Chapter- I

Introduction

The present research study aims at examining "MAGIC REALISM AS A POSTMODERN DEVICE IN THE NOVELS OF SALMAN RUSHDIE AND AMITAV GHOSH." It also analyses how Salman Rushdie and Amitav Ghosh portrayed Postmodernism and its historical, political, religious, cultural, social situations, and the materialistic offshoots of modern civilization, dying of human relationship, blending of facts and fantasy, search of love and security, and diasporas, etc....through their new narrative technique 'Magical Realism.' This new device used in their novels entitled The Midnight's Children, Shame, and The shadow Lines, and The Circle of Reason.

Earlier novels projected Indian heritage, tradition, cultural and moral values. But a remarkable change can be noticed in the work of Salman Rushdie and Amitav Ghosh, is called modernism. The novels written in the late 20th century especially after the Second World War is considered postmodern novels. Salman Rushdie, Vikram Seth, Shashi Tharoor, Upamanju Chatterjee, and Amitav Ghosh made use of new pattern in writing novels with postmodern thoughts and emotion through 'Magic Realism'.

Of all the forms of literature, the novel is seen to be mostly concerned with the contemporary context and contingent reality. The major concern of the novelist is always to understand the changing realities of life and transform them in an artistic from. From the points of view of content, medium and function, the social inspiration as well as the social nature of literature can hardly be disputed or denied. However, some critics would forever raise doubts about the relationship between
social milieu and literature of a certain period, but creative authors have unceasingly refreshed themselves in the overflowing current of certain social, historical times and created literature related to such periods. Literature has always been rooted in social reality, has reflected it either in a simple way or in an oblique manner and sometimes influenced this social reality in its own way.

The sociological approach to literature received a great fillip in the eighteenth century particularly owing to the rise of the novel as a form of literature. A group of critics became conscious of the social dimension of literature. This was stated precisely by de Boland’s contention that literature was an expression of society. Though sociological approach to literature was inherent in the Renaissance attitude, its significant expression was found in the eighteenth century in the writings of madam de Stael whose *de la literature* (1800) tried to establish a close relationship between literature and society and it has since then becomes a landmark in the sociological study of literature.

The strongly emerging Indo- Anglian literature has since a long time, found its identity. It has got international recognition and acclaim. For a larger section of reading public outside India, which is generally not familiar with Indian languages, Indo- Anglian writing has, through English language, facilitated access to a body of modem and contemporary Indian literature originally written in Indian languages. The West increasingly aware of the emergence of a national and international literature in India which open up fascinating and varied images of India. Indo- Anglian literature has always impressed the West by its originality and scope: the Westerners have been intrigued and sometimes baffled by what is generally called 'Indianness.' Critics,
scholars and lovers of Indian literature were inevitably led to deepen their Knowledge of, and develop affinities for, Indian Writing in English.

A wide and impressive spectrum of Indian writers such as Mulk Raj Anand, Bhabani Bhattacharya, Nirad Choudhari, Anita Desai, Ruth Prawer Jhabavala (of polish descent), Manohar Malgaonkar, Kamala Markandaya, Raja Rao and Nissim Ezekiel, to make a random and a certainly incomplete list, are well – established, have gained national as well as international recognition and their works have, to some extent, been translated into European language other than Indian novel in English too Indian novel in English could be studied by taking into account all the major work of the pioneers and writers under various periods like the beginnings, the Indian renaissance the era of political awakening, the 1930s, the era of Independence, the post – colonialism and the post modernism.

Indians have taken to English education for last two centuries or so because of the importance and importation of Western Ideas and techniques. By 1957, British Power under the East India Company had firmly established itself in Indian as a political power, and after the mutiny, the crown look over the responsibility from the Company. From 1857 to 1900, English education underwent rapid changes and the creative Indian genius began flowering. During the next twenty years after that, English education spread very rapidly in India. Then Mahatma Gandhi came on the scene and from 1920 to 1947 he led a unique movement against the British rule in India, with sudden storms and uneasy lulls in between. The British divided the country into India and Pakistan and withdrew as a political force on 15th August 1947.

Literature and authorship in India have, on the whole, been uncertain affairs and this applies specially to Indo – Anglian literature. In those days, the standards of book – production were low; publishers were
interested in publishing school textbooks or examination – guides or sex–sustained books; reviewing was also not done as a serious activity and the book–buying habit was practically non–existent.

Creative writing whether in one's own language or in an adapted language calls for a truly dedicated spirit? Raja Rammohan Roy, M.G.Ranade, Dadabhai Naoroji and Phirozeshah Mehta, Surendranath Iyengar, Bal Gangadhar Tilak, Gopal Krishna Gokhale, Madan Mohan Malaviya, Motilal Nehru, C. R. Das, Aurobindo and many other nationalists and patriots of yesteryears wrote and reasoned in English. They were making Indian history and were also creating a new literature at the same time.

English has become ours; it is not less ours for being primarily the Englishman's or the American's, and Indo–Anglian literature to is our literature, the literature which, with all its limitations, still taught us to be a new nation and a new people. (Iyengar 1973:8)

Raja Rammohan Roy welcomed the new age without rejecting the deep root in the old. He understood the value of the new ideas that had come to India under the British rule. Therefore, he gets a prominent place in any discussion of Indo–Anglian literature although he himself was not a literary figure.

Novel in English, as distinct from of literary, art, was new to Indian in the period of Indian renaissance. Story–telling was quite common in ancient India, but it was in poetic from and sometimes Indian writers took themes and materials from Indian epics to write their novels in the nineteenth century when they became acquainted with the works of English and continental writers.

Towards the second half of the nineteenth century, there took place developments like founding of universities, spread of journalism, translation of the Bible and other Christian literature into vernacular languages. Consequently, the regional languages developed fast and soon
became the media of literary expressions simultaneously. More Indians
took to writing in English. This is evident from following statements:

The renaissance in modern Indian literature begins with Raja Rammohan Roy…
mastered while still young many languages, Sanskrit, Persian, Arabic and Hindustani
besides Bengali. (Iyengar 1973:30)

Raja Rammohan Roy is known as the first Indian who got mastery
on Indian prose writing in English. He started the tradition of Indian
leaders writing autobiographies and modern autobiographers like M.K.
Gandhi, Jawaharlal Nehru, Surendranath Banerjee, Rajendra Prasad and
M.R. Jayakar.

Generally, the beginnings of any literature are faint and mostly lost
in antiquity but Indo – Anglian literature is fortunate in this respect. It is
considerably easy to trace its history in brief from the very beginning.

The Indo – Anglian literature, during its early years, found a very
congenial atmosphere to take firm roots and grow. The first creative
Indian writer in English is Henry Louis Derozio (1809 – 1831). He was
of a mixed descent – i.e. Portuguese father and Indian mother.

With the founding of universities in Calcutta, Bombay (now
Mumbai) and Madras, and of many schools and colleges in India, English
language spread rapidly. More and more Indians began to try their hands
at creative’s writing in English and at least some of them achieved a high
degree of excellence and reputation. There were people like Mohanlal,
Hasan Ali, P. Rajagopal, Rajanarain, Michael Madhusudhan Dutt,
Romesh Chunder Dutt and the contributors of the 'Dutt Family Album' –
Govin chunder Dutt, Hara Chandra Dutt, Girish dutt and Omesh Chandra
Dutt who contributed substantially to the development of Indian Writing
in English.

Ravindranath Tagore (1861-1947), the great Bengali writer,
visualized the vast Indian nation as an ocean of humanity where
innumerable streams of men and women entered, got merged without losing their identities and created a new unity.

Kasiprasad Ghose was one of the first Indians who published a full – length book of English verse. His was a derivative and imitative poetry: it is a medium brightened by odd flashes of originality and thus a bright poetic phrase or line occasionally glistens amidst heaps of the utterly prosaic composition.

Kashinath Telang (1850 -1893) translated the Bhagwad Gita. His writings on legal, literary, educational, social, religious and political problems are remarkably simple, lucid and have a flair for cogent reasoning.

M. G. Ranade was a scholar, economist and jury. He wrote in English his classic, Rise of the Maratha power. He believed that the varied races of Indian could really fuse into one nation.

“His one aspiration through life was”, ... "that India should be roused from the lethargy of centuries, so that she might become a great and living nations, responsive to truth and justice and self – respect, responsive to all the claims of man's higher nature, animated by lofty ideals, and undertaking great national tasks.”(Ranade : 1999)

Sir Narayan Chandavarkar was journalist, judge, orator, politician and a staunch follower of Pratthana Samaj. His speeches and writings - Whatever their subject: social reform, education or literature – drew upon his vast reservoir of Knowledge and experience.


There were intelligent, industrious reformers and teachers also. But the writing did not seem to be done in serious; artistic way by those who followed the line began by Raja Rammohan Roy. A Parasee, Behramji Malabari (1853 – 1992), and a kannadiga, Nagesh Vishwanath pai (1860-
1920), both were poets in the later phase of Romantic period in Indian writing in English; Hehramji continued Raja Rammohan Roy's efforts to reconcile the East and the West and to correct the abuses of women's rights. Nagesh Vishwanath Pai showed welcome touches of observation and humor, rare in the age of genteel abstraction and gestures towards the ineffable. What is more important than anything else is that during these days the writers devoted themselves to establishing English as a language in which intellectual life and public debate could be conducted in Indian, which in fact, was an immense contribution in itself towards opening the Indian mind to the modern world. Something which was not damaging to national pride since none of these writers wished, in any radical way, to desert and destroys the fabric of fundamental Indian tradition.

Vivekananda effectively carried on his work on subjects like morality, history, theology, metaphysics; politics etc. in the same way, works of Ranbindranath Tagore proved him as a grater and finer mind and a more formidable scholar. Both Tagore and Aurobindo (1872-1950) took Vivekananda - line about essential spirituality of India and essential materialism of Europe. Both of them appropriately combined spirituality of India and essential materialism of Hinduism and both saw the Indian tradition as the essence of Asia itself thereby highlighting the richness and variety of India compared to the rest of Asia.

Aurobindo was a thoroughly westernized Indian who, on his return to Indian, fell upon the revived Hinduism with an appetite of a convert and there was always an uncritical and lyrical enthusiasm towards Hinduism in his vision and application. The titles of his works published in the journals of Asia between 1914 and 1921 convey their spiritual tone - *The Life Divine, The syntheses of Yoga, Tenets of the Veda, The Ideal of Human Unity', The Human Cycle, The Future Poetry* etc. Aurobindo's works are peculiarly mystical and evasive, showing colossal
energy, moral earnestness and general benevolence, a sense of vastness and continuity of human experience.

Romesh Chunder Dutt, born in 1848, was known for his novels and historical surveys, *The Slave Girl* takes us to the Mughal times and we have glimpses of some of the characteristics of the seventeenth century life in Agra – i.e. love, intrigue, jealousy etc. *The Lake of Palms*, on the other hand, is a picture of the nineteenth century Bengali life. The historical surveys of Romesh Chunder Dutt are loaded with scholarship and they reveal him as a patriot as well as a hard-historian.

Bankim Chandra Chatterjee's first effort - *Rajmohan's wife* (1864), a novel was in English. Next year, another novel, *Durgeshnandini* appeared in Bengali. It was translated into English in 1880. *Kapalkundala, Vishavriksha* (The Poison Tree - A Tale of Hindu Life in Bengal,) *Krishnakantar Uyil* (Krishnakantaka's will), *Anandanmuth*, *Devi Chaudhari* and other novels appeared between 1866 and 1886 and several of them came out sooner or later in English version also. At the same time, Raj Laxmi Devi's *The Hindu wife* was published in 1876 Toru Dutt's *Binoy Chand* (1888),and Khetrapal Chakravarti's *Sarata and Hingana* (1895) came out after *The Hindu Wife*. These novels, written in English, have, for us today, no more than an antiquarian or historical value.

By the beginning of the twentieth century, the novel, as a distinct from of literature in vernacular languages, was developing into multiple directions.

There was glorification and idealization of the past to produce a kind of nostalgia; there was protest and disgust for the present; there was a wish full longing for the future that’s even the bare outlines were beautifully vague. There was plenty of saccharin-sweet sentimentalism, homeopathic soup-like patriotism, and a lot of crime and sex behind a thin veil of Puritanism. Detective novels, and even novels of stream of consciousness, came to be written in Indian languages. Often the endings were
contrived, the characters either crying 'cheese' or shedding glycerin tear-drops. In many novels, the jackets outdid the contents. And all the while there were translations from English into vernaculars and from one vernacular into another.” (Bhattacharya 1983: 111-12)

There were also quite a few serious followers of this form. There was also another trend of re-establishing national self-respect and Bankim Chandra Chatterjee was a leader in this area. Later, when the first wave of Western influence was absorbed, writers like Tagore tried to combine the East and the West to establish a new identity by synthesizing the influence of the both. Lastly, the writers looked deeper into the society and focused their attention on the common people of India.

Indo-Anglian fiction had a slower start and has had a more limited growth than its vernacular counter parts had. The first novel in English in the twentieth century, *Murugan the Tiller* (1927), was by K.S Venkataramani. It is a novel about India in transition, with its vivid pictures of rural in crisis, characters drawn with sympathy and understanding and a mixture of idealism and realism. The second was *Kandan the Patriot* (1938). It effectively and very convincingly portrays the strong bond between an Indian farmer and his farm.

Still no significant Indian novel in English was written in the nineteenth century and till the first three decades of the 1920s. Indo-Anglian novel didn't really arrive until Mulk Raj Anand, R.K. Narayan and Raja Rao began to write. Anand, in his novels, focused on the lower rungs of Indian society and its drags. This can be seen in Anand's Characters like Manoo the waif, Banka the sweeper and Gangu the indentured labourer. They had always been considered as non-persons even by those Indians who were only half a step above them in caste and/or class hierarchy. It was Gandhi who drew Indian people's attention towards them and significantly contributed to their upliftment.

About Mulk Raj Anand Williams Walash states:
But however derivative Anand’s thought may have been his feeling was genuine and his own and his experience of the poor in India and Britain gave him every warrant for it. His fiction is, of course, exclusively concerned with India. He is passionately involved with villages, the ferocious poverty, the cruelties of caste, the wrongs of women, and with orphans, the untouchables and urban labourers. He writes in an angry reformist way, like a less humorous Dickens and more emotional wells of the personal sufferings induced by economic injustices. (Walsh 1960: 63)

The most creative years in the life of Mulk Raj Anand were the 1930s and the early 1940s. These were also the crucial years in the history of India and of the whole world. These years saw the civil Disobedience Movement and Salt Satyagraha. In India, the Round Table Conference and of the award of Ramasya Dcdonald, the passing of the India Act 1935 by the government of India and introduction of provincial autonomy were some of the major historical, political, and social events of the period. Schisms in Congress, expulsion of Subhash Chandra Bose (and his later escape to Germany and Japan) and resignation of congress minister in the provinces were some more important events.

In his novels, Mulk Raj Anand took up the problem untouchability and showed how foolish, how strange and harmful was the caste system in India. Without being sentimental, he draws characters with deep compassion. He is satisfied to make them live their own lives and even to die or to go to prison or to the madhouse. He is against such out-dated social systems as caste, class, bonded labor and imperialistic wars etc. he is against the hereditary privileges and does not believe in assessing a person’s worth on the basis of either his birth or wealth.

R. K. Narayan looks at the Indian panorama as a human comedy, captured and brought to the limelight by him from the environment of a provincial town.

Each novel of Narayan is cameo, a patter seen through a kaleidoscope. Waifs and vagabonds, astrologers and monks, Indian Romeos and Juliet’s, cads and their victims, dedicated satyagrahies and pseudo–Gandhiites, half–hearted dreamers and
half-hearted artists, financiers and speculators, twister, adventures eccentrics, cranks, cinema stars – all appear in the pages of Narayan’s novels...6
(Bhattachrachya :1983)

H. M. Williams States:

His ten novel and numerous short stories embrace such subjects as childhood, family life (with much gleeful and satirical treatment of the Indian extended – family system), the quest for holiness, bougs or would be sannyasis, material and amorous tangles, the ‘generation gap’’. The problem of the modernizing India, the ashrams. The ‘other woman’ and the eternal triangle, tricksters and gulls.7(William 1987: 70)

There are large numbers of writers who have tried their hand at Indian English fiction, and one of the best known of such is Sudhin N.Ghose (1899 -1965). He was a man of encyclopedic knowledge and eclectic interests and with the end of the Second World War and the coming of independence. India entered a new age, leaving behind the old one. In Ghose’s novels, and India is shown not so much as entering the new age, the age of five – year plans or of nuclear reactors, but as leaving behind the old India that was full of ghosts, superstitions, rituals, miracles etc. Sudhin Ghose Says,

"... most of the Indian writers writing in English are in revolt against the traditional Hinduism....they believe that the they have got a mission that a novel’s function should be seeing through society...They are more or less writing a social criticism of Hindu society,” (Ghose : 1973)

India experience traumatic and widespread religious riots in Punjab and Bengal immediately before and after the independence. It began with the great Calcutta killing in August 1946. Gandhi brought it under control with his great courage and unbounded compassion for both the Hindus and the Muslims, but even he, with his superhuman abilities, could not restore complete religious harmony. Soon it was clear that the country would be partitioned; and Punjab went up in flames. Partition as a political, religious, cultural, social development provided materials for many sensational stories, but two novels Khushwant Singh’s Train to Pakistan (1956) and Chaman Nahal’s Azadi (1975) – made their unique
place in the world of Indian writing in English through their handling of the theme of partition.

In fiction, it seems, Indian writers in English have found a true vehicle for the expression of their genius and sensibility. The first three years of independence saw the publication of some important novels. Among them Bhattacharya’s *So Many Hungers* (1948) and R.K. Narayan’s *Mr. Sampath* (1949) emerged from a complex, but conspicuously Indian experience.

The year 1950 witnessed a steady growth of Indo–Anglian novels when nearly three dozen novels were published. Of these at least half of them deserve more than a passing mention even in such a cursory survey, Venue Chitale’s *In Transit* (1950) is a social-political novel. It covered the crucial period from 1915 to 1935. Ruth Prawer Jhabvala’s three novels published during this decade—*To Whome She Will* (1952), *The Nature of Passion* (1956) and *Esmond In India* (1958) are built around the themes of love marriage with the frame work of India’s joint-family system. Jhabvala, a Polish Jew brought up in Germany, educated in England and married to an Indian, reveals a strange love–hate relationship with India in her fictive role as an outside. The East-West encounter, with its inevitable conflict between traditional Hinduism and Western modernism, is her concern as it is of Santha Rama Rau in her move, *Remember The House* (1656) deals with violence and destruction during the 1942 phase of India’s struggle for independence. Nayantara Sahgal, in *A Time to be Happy* (1957), attempts to capture the upper-class life during the year’s immediately preceding independence.

The more important novels of this decade are by novelists like R.K. Narayan and Bhanbani Bhattacharya, Mulk Raj Anand, K.A. Abbas and Khushwant Singh. Narayan’s *Waiting for the Mahatma* (1955) deals with the impact of Gandhi and his philosophy on the lives of ordinary
people during India’s freedom struggle and with the subtle contradictions of the Hindu society as revealed both in Gandhi’s own speeches and the actual behaviour of the people.

K.A. Abbas’s *Inquilab* (1955) captures the most dramatic incident during India’s struggle for freedom in the second and third decades of the twentieth century. It also deals with artificial barriers erected by man in the name of cast, class, race, and religion and of anti – human forces of repression and tyranny masquerading as democracy, Khushwant Singh’s *Train to Pakistan* (1956) is an intensely human novel, structured around the partition of India. It is an exposition of the basic human relationships which admit of no rancor or hatred in normal times. They are strained to the point of a bloody holocaust under the whipped – up passions of communal and political frenzy. A shadowy character makes a sacrifice to save a whole trainload of Muslim refugees.

In Balachanda Rajan’s *The Dark Dancer* (1959), we experience glimpses of partition horrors; and in Manohar Malgaonkar’s *Distant Drum* (1960) again, the veil is lifted little over what happened in those fateful days in Delhi and later in Kashmir.

Jawaharlal Nehru’s contribution to Indian writing in English is no less substantial. His *Discovery of India* (1946) and *Glimpses of World History* (1939) are almost epics in prose. His literary intellect is reflected through his work. His *Autobiography* (1936) is the record of his inner life, the story of transformation of an aristocrat into a fierce patriot. Nehru’s language is immaculate and his out-Britisher’s the British in his use of English idiom.

Radhakrishnan’s life was an attempt to narrow the East- West divide. He strove throughout his life to interpret India for the West, a task commenced by Swami Vivekananda. He highlights the need for positive living in his works like *The Idealistic View of life* (1932) in *Kalki* his
concern is for the deteriorating conditions in various spheres of like religion, family, politics, economic relations and international relations.

Anand, Narayan and Raja Rao shaped the destiny of Indian fiction in English. Anand’s commitment to the cause of the exploited in our society is genuine and total. He seems to put himself into the role of his protagonists and rejects the pro-haves system. His *Untouchable* (1935) is the first authentic Dalit novel in English.

Narayan’s fiction highlights the dilemma of average men and women of India. The work of Malgudi is not different from the world we are familiar with in our every day life. The triumph of his fiction is due the reader’s own identification with Narayan’s characters.

The new writer could complete with best in the world, perhaps that best in their own right; “it would be no exaggeration to say that the best English fiction in the world is being written by the Indians or those of Indian origin” Certain factors ensured the rise and proliferation of the new fiction. As Edward said has noted, the gradual dismantling of the empires and the freeing of the colonies after World War– Ii generated a great deal of interest in the tradition “orient” and the understood, in the light of its changed relationship with the west.

As far as Indian literature is concerned, it has perhaps been easier for it to reflect the new challenges and changes because of the simple fact that its vehicle itself is a globalized language. Again, the leaders of the new fiction have mostly been a part of the Indian Diaspora. Living in the west (for brief or long periods), and using English almost like a mother tongue, they have been thoroughly exposed to significant modern western literary movements like post-modernism, and to various narrative techniques like Magic Realism, Metafiction etc. this has enabled them to give a fresh orientation to fiction. At the same time, the best of them
continue to have strong roots in India, so that they remain true to the kindred points of India and the west.

It is significant the spirit of the age is more pervasively and effectively reflected in the fiction than in other forms like poetry and drama. The novel, by its very nature, is better equipped to deal with social reality, whatever, liberties it may take in projecting it. It is hardly surprising therefore that the most substantial contribution of the period comes from fiction.

Indian English writers Salman Rushdie, Vikram Seth, Vikram Chandra, Anita Desai and Arundhati Roy hold centrality in the contemporary literary scenario. They have received national and international recognition, fabulous royalties and prestigious awards.

The first of the new novelists to arrive was Salman Rushdie who’s *Midnight’s Children* (1980) heralded a new era in the history of Indian English fiction. His main assets are a vaunting imagination, which often makes the bizarre its business, a carnivalesque sense of the comic and an irrepressible love of word play. When these powers are under perfect artistic control, and are geared to meaningful central concerns. Rushdie’s word play descends to the level of compulsive jesting. He seems to fall back on puerile puns, juvenile jokes and worn out witticisms. It is his hyperactive imagination that must have drawn Rushdie to surrealism and its modern cousin, Magic Realism. He strategically carves affinities with the strong oral traditions and narrative pattern of the Third World Societies. Rushdie’s novel The Satanic Verses (1988) brought him considerable notoriety, as devout Muslims found it blasphemous.

Shashi Tharoor, Vikram Seth, Amitav Ghosh and Upamanyu Chatterjee have given a new direction to Indian fiction is English. They are the worth successors to Anand, Narayan and Raja Rao. The technical innovativeness and linguistic virtuosity is found in their fiction.
Amitav Ghosh began to write in the late eighties. *The Shadow Lines* (1988) is a saga of three generations, it involves the East and the West. The narrative depicts the impacts of history on ordinary lives. Memory becomes the key determinant in the evolution of the boy’s consciousness. The cities – Calcutta, Landon and Dhaka – are separated by imaginary or ‘shadow’ lines. But each city was the inverted image of the other. Ghosh’s *The Circle of Reason* (1986) is in the picaresque mode.

Upamanyu Chatterjee’s *English August: An Indian Story* (1988) is the table of an Indian bureaucrat. The novel is the outcome of an intense personal experience of the character. Chatterjee’s *The Last Burden* (1993) is a domestic novel which portrays middle class life. The uncouth and stilted style robs the novel which portrays middle class life. The uncouth and stilted style rob novel of much of its charm.

Vikram Seth’s *The Golden Gate* (1986) deals with homosexuality, an aspect consciously avoided by earlier writers. His *Suitable Boy* (1971) is a typical Victorian novel. Marriage is the subject of this novel and Seth’s treatment of the theme evokes his comparison with Narayan.

The eighties saw the rise of ethnic in Indian novel. Rohinton Mistry, Firdaus Kanga and Boman Desai are Parsee novelists who used English as an instrument of self – discovery. Parsee fiction in English voices the dilemma of the vanishing community.

The contribution of woman novelists to Indian fiction in English also cannot be over looked. Among the post - independence women novelist, Nayantara Sahgal, Kamala Markandaya and Anita Desai are the major figures. Nayantara Sahagal’s women characters are blue – blooded. The material needs of these characters are already met, but their emotional aspirations remain unfulfilled. So, it is clear that Nayantara
Sahagal’s fiction deals with the lives of upper-class characters. The women in Kamala Markandaya’s fiction are victims of poverty, hunger and exploitation as it is in real India.

Anita Desai deals with psychological problem of Indian women after their marriage. Marriage, which results in an identity crisis in Indian woman’s life, becomes the motif of her early novels like *Cry The Peacock* (1963) and *Voices of the City* (1965). Her women characters are rebels fighting against the two-value (self – contradictory) system of India which is essentially Manu – made. The two-value system in India can be seen to be in operation because in Indian culture, on the one hand, women are meditated as goddesses, but on the other, they are considered inferior to males.

In postmodern fiction since the 1970’s feminist issue and images of women are represented from two distinct points of view. The first lays stress on feminine subjectivity, the Lacanian fractured self, the role of the unconscious and the mother- daughter links in the pre-oedipal state. The second emphasizes feminine objectivity and focuses attention on the unitary self. The first is the psychoanalytical approach while the other is the political approach which especially motivates a collective socio-cultural movement.

A new woman writer from Bangalore named Shashi Deshpande emerged as a complement to Anita Desai. Her preoccupation is sociological. She questions in her fiction the inferior status granted to women. Her heroines are rebellious and dynamic who refuse to say ‘Yes’. In her fiction, the clash is between an imaginative individual and a ruthless society. Her fiction is one of the protests against male – chauvinistic society.
Arundhati Roy made a big name by getting the Booker Prize for her only novel *The God of Small Things* (1997). It is a caste-ridden Hindu narrative.

All these new novels account for the possibilities of dialogue between India and the west. The 1990’s fiction makes English as one of the Indian languages.

**Indian Writing in English: And Salman Rushdie**

Indian English fiction has come to its own glory not merely within the safe confines of commonwealth literature but also a significant part of world literature in English. The novelists like Raju Rao, R.K. Narayan, Mulkraj Anand have given status to the Indian English Fiction in Various ways.

After the Independence number of writers like Khushwant Singh, Chanan Neha, Manohar Malgaonkar, Kamala Markanday, R.P. Jambwala Anita Desai etc. have added various themes to the existing body of Indian English Fiction. The Contemporary Indian English fiction is in many respects is continuation of earlier fictional concerns.

The credit of changing the concept of Indian writing in English really goes to Salman Rushdie. He brought his *Midnight’s Children* (1981) and later on *Shame* (1983). He depicted the Indian reality fantastically. He made fusion of history, myth and autobiography exquisitely. It is another matter that his *The Satanic Verses* (1988) proved to be the novel more burnt than read. Rushdie is constantly aware of the agonizing problems of identity crisis. His *Midnight’s Children* depicts the permanent plight of individual identity in the hostile modern world.

Ahmed Salman Rushdie was born in Bombay (now Mumbai India) on 19 June 1947. A British Indian essayist and author of fiction, most of his novels set on the Indian Subcontinents. Rushdie grew up in a middle class Muslim family in Bombay (now Mumbai) when his family move to
Pakistan. He attended The Cathedral and John Connon School in Mumbai, Ray boy’s School in Warwickshire, The King's College, Cambridge, in England. In the beginning Rushdie enters in an advertising career with Ayer Barker. He became a full - time writer. His narrative style, blending myth and fantasy with real life, has been described as Magic Realism.

In 2004, Rushdie remarried his fourth wife, Indian model and actress Padma Laxmi. He is best known for the violent criticism his book *The Satanic Verses* (1988) provoked in the Muslim community. After death threats and fatwa by Ruhollah Khomeini, Calling, for his assassination, he spent some years underground, appearing in public only sporadically. From 2004 to 2006 he served as president of the PEN American Center.

Probably the most sensational literary event the 1980s was the publication of voluminous novel *Midnight's Children* in 1980. Later he brought *Shame* (1993), *The Satanic Verses* (1988), *Heroin and the Sea of Stories* (1991), and *The Moor's Last Sigh* (1996), through his works Rushdie has considerably extended the scope of Indian English novel and left indelible imprint on the future course of its development in his *Midnight’s Children*. Rushdie conjures up a generation of Indian born at midnight of 15 August 1947.

Salman Rushdie’s *Midnight’s Children* is epic novel was conceived of Bombay (now Mumbai) an industrial city, a city of films and also of a young man's dream, for a long time the author had cherished a desire of writing a big and voluminous book about Mumbai where he was born in June 1947. The city was in his dream because of its films, cosmopolitanism and urbanity.

In *Midnight’s Children* the hero Saleem Sinai narrates his story from a distance of time and place. Like the narrator of the *Mahabharata*
Sanjay who is endowed with special power to see things from a distance and narrate the events of the battle of Kurukshetra, Salaam is endowed with magical power so that he can see from a distance and read the minds of others.

In *Midnight’s Children* the role of the commentator is performed by Salaam’s servant and mistress Padma, who is not part of the story proper but she participates with Salaam in composing the story. Padma’s relation is not with Salaam, the character but with Salaam, the narrator. Saleem remains a great storyteller and Padma is the hypothetical Shaharyar type listener who does not know that women are eternal lovers of gossip and tales.

In *Midnight's Children*, Salaam represents the type of Indian storyteller of Panchatantra, Vetal Pancha Vinsati. There is no end to storytelling eighther in India or in Arabia.

Salman Rushdie’s next novel *Shame* in this novel he depicts political turmoil in Pakistan by basing his characters M Zulfikar Ali Bhutto and General Muhammad Zia-ul-Haq. *Midnight’s Children and Shame* these works are characterized by apart from the style of Magic Realism, the immigrant outlook of which Rushdie is so conscious.

Rushdie’s *Shame* is about the rise and fall of three families of a country known as Pakistan, in which most of the incidents are associated with the title of the book. *Shame* translated in Urdu is "Sharma". It consists of three letters - Shin- re- mim written from right to left. The story culminates in Bilqus, the wife of future president, conceiving thrice in her life time. Her First child a son, delivered strangulated by the umbilical cord, the second, Sufia Zenobia, a girl of unsound and undeveloped mind to be known as Shame, and another girl, Naveed conceived of one Sindbad Mengal, a cinema manager. Navved delivers twenty seven children in her life time.
Shame does not only relate to Pakistan but it relates to India also it relates to Asia it relates to most if the Third world as an Idea,

Rushdie’s writing career began with Grimus (1975), a fantastic tale, which was generally ignored by the book-buying public and literary critics. His next novel the Midnight's Children (1981) were catapulted him to literary fame and is often considered his best work to date. It also significantly shaped the course that Indian writing in English way to follow over the next decade. This work was later awarded the Booker of Bookers Prize in 1993 after being selected as the best novel to be awarded the Booker Prize in its first 25 years.

Salman Rushdie artistically incorporates the elements of Magic Realism in Midnight's Children. His use of Magic Realism as a narrative technique is intentional. Not only does he use Magic Realism the fantastic, the magical, the strange, as a useful technical tool, but he transcends it to portray the almost unreal and surreal dimensions of the Indian subcontinent. And much like the Latin American writers, he brings a magic and refreshing view of the effects of colonialism.

At the fictional level Midnight’s Children depicts the events and experiences in the lives of three generations of the Sinai family. The account begins with their day in Srinagar and follows their passage through Amritsar, Agra and Bombay to Karachi from where Saleem alone returns hidden in the basket of Parvati the witch, only to experience the fairs of the Emergency that had been imposed in India.

The novel Midnight's Children have a three part structure with 30 chapters. Part I going back to Jallianwala Bagh and ending with the birth of hero Saleem Sinai, the narrator hero born on the fateful midnight of 15th August, 1947. Part II concludes with the end of the Indo Pakistan War on 23rd September 1965. Part III carrying the narrative forward to March 1977 and of the Emergency.
In *Shame* Rushdie utilizes the same structural motifs to create a contradictory world of bleakness, despair, failure and death. Omer and Sufia counter the Saleem and Padma relationship; Iskander Harapa and Raza Huder, like Saleem and Shiva, are cousins - turned enemies in the world of politics. This correlation between the major structural motifs in the two novels extends to other motifs as well.

*Shame* portrays the history of Pakistan along the line of anomalies it was born with the people. The country are divided into two hostile groups the local populace and the emigrants from India that is the Mohajir's. Independence had found the local people unprepared for it. Their own past had been an uneventful, debilitating span of centuries of slavery which had destroyed their culture and had with their will to act. The history, Rushdie puts it, ‘was old and rusted,’ it was ‘machine that nobody had plugged’ in for thousands of years and here, all of a sudden, it had been asked for maximum output. (S.82). The Mohajir’s on the contrary had left behind them their history and memory (S.81). The stories of the two people’s of India and Pakistan are different mainly because they handle their past in diametrically opposite memories. *Shame* has a circular narrative form. Here the story begins with and ends in a disintegration and death.

The publication of *The Satanic Verses* in Sep 1988 caused immediate controversy in the Islamic world due to what was perceived as an irreverent depiction of the prophet Muhammad. The title refers to a Muslim tradition that is related in the book, According to it Muhammad (Mahound in the book) added verses to the *Quran* accepting the three goddess that used to be worshipped in Mecca as divine begins. According to the Legend Muhammad later revoked the verses, saying that, the devil tempted him to utter these lines to appease the Mecca’s (hence the Satanic Verses) the book was banned in many Islamic countries.
On February, 1989 a fatwa requiring Rushdie’s execution was proclaimed on Radio Tehran by Ayatollah Ruhollah Khomeini, the leader of Iran, calling the book “blasphemer’s against Islam” and a bounty was offered for the death of Rushdie, who was forced to live in hiding for years, to come.

Meanwhile, further violence occurred around the world, with the firebombing of bookstores. Muslim communities throughout the world held public rallies in which copies of the book were burned several people associated with translating or publishing the book were attacked and seriously injured or killed.

In early 2005, Khomeini’s fatwa against Rushdie was reaffirmed by Iran’s spiritual leader, Ayatollah Ali Khamenei, in a message to Muslim pilgrim’s making the annual pilgrimage to Mecca. Iran has rejected requests to withdraw the fatwa on the basis that only the person who issued it may withdraw it.

The Moors Last Sigh (1995) was the first major novel of the author to come out from the underground. Here again Rushdie focuses on contemporary Indian life particularly the life of the minorities and low - castes as targets of Hindu terrorism . The story of a semi- historical semi fictitious family is super fantasy, which spans over centuries, stretching from Vasco the Gama to Moraes, and a family saga is made to capture the nostalgia and yearning of a nation. The narrative uses here a complex style of interweaving symbolism, Magic Realism, and layering of meaning. The Moors Last Sigh is a fantastic narrative with profound historical insight which crosses over the boundaries and border lines of historical times and social spaces.

Haroun and The Sea of Stories (1990), a fantasy supposedly meant for entertaining children, can be enjoyed alike by both children and adult readers. It is written during the early years of the fatwa the book carries
reverberations of the same. In this book Rushdie experiments with a marriage of two genres, ‘allegory’ and ‘fantasy’ or means of conjuring a fairy tale atmosphere which is simply fascinating.

*The Ground Beneath Her Feet* (1999), set in the world of rock music, embodies a tragic apprehension of life, which, however, holds in a super aesthetic balance the Dionysian and the, Apollonian Visions.

*Fury* (2001) uses the fantasy of a science fiction to underscore Rushdie’s persistent theme of exile and search for roots amidst root lessens. Rushdie’s Fury is a work of explosive energy, at once a pitiless and black comedy paten a profoundly disturbing inquiry into the darkest side of human nature, and a love story of mesmerizing force. It is also an astonishing portrait of New York. Not since the Bombay of *Midnight’s Children* has a time and place been so intensely and accurately captured in a novel.

Rushdie’s novel *Shalimar the Clown* (2005) is concerned with terrorism scarred Kashmir. Apart from his major fiction Rushdie has written some memorable non-fiction which also resonates with similar philosophical and artistic preoccupations among this the most well know is *Imaginary Homeland: Essays and Criticism* (1991), The Enchantress of Florence (2008), *In The South* (*The New Yorker* (2009), *Step Across This Line* (2013) is an anthology of his non-fictional writing, during the period from 1992 -2002.

It has become clear that almost all of Rushdie's novel suggest that an individual can never restrain from being influenced by cultural identity. Indian fiction has travelled to long way from 1960s and in Rushdie’s 1980s novel the metropolitan and industrial city of Bombay (now Mumbai) appears to be a true signifier of Indians. Politically Indian nation state prefers the Nehruvian dream of secular and democratic medieval figure of Mahatma Gandhi. Modern city is the site for plurality
and multiplicity and hence, the modern Indian villages must go the city way in respect of culture, unitary, and plural.

Salman Rushdie’s act of juxtaposing myth and contemporary post-colonial Indian history serves a model of intersexuality which inform among other texts - Shashi Tharoor’s *The Great Indian Novel* but in the case of Rushdie the classic myth only explains the contemporary situation. Tharoor trivializes the epical heroes in a mood of hilarity. Juxtaposition of trivial and serious, elitism and mass culture of Bombay film centrally and marginality of positions and vice-versa purity and hybridity of racial and national identities and post coloniality of history are the major themes and issues which the epic novel *The Midnight’s Children* successfully addresses.


A new woman writer from Bangalore is Shashi Deshpande who was authorised half a dozen novels like *Dark Holds Terror* (1980) and *Roots and Shadows* (1983) written about women’s Issues. Gita Hariharan’s *A Thousand Faces of Nights* (1992) and *The Ghots of Vasu Master* (1991) are concerned with folk tales. Arundhati Roy made a big name by getting the Booker Prize for her only novel *The God of Small Things* (1997); it is a cast ridden Hindu narrative. All these new novels
account for the possibilities of dialogue between India and west. The 1990s Fiction Makes English as one of the Indian languages.

**Narrative Technique in Indian Writing English and Amitav Ghosh**

Narrative technique this concept can be subdivided into two ways.

A. - Narrative technique as it relates to plot, methods of Characterization, setting and

B. - Narrative technique as it relates to the manipulation of language in novel - the style of the narrator.

**Narrator and author must be kept separate:-**

The concept of the narrator is another important concept. By narrator we mean the "**Person**" or the "**Agent**" who narrates the novel. It is very important to distinguish between the author of the novel and the narrator, who may, at times resemble each other to a great extent, so much that we may mistake them for each other, or at times they be so different from each other that we cannot see the relation between them. Initially it is useful to understand that, having read a novel, “all the things that we may conclude about the narrator are not applicable to the author of the novel.”

The author of the novel is an actual person, born at a specific time and place, where as the narrator is an entirely imaginary “person”,

Even if he narrates the novel in the first person for exam " I went to Mumbai yesterday, where met my long- lost friend, you know, and them " …etc.

The narrator is invariably an imaginary figure, a convenient device that has been handed down to authors by a tradition.

The analysis of the narrators technique and style and its relation to the novel itself gives us some idea of the attitudes and opinions of the type of the narrator.
The First person narrator is supposed to be 'Subjective' and hence 'unreliable.'

The first person is supposed to give a more personal view of the story, which can always be understood as that particular narrator’s is view which mean, that we associate a certain amount of base and subjectivity with this point of view. At the same time, because it is almost as if a person is actually in front of us telling us the story. We also get a more intense view of the story. The obvious example for this point of view is R.K. Narayan, *The Guide*. The novel narrated from the first person point of view is not to be confused with author form of literature called the Autobiography.

The difference lies in the fact that autobiographies are written according principles which are different involve issues like, Truth, historical faithfulness, "honesty" and more important how the author of the autobiography would like to present himself and ideas that is neatly labeled self representation.

**First- Person narrative**

A first - person narrative is a which a story, in a written or spoken format, is narrated by one character at a time, speaking for and about themselves: or, in a narrators may be singular or plural, present a reliable or unreliable "voice", and have other varying features.

The narrators of written works explicitly refer to themselves using world and phrases involving " I" (referred to as the first - person singular) and/ or " We" (the first - person plural.) This allows the reader or audience to see the point of view (including opinions, thoughts, and feeling) only of the narrator, and no other characters. In some stories, first- person narrators may refer to information they have heard from the other characters, in order to try to deliver a larger point of view. Other stories may switch from one narrator to another, allowing the reader or
auidence to experience the thoughts and feeling of more than one character or character plural.

First-person narratives can appear in several forms: interior monologue, as in Fyodor Dostoevsky's *Notes from underground*; dramatic monologue, as in Albert Camu's *The Fall*; or explicitly, as in Mark Twain's *Adventures of Huckleberry Finn*.

**Point of view device**

Since the narrator is within the story, he or she may not have knowledge of all the events. For this reason, first-person narrative is often used for detective fiction, so that the reader and narrator uncover the case together. One traditional approach in this form of fiction is for the main detective's principal assistant, the "Watson", to be the narrator: this derives from the character of Dr Watson in Sir Arthur Conan Doyl's *Sherlock Holmes Stories*.

In the first-person plural point of view, narrators tell the story using "we". That is, no individual speaker is identified; the narrator is a member of a group that acts as a unit. The first-person plural point of view occurs rarely but can be used effectively, sometimes as a means to increase the concentration on the character or character the story is about. Examples; William Faulkner in *A Rose for Emily* (Faulkner was an avid experimenter in using unusual point of view - see his *Spotted Horses*, told in third person plural); Frank B. Gilbert and Ernestone Gilbert Carey in *Cheaper By the Dozen*, Fredrik Pohl in *Man Plus*; and more recently, Jeffrey Eugenides in his novel *The Virgin Suicides* and Joshua Ferris in *Then We Came to the End*, also used to good effect by Theodore Sturgeon in his short story Crate.

First-person narrators can also be multiple, as in Ryunosuke Akutagawa’s *in a Grove* (the source for the movie Rasoman) and Faulkner's novel *The Sound and the Fury*. Each of these sources provides
different account of the same event, from the point of view of various first - person narrators.

The first - person narrator may be the principal character or one who closely observes the principal character (see Emily Bronte's *Wuthering Heights*, F. Scott Fitzgerald’s *The Great Gatsby*, each narrated by a minor character.) These can be distinguished as "first person major" or "first person minor" points of view.

In the 20th century, Narrative Technique become one of the most exciting areas of research meanwhile in Europe, a number of German and East European critics too were working on Similar ideas, and in France too, critics had already begun to give these concepts some thought.

As a result by the time we come to the 1960s and 1970s there is a vast amount of writing done on this concept. In short, between 1970, and 1985 or so, we reach a kind of a peak in the usage of the concept and most of the important work done falls in this period. Gerard Genette's book *Narrative Discourse* comes into English in 1980 Franz stanza’s book Theory of Narrative in 1984 there are several other books which deal with the concept, of curie we have tried to mention most important ones.

The concept of point view can be distributed over three sub concept.

First person : e.g. "I went to Mumbai yesterday and there I…"

Second Person: e.g. "You went to Mumbai yesterday and there you…."

Third person : e.g. "He went to Mumbai yesterday and there he..!!

These, we have seen earlier are fundamental categories that apply to all story telling. Theses also create specific effects which become visible when we read novels rather than the isolated sentences.
The second person is used quite infrequently in novels, and there are very few examples of this point of view, but it is supposed to create some a very complex effect. Where the nerves is told, as it were what he does.

A good example of an interesting use of the second person point of view is a fairly recent novel by James Mc Innemy - *Bright Lights, Bidcity*

'Third Person' narrator is supposed to be ‘objective and reliable’

The point of view that has been used maximally infection is the third person point of view. It is supposed to create a certain distance between the reader and the narrated events, making the events sound more objective. Moreover, because it is not attached to any person as such, this point view also can move in time and place in a manner that the other two cannot.

Thus, it is much easier to tell of events separated in time and place through this point of view.

Narrative technique remains the most significant and equally complex component of the novel. And finally, since no narrative can exist without the realization of time. The understanding of the working time also acquires great significance.

Amitav Ghosh was born in Calcutta in 1956. He grew up in Bangladesh (then East Pakistan) Shrilanka, Iran and India. After graduating from the University of Delhi, he went to Oxford to study social Anthropology and received a Matter of Philosophy and Ph.D. degree1982. In 1980, he went to Egypt to do field work in the Fellaeheen Village of Lataifa. *In an Antique Land*, the novel which was published in 1993, was primarily the result of his work there. Ghosh has also been a journalist. His first novel *The Circle of Reason* (1986) places him immediacy as a master craftsman in the art of fiction.
Amitav Ghosh is the novelist in whose fiction there is a fusion of Magic Realism which is used to present a meaningful vision of life. The protagonist in his *The Circle of Reason* (1986) is a Bengali orphan, Nachiketa, who is nicknamed as ‘Alu’ (potato in English) as his head is shaped as potato. Alu, being falsely accused of being a terrorist, is forced to run away from his village. He is taken to the Middle East. Then he moves form Al-Ghazira to Cairo, Egypt, the Sahara and finally Algeria. Amitav Ghosh’s *The Shadow Lines* (1989) won him the Sahitya Academy Award.

Though Magic Realism seems to be the most dominating form in the ‘new’ novel, we can’t deny the continuity of social realism. It may be because man or human-being has always been the centre of the novel; man is the integral part of society’ and what novel reflects is society. Hence, the fiction of social realism flourished, is flourishing and will continue to flourish. Hence, it may not be surprising that in the heyday of Rushdie and Magic Realism, we have still a dazzling school of realism that is led by Vikram Seth’s *A suitable boy* (1993) has got much attention as *Rushdie’s Midnight’s Children*.

Amitav Ghosh is perhaps the finest writer among those who were born out of the post midnight's children revolution in Indian English fiction. Amitav Ghosh began to write in the late eighties and he shot into fame with the publication of first novel *The Circle of Reason* in 1986 when he was teaching at the Delhi school of Economics, University of Delhi. Apart from his Bengali background his Knowledge of Bangladesh, London and middle East helped him to give a realistic touch to his novels *The Circle of Reason* has been translated into many European languages, its French edition received the prix Medici estranger, a prestigious literary award in France.
The Circle of Reason has three stories women around three characters first section, Satwa (Reason) revolves around Balram, the second section Rajas (passion) revolves around Zindi and the third section Tamas (Death) centers around Mrs. Verma the novel moves on Alu, Zindi and Jyoti Das (a police officer).

The Circle of Reason (1986) Ghost’s first novel is written in the style of Magic Realism, popularized by Salman Rushdie. In Midnight’s Children and Shame a mixing of historical and fantastic elements to create an interesting work of fiction numerous instances in the novel exemplify the fine blending of fantasy and realism in The Circle of Reason also. The extra-ordinary head of all reminds us of Saleem Sinai’s prominent nose in Midnight’s Children.

The head was 'huge' several times too large for an eight years old and curiously uneven bulging all over with knots and bumps. (Ghosh: 2000)

In terms of history the years when Amitav Ghosh was writing The Circle of Reason was a very crucial period for India. The separatist violence in Punjab, militant attack on a Sikh temple of Amritsar, the assassination of Prime Minister Indira Gandhi, the riots that broke out after the assignation were true major social and political events of the period. But before embarking on a close analysis of The Circle of Reason, and critically examine the manner and fruitful the matter of the novel with the major developments in the field of Anthropology and art of writing fiction because Ghosh has a background in Anthropology and these developments have a direct bearing on the theme under study. Anthropologists in recent times have many concerned themselves with porous nature of cultural which is parallels to the obliteration of borders in literary works.

Amitav Ghosh’s novels reflect a historicity as history is always present in his novels. Even his first novel is an extraordinary
accomplished work of fiction as he innovatively and successfully explores new possibilities for the Indian novel in English. His novels reflect the tendencies and concerns of the age. Amitav Ghosh attempts to understand the lives of his contemporaries in lands as diverse as India, Bangladesh, Egypt, England etc. As a Calcutta, Ghosh never moves away from Calcutta and the city comes alive on his pages. The streets of Calcutta and the landmarks of the city in some of his novels take us on a guided tour of the city.

*In an Antique Land* (1993) reveals Amitav Ghosh's research abilities and interest in anthropology in which subject he has a research degree. As a post colonial writer, cultural heritage and identity have become important facts of Ghost's personality. The keen ability for deep research which is seen in this novel is a quality generally not associated with Indian writers writing in English. History is easily interwoven into the narrative framework and Ghosh 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 here 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 like Abu Ali, Musa Mustafa Jabir, Sabry etc.

The year 1984 was in some ways a turning point in the writing career of Amitav Ghosh certain events that took place that year had a deep impact on his mind in an article that appeared in *The Guardian* in 1995, Ghosh admits:

Nowhere else in the world did the year 1984 fulfill its apocalyptic portents as it did in India separatist violence in Punjab, the military attack on the great Sikh Temple of Amritsar, the assassination of the Prime
Minster, the gas disaster in Bhopal the event followed relentlessly on each other (Ghosh: 1995).

Of the year's many catastrophes, the sectarian violence following Mrs. Indira Gandhi had the greatest effect on Ghosh's life. Looking back, Ghosh realizes that the experience of that period were profoundly important to his development as a writer. Being a witness himself, he never mustered courage to write about these events directly, (like Salman Rushdie) even later.

Indeed he gives a graphic description of the gruesome events that followed the assassination of Mrs. Indira Gandhi. He tells as how as he went to Delhi University campus to take his classes, he witnessed violence and riots. Throughout the city Sikh houses were looked and then set on fire often with their occupants still inside. Such horrible events had a stifling effect on the creative mind of Ghosh when he went backs to his desk, he found himself confronting decision about writing that he had never faced before. How could he write, he felt about what he had seen without reducing it to mere spectacle? His next novel was bound to be influenced by his experiences but he could see how way of writing directly about these event without recreating them as panorama of violence, an act of reporting or re creating.

*The Shadow Lines* began to be written after the assassination of Prime Minister Mrs. Indira Gandhi in the year 1984. A book that led him back word in time to earlier memories of riots, once witnessed in childhood. Ghosh says “a book not about any one event, but about the meaning of such events and their effects on the individuals who live through them.”!

Chronologically, the story begins with a passage about the time in colonial India when the narrator was not even born. The time span of novel extents from 1939 to 1979, the year 1964 is a very important year in the life of author and his characters. Memory links the past than to the present and many of the characters live more in the past than in the present.

The novel *The Shadow Lines* seems to mock even the concept of exclusive national identity and pride because riots break out simultaneously both at Dhaka and Calcutta and as a result of the same incident. Sapping of cultural bonds becomes a recurring image in this novel. Lines and boundaries are drawn across continents and countries but what purpose is served by them is an unsolved puzzle. Even ideals nurtured by the freedom struggle suddenly seem meaningless because the disrupted-subcontinent today refuse to accept the importance of religious tolerance and brotherhood.

In fact, the novel clearly suggests the mindlessness of the violence unleashed in both the countries as fallout of the theft of the prophet's hair. This is corroborated by the killing of Tridib when he is on an innocent visit to Dhaka along with Tha’mma and May. Girish Karnad writes about this visit:

“Past and future meet across religious, political and cultural barriers in a confusion of emotions, ideals, intentions and cuts, leading to a shattering climax.” (Karnad: 1990)

Amitav Ghosh has been credited for successfully mastering the genre known as Magical Realism which was largely developed in India by Salman Rushdie and in South America by Gabriel Garcia Marquez. Ghosh is seen as "belonging to this international school of writing with successfully deals with the post-colonial of the modern world without sacrificing the ancient histories of separate lands”. Like Salman Rushdie, Amitav Ghosh perfectly blends fact and fiction with Magical Realism.
He reconceptualizes society and history in his novels. So scientific in the collection of material semiotic in the organization of material so, creative in the formation of fictionalized history.

Amitav Ghosh waves his magical realistic plot with postmodern themes. Self-reflexity and confessionality characterize fictional works of Amitav Ghosh. Displacement has been a central process in his fictional writings; departure and arrivals have a permanent symbolic relevance in his narrative structure. Postmodernism gives voice to insecurities disorientation and fragmentation. Most of his novels deal with insecurities in the existence of humanity, which is one of the postmodern traits. In *The Shadow Lines*; Tridib sacrificed his life in the act of rescuing May from Muslim mobs in the communal riots of 1963-64 in Dhaka. Pankaj Mishra describes Ghosh in the New York Times,

as one of few postcolonial writers,' to have expressed in his work a developing awareness of the aspirations, defeats and disappointments of colonized people as they figure out their place in the world'. (Mishra: 1998)

Ghosh's another work *The Calcutta Chromosome* (1996), subtitled *A Novel of fevers Delirium and Discovery*, is probably Ghosh’s most disappointing novel, set in Calcutta, it begins as a science fiction but too many issues coalesce to make it a confusing kitsch of sorts time is again used as an important element but the constant time shifts level, the reader repeatedly confused. In short, myth and superstition, science and grandmother's tales combine to make the novel an unrealistic work.

Amitav Ghosh’s novel *The Calcutta Chromosome* is a classic of modern Anglo - Calcutta Indian fiction. This is, no doubt, a great success after Salman Rushdie’s *Midnight's Children* in the 1970. The novel is written is several chapter and each chapter is divided into many parts just designated as one, two, three, and so on. The novel is about *The Calcutta Chromosome* it means the study of fevers, delirium and discovers of the
causes of malaria, one of the deadliest diseases of ancient times. The novel opens with its one important character Antar, also known as Ant. He is technical assistant is an office water service, in life Watch, now merged in the International Water Council, New York.

*The Calcutta Chromosome* ends with a small discovery. As we know Murugan is busy in his cell somewhere in Calcutta. People want to see him. So Antar with Ava finds him somewhere. He tells Murugan “people have been looking for you where have you been.” (Ghosh 1996: 255)

Amitav Ghosh writes about his experience in the world. This is something new for Indian like Naipaul and Henry James. He writes of his continental life. His characters are from all parts of the world. Truly, *The Calcutta Chromosome* is a world novel.

*The Glass Palace* (2000) is a multigenerational saga, set in Burma, India and Malaya. It is marked an embrace of mainstream realism of an almost 19th century type, manifested in the genre of the historical novel. In *The Glass Place* the story of half-bred Rajkumar Revolves around Barma, Myanmar and India. He travels round many places freely and gains profit. Unexpectedly, his happiness ends the reason for killed by Japanese bomb blast. The reason for this calamity is fighting for national boundaries.

In *The Glass Palace* Amitav Ghosh uses nonlinear time line. The author may jump forwards or back word in time. The memory links the post to the present and many of the characters. It helps to author to recreate a magical world.

Throughout *The Glass Palace* Ghosh uses one end to signal the beginning of another so that at one level, nothing changes but yet everything does. There is a strong suggestion of Buddhist metaphysics in his technique. Life, death, success and failure came in cycle and Ghosh uses the concept of a pair of binoculars early in *The Glass Palace*. 
The Glass Palace is not only but also romance narrative fiction, adventure fiction, and historical fiction. He combines all the elements of novel to create fragmentation Ghosh uses the romantic genre to chart the characters who reflect on the history of colonialism in Burma and formation of the present Myanmar nation.

The Glass Palace is also narrative fiction that employs a complex spiral narrative structure to texture many characters identities and experiences in the world where we live in the novel can be read in historical point of view since it is portraiture of history and document of nation.

Ghosh's another fiction, The Hungry Tide was published in April 2004 it is about the struggle for each person to find their place in the world; it is not a novel of constant action and suspense. In this novel Ghosh keep the pages turning with the history of the tide country the stories of the local ditties, scientific information, the bank stories for each character and Nirmal's journal of what happened to Kusum and her son.

Postcolonial migration is yet another trait of postmodernism. In The Hungry Tide, the theme of immigration, sometime voluntary and sometimes forced, along with its better sweet experiences, runs through most incidents in the core of the novel. Sundarbans is the place where tigers kill hundreds of people a year, but since they are protected species, killing a tiger that has been preying on a village brings in the authorities to meat out punishment.

Amitav Ghosh’s latest work of fiction is Sea of Poppies (2008) an epic saga, set just before the opium wars which encapsulates the colonial history of the East.

Thus the caravan of ‘Indian English Novel’ has been continuously marching ahead. Right from Bankim Chandra Chatterjee Rajmohan’s Wife (1864) to Amitav Ghosh’s latest novel, The Sea of Poppies, the
English novel, has crossed many milestones of its grandeur, in the beginning the Indian English novelists could be counted on fingers, but today we have a galaxy of novelists residing in India as well as abroad.

In the second half of the 20th century, no doubt, the Indian Novel in English seems to have undergone many changes especially in terms of the themes. However, right from the beginning to the present era, Social Realism has been the integral theme. Most of the Indian English Novelists, directly or indirectly, have dealt with this theme.

Today situation has undergone a sea change. The Indian English Literature is being studied both in India and across the borders. In fiction, now we are hearing the echoes of newer voices.

Gone are the days when Indian Writing in English was considered as second rate. Even the novelists like Mulk Raj Anand and Raja Rao found it difficult to get their books published. No doubt, the new novelists stand on the shoulders of their predecessors, but today they are globally appreciated and winning awards. Today, Indian English novel seems to be ‘globalised’ in terms of its theme, technique, style, characterization and enjoying a distinct identity.

The young ‘new’ novelists of the 80s emerged as impressive arrays who are the contemporaries of Salman Rushdie. These novelists have also used the new born technique, Magic Realism. These novelists include Amitav Ghosh, I, Allan Sealy, Shashi Tharoor, Vikram Seth, Upmanyu Chatterjee, Vijay Singh etc. They are also called as Rushdie’s children.

**The study has four more chapters:-**

The Second Chapter deals with A Review of Magic Realism. The term Magic Realism was coined by French critic Franz Roh in 1925 in Germany. He was referring to works within post-expressionistic art in
which some mystery or a secret seemed to be hidden inside or behind the subject.

Magic Realism developed as an art movement in the years after World War First. For many decades thereafter numerous artists throughout Europe and subsequently in the America crafted a representational art, mixed with elements of fantasy. This art was often typified by remarkable detail and sharp focus. Yet more importantly Magic Realism taps into emotional reservoirs within all of us. It tricks us by hiding unexpected or suggestive content in what at first might seem to be a common and ordinary scene.

The third chapter examines how Magic Realism a new narrative technique used by Salman Rushdie in his fictions entitled *The Midnight’s Children* and *Shame*. This technique popularized by Salman Rushdie influenced a large number of Indian novelists.

In *Midnight’s Children* Rushdie has created something genuinely new. Saleem like Tristram is really trying to tell a story, the story of his life and the life of the new nation. His life has been badly shaped by the time, exact hours of his begetting the confusion of his parentage and a variety of their disasters peculiar to him. With such a narrator in charge of the story telling our expectation of comic catastrophe is, of course, different from that in comic novels like *Tom Jones*. In *Midnight’s Children* the role of the commentator is performed by Saleem’s servant and mistress Padma who is not part of the story proper but she participates with Saleem in composing the story.

In *Shame* Rushdie utilizes the same structural motifs to create a contradictory world of bleakness, despair, failure and death. Omer and Sufia counter the Saleem and Padma relationship Iskinder Harappa and Raza Hyder, like Saleem and Shiva are cousins-turned enemies in the
world of politics. This co-relation between the major structural motifs in the novels extends to other motifs as well.

The fourth chapter focuses on how Amitav Ghosh used Magic Realism a new narrative technique in his novels *The Circle of Reason* and *The Shadow Lines*.

*The Circle of Reason* (1986) Ghosh’s first novel is written in the style of Magic Realism, popularized by Salman Rushdie. *The Circle of Reason* has been translated into many European languages; its French edition received the Prix Medici Estranger, a prestigious literary award in France. *The Circle of Reason* has three stories which revolve women characters. The first section *Satwa* (Reason) revolves around Balram, the second section *Rajas* (Passion) revolves around Zindi and the third section *Tamas* (Death) centers around Mrs. Varma, the novel moves on Alu, Zindi and Jyoti Das (a police officer)

Ghosh’s second novel *The Shadow Lines* (1988) for which he got the Sahitya Akademi Award for the year 1989 is a good example of Magical Realism. The theme of the novel is restricted to the people of a very small cross section of an upper middle class Bengali family. *The Shadow Lines* began to be written after the assassination of Mrs. Indira Gandhi in 1984. *The Shadow Lines* attempt to draw attention of the world to do away with borders that divide the people. And the novel sparks off a debate between tradition and modernity good fences make good neighbors and limitations or fences are the touchstone of sanity. And the fifth chapter is conclusion.