CHAPTER VII

CONCLUSION

In the scenario of twentieth century, a number of post-colonial nations continued to be the colonial property. The countries indicative of Post colonialism are Africa, South America, Canada, Australia, New Zealand, and India, for the major part of Indo-China, a few parts of the Middle East, the Indian Islands and the Islands of Pacific Oceans and also the islands of the Caribbean islands. The causative control behind the colonial rule are the exploitation of the wealth of the nature, the expansion of the European culture and the persistent subjugation of people are the concealed features at the back of the purpose of the European rule.

"Colonialism and postcolonial struggles have been central to world history over the last two centuries. They have produced and reduced nations, massacred populations, dispossessed people of their land, culture, language and history shifted vast number of people from one place to another" (English and the Discourses of Colonialism 19)

Colonialism is depicted as a result of imperialism and it has raised varied kinds of unusual outcomes everywhere in the world. Colonialism and neo colonialism are two divergent aspects. Colonialism is rightly one kind of practice, which is figured out from the idea of imperialism. Conventionally it is a clear-cut exercise of how provincialism can effect in the course of the immigration. Elleke Boehmer has explained colonialism as "the settlement of territory, the exploitation or development of resources, and attempts to govern the indigenous inhabitants of
occupied lands” (Beginning Post Colonialism 8). Ashcroft scrutinizes colonialism as “a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world” (The Empire Writes Back 69).

The power and interpretations of colonialism continues in the cosmos presently by defending the wellbeing of the leaders on its subjugated folks in different aspects such as business, deals, narrative, and facts.

The British colonial talks expressed the conditions of the colonizer and their civilizing process. Fanon asserts:

The total result looked for by colonial domination was to convince the natives that colonialism came to lighten their darkness. The effect consciously sought by colonialism was to drive into the native’s head the idea that if the settlers were to leave; they would at once fall back into barbarism, degradation and bestiality (The Wretched of the Earth 169)

The beliefs of the postcolonial countries suggest a dissimilar society with the concern of the literature produced in India, Australia, and the Caribbean islands, and was acknowledged to reach the nationwide precincts and deal the widespread anxieties. The Commonwealth literature is produced in English. Hence they must be analyzed in association with the English literature on comparable benchmarks employed as touchstones to assess the classical worth of the ancient English literature. Commonwealth writers akin to the forward-thinking humanists depended on the fact that an outstanding literature surpasses periods significantly, and goes beyond the borders and the peculiarities of the age.
A cautious scrutiny of the colonial discussions, which have improved throughout the epoch of 1970s and 1980s, would assist to comprehend how and why this occurred. The hypotheses of the colonial discussions have occupied a remarkable part in the expansion of the postcolonialism. They disclose the approaches that the depiction and the methods of observations are employed as the essential weaponry of the colonial authority to manage the relocated people ready to abide by the colonial rule.

Some of the particular expectations regarding the human associations such as the white men are not to be exploited or enslaved; on the other hand they must be esteemed as the commanders by the subjugated natives, lingered in the subliminal mind of both the colonized and the colonizer. The enslaved people were observe as short of history, culture, religion, aptitude and the skill of management and thus it becomes obvious that it was the European’s responsibility to fill the vacant spots.

The postcolonial writers vary from their Commonwealth forerunners in their challenging interest on the historical, geographical, and cultural particulars, which are very important to the writing as well as reading of the book. Their writings are more normal and adversary and they centre on demanding the Western decisive factor of quality. John McLeod asserts:

If the study of Commonwealth literature was pursued in the philanthropic spirit, the critical activity of postcolonialism was to concentrate more on the other, darker side of exploitation and dependence (Beginning Post Colonialism 16)
The leaders of the postcolonial analysis can be marked out to Frantz Fanon’s The Wretched of the Earth, published in France in 1961, and which may be called ‘cultural resistance’ to France’s African territory. In this book Fanon scrutinizes:

Colonialism is not satisfied merely with holding a people in its grip and emptying the native’s brain of all forms and content. By making use of a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it (169)

The outcomes of colonialism suggest not mere the political and economic revolution but the psychological changes also. Fanon argues; the initmove, for the subjugated people who thrive to find a right to be heard and individuality, is to get back their own history which had been brought down by the European ruling authority. “If the first step towards a postcolonperspective is to reclaim one’s own past, then the second is to begin to erode the colonialist ideology by which past had been devalued” (Beginning Theory: An Introduction to Literary and Cultural Theory 193)

Ngugi identifies two features in the development of colonialism: “The destruction or deliberate undervaluing of a people’s culture, their art, dances, religions, history, geography, education, oration and literature and the conscious elevation of the language of the colonizer. The domination of a people’s language by the languages of the colonising nations was cructo the domination of the mental universe of the colonised” (16)
During the 1980s, two of the most important and most controversial postcolonial theorists, Homi K. Bhabha and Gayatri Chakravorty Spivak emerged in the postcolonial scenario of India. In addition, the scholars of subaltern studies also pursued the issue of the suppressed and the secluded people including women.

The important aspects of postcolonial theory have expanded to address even more complex relationships particularly in the field of feminism and cultural studies. Postcolonial feminists argue for more inclusive critiques where the position of women within the colonial framework is examined to illuminate the ‘double bind’ of colonial and gender oppression.

The next aspect of postcolonialism is linked to the ecological and the environmental struggles faced by the present day world due to ecological colonialism, hazardous causes of technical and technological innovation and Western industrialisation. The scholars everywhere in the world and eco-feminists in particular are currently occupied in planning out keys to this deteriorating menace that disturbs the basic survival of humanity on this planet. Human relocations in the areas supposed for plants and animals, recovery of seaside regions for the erection of buildings, devastation of mangroves which are home for seabirds, amphibians and aquatic animals are found out as the core reason for the ecological and environmental troubles and the basis for hungry tides and seismic activities. The Western industrialisation and their rejuvenating plans play a major role in attracting the budding countries into the annihilation of their natural surroundings is of immense importance in this perspective. The authors of The Empire Writes Back record that ‘postcolonial societies have taken up the
‘civilizing’ benefits of modernity, only to find themselves the ‘barbaric instigators of environmental damage. In such ways the forcefulness of royal authority is preserved worldwide.

The novels produced in India during the period of postcolonialism disclose that a lot of the writers who endeavoured set a position on the worldwide fictional field are strong-minded to rework the unfinished history by probing into the perception of folks whose worlds are shattered by the aggression focused by the historical actions like World Wars and Partition. The dissimilar and self-assured say of Amitav Ghosh articulates his postcolonial interest and past imagination through the literary scene in Indian during such a critical era. The present analysis is found on the supposition that the novels of Amitav Ghosh reproduce a convergence of history and postcolonial observation. The unwritten past of commonplace folks and the chronologically ordered histories of past characters come together all through his novels. Reconstruction of history includes imagination, perception and observation. Ghosh has collected some facts from history which is complemented by his observation and the details regarding the facts that he has gathered through cautious investigation and scrutiny. Ghosh interprets the distress and rapture, the pain and bliss that they have faced by bestowing power to the fictional characters and thus attempts to portray the force of enormous past trials upon their lives, as a champion of the ordinary folks,

The immigration during the post-partition period due to postcolonialism and the succeeding boost in the migration, isolation, and dislocation are also studied. Rebuilding of the histories of the South-East Asian countries like, Burma,
India, and Malaya and the outcomes of the British intrusion of Burma in 1895, the First and Second World Wars, the Japanese intrusion of Burma, the sense of homelessness practiced by the folks, resettlement and the individuality disaster and crossbreed in language, religion and culture in their colonial and postcolonial epoch locate majority in his novels.

The novels of Amitav Ghosh prove that the novelist is functioning on two planes at the same time. His novels deal with postcolonialism as well as history at the same time. He recognizes that there are manifold means of writing in the earth. Ghosh has endeavoured to produce novels that institute associations beyond culturally created whole through moral affairs guarantying bureau and influence all while keeping away from the allocation of this voice to any one conversation. He carries out this job very well by linking numerous illustrations and disbanding the predominant place of certain accounts. This drifting further than the confines of borders unavoidably needs a certain stress on dissimilarity, as well as an awareness of actualities as rambling structures.

Ghosh’s examination of the earth which may be instructive, disorganized or social as well as political trouble creates the novels positioning some of the topics in the centre. The thematic contemplation and analysis of struggles of public with normal carefulness and their survival is the core of five novels chosen for analysis. The themes, postcolonialism, history making, search for individuality in five novels under study differ in several levels. Nonetheless some thematic features of life are depicted in all the Ghosh’s five novels. Amitav Ghosh, an anthropologist and present-day Indian English novelist, has endeavoured to generate new thematic
essentials in his novels where the reader or critic is made to drill his mind and knowledge to discover the true connotation of nationalism, cultural and cross religious conflicts, diverse religious belief and conviction and movement of people happened because of political philosophy and frequently altering ruling system.

Amitav Ghosh accurately insists how the brutality and conflicts crop up from political and communal divergences, takes privilege of an additional implication for the middle class persons of the society. This is represented in the novel of Ghosh and passionately worried with just the continued existence of humankind, their loss of identity, rootlessness and isolation, which account to the source of hurt and anguish of the individuals.

Amitav Ghosh’s novels portray a few themes like postcolonialism, nationalism, historicity, search for individuality, and vulnerability of middle class populace for enforced relocation from their native land and vulnerable to develop their knowledge and so on. Ghosh’s obsession of troubles of the deracinated middle class families has been highly depicted in the novels. The analysis of five novels under study represents how Ghosh supports the needless despair, adversity, and sadness created by public fury and brutality unmanageable by political machinery in power. Ghosh goes on to show that in modern world how the Hippocratic faith and consequential misuse by prearranged revolutionary extremists perform very important parts in the lives of human beings in the society.

Among the Postcolonial novelists, Amitav Ghosh is the most significant. His novels enclose either Postcolonial picture or the pre-colonial and colonial setting. He hails from India and India was reined by the British for two centuries.
Amitav Ghosh represents dramatic descriptions in his novels where the readers can without difficulty cross the threshold of the world of wonderful descriptions.

The novels of Amitav Ghosh focus the Indian colonial era because during colonization Indian citizens turn out to be a crossbreed product and later they are educated by the western culture. Amitav Ghosh is also a product of hybridization. The meaning of Postcolonialism is recognized as:

Postcolonialism, Postcolonial literature and theory – is concerned with the situation of former subject nations and cultures whose histories have been irremediably altered by the experience of colonialism. Postcolonialism looks critically imperialism and its legacy and seeks to undo the ideologies that underpin and justify imperialists’ practices. Postcolonial writers also works to reclaim the past, because their own histories were often erased or discredited under imperialism, and to understand their own culture and personal identities and chart their own futures, on their own terms rather than the terms superimposed on them by imperialist ideology and practice. (The Empire Writes Back 151)

Therefore the postcolonial literature mirrors the outcomes of colonialism. Through the word post the reader can visualize that it denotes the closing stages of the official colonial rule. If the reader pronounces the word colonization, immediately he will recall the word British and by telling the word the Post colonization he willingly envisages the globe fashioned after the British colonization. At times postcolonial literature enquires the significance and application of British aspects and English aspects. The reputation of Postcolonial
literature possibly mirrors the altering features of the British nature itself, which is now called as the transnational literature.

The state of affairs took place when the British defeated diverse continents employing different colonial instruments. British colonization is a magnificent procedure because it seized a long time to be launched. The British Empire was mentioned as “the empire on which the sun never sets”. Among the British colonies, India was of remarkable significance. The British colonizers begin to carry out the course of colonization in India primarily through trade and commerce. But the British colonization took its movement when Robert Clive won the Battle of Plassey by conquering the Nawab of Bengali, Siraj Ud Daulah, on 23 June 1757. This triumph authorised the East India Company as an armed, manager and mercantile authority in Bengal for the first time.

With the descend of the Mughal Empire and the clash amongst the states within India, the British Empire got hold of the chances to expand its power over of India as a dependent. This incident is considered widely as the commencement of the British rule in India. The prosperity obtained from the Bengal reserves authorized the Company to make stronger its military power considerably. This army consist of chiefly of Indian soldiers called sepoys, and led by British officers subjugated most of India’s territorial and political spheres by the mid-19th century and thus the Company’s territories were considerably challenging.

The Company confrontation with the local Indian leader during its invasion of India, the most complicated being the four Anglo-Mysore Wars (between 1766 and 1799) against the South Indian Kingdom of Mysore reigned by Hyder Ali, and
later his son Tipu Sultan (The Tiger of Mysore) who improved the employment of rockets in fighting. Mysore was only conquered in the Fourth Anglo- Mysore War by the joint services of the neighbours of Britain and Mysore, for which Hyder Ali and in particular Tippu Sultan is commemorated in India as the renowned kings. There were a number of other states which the Company could not overcome using the military force, which were in the North. The Company intruded these states using intimidation and tactics and barred the local kings from managing a unified struggle against the British rule. By the 1850s the Company gained control over majority of the Indian subcontinents and ultimately it began to operate as a nation rather than a trading organization.

The Britishers rule completely came to an end precisely a century after its triumph at Plessey. The Indian Mutiny of 1857 took place when the Indian sepoys of British army revolted against their British commanders, because of the political turbulence that was activated by a number of political measures. One such episode that certainly looked as if unimportant to the Company at that time, but it happened to have terrible outcomes, was the Company’s preamble of the Pattern 1853 Enfield rifle. Its gunpowder having paper cartridges were declared to be greased with animal fat and had to be nibbled to open before the powder was dispensed into the muzzle. Hinduism forbidden eating cow or pig fat for the mainstream of the soldiers were from Indian religious background. Beef products were forbidden for the Hindu majority, and pork for the large Muslim minority.

Previously, Indians had quarrelled to a large extent with other Indians same as they fought with the British. This mind-set has to the highest degree helped the
British in their invasion, during The Battle of Plessey in which they gained from the inefficiencies of the conflicting army commander. However in 1857, the inhabitants of India in fact revolted in opposition to the East India Company together, and this “Mutiny” ultimately brought about the ending of the Britisher’s reign in India. Even though the Indians had accomplished a grand success through the universal intention despite sectional disparity, their urgent state of affairs changed to be awful.

Though Britain and Enfield delegates maintained that neither cow nor pig fat has been used, the gossip persists and many sepoys refused to follow the orders involving the use of the weapons using those particular cartridge. The Indian sepoys, Mangal Pandey was executed as per capital punishment for offending and injuring the British higher authorities at the inception of the rifle. All these occurred during the time when Indians had come to have hard feelings about decades of British rule under which they underwent treatment like inferior citizens, subjugated and witnessed as powerless of Ruling their own Country.

The Britain’s unsuccessfulness to demonstrate effective control over its conquered Indian territories caused British financand political entities to become uneasy about the security of their interests in India as well as for the future of the Empire. By 1857, India was a tremendously large part of the Empire’s economy. The disaster of the Mutiny in particular had a huge influence on the Crown’s policy regarding the most effective way to govern India. As a result, the Crown and British government assumed direct rule over the Indian sub-continent for 90 years following the dissolution of the nations now known as India, Pakistan, Bangladesh, and Myanmar were collectively known as British India.
During colonization there were some writers who had observed very closely the British domination. They are Mulk Raj Anand, Raja Rao, and R.K. Narayan, who are the pre-independent Indian writers of British India. They expressed their opinion concerning the British domination from different perspectives. There was a concept established by the British, which basically suggested that the West is Superior and East is Inferior. When a western writer writes about India he writes from a colonizer’s point of view but a writer from the East doesn’t do so. The Western attitude towards India can be summarized in Macaulay’s writing in the book Postcolonial Literature by Christopher O’Reilly: “Indian in blood and colour but English in taste, in opinion and in intellect” (Postcolonial Literature 23).

This is what the British wanted from India, a willing slave, who would understand the master’s viewpoint and follow without question. However, many of the Indian English writings portray both colonizer and colonized cultures, most prominently their two common religions, Hinduism and Islam. When they write from broader perspectives, they give specemphasis on their cultural tradition.

Indian English in today’s world is truly different from the English of the native English speakers. Indian English is interesting and also complex because it is influenced by the thoughts, philosophy and even the dialects of the sub-continent. English has been first adopted and then adapted by the Indian writers for their own purposes. Now it has become their medium of presenting their own culture and tradition.
The British Empire dominated India and a part from domination they had influenced the Indian culture with their own. In India the British government established the English education system. Their literary materials were taken to be the hallmark of culture. They taught their own history and culture. Christopher O’Reilly mentions the writer Mulk Raj Anand in his book Postcolonial Literature, who asked, “Renaissance is the cue for all human passion, the freedom to grow, ever to higher consciousness, ‘How would you express this in your words? How might those sentiments reflect the broader developments of the time? (Postcolonial Literature 45)

Today’s Indian English is truly Indian English. The writers of India do not follow the ways of the British English writing. There are many writers who emerged after the colonial situation. They are basically called the post-colonial writers. Notable among them are Salman Rushdie, Anita Desai, Arundhati Roy and Amitav Ghosh. Their writings do not directly discuss postcolonial issues. For example Amitav Ghosh writes in the style of travel writing. His novels attempt to present the colonial, pre-colonial and postcolonial worlds through the eyes of an objective narrator.

There are many novels like The Glass Palace which find illustrations for Postcolonial argument of Amitav Ghosh. The Glass Palace is positioned mainly in Burma and India and portrays the developing history of the suppressed regions previous to and during the burdened years of the Second World War and India’s freedom struggle. It is followed by the heartbreaking end of the Regal family of Burma at the establishment of the British Empire, and illustrates how the lives of
common folks were crushed under the trials and tribulations. Ghosh also dexterously represents the foreign persons, particularly the Indians, winning benefit of the circumstances with the teak industry created by the British. The mainly analytical feature of both of this novel is that although the author efficiently employs the Western methods of revealing history, not even a single principal character of his European. His point of view is constantly the perspective of a subaltern that make an effort to recognize, to act in response and coordinate the circumstances according to his perception.

_The Glass Palace_ is Amitav Ghosh's journey in pursuit of bigger loss done by colonialism. It begins in 1885 Burma when the British in the end prone to it and sent the Burmese Royal family into banishment. "The Glass Palace" refers to the Burmese royal palace at Mandalay; it is the splendid foyer where the Burmese sovereigns held audience. But it is also the name of a small photo studio in the late twentieth century where the novel _The Glass Palace_ ends, the studio which derived its name from its original, as a reminder of the old days when Burma was free, both of the colonial powers and the junta which controls it now.

The novel expresses the existence of Rajkumar, an orphan boy of Indian ancestry, who becomes a wealthy teak trader after lots of fight back. Anyway, the significant feature of the novel is that there is not even a single episode allotted in the whole novel openly indicating the British. Always they are at the background, but they are not drawn into the novel as characters. Ghosh has taken care of them more or less in the similar manner that the 18th or 19th century British writers employed the colonized nations, either as backdrops or as allusions that may
influence the life style or the story line, but do not have direct contact with the characters. In fact it is a short record of a country witnessed through the eyes of the colonized. In her essay, ‘The Road from Mandalay: Reflections on Amitav Ghosh’s The Glass Palace’, Rukmini B. Nair very appropriately observes:

Rajkumar’s symbolic as well as real orphan-hood implies that he has to invent a family where none exists... Rajkumar has in effect to solve the same dilemma that confronts the postcolonial author...... he has to make sense of the ‘existential’ corundum that plagues all individual who cross... the well-defined lines of ‘national identify’ and ‘family genealogy’ (The Glass Palace 166)

Though Rajkumar does not have a family of his own he has to search for people to declare belonging to him. He identifies a father in Saya John, a brother in Matthew, and his partner in Dolly. By birth he is an Indian. He has started to care of himself at an early age, improves his affluence in Burma, comes to India to select his bride whom he had glanced when he was eleven years old, returns to Burma and promotes his family, and then comes back to India at his old age after his property has been destroyed by war, and lost his elder son and daughter-in-law. He has to flee from Burma because he is not a native, eventhough that has been his home all his life. It is not only Rajkumar or other characters of The Glass Place, but also for most of the characters the cultural space is huge. As Robert Dixon comments in Traveling in the West: The Writing of Amitav Ghosh, “This cultural space is a vast, borderless region with its own hybrid languages and practices which circulate without national or religious boundaries.” (10).
In *The Glass Palace* the condition of the colonizer and the colonized are depicted with the entire twin complications and dubiousness connected with the vocabulary. The storyline commences in Mandalay, the capital city of Burma, and the demise and the succeeding perplexity and deportation of the Burmese Royal family are portrayed very clearly and sensibly. The emotional excitement happening in the psyche of the king Thebaw and his Queen Supayalat demonstrate the degree of purposeful spitefulness and abuse that was showed at them:

Just as he was about to step in, the King noticed that his canopy had seven tiers, the number allotted to a nobleman, not the nine due to a king.... In his last encounter with his erstwhile subjects he was to be publicly demoted, like an errant schoolchild. Sladen had guessed right: this was, of all the affronts Thebaw could have imagined, the most hurtful, the most egregious (43)

The King Thebaw acknowledges his destiny approximately like a truth-seeker. As a consequence of his prior practice of a priest he commands over the fishermen of Ratnagiri, prophetic about when there would be a storm, or how many boats came back from the sea. But only in Queen Supayalat that one sees the brutalization of the colonial procedure. She lives in the Outram house which is in the condition of devastation permitting ghettos to develop in the area surrounding it, and receives the few guests she occasionally has in rebelliousness. Her attitude is clear in the thin lipped grin she has for all of them:

We were the first to be imprisoned in the name of 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. (88)

Ghosh plainly represents that the British may be proud of themselves for maintaining the royal families or India and Burma alive in their custody, but the manner these prince and princesses are treated questions the fundamental philosophy of the Western culture which the ruling authority brags about.

While considering this condition makes one to think of Edward Said’s record of the brutalizing practice that the Occidentals on the Orient. The Western mind never looked at the Orient or the Orientals as real human beings. They were “seen through, analyzed not as citizens, or even their territory-taken over” (Orientalism 207).

A significant talk between Dolly and her friend Uma also gives chance to question the traditional philosophy and historical facts. At one juncture, Uma, the Indian Collector’s wife, asks Uma about the unkindness of Queen Supayalat. As a response Dolly makes Uma to perceive the situation from her stand:

You know, Uma, “She said in her softest voice. Every time I come to your houses, I notice that picture you have hanging by your front door...” Of Queen Victoria, you mean? Don’t you sometimes wonder how many people have been killed in Queen Victoria’s name? It must be millions wouldn’t you say. (The Glass Palace 113)

This passage from the novel undoubtedly projects the Ghosh’s analysis about the emblematic gamble in pictures or literature. Uma agrees with her friend’s justification and after a few days she herself removes the picture. In this
chapter Ghosh has established how biased the standards of cultured etiquette can be under historical and political circumstances.

It is exciting to note that while depicting the oppressed Burma, Ghosh’s approach towards India and the Indians is diverse from his handling of the Burmese people. Even though Rajkumar, an Indian born, is at the centre of the novel, he is far away from being a perfect character. He symbolizes the Indians who gained through the British colonization. It is factual that the British occupied both India and Burma, but in Burma the Burmese are the ones subjugated whereas the Indians as well as people from other countries were given more chances to prosper. The growth of Rajkumar is only one of many stories of such achievement. Through him and the world rotating around him Ghosh gives an idea about how colonialism is a procedure where people and values are settled.

_The Glass Palace_ provides the idea of collapse of the kingdom of Burma during the period of pre-independent India and how the alteration of empire’s rule affects the royal families. The theme of mass-departure of citizens from Burma to Calcutta during the Second World War between British and Japanese is also promoted in the novel.

Rajkumar turns out to be an orphan and looks for his income through the teak trade of Burma. The novel is examined into more than a generation in the past grandeur of territory and new aspirations of not only Royal families but also the citizens of the empire.
Their ambitions are additionally smashed by the attack of Japanese on Burma in the Second World War. The theme of rootlessness and individuality of South Asian families in pre and postcolonial time is investigated in the novel. The aggression and anguish of war, arising out of two foreign countries, British and Japanese in war against each other for provincia! desire to win Burma are projected in the novel. The Japanese took possession of Burma in 1942 and multitudes of people chiefly Indians and expatriates, feeling war and suffering, travelled thousands of miles from Burma to Calcutta, in their fight back for survival. Resettlement of people from Burma was in a large scale. Ghosh describes them as:

They began to notice other people – a few scattered Handfuls at first, then more and more and still more, until the road became so thickly thronged that they could barely move. Everyone was heading in same direction: towards the northern landward passage to India – a distance of more than thousand miles. They had their possessions bundled on their head; they were carrying children on their backs, wheeling elderly people in carts and barrows (The Glass Palace 467)

This is the outcome of war. Ghosh illustrates the condition of the mass people, isolated between two countries, Burma and India. They were imbibed with the sense of “outsider” in their own country. Santosh Gupta in his article ‘Looking into History: Amitav Ghosh’s The Glass Palace’ argues: “The ‘long march’ back to India once again raises important questions about the nature of national identity, the reality of border lines between countries and justification of mass migration. Exiles and migrants who moved from one country to another are displaced and became outcasts within their own country and in the new land” (Indian Writing in English 248).
When the Japanese carry away Burma from the British, some of the soldiers in the Indian Army are separated and it reflected on the common people particularly middle class families who faced a crucquestion in torment as to whom should they support either British or Japanese. Pico Iyer in his article – “The Road to Mandalay” puts up this way: “These characters torn between two kinds of operation – traitors if they support British, traitors if they support Japanese take Ghosh back to what has always seemed to be his central concern, the consequences of displacements” (The New York Review 29)

Hence, once again Ghosh contemplates for the migrant people or people at the border of migration. Ghosh here brings forth the most unpleasant situation of war-affected people. They are compelled to such a condition that they face predicaments for their very survival apart from the fact of rootlessness situation.

The chief theme of the novel is the inevitable acknowledgment of the humanity particularly during the occasion of mass dislodgment of the people. Through the character of Arjun in The Glass Palace, Ghosh provides the sincerity of the people to the foreign rulers on their own country. Moreover Ghosh puts forth the predicament of self-realization in Arjun’s life. Arjun feels that he was ‘used’ instead of ‘employed’ in the British army. Arjun has worked in the British Army for major portion of his life senses betrayed by the British Army.

Ghosh’s thematic obsession is middle class families during the time of colonialism and how they were handled by the British rulers. By generating self-realization in Arjun, Ghosh claims the theme of the improvement of an individual rather than society. The theme of The Glass Palace is of romantic and relationship
in the middle of different countries and cultural backgrounds and ways of life. The historical environment of *The Glass Palace* tracks The Glass Palace in Mandalay prior to British invasion of Burma in 1885. Ghosh targets the connotation of The Glass Palace. Ghosh writes that The Glass Palace glows with golden light when the lamp was lit. The see-through nature of the glass palace and lamps illuminated it more beautiful. Ghosh tells the story and writes Rajkumar’s brief looks of glass palace. The character, Rajkumar, an orphan teenager from India happens to spot a royal maid in The Glass Palace in Mandalay. He sees her as “beautiful beyond belief, beyond comprehension” (*The Glass Palace* 142) and he is out to search her and assert his claim on Dolly. Ultimately he proposes Dolly to marry him and she hesitantly marries him. This attitude and pursuit for love and marriage in the novel are the additional severe theme for the readers.

Though *The Glass Palace* considers war, attack, liberty, armed forces, displacement and rootlessness, the characters in the novel are at the same time connected in love and feminine attractiveness, which are the prime stimulus of men for jumping into action in life. Despite political and cultural multiplicity, the men and women in their search consider their desires rather than other considerations. Such thematic obsession of Ghosh in this novel makes it more interesting and the reader is more absorbed in exploration of the result of love relationships.

Passionate tour of the characters is exposed in the novel in the midst of other miserable trials in the existence of middle class families. Addition of such exciting theme in the novel adds a feather of beauty on the novel. The theme of
cultural and other religious and mutual quarrels among Indian and Burmese and
divisions of other public beliefs, are more or less not appearing in the novel.
Indian, Burmese, royal families and common people of middle class blend among
themselves. According to the demand of the situations the families of Rajkumar,
Uma, and Soya John shift within Burma, India and Malaysia. Ghosh presents the
maturity of Soya and Rajkumar keeping aside the cultural, linguistic, and religious
differences. Thus the theme of generating new societies on the foundation of
simple grounds of human relations is explained in the novel. Jayita Sengupta, in
her article – “Ghosh’s The Glass Palace through Postcolonial Lenses”, rightly
comments as: “The customs are invented and absorbed to create new cultures,
cultural hierarchies too overlap and there is entwining of high and low classes to
create new societies” (The Quest 29) Ghosh makes better standards of human
relationship based on reciprocated faith and mutual fear and approval.

The novel, a story encompassing three generations, presents many thematic
concerns, post and pre-colonial situations at different places of South East Asian
provinces. The title of novel The Glass Palace itself is dual. It conveys the
attractions of the empire as well as its freedom. Ghosh’s The Glass Palace is
reminiscent as that of Dinu’s studio named Glass Palace in the story, where Dinu,
one of the characters in the novel, running the centre presents the theme of
education and freedom in the midst of stern political coercions. Here the theme of
freedom, triumphs over happiness and beauty in the ending section of the novel.
On the whole thematic contemplation by common people, during the time of risk
for survival of life has been replicated in the novel together with their personal and
inner clashes and pursuits.
Ghosh’s first novel *The Circle of Reason* is the story of preoccupation. The book is a prior example of the novelist’s inclination to thrust against the confines of the particular genre. *The Circle of Reason* is a detective story, a story of banishment, a travelogue, a women’s rights track, a Marxist disapproval, an appeal for humanistic friendship etc. The story telling techniques employed in this novel, at times share the qualities of magic realism. They are normally frank and practical. The author has a tendency to cope up with a number of characters, longitudinal divisions, and localities in his story telling. The East-West encounter is one of the chief themes of the novel and a concern associated with the concept of ‘Nationalism’ is observed.

The novel begins with the incident that when an eight-year-old orphan, Nachiketa Bose come up to to live with his uncle in Lalpukur. Boloida runs after his rickshaw, who owns a cycle mending shop and enthusiastically operates every occasion of employment. The only extraordinary matter about this orphan is his unusual head. It is enormous, a number of times too large for an eight-year-old boy, and peculiarly irregular, swollen all over with knots and bumps. Everyone matches his head with various objects and brings it to different points of view. Boloida provides Alu his lifetime name as well as fraction of his identity. His head resembles a potato, hence his name is Alu. From the Allegorical point, Alu is rooted by someone in soil and therefore in identity his name intensifies the irony of the novel.

Balaram is another character, who is a curious person. He wants to be a sceptic. He admires scientists like Jagdish Bose, Meghnad Saha and above
everyone Louis Pasteur. They are his saints. He is preoccupied with the science of phrenology, which is the study of the size and shape of the heads of the people. It is understood that one can identify their characters and aptitude as his instrument for determining the heads on Alu. Slowly, Alu gets accustomed to it. Balram endeavours to compare the outer body of a person with his inner psyche. Alu inhabits in Lalpukur. He is admitted to Bhudeb Roy’s school. Roy’s son Gopal intimidates Alu and finally Alu is compelled to leave the school. Shombhu Debnath is a low caste man in Lalpukur. Hence it is not pleasing to learn the art of weaving from him. However Alu approaches these persons of low caste to learn this art of weaving. This offers the novelist a chance to provide a historical outlook to the skill of weaving. Ghosh conveys a few words to readers about the ancient times standards of weaving:

Ghosh provides a vision of the prominence of loom and cotton and weaving. He knows the importance of cotton weaving to the natives of Bengal. However it is the elucidation of history that is to be recorded more significantly. He divides men into two types. One is mechanical man and other is a philosophy man. Ghosh almost reverberate Emerson’s American Scholar where Emerson also handles the same idea. The splitting up is only to underline the basic faculties of men and women. Emerson says,

Man is thus metamorphosed into a thing, into many things, the planter who is man sent out into the files to gather food, is seldom cheered by any idea of the true dignity of ministry. He sees his bushel and his cart and sinks into the famer, instead of man on the farm. The tradesman scarcely ever gives an ideal worth to
his work, but is ridden by the routine of its crafts and the soul is subjects to dollars. The precast becomes a form; the attorney a statue-book; the mechanical machine; the sailor a rope of the ship (The American Scholar, 13)

Ghosh deals about the man who works on loom and scrutinizes the idea that lurks behind the loom and not simply the instrument. Sometimes, the suggestion combined people and at times separated others. It brought triumphs to some, defeat to others. This passage is noteworthy from its historical point of view, just because the author does not deal with mere events or present state of affairs but to themes that motivate them. The anti-colonial remark in opposition to the proprietorship of Lancashire cloth is clear. Then the association of loom to computer, the most technological achievement of Man on Machine, is beautiful and established factually. The linkage between storing information in the form of dots in a punched card and the complex configuration of loom and its performance is also very clearly ascertained. Therefore, the facts are the directing forces that run both men and their actions. The observing eye continues to look for the whys and hows. Anyone can declare what happened and when did it happen but only a scholar can inform why it happened, what produced an event and how it took place. Only the thinking man can amalgamate the whole range of understanding history and its impact. Ghosh is clearly into this process of writing history in the novel.

The main idea in The Circle of Reason is quite amateur and it moves away from the theme of traditional Indian writing on social customs and religious as well as political argument in particular family or section of the society. The novel interprets the connotation of miserable events in the society confronted by the
middle class families moving to progress by economic boost or even by migration. Ghosh writes through the character of Zindi. But let something happen outside, and that is the end, there is nothing I can do? Why because I can give them food, I can give them roof, but I can’t give them work...the house is almost empty now and work is gone... Where can I go? (The Circle of Reason 219).

Zindi is worried about the itinerant. Ghosh has presented a powerful character like Zindi, who plans to open a shop for the travellers, but does not succeed. The struggles of dislocated people, chiefly middle class families for the employment, for the bright future and existence are portrayed in the novel. The characters in the novel shift from one place to another for better job opportunity and for prosperous future.

The character Rakesh with Alu migrates from India to Al-Ghazira for better future. The postcolonial period and contemporary man’s problems of isolation, relocation and identity catastrophe in the life of ordinary poor class of the society is articulated through the novel. The concepts of homelessness and resettlement are at length portrayed in profound sense and from the bottom of the human heart. While disclosing the ideas, migration of small group, and the problem of individual is open to the readers rather than the problems of group as a whole.

Another noteworthy idea in the novel is education. The Circle of Reason is novel of thought and reason which includes three philosophical elements of Indian philosophy from where the titles are drawn and investigated in the framework of ordinary men and women’s ideas of life. Man’s life, engrossed in the stages of Satva, Rajas, Tamas, is narrated creating the characters like a doctor, a professor, a
scientist, a businessmen, a weaver, a merchant, a lawyer and above all housewives, such housewives facing the existent challenges and problems to earn money to maintain life. Does Ghosh try to suggest a question? Does philosophical values end where power of money begin? is a question of argumentation. Ulka Joshi in her article observes:

The concept of reason is very much western and it is associated with many traits like the power to think rationally, scientific way of discriminating between right and wrong, a state minus superstition. Progressive attitude and civilized way of life. The writer without making any loud announcements brings together Indian and western elements. (The Fiction of Amitav Ghosh 26)

Ghosh as a literary writer provides illustration to the fact, that the novel should pinpoint at finding out solution for the common everyday problems of people which comprises middle class men and women in the society of diverse ethnicity and faith and he compares the historical events with postcolonial circumstances. The themes of The Circle of Reason are different in many ways from traditional concepts of novels of earlier times. The novel apart from other ideas remarks on the theme of educational structure composed for providing training to get employment. Ghosh enquires the system of education that makes a man a mere machine for certain function. Through the character of Gopal and Balram, Ghosh says:

Well, Gopal said, you must explain to Alu that if he does not go to school he will never be able to get a job. What, Balram looked at him in stunned arrangement. How could I say that it would be
wrong; it would be immoral children go to school for their first
glimpse into the life of the mind. Not for jobs, if I thought my
teaching is nothing but the means of finding jobs, I would stop
teaching tomorrow (The Circle of Reason 52)

Ghosh stresses the requirement for logical method for passing on education
and reason as the essential instrument for accomplishing education, and that
monotones of information should not hinder the spontaneous curiosity of student (a
man) about life and training. This is further validated in the novel as: “After much
careful thought Balram had decided to name one the Department of Pure Reason
and the other the Department of Practical Reason: a meeting of the two great
forms of human thought”(107).

Balram’s school of Reason is not continued as the story moves on. Here
Ghosh does not support but just puts further the ideas before the reader or the
society. Ghosh concludes through the character of Balram as: “Be quite, Gopal.
Don’t say any more, you don’t know what you are saying, science does not know
what you are saying, and science does not belong to countries. Reason does not
belong to any nation. They belong to history – to the world “(The Circle of
Reason 54).

In the novel form, Ghosh highlights the assessment of meaning of many
observable facts of life of Indian middle class families as compared to historical
facts, in his artfulness. Voyaging across many countries and culture is another
major theme in The Circle of Reason, which portrays the adventure of a boy from
rural Bengal to Middle Eastern cities of Al-Ghazira and El Qued, a desert town in
Algeria. The novel depicts the life of refugee Indian in the Gulf Countries. The
first part of the novel, *The Circle of Reason* presents many interpretations on Indian emigrants. Ghosh writes: “Or there was the day in early August when an American judge in San Francisco, arbitrating on the second ever application by Hindu for citizenship in the United States, look refugee in prehistory and decided that high-caste Hindus were Aryans and therefore free and white”(39).

The Al-Ghazira part of the novel presents proof of Ghosh’s realization and careful study of the lives of migrant workers. Alu’s travel through Indian ocean resembles the multitudes of Indians who leave their native place for affluent lifestyle, along with these are unlawful emigrants who include professor, travelling salesmen, and men and women, who jeopardize their life and choose to dangerous crossing in search of financial permanence but when all these migrants reach Al-Ghazira, they face troubles of one or another kind irrespective of their income. Ghosh, in this regard writes: “But still there was problems the mechanic complained no medical benefits, no accommodation, no security at all. It was all a big problem......... Things like that matter only at home, and foreign places are all alike in that they are not home. Nothing binds you there”(266).

Accordingly one chief concept of *The Circle of Reason* is sustained dominance and abuse of men and women of middle class families endangered by political and anarchical system of ruling in the time of colonand postcolonial India. Ghosh simply puts forth the historical events and its assessment in the perspective of individual sense of subjugated.

*The Shadow Lines* focuses on the theory of Postcolonialism. The novel includes the story of three generations of the narrator’s family extended over
Dhaka, Calcutta and London. It highlights on the characters from different countries, religious and traditions in a well-knit fictional world. The novel provides a dramatic picture of the civil conflict in post-partition East Bengal and mob-violence-hit Calcutta. The proceedings revolve around Mayadebi’s family, their friendship and vacation with their English friend, the Prices and Thamma’s association with her family, Dhaka. Jethamoshoi, the real name of Jethamoshoi is Shri Gosh to bihari Bose who practiced as a lawyer in Dhaka High Court. The novel also throws light on the characters of Khalil and Tridib who were killed in the mutiny of 1964. These demises hoist a query in opposition to the random segregation of national borders.

The novel starts in the pre-independent period. The story is woven around two families, the Datta Chaushuris of Bengal and the Prices of London. The affiliation between these two families continues for three generations. As A.H.Kaul explains in his essay, ‘A reading of The Shadow Lines’:

Towards the end, the story also crosses the newly created Frontier between India and East Pakistan (Now Bangladesh) Engaging or acknowledging along the way the proximate Presence of other foreign countries and countries through The Indian diplomatic and UN postings of the Datta-Chaudhuris (The Shadow Lines 300)

The novel commences in 1939, a critical year in the history of mankind. In this year, the Second World War commenced, and the novel ends effectively in 1964 with the outbreak of violence both in India and Pakistan. Both these dates are momentous in this novel because in 1939, Tridib at the age of eight is taken to England and in 1964 he is killed by the street mob at Dhaka. The novel has a large
number of characters that are inter-related to each other, either as friends or as family members. The narrator’s family consists of his grandmother, Mayadebi’s elder sister and her parents. Mayadebi and her tactician husband have three sons. They are Jatin, an economist in UN, Tribid and Robi who later joins the Indian Administrative Service (IAS). Jatin’s daughter Ila journeys always to different countries along with her parents. On the other hand, the story teller’s family is established in Calcutta where his grandmother was a school Head Mistress. The only member of Mayadebi’s family who spent a long time in Calcutta was Tridib who lived in his familial residence in Bollygunje. Tridib undergoes research for a doctorate degree in medieval archaeology.

In the second part of the novel, Ghosh returns to the Indian sub-continent to Calcutta and Dhaka. He attempts to comprehend the shades and connotation of political autonomy, after obtaining the different shades of meaning. Previously Indian patriotism was a weapon made use of by the freedom fighters in their freedom struggle against the British rulers. The fight back could not even guarantee the defensive integrity of India. After separation, patriotism in the Indian background altered its connotation to eliminate people on the other side of the border; both in East and West Pakistan, and so, diverse perspectives of patriotism came forward in this segment.

The second part Coming Home begins with the retirement of the grandmother as headmistress near Deshapiya Park. She served in this school for twenty-seven years and had worked as headmistress for six years. Her retirement year is 1962. When the story teller is merely ten years old, and it is observed that
with growing age, she has turned out to be homesick about the past. Because she resides in the new house, the grandmother recollects her familial home in Dhaka.

It was a very old house. It had evolved slowly, growing like a Honeycomb, with the very generation of Bases adding layers and extensions, until it was like a huge, lop-sided step Pyramid, inhabited by so many ranches of the family that even the knowledgeable amongst them had become a little confused about the relationship. (121)

She relates many amusing stories from her life. Her husband kicked the bucket at the age of thirty-two. In order to lead an independent life, she became a teacher in a school at Calcutta. Amitav Ghosh at that time presents the grandmother’s prior life as a story related by her to the narrator. While attending college for her B.A. in history, she became well-known with the members of the revolutionary movement amid the separatists in Bengal. She settled in Calcutta long before the partition and hence she never feels deracinated or alienated.

In *The Shadow Lines*, there exists few major ideas like notion of independence, aggression, separation of a nation and these complete one is integrated with the life of middle class families. Ghosh has a profound awareness into the source of violence and its implication. *The Shadow Lines* exposes the notion of freedom and man’s yearning for liberation and respectable life of serene livelihood. The thematic profession that Ghosh handles in this novel is that of crossing borders of nation possessing assortment of traditions and nationality. While assessing the theme, Ghosh connects the events of present and past.
The theme of brutality in *The Shadow Lines* is described in greater level when Tridib dies. The maximum level of brutality inflicted on colonizers is not only on body but also awfully on the being psyche and sentiments of humanity. The speaker loved and acknowledged Tridib as a heroic character. The harshness of violence imposed on the storyteller is so severe that he is mystified and so upset that he is astonished with bolt from the blue and anguish and is not able to find words to talk about Tridib’s demise and also falls short to recognize the tragic death of Tridib. Amitav Ghosh, who is a sociologist, declares openly through the means of a novel, the tragic effect of brutality on the human being, the mishaps imposed upon mainly on the unprivileged group of the society, i.e. Middle class families as his collective commitment a forewarning to the society of the nation to beware of such brutality. Here Ghosh forces the reader to dispose of such fundamentalists, anti-social aspects intensely ingrained and concealed in the social order under philosophy of collective, political aims.

Ghosh depicts the uselessness of separation of a nation to generate two nations, one east and another west. The result of such measures to cut across the nation is not a welcoming situation for the people not coming under preview of privileged class of the society. It neither it alleviates the fundamental troubles nor does it pacifies the pain and torture of dislocated persons. On the other hand the colonized people encounter survival troubles. In *The Shadow Lines* Thamma asks whether she would be competent to identify the border between India and East Pakistan. Ghosh speaks through this character:
And if there is no difference both side will be the same, it will be just like it used to catch a train in Dhaka and get off in Calcutta next day without anybody stopping us. What was it all for them? Partition and all the killing and everything if there is not something in between (The Shadow Lines 151)

Ghosh questions whether the separation is a key to the struggles of social turbulence whether it may be on religious foundation or political inspiration. The partition produces the feeling of disgrace and distress for the beloved ones who are forced to move about from their motherland simply for the reasons established on unexpected alteration of political resolution of the troubles faced by the nation. Shubha Tiwari in her book Amitav Ghosh: A Critical Study writes:

Ghosh questions the very basis of modern nation states. It does not matter how many states exist in a continent or sub-continent. It does not change the well-being of its people. Nationhood itself is a mirage because it is not based on any logic. When nature draws line in the form of mountains, oceans, rivers, it is real. But manmade borders are shallow and unjustifiable (36)

Thus Ghosh scrutinizes the idea of partition of a modern nation and has stressed the unsuccessful deed of the political mechanism in authority. The Shadow Lines thus keeps such rational themes before the reader for evaluation of such political reasons based on irrational focus. Another theme of The Shadow Lines is the notion of chauvinism that achieves place in the current world. Ghosh exposes the present political scenario, as “Devotion to one’s own nation, patriotic feelings, principles or efforts” (The Shadow Lines 127) is how the present dictionary defines. Ghosh’s character Thamma agrees with this connotation of patriotism.
The narrator in *The Shadow Lines* argues the accepting and requirements for the patriotism. Such view of patriotism should carry out to honour the right and title of its citizens and permit them to live with admiration, self-esteem and with respectability in all aspects. Such visions are overflowing in the novel.

*The Shadow Lines* does not endow with the response and through the intricate structure of Globalization, Ghosh simply presents the pasts and creation of the characters encountering arousing and survival confrontations and allow the reader to interpret himself. It seems that what Ghosh proposes is to reflect about those who are put down and deracinated, due to imperfect sense of patriotism. Thus the ideologies of nation, boarders, nationalism are integrated in the art of novel.

As a writer of present literary world Ghosh has discussed, through the novel, such sensitive concerns of patriotism gulping down the common man of middle class families even, Ghosh says in an interview: “Today nationalism, once conceived of as a form of freedom is really destroying our world; it is destroying the forms of ordinary life that many people know. The nation-state prevents the development of free – exchange between people” (Newsweek 52).

Ghosh exposes the condition of middle class families concerned in the situations facing brutality and determined to alleviate the situation and how their lives are shattered to pieces and they have to move about. The theme of relocation because of violence assumed on political and cultural divergence, rises so strong as to articulate the violence like volcano are explored by Ghosh. It seems Ghosh is so much ‘concerned’ over the issue that even through the art of novel he warns not only the readers but also the society as a whole. Impact of the novel is such that
the reader is compelled to think about those innocent people, living moderate lives, are becoming victims of violence and who are forced to migrate from their home. Displacements of families as a result of violence and communal riots strengthen the feeling of anger and violence increases.

Ghosh does not explain the brutality and massacred human bodies but he simply portrays brutality as newspaper reports. The storyteller while reading these newspaper reports at Teen Murti House Library, sixteen years after and he, as a research student, is stunned to find unnecessary brutality and motivation which brought the death of his cousin Tridib. N. Eakambaram in his article, The Theme of Violence in *The Shadow Lines*, comments:

Amitav Ghosh’s characters inhabit this territory of life. But when hardships hit their lives are in an unanticipated mode, they are left confused. If it is fatality or ailment, they may try to understand it. But when brutality explodes like a volcano in the public area they are totally at a complete loss. Life seems to lose its significance (The Novels of Amitav Ghosh 96)

While recounting brutality, Ghosh offers the relative incidences of brutality, present and past. Reappearance of brutality on the similar land is shown in the novel as if Ghosh goes on to show whether man would have learnt from histories. The narrator cautions the world about formation of adversity and society’s nervousness established all over the world. Murari Prasad in his article “*The Shadow Lines – A Quest for Indivisible Sanity*” rightly comments:

The narrator with his expanded horizons and imaginative understanding of the world caught up on the vertex of violence and murderous rampage
stresses on the urgency of preserving the memories of saner and human transactions for cultural self-determination and inter-personal communication (The Shadow Lines 256)

The idea of identity and its diverse relevance in the present period of postcolonialism as a whole is the key theme of The Shadow Lines. Ghosh illustrates with examples for the ideas of freedoms, such as political, social and religious through various characters in various aspects of the life of human being. Political independence is developed through Thamma. The most important liberty is political independence. It is amalgamated in all range of life of a person related to economic moral and religions. Quest for independence engages aggression and conflict among diverse social and civilized groups. The characters of the novel belong chiefly to middle class families of the society. Hence their ideas of freedom are not theoretical but individual for leading a decent life. Grandmother Thamma supports political freedom and for achieving it, she is once convinced to go on a small expedition for struggle in freedom movement. She is further depicted as dedicated even to murder the English magistrate if necessary. Ghosh writes: “I would have been frightened, she said, but I would have prayed for strength and God willing. Yes, I would have killed him, it was for our freedom. I would have done anything to be freed” (The Shadow Lines 39).

The concept of independence for the middle class families is not complex one but a simple notion that political autonomy once got hold of their (middle class families) predicaments for financial and communal independence would trail involuntarily. The concept of freedom hunted for by Thamma, a woman of normal cautiousness is separate. Further Ghosh also expand the idea of personal
independence through the character, Ila who does not desire to stay under
c coercions of cultural and traditional obstacles and wish to adopt freedom of
individual deed as existing in the western countries. Ila’s approach for freedom is
thus limited.

The character Thamma desires the independence from restrictions of
financial ups and down to preserve her family and she believes that once political
independence is obtained her plight would automatically improve. She is a school
teacher and lives within her income honestly. Ghosh writes:

All she wanted was a middle class life in which, like middle class
the world over, she would thrive believing in the unit of nationhood
and territory, of self-respect and national power: That was she
wanted – a middle class life, a small thing that history had denied
her in its fullness and for which she could never forgive it
(The Shadow Lines 78)

Here Ghosh expresses the simple and inner yearning and desires to be free
for leading usual respectable life of human of commonplace contemplation for the
future. Thus Ghosh has developed many ideas of liberty in his novel The Shadow
Lines. But freedom and its concept are interrelated with brutality and political
power over the individual. Thus the novel The Shadow Lines talks through the
characters about the themes of freedom for individual migration and national and
international borders and brutality arises out of cultural and communal nervousness
and fights for freedom between social and social group of different religions and
trust with brutality by the terrorists.
Thus the novel *The Shadow Lines* as well as Ghosh presents the intellectual turn; the patriotism has been taken as it is valuable to emphasize here that *The Shadow Lines* was in Ghosh’s mind when he dealt with the rebellions of 1984 in India as a Professor in Delhi University. Ghosh not only does not remark on the rebellion but also does not pass judgment on as to who is correct and who is incorrect so far as rebellions are taken into account that he simply weaves the result of such rebellions in the form of novel which has articulated the evils of superficial patriotism assumed on faction of species of mankind, fashioned on some or other religion or cultural tradition. Other principal themes in *The Shadow Lines* are the themes of violence, communal revolt, and concept of freedom. The novel offers the intricacy of ideas of freedom, such as personal freedom, social and political freedom, on the conflict takes place out of public violence.

This chapter also examines the notion of ‘Postcolonialism’ as it appears in the novel *The Calcutta Chromosome*. Like other novels of Amitav Ghosh, *The Calcutta Chromosome* has manifold stories. It is a complex novel, but that does not reduce the interest of the reader in the stories. It also follows the convention of Indian epics. Some critics have called the novel a medical thriller, a successful phantom story, and a scientific pursuit. However, the author of the novel is cyclic and indirect unlike in the West. The story moves between the present and the late 19th century. It is quite a search for the subtle and appealing ‘Calcutta Chromosome.’

The novel commences with a hunt represented by Antar, Murugan, Mangala, Lutchman, Urmila, Sonali, Romen Haldar, and Mrs. Aratounian etc. The
minor characters are Ava, Tara, Maria, Phulboni, a missing toothed boy, a fish
seller, a stationmaster, and a chain of scientists who are involved in a scientific
research of malaria parasite. Ghosh employs extraordinary skills in the novel. He
uses Antar’s character as a strategy to begin with. Antar, a computer maniac
Egyptian clerk in New York, and Ava, an employee of Lhasa at International
Water Council’s Continental Command Centre for Asia, are utilized as a pretext
for providing a structure to the pursuit of Murugan, the protagonist of the novel.

Murugan in India has a mission. His life in India figures a chief part of the
novel, The Calcutta Chromosome. The mission is to disentangle the mystery of
the transmigration of spirits and thus keeping the conflict between the science and
the counter-science energetic for more than a century. The novel depicts not only
the conflict between the science and counter-science, but also the difference that
exists between scientific method and the local method of native people. It is once
more a conflict between the refined foreign person and the underdeveloped
countryman. Therefore, both national borders and community clashes play an
important role for the theme of patriotism in the novel.

The novel provides an exhilarating depiction of scientific innovation and
pursuit about reason versus false notion and Indian idealistic blind concept of
man’s rebirth. It is a novel of current times and provides the amalgamation of
many themes such as science, religious faith, logical solutions, and function of
reason in association with conviction of Indian false notion conflict of
ideological differences and various allegations blende in the story of pursuit and
obscurity.
The argument of the characters with the time past, present and future generate the strange and thrilling telling of a story, about Antar who is working on super computer named Ava, about Murugan, who inspects the background of Ronald Ross’s research and award of Nobel Prize. There are other characters such as Pulbony, Urmila, and Mrs. Aratovian, a principal and Sonali, an actress and Mangla. Through all these characters, the theme of pursuit and education, scientific research, eternal life and Indian philosophy about rebirth and man’s regeneration are exposed and developed. L. Murugan is an employee of Life Watch associated with water council. While he was a lecturer in a college, he found an interesting truth in malaria research. He visits India and wants to examine about what was the truth behind award of Nobel Prize to Ronald Ross in 1906 for the malaria research. Murugan works on the theory of counter-science and is convinced to consider that just as the information can be transferred from one to another, the great personality from one body to another cannot be ruled out. However such types of transcend philosophy does not seem to be considered by association of judgment and cause. Many Indian writers have focused their story on this theme and Ghosh also is not an exception. Murugan’s campaign to find out the truth on malaria chromosome is correlated in the tale of other middle class families. The notion of quest and mystical belief in some type of mystical philosophy is brought in the troubled current of a story moving from one event to another merged with historical facts.

The idea of this search develops into the recurring thing for Murugan. He is preoccupied by the wish to unravel the secrecy of Luchman and his followers. The
conversation now moves on to internet between Antar and Murugan. It appears to be a mutual sharing.

Both are endeavouring to carry out a mission in the field of science and counter-science. It looks as if that there some supernatural power in whose hand, Murugan is an instrument. The rational conviction seems to have occurred in the novel while generating the characters like writers, researcher, and newspaperman, all dealing and articulating on assumption of science and related theoretical basics.

Mistaken are those who imagine that silence is without life that it is inanimate, without either spirit or voice. It is not; instead the word is to this silence what the shadow is to the foreshadowed, what the veil is to the eye, what the mind is to truth, what language is to life. (The Calcutta Chromosome 24)

Ghosh, who is a contemporary writer and who has studied history and anthropology, has undertaken the risk into the field of intelligence, science and cause and he looks like to have considerable aptitude and knowledge in Indian philosophy and modern science. Through the character of Murugan, Ghosh enlarges the ideas on knowledge and science in relation to science and assumption of science. Murugan explains it as:

Not making sense is what it’s about conventional sense that is. May be this other team started with the idea that knowledge is self-contradictory, may be they believed that to know something is to change it, therefore in knowing something you have already changed what you think you know so you don’t really know it at all. You only know its history (The Calcutta Chromosome 88)
Thus Ghosh has depicted the composite idea of science and faith in the novel. While communicating the logical theory of scholarly intricacy of knowledge, Ghosh mingles the western theories of reason with Indian principle of alliance of paranormal constituents with man and characteristic faith of re-embodiment. Ghosh does not disagree with anyone’s idea.

Mr. J. D. Soni in his article *The Calcutta Chromosome – A Miracle of Pare Device* comments: “The novelist is neither minimizing the impact of myth nor is trying to brush them aside as nonsense” (The Fiction of Amitav Ghosh 201)

Ghosh has made an effort to submit the Indian philosophy before the westerners through the novels. Apart from the above said thought in the novel, assortment of themes relating to psychology, science, literature, man’s belief and man’s questioning the being of divine power are handled in this extraordinary novel.

Ghosh has hoisted the issue of fever, frenzy and detection and journey of the soul through the character of Mangala, though Ghosh has achieved the amalgamation of main theme with many other rational or irrational issues and information but the solution to indicate the truth is left to the reader or man of science as to how to comprehend and how to prove the science or divinity.

Ghosh has made the westerns aware to look at and reconsider Indian philosophy in terms of science and reason. Ghosh brings the likelihood and legality of Indian philosophy of faith and re-embodiment in perspective with modern science and scientific methods.
Amitav Ghosh novels deal with the most current problems such as modern man’s recurrent troubles of survival crisis, problems of isolation, problems of restless, rootless and unsettled, problems of migration etc. In his novel *The Hungry Tide*, he presented the discontented anticipations and goals of the post- war and post- partition subjugated sect of the subcontinent. The problems which are illustrated in the novel are the post war artistic taste of postcolonial migration and resettlement of refugees and orphans. The reverberation of identity catastrophe, sense of isolation and dislocation of the migrants’ homelessness, cultural and linguistic identity, all reverberate throughout the novels. Amitav Ghosh in his novel defines the space of home in relation to nation and in relation to the global village. *The Hungry Tide* summarises the events at Morichjhâpi in1979 and the subaltern consciousness that Nirmal finds in the novel. He not only stresses with the world but also identifies with the persons in exile as he comprehends the worldwide longing of the miserable of the earth, the millions without a home. In this respect it needs mentioning Homi Baba who stresses the importance of social power in his working definition of subjugated factions as demoralized marginal groups whose existence was very important to the self-definition of the majority group. subaltern social group were also in a position to undermine the power of those who had predominant power. Amitav Ghosh in his novel demarcates the post partition arrival of population from East Bengal to West Bengal. The problem of the Bengali Hindu migrants was not limited geographically to one state only rather crossed the eastern border in West Bengal mostly in Kolkata and its suburbs also. In the novel *The Hungry Tide* Nirmal's diary entries recounting Morichjhâpi and the predicament of the Fokir’s mother Kusum serve as an accurate authenticity of the
Sundarbans. The refugees fought for survival, became the victim of Morichjhampi after the water and food supplies were cut off to the islands to coerce the refugees to flee. The question of rootlessness and deprived classes who were the subaltern agents, sit there help less and listen to the policemen making their announcements, hearing them say that their lives, their experience, was worth than dirt or dust. Again, Homi Bhaba, the most important thinker of postcolonial thought, propounded that the importance of power relations in the subaltern groups as had been focused as oppressed minority groups whose presence was crux to the self-definition of the majority group: subaltern group of the social structure also in a position to subvert the authority of those who had hegemonic power. The refugees of the novel who are the victims of the constructed East Bengali Muslims as the ontological 'Other' who are everywhere depressed, oppressed, and as well as marginalized.

The well-known critic of subaltern is Gayatri Chakravorty Spivak whose epoch-making line is fully apt, “Can the subaltern Speak?” involves that silence is the crucial constituent of subaltern identity. Interestingly the manoeuvring role of the Dalits and the subjugated Kusum’s story retold by the male and influentclass representative Nirmal and the complexities of the subaltern language also outstanding in the text of the novel. The ethnicity and the gender connections are the rejoinders for expressing the relationship between internal colonialism and subaltern studies which has been prominent in novel *The Hungry Tide*. The refugees were the migrant classes who were compelled to search out a place of abode elsewhere but regrettably forced to refuge into resettlement camp somewhere in Central India. Here home is a place which the mind decides to be it is a personal space, a space free of all reserves. But the fact is that they cannot
make home just for continuing the survival of their own. Nirmal, an activist during his earlier days is inspired by the sight of hardiness shown by the Morichjhāpi incidents. He determined to document everything in his notebook so that history can get some popularity through the Kanai.

Nirmal in his journal locates a strong utopian thread in his effort, in his attempt by the expelled to own something of his own. It is viciously subdued by the political forces and consequently Kusum is killed. Nirmal as a socialist believed in harmonization across class barriers that can bring subaltern people and the elite together which a generation later Piya repeats with Kusum’s son Fokir. The intrinsic reason of the cruel violence, the Morichjhāpi was for a long time can be accredited to the namelessness of the low caste and class identity. The West Bengal State Committee Meeting in 1982 also justified the expulsion by indicating that the refugees could not be provided any shelter under any situations. Amitav Ghosh asks a critical question to the worldwide people: "If you care for the environment, does that mean that you don't care about the plight of human beings, especially impoverished people?"(Ghosh, The chronicle Interview). Hence the circumstance of the expelled, emigrant, underprivileged is erratic and hostile in the terrain of the Sundarbans. The massacre, the tiger killing Kusum’s father and Fokir’s helplessness to the state representative are examples in the novel that portrayed the subaltern as well as the marginalized people’s predicament.

The voice of the common men, their struggle and sacrifices which went unnoticed in the annals of the history started to get a well-known vote in the fiction of Amitav Ghosh in a diverse way. Ghosh’s fictions echo the Foucauldian analysis.
History ceases to be the forte of those who exercise authority. In the current period, novelists are at present preoccupied with in obtaining the lost history in which the helpless, deprecated and subjugated expresses themselves and move towards the centre. But the centre and the dream of the oppressed of finding a safe haven in the tide country and finding a voice meet a silent death. Amitav Ghosh portrays these subaltern groups history as a device which at least comes to expressions with the troubling present.

On the whole analytical study of the novels describes that the novels are created in very talented manner and presents the thematic concern about modern way of roots and causes for the violence and riots as well as middle class family’s problems for their livelihood as well as for their ‘home’ in the context of partition, demarcation and re-demarcation of national boundary lines causing fatal consequences. Ghosh goes further as an anthropologist and emphasizes on consideration of the history while solving the problems of communal tension, riots and violence resulting into demarcation and re-demarcation of national boundaries to suit the fundamentalists of religious claiming freedom in form of nationalism.

From the scrutiny of the novels, *The Circle of Reason, The Shadow Lines, The Calcutta Chromosome, The Glass Palace,* and *The Hungry Tide* the researcher positively finds the residual effects of postcolonialism exposed by the novelist. In these novels he measures out with postcolonial concerns as well as the pre-colonial and the colonial aspects.