid: 237] Thus, the novel severely expresses disapproval of the colonizer and his lust for power in the sub-continent of Asia.

Amitav Ghosh has an outstanding sense of history, geography and anthropology. 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. [http://shodhganga.inflibnet.ac.in/]**

It is really very difficult to define a historical novel through it has displayed imaginary story about the past and also careful reconstruction of people and events based on serious research of historical facts. However, Encyclopedia Britanica expresses the historical novel as:

> **While before First World War the historical novel was popular because of its colour and its background after the war it was the pragmatically that was sought for in it. It was popular because it strengthened in the reader illusion of reality and imported to him a conviction of documentary evidence and reliability. [Encyclopedia: 1953: 577]**

Historical novel is an attempt to present a vivid and clear environment of antiquated past, where people were alive leading their life according to conditions prevailing at their time. Those, who consider the history as dry, are satisfied by going through the pages of historical novel.

Historical novelist by blending the characters with life of past, recreated the spirit of time to relive the past. Such are the methods and nature of historical novels of earlier times. It is said that the past has always attracted civilized man to know the past as the matter of interest. The modern novels are not historical novels altogether but historical events or happenings are evoked in the novel making it historical novel partially. R. K. Dhawan points out historical novel as:

> **A historical novel is nothing but an evaluation of a segment of historical reality as projected by the novelist whose techniques of writing fiction enable him to describe his vision of world-vision. [Dhawan: 1999: 14]**

Historically, *In An Antique Land* throws light on life in India of 12th century. The novel portrays the repercussion of villagers of *Lataifa* in the Iran-Iraq war. It also portrays the world of trade and commerce in Indian Ocean the Arabian Sea, and Persian Gulf. As a historical novelist, Amitav Ghosh brings creative imagination

to bear upon the dry facts of historians and antiquarian and also out of mass of scattered historical materials greened from a variety of sources, evolves a picture having a fullness and unity of a work of art.

As a student of social anthropology, the novelist was leafing through manuscripts. He read about the very same Tunisian Jewish merchant Abraham Ben Yiju who came to India around A. D. 11130. Ben Yiju, who lived in India from seventeen years, married a Nair woman, acquired an Indian 'slave', Bomma, a native of Tulunad. Bomma was with his master when he went back to Egypt in the last years of his life. The novelist writes: 'I was a student, twenty-two years old, and I had recently won a scholarship awarded by a foundation established by a family of expatriate Indians. It was only a few months since I had left India and so I was perhaps a little more befuddled by my situation than students usually arc. At that moment the only thing I knew about my future was that I was expected to do research leading towards a doctorate in social anthropology. I had never heard of the Cairo Geniza before that day, but within a few months I was in Tunisia, learning Arabic. At about the same time the next year, 1980, I was in Egypt, installed in a village called La aîfa, a couple of hour's journey to the south-east of Alexandria. I knew nothing then about the Slave of MS H.6 except that he had given me a right to be there, a sense of entitlement.' [Ghosh: 1992: 19] It shows an affection of a young researcher who emotionally attached to the subject of his research.

The historical narrative of *In An Antique Land* reveals Abraham Ben Yiju and his Indian slave named *Bomma.* It is not easy to present the facts of history in a narrative vein. But, like a master craftsman Amitav Ghosh has intermingled history and narrative with a rare craftsmanship in the story of Ben Yiju. The job was simply beautiful like arranging the world materials in historical sequence and

building up the complete account of twelfth century out of the fragmentary documents. Characters and events are viewed from the perspective of the historical research and that makes the narratives appear a truthful account.

In *In An Antique Land,* Ghosh describes his historical research. It contains lively narrative of his travels between Egypt and India. The significance of these two countries here is that both can be considered postcolonial, and although they might be considered Third World today, they are both antique lands. So they have been home to very advanced civilizations in their long histories. In this journey, the novelist retraces ancient trade routes between India and the Middle East, and calls to mind travels that occurred outside the European history of travel.

As an Indian, both Egyptians and Indians respond to him as one who might share a similar cultural background, and whose countries have built up historical allegiances. Ghosh is introduced by his Egyptian host as 'a student from India ... a guest who had come to Egypt to do research. It was their duty to welcome me into their midst and make me feel at home because of the long traditions 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. Our countries were poor, for they had been ransacked by imperialists, and now they were both trying in very similar ways to cope with poverty and all the other problems that had been bequeathed to them by their troubled histories.' [Ghosh: 1992: 135] A further example of Ghosh not occupying the privileged position of the Western traveler is in his defensive responses to the Imam's (Muslim priest or chief) charges of backwardness in Ghosh's Hindu culture. The Imam attacks Ghosh for being one of those people who burn their dead and worship cows. Amitav Ghosh

and the Imam end up arguing about whether India or Egypt is more advanced using the measure of what destructive power each side's military could muster.

The image of modern Egypt that Amitav Ghosh's has portrayed in his travelers tale *In An Antique Land* is truly insightful. When Amitav Ghosh revisits the villages after seven years he is astonished by the changes that had overtaken them. There was no electricity at *Lataifa* in 1980. Someone had brought the diesel water pump from a nearby town. The whole village had gathered on the courtyard of the owner, waiting specially for Amitav Ghosh who had been invited to give his expert opinion, examined the machine. In 1988, he finds refrigerator in every others house, new brick building in place of adobe houses, calculators, TV sets, cassette players and even food processor. The people have prospered on gulf money. Most of the young man of the villages has left Egypt by that time to find job in Saudi Arabia and the Gulf countries. The gleaning from the distant war had worked a silent economic revolution in rural Egypt and changed the life of fellaheen. People have been sending their children to schools and colleges and often they talk about their development.

Today the Egyptians have become modern but the main thing that made a transition from old to modern is the western culture. Once people from different universities came and took away the letters from Synagogue. Then after a research the history of the old Egypt came out. The present people of Egypt have discovered about their past through this history. Interestingly, the letter which sparked Ghosh's initial interest turned out to have been part of the most important single collection of medieval documents ever discovered. And what is striking about the era Ghosh researches is that harmony existed among Muslims, Jews and Hindus. Through the historical story, Ghosh demonstrates that the cultural and

religious mixing prompted by globalization does not have to result in the hatred and mistrust we see too often today.

By the close of Ghosh's time in Egypt, the Iran-Iraq war has ended, forcing Egyptians to give up their jobs to decommissioned Iraqi soldiers and return home. Accustomed to the lifestyles high wages abroad have brought, the Egyptian men find few prospects at home. Here, the reader becomes aware of the hopelessness that can result when globalization's promises are not met. An understanding of the culture and day-to-day lives of the poor in other countries is crucial to an assessment of whether they are benefiting from globalization. By taking us into the lives of these Egyptian villagers, Ghosh provides insights into the human consequences of globalization and modernization in the Middle East. While Ghosh shows that prosperity brought about by globalization can improve peoples' lives, conversely, he makes it clear that if globalization's benefits are temporary or only available to a few, it can also lead to hopelessness and despair.

As a researcher Ghosh has visited Egypt, village *Lataifa* and encountered the social and religious reflection of the people. He has constructed the accounts of his experiences and put forth in a form of novel however *In An Antique Land* is not merely a novel but also a presentation of history flourishing trade between India and Egypt in 12th century. He also came across Tunisian Jewish merchant Abraham Ben Yiju, who comes to India via Egypt and marries Indian girl, Ashu and remains in India away from his home and family in Egypt. Ghosh writes: 'Despite its brevity and suddenness of its termination, there is one fact the passage serve 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.' [Ibid: 129]

Amitav Ghosh has evaluated of two historical events, one Ancient and the other recent history. Regarding to this K. C. Bolliappa comments:

> **Indeed our world is full of Ismails and Nabeels. One can learn lesson from history if only one is willing. As Oscar Wilde 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. Individuals like Ismail survive because their desire for possessing consumer good is not inexorable but men like Nabeel have no hope as they want to stay on in a city 'headed for destruction. [Bolliappa: 1996: 65]**

It does not seem in concern with history or fiction. It is for third world workers to awaken their life from such presentation. The novel focuses on the troubles arising out of migration. There are two sections: one as regards research conducted by Amitav Ghosh as a doctoral research, student and other fictional characters based on his visit to Egypt, *Nashawy* and *Lataifa*.

While elaborating the business communication and language of Ben Yiju's time, novelist conveys the pleasant-sounding association of human beings of different caste religion and geographical backgrounds. Regarding to this Ghosh writes: '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.' [Ghosh: 1992: 27] He further wrote about the language of Ben Yiju's time as: 'The Arab geographer Masudi refers, in fact, to a language called "Lariyya" which he describes as being spoken along much of the length of

the Malabar Coast.' [Ibid] It shows that how Ghosh stress the historical evidence of the language of Ben Yiju's time.

The colonial discourses have constructed binaries of East and West. The West is represented as cultured, advanced, capable, enterprising, intelligent, and humane and so on, whereas the East is represented as uncivilized, primitive, incapable, dull, unkind and so on. In *In an Antique Land* cross-examine the boundaries created between the East and the West. Bomma, a member of the fisher community, climbed the ladder of business hierarchy from an agent to, 'Sheikh'. He successfully carried on the business activities in the Middle East countries on behalf of Ben Yiju. The records reveal that the fisher community of Malabar region had very good contact with foreigners. The question is how it could be possible for such men to achieve success in their field if they were uncivilized, incapable, primitive, and dull as the colonizers constructed and represented them. For colonizers 'the interests of the powerful defined necessity, while the demands of the poor appeared as greed.' [Ibid: 94] The precious documents of Geniza illustrate how cultured and scholarly those people were. Because of their invaluable value the Geniza documents are preserved in the libraries of Cambridge, Oxford, Princeton and other world famous universities. Therefore, it is very clear that the other was created and naturalized rather than natural. In fact it is the colonizers who have behaved as they represent the colonized.

The phrase 'traveling in the West' presents an argument between Ghosh and an Imam. They are 'traveling in the West' by using modern technology of violence as a benchmark of civilization and are equating the height of civilization to the West. 'Traveling in the West' is a way of perceiving the world with or the experience of living under the influence of the imperialist system of representation. This system involves ethnic essentialism and binary opposition. It is worthwhile to describe the

experiences germane to 'traveling in the West' and subvert Western ideology with the concept of Hybridity both textually and officially.

The concept Hybridity as a theoretical approach sets out to problematize the naturalized myths of distinct and separate racial or cultural entities. It spawns from Bhabha's criticism on cultural diversity. Bhabha proposes Hybridity as a theoretical approach to look at cultural contacts. He argues that the concept of cultural diversity implies a system of transparent norm defined by the dominant culture to give niches to the other cultures within its own framework. The strategies deployed by Ghosh to question the credulity of the dominant Western discourses in cross-cultural encounters, history and knowledge. While Ghosh agrees with the power of the approach of Hybridity in subverting imperialist values, it should be noted that his works also call to attention the problems of this approach. However, the philosophical mystery of whether the concept of Hybridity starts out with ideas of cultural essentialism is not resolved by Ghosh in his works.

In An Antique Land exposes the power of hybridization in literary forms. It is not only illustrates the influences of colonization on the world's ideologies regarding the West and the East, but it is a hybrid form of travelogue, history and cultural ethnographic research which also marks Ghosh's attempt to write back to the empire and the discursive imperial discourse that still operate in the postcolonial world. He writes back to western realities on the power relations between the West and it's others by questioning the Western representation of cross-cultural history and Western paradigm in ethnographic research which place the West and the ethnographer in more superior positions than the non-west and the subjects of studies. Hybridity questions traditional Western historiography and suggests more re-reading of the past through various forms of histories such as the novel, folklore

and myths – stories that have been considered peripheral by the dominant paradigm. Ghosh's challenge to Western historiography is a call for the urgency to tackle morality, particularly the morality of history. By re-imagining and reconstructing the suppressed stories of these margins, Ghosh gives voice to the disempowered and silenced.

In An Antique Land even more explicitly utilizes Hybridity to deconstruct conventional paradigms in history and anthropology. Instead of a single overarching narrative with linear structure, the novel consists of multiple time-space and mini-narratives. Connecting the medieval past with the modern, the parallel time-space levels deny clear boundaries used in conventional historical periods, suggesting that history is continuous and without closure. Historical as well as narrative continuity is contested here. This opens up the past to contemporary interpretation and imagination.

In addition, *In An Antique Land* comprises mini-narratives of various kinds, from Ghosh's own experience to framed narratives, e.g. the author's own memory of the riots, folk legend of a local saint's tomb recounted by Zaghloul— a weaver who loves to tell stories, the story of the settlement of a manslaughter incident in the village, Bomma and Ben Yiju's life. All these are informed by Ghosh's textual research, the taletellers' and Ghosh's imaginations, gossips and folklores. Hence, Hybridity noticeable itself in a multitude of ways in the *In An Antique Land:* through races, cultural identities, language and literary genre.

The novel is narrated in the first person point of view to tell about the contemporary narrative of the novel. The narrator goes to *Lataifa*, *Nashawy* and *Mangalore* and records his findings. Like the traditional first person, the narrator doesn't depict everything from his point of view. The life and culture narrate

themselves rather than being narrated. He lives among and holds conversation with the people of these villages. Through these conversations the novel unfolds itself. In concerned to medieval narrative, the novel has been reconstructed by letters and documents. Ben Yiju's origin, background, tastes, family, networks of relationship, stay, and business are all revealed through the letters written by his mentor, friends and him. So also, trade, cultural and other relationships between India and Egypt are elicited from the Geniza documents. Thus, by bringing in conversations, documents and letters within the first person narrative Ghosh interrogates the boundaries between narrative strategies. So, it is not a mere juxtaposition of medieval narrative and contemporary narrative, rather coalescing of them ideologically for better understanding.

5.3. Summing Up:

Thus, the narrative of the novel shifts from personal to historical. All the four parts provides details of the glimpse of India's sea faring merchants, their adventure and encounter with several countries through the stories of Ben Yiju and his slave Booma in 12th century. It throws light on the life in India of 12th century as well as the repercussion of villagers of *Lataifa* in the Iran-Iraq war. It portrays the world of trade and commerce in Indian Ocean the Arabian Sea, and Persian Gulf. The apprentice technique is used by Ghosh to interpret the history and its effect on individual. The novel portrays the world of trade and commerce in Indian Ocean, the Arabian Sea and Persian Gulf. While beginning at *In An Antique Land,* Bharati A. Parikh express the novel as:

> **To quote Milan Kundera, a modern novel should accomplish the supreme intellectual synthesis which *In An Antique Land* does attain. It satisfies our longing for the far off lands as well as**

India's prime achievement in the by gone era in the field of navigation. [Parikh: 2001: 150]

Amitav Ghosh's novels show the modern trend of historical novel. Modern novels cannot be exclusively classified under the category of historical novels as they deal with the history as a base for framing new interpretation of various ideologies and philosophies with reference to individual rather than the whole of mankind. Amitav Ghosh, as a historical novelist, who brings creative imagination to bear upon the dry facts of historians and antiquarian and also out of mass of scattered historical materials greened from a variety of sources, evolves a picture having a fullness and unity of a work of art.

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Chapter VI: Conclusion

6.1. The conclusion and Findings:

The present Thesis entitled, *A Colonial Desire and Hybridity in the Selected Fiction of Amitav Ghosh: A Post-Colonial Study*, has been made to examine four novels include *The Glass Palace, The Shadow Lines, Sea Of Poppies* and *In An Antique Land*. The present study has been divided into six chapters, which have dealt with the most contemporary issues such as Colonial Desire and Hybridity.

The present research is based on the hypothesis that the fictional works of Amitav Ghosh reflected the ideology of Colonial Desire and Hybridity. The thematic selection of his selected fictions have accorded him world-wide readership. He believes that the human sufferings and sacrifices, their trials and tribulations are left unrecorded in history. A critical reading of Ghosh's fiction opens up a new perspective in literary criticism. As many feminist historians point outs that women have been pushed to the margins or wiped out by male historians. History

has a tendency to ignore women and their participation. However it is important to represent women in order to have a deep and balanced understanding of history.

Amitav Ghosh is responsive towards the contributions of women characters, who are not only great historical figures but particularly ordinary middle class women. His works restore women's perspectives of the past into fictional narrative, thereby, remapping their history. Uma Devi in *The Glasss Palace* emerges as a woman who lends her voice to the practice of non-violence for the fulfillment of her cherished dream of political freedom. Thamma, *The Shadow Lines,* have been struggle for the liberation of her country from the clutches of the British rule and conquest. She is fascinated and enthralled by nationalism and freedom of her country even as a young girl in college. Her nationalistic passion and love for her country is seen in her deep-rooted desire to work with the freedom fighters, to cook for them, to wash their clothes, to run their errands, in fact to do anything that would be of help to them. Thamma finally donates the only treasure, her cherished gold chain gifted to her by her husband on their first wedding anniversary. Through this character novelist has reflected the patriotic and her political consciousness.

Thus, Ghosh supported to identify the contributions made by women seeking a balance of women against men. Conscious of their nervousness, their dilemma and their devotion to make them heard, he provides them a platform to make their voices heard. He gives them the importance they never had in spite of their involvement and participation in a glorious past. By giving voice to a woman's awareness and her individualistic opinions, Ghosh provides an alternative vision of the past. His women characters may not come through as the protagonists of his novels but they do play roles that are crucial. They cannot be suppressed nor can

they be ignored. Through a re-reading of the past, Ghosh is engaged in a postcolonial re-interpretation of life itself.

An interpretation of history is incomplete without a reference to nationalism of its citizens as subjects of the imperial rule of the British for over a century. It is this access to the nationalistic fervour of ordinary people that Amitav Ghosh creates in his fictions. In *The Gass Palace* Hardayal Singh is one who feels the suffocation and indication of time and of being a mere puppet in the hands of his masters. It portraits a common man no longer willing to remain a passive victim. The novelist finds to project Hardayal Singh's nationalistic zeal that is representative of the pain and torture. Through this character he reflects a man caught between conflicting loyalties: loyalty towards his office and love of his country.

The postcolonial re-interpretation of the past also reproduces a postmodernist disbelief in traditional history, an indispensible characteristic of re-inventing of history. Post-modernist school of history challenges traditional history and its grand narratives, as one that is too limited and narrow. It questions the certainties of traditional modes of thinking, social organization and the human self as well. In subverting accepted modes of thought and experience postmodernism reveals the meaninglessness of existence. It is history that depicts human experiences of a kind that has not been registered or represented in any traditional historiography.

Most of his themes are result of his unexpected meetings with ordinary individuals and visits to places. Ghosh introduces the theme of the destiny of the migrant subaltern who is overlooked in the annals of history which is an integral part of selected fictional works. Regarding to this vision of An Egyptian in Baghdad, which records the Gulf War, subsequently appears as epilogue in *In an Antique Land*. The Ghosts of Mrs. Gandhi appeared in the novel *The Shadow Lines* and

discusses the effect of fear on the memory of the individual. He highlighted the empathy of fellow human beings for the victims of such riots, actions which do not find a mention in journalistic and historical records.

The major theme which forms a part of post-colonial narrative is the struggle against imperialism. Therefore, Ghosh illustrate the predicament and internal conflict faced by the Indian officers in the British army. Arjun and Hardayal express their skepticism and distrust of the very idea of nation. They wonder who are the people and the nation, they are fighting to defend. Though Hardayal had realized this ironical situation quite early in life; Arjun admits it after several initial setbacks. Arjun in the battle of *Jitra* is a confounded and emotionally distraught individual, who is caught between two worlds.

Through an analysis of selected fiction, the research has tried to unravel the various thematic concerns that have recurred in his novels. The universal travel theme and the desire to dream of a world free of divisions and separations have been inculcated in his works, though in varying manners. The predicament of the migrating subaltern and the changing perspectives of the post-colonial subject are discussed, involving a variety of characters in diverse and exotic geographical settings that change with each of his work. All his works characteristically defy any categorization in terms of genre.

Though *Sea of Poppies* is not included in the research work yet a reading of the same reveals his persistent post-colonial concerns. The book concerns the life of rural opium farmers in colonial India. Like always the travel motif is present here also, there the travel is through water and the victim of post-colonial predicament is the female subaltern lending the novel strong feminist undertones. The novel is the first among the proposed Ibis trilogy, the second part of which was published recently in June 2011 and is named *River of Smoke.* Set during the eve of the first

Opium War between China and Britain in the 1830s, the journey of the characters is carried forward from where *Sea of Poppies* left it. Starting from Mauritius, the book is set mainly in the port-city of Canton, now called Guangzhou. Through an eclectic group of characters thrown together by circumstances and ambitious pursuits –and their struggle to cope with their losses, *River of Smoke* explores life in the foreign commercial settlement, and the politics of the opium trade. Ghosh once again displays his penchant for travel and crossing borders.

Colonial Desire and Hybridity are recurrent themes can be found in the selected fiction of Amitav Ghosh. Hybridity is a well-known phenomenon in post colonial literature, whose intend to explore the identity of man. Man as a whole has no religion, caste, creed etc. on humanity level. But when he shares his survival with any society he has to follow social norms and traditions. In the flow of the complex human setting, he has to suffer a lot due to migration or immigration and his identity is changed. Searching for his identity, he begins to change himself. But it doesn't mean that he gets his own emotional shelter.

Hybridity refers in its most basic sense to mixture. The term originates from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century. Its contemporary uses are spread across numerous academic disciplines and are salient in popular culture. Key Concepts in Literary Theory described:

> **the Hybridity is originally naming something or someone of mixed ancestry or derived from heterogeneous sources, the term has been employed in post-colonialism, particularly in the work of Homi Bhabha, to signify a reading of identities which foregrounds the work of difference in identity resistant to the imposition of fixed, unitary identification which is, in turn, a**

hierarchical location of the colonial or subaltern subject. [Wolfreys: 2006: 96]

Bhabha defines Hybridity as, **'a problematic colonial representation that reverses the effect of the colonialist disavowal, so that other denied knowledge enters upon the dominant discourse and estranges the basis of its authority.' [https://www.scribd.com/]** Its first recorded use in the nineteenth century to denote the crossing of people of different races is given in the Oxford English Dictionary in 1861. However since who- point his argument was deny that humans were different species, he never directly used term hybrid to describes humans, speaking instead of mixed or intermediate races. Its appearance between 1843 1nd 1861, therefore, marks the rise of belief that there could be such a thing as human hybrid.

Homi Bhabha, Edward Said and Gaytri Spiva are the real proponent of Hybridity Theory, whose work responds to the increasing multicultural awareness of the early nineteen nineties. A key text in the development of Hybridity theory is Homi Bhabha's *The Location of Culture* which analyses the liminality of Hybridity as a paradigm of colonial anxiety. His key argument is that colonial Hybridity, as a cultural form, produced ambivalence in the colonial masters and as such altered the authority of power. Bhabha's arguments have become keys in the discussion of Hybridity. While he originally developed his theory with respect to narratives of cultural imperialism, his work also develops the concept with respect to the cultural politics of migrancy in the contemporary metropolis. But no longer is Hybridity associated just to migrant populations or border towns it is also used in other contexts when there is a flow of different cultures and both give and receive from each other.

The development of Hybridity theory as a discourse of anti-essentialism marked the height of the popularity of academic Hybridity talk. However the usage of

Hybridity in theory to eliminate essentialist thinking and practices (namely racism) failed as Hybridity itself is prone to the same essentialist framework and thus requires definition and placement. A number of arguments have followed in which promoters and detractors argue the uses of Hybridity theory. Much of this debate can be criticized as being excessively bogged down in theory and pertaining to some unhelpful quarrels on the direction Hybridity should progress e.g. attached to racial theory, post-colonialism, cultural studies, or globalization.

Hybridity is not only a source of sufferings under his depiction, but the Hybridity discourse also risks being elitist if we do not recognize the power inequality that triggers hybrid formations. Such ambivalence demonstrates that the use of Hybridity does not necessarily overlook ethical responsibility.

With the employment of Hybridity, Ghosh devotes to the post-colonial task of seeking social and political justice for the marginalized by encouraging the rewriting of history, but simultaneously foregrounds the argument that knowledge of the past is contextually constructed within certain social, political and historical frameworks. It is paradoxical to challenge historical knowledge but at the same time to acknowledge the rewriting of marginal history as a means of emancipation from the ordeals in the colonial past.

Ghosh, however, does not offer to resolve this paradox. Such open-endedness leaves us in frustration. This, as Mondal points out, **'reflects our desire for 'closure of ethical, political and imaginative possibilities in order to pursue a politics that gives us the satisfaction of appearing to do something'. [http://hub.hku.hk/bitstream/]** In other words, the frustration caused by lack of closure underlines our urge to take an unequivocal stance and fulfill the self-sensed moral obligation to seek justice. It is perhaps Ghosh's intention to observe this ethical imperative and keep open the channels for alternative historical

representations so that we can understand the voices that have been left out from history. Ghosh's proposal of alternative histories transcends traditional ethnographic and historical representation.

In this way, Chapter first is entitled as ***Introduction***, open up with the short history of Indian Fiction in English, along with its stress on the contribution of Amitav Ghosh to the literary scenario of Indian English Fiction. It also focuses on the post-colonial approach towards Colonial Desire and Hybridity.

Chapter second is entitled as ***A Critical Study of The Glass Palace***, gives details of a story of three nations such as India, Burma (Now Myanmar) and Malaysia. It describes the family of three generations traveling and moving onward and backward in three countries during the 20th century. It also presents the Indian cultural identity, as well as Burma and Malaysia.

Chapter third is entitled as ***A Critical Study of The Shadow Line***, an account of a middle class Indian family living in Kolkata. It presents three cultures, three nations and three families which becomes a symbol of Hybridity. The novel beautifully shifts from past to present and from present to past, Ghosh manages in a masterly way time of two kinds, time past: memory and time present: reality.

Chapter four is entitled as ***A Critical Study of Sea of Poppies,*** records the fictional lives of a different set of Indian, British, American, French, Arakan and Chinese characters, whose fortunes come together on the Ibis, a schooner that was formerly a slave carrier between Africa and America, and now, fittingly, transports indentured laborers from colonized countries to new colonies. The novel presents a mixture of different characters from different cultures, castes, religions, and nations etc. which become a symbol of Hybridity. Colonial desire also reflects throughout this novel.

Chapter fifth is entitled as ***A Critical study of In An Antique Land,*** recount the life of Abraham Ben Yiju, his family and friend Khadut who travels to Mangalore on west coast India for trade purpose around mid-twentieth century. The novel throws light on life in India of 12th century. Also, the novel portrays the repercussion of villagers of Lataifa in the Iran-Iraq war. The novel portrays the world of trade and commerce in Indian Ocean the Arabian Sea, and Persian Gulf.

The last and the sixth Chapter is ***Conclusion***, which gives the conclusion and findings of the research done throughout the previous chapters. It also 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.

Having summed up the research, the sixth Chapters present the conclusions and findings as follows:

- Influenced by the pioneers of Post-colonialist like Edward Said, Franz Fanon and Homi Bhabha, Amitav Ghosh has been applied the term Hybridity and Colonial Desire to his writing.
- Hybridity is a well-known phenomenon in post-colonial literature, whose intend to explore the identity of man.
- Hybridity manifests itself in a multitude of ways in races, cultural identities, language and literary genre.

- Colonial Desire refers imperial ideology that keeps the colony underestimated so as to rule and master or exploit them.
- The propose of applying such terms to find out cross-cultural contacts, Cultural Identity, binary opposition like colonizers and colonized, centers and marginalized, and east and west.

Thus, the conclusion of this research is to focus on post-colonial text which is the worldwide literature. The image of man is truly depicted in post-colonial literature. Colonial Desire and Hybridity has become core part of this literature. Colonial Desire means to make colony and to rule over them. On the other hand, Hybridity means the mixture of culture, religion and nation etc. However, the post decades of the twentieth century witnessed both in Europe and in several countries of the Third World including India, a diminishing away of the old, established value systems because they were accused of catering to the needs of the privileged few. The new concepts like, subversion, deconstruction, post-modernism, and post colonialism swept away the old literary theories. Consequently, Colonial Desire and Hybridity created a new wave in their respective writing.

6.2. Scope for further research work:

The present work is not the final declaration about the text. But, it can be seen through the under the point of view:

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 psycho analytical theories will give remarkable output.
4. It will study under point of view as a Post-colonial rewriting of history and culture.
5. Realistic approach and gender issues, and as a paradigm of social realism can be applied.

6. Present research can reshapes of our understandings of colonial pasts in to a sharper perspectives.
7. The issues regarding globalization, borders, migration, repatriating, exile refuges, assimilation, and multiculturalism will also study.

The suggestions regarding the scope of the research of these novels are certainly useful for the up and coming intellectuals think about of the source the texts from the different angles.

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