Chapter III

Postcolonial Interpretation
Postcolonialism is defined as a trend in any literature of imperial enslavement characterized by a systematic progress of cultural supremacy through the imposition of impressive structure of control. The galloping pace of the twentieth century assessing and appreciating literature was increasingly influenced by various critical theories along with the interpretation of postcolonialness. The postcolonial novel of today is the result of a political phenomenon that had a height of gigantic dimensions by the end of the First World War. Colonization, a system of political, economic, psychological and cultural domination of one country over the other always gives birth to a pattern of cultural and political marginalization of the colonized country. In present times the receding impact of the colonization has given birth to a post-colonial renaissance that generates plurality of voices. Now the postcolonialism has become a serious theme of the contemporary international literary scene.

‘Postcolonialism’ or ‘postcolonial’ with a loose knot allocates a place of hypothetical approaches, which lying on effects and consequences of migration. It “is the decolonization of the mind. It challenges the received and ideologically determined paradigms of power relationships and frees the colonized self from gaze of colonizer” (Kirpal 11). Postcolonialism forms a powerful intellectual interest group that renews the perception and understanding of different socio-political, economic, literary and cultural aspects of modern period. It may also refer to the position of a earth that is no more populated and has recuperated its governmental sovereignty. In this sense, it implies the deconstruction of old-fashioned perceptions and approaches
of authority and tyranny that were adopted during the time of colonialism.
Postcolonialism also deals with conflicts of identity and cultural belonging.

The term postcolonialism is a single word to elucidate the dissimilar and variegated forms of the word used by many writers. The hyphenated term ‘post-colonialism’ sounds like separate words when compared to postcolonialism as a single word. The hyphenated term delineates only a particular age of history such as ‘after colonialism’ or ‘before colonialism’, ‘before independence’, ‘after Shakespeare’ etc. In the words of Dinah Birch, in The Oxford Companion to English Literature, terms the word as a single entity. There cannot be a demarcation between colonialism and imperialism because the former emerged from the latter which has given rise to remarkable effects around the world. These effects are more prominent in places where imperialists ruled for a very long time. This comes true in case of India which was colonized and was the suppressed for decades and the effects, good or bad, is deep-rooted in the minds of people. These suppressed people wanted freedom and so decolonization was inevitable. It has been portrayed by many Indian writers.

Taken literally, the term ‘Postcolonialism’ would seem to label literature written by writers living in countries formerly colonized by other nations. Broadly, it refers to the traditions in which contest, civilization, background, and individual uniqueness are characterized in post-independence period of many colonized countries. Till the end of the twentieth century, the countries like India, Jamaica, Nigeria, Senegal, Sri Lanka, Canada and Australia won autonomy from their European colonizers. In these countries, the art and literature shaped after their freedom has labeled as ‘postcolonial’ and hence a new term, ‘postcolonial literature’ is coined to suggest “de-centering of colonial literature” (Das 3).
In 1970s, this field gained fame and has been budding ever since. Post-independence novels from the 1970s reveal an altogether different take on history, by which history is filtered of an individual. Postcolonial history reads not from the centre but from the margin’s discarded perimeter. It presents history of the colonised people written by them in the language of the coloniser as a reply to the coloniser.
The point of view of the colonised people displaying resentment against colonial regime is also prevalent in literature.

Indian English Fiction, today, is dominated by the second generation of postcolonial writers, who were born after decolonization. These writers were born in Indian soil and write in English with more enthusiasm, idiosyncratic accent, verve, boom and a level of self-sufficiency than colonials. Writers like Salman Rushdie, Upamanyu Chatterjee, Rohinton Mistry, Vikram Seth and Amitav Ghosh boast unconventional Indian English Literature from the regal repression. The honour received by them put Indian English Literature in global gaze. These writers “write to establish their individual identity independent of their colonizer and try to show that not only they have gained independence from the latter but successfully made the colonizer’s language as a vehicle for creative expression” (Das 8).

Amitav Ghosh is unarguably one of the most cosmopolitan contemporary Indian English Writers whose extra ordinary oeuvre of fiction has been a source of magical fascination and exerts a bewitching influence on the mind and the lovers of literature. Ghosh, being a postcolonial writer focuses on the exposition of the cultures of the land which had so far been relegated to the periphery. The present chapter “Postcolonial Interpretation” of Amitav Ghosh’s novels attempts to bring together
reading of his selected and most exquisite novels from a refreshingly different view
points against the background of postcolonialism.

Chinua Achebe’s *Things Fall Apart* and Salman Rushdie’s *Midnight’s Children* are major voices of postcolonial literature reflecting the past from an unusual perception presenting a diverse point of view. Akin to Rushdie, Amitav Ghosh’s novels display ordinary characters and their experiences of imperialism and its impact on them. The voices of these common people can no longer be submissive. Writers like Salman Rushdie, Shashi Tharoor and Amitav Ghosh exemplify the horror of history in the minds of individuals. Ghosh is a leading postcolonial writer of our times and his works have been analyzed as representation of postmodern, postcolonial writing. Through a revisiting of the past, Ghosh is engaged in a postcolonial interpretation of life itself.

*The Circle of Reason* is an epitome of postcolonialism. The novel begins with Alu who stops schooling at the age of fourteen. First, he takes up weaving and then he finds himself in journalism and completely indulges himself in phrenology. After facing chaos in his life, Alu discovers the reason as the life itself but people around him think he has very little to do with reason. In another situation, Balaram, Alu’s teacher, declares everything to be vanity in a lavishly arranged puja of the goddess of knowledge. There are numerous situations which depict Alu’s discovery of rationalization and reason. In some situations, Ghosh criticizes reason in his first novel itself. But, realization is achieved at the end of the novel till then Ghosh critically talks about ‘reason’. People are victims of this in the novel and Balaram’s character can be taken as an example and found postcolonial rationality in the novel.
Amitav Ghosh divulges this postcolonial concept as a double impact which is clearly immersed in his novels.

In *The Circle of Reason*, Amitav Ghosh addresses the experience of postcolonial migration, alienation and rootlessness, and delves deep into the psyche of people caught up in the vortex of partition. The novel is divided into three different sections called Satva: Reason, Rajas: Passion and Tamas: Death. The precarious life that the migrants live in the gulf countries, the transience of freedom and material prosperity in modern life are foregrounded in this novel. The ancient oriental oral narrative tradition has been employed by the author to distinguish his personal style. The different parts of the novel are connected by Alu, the protagonist, who runs away the Indian powers after being fallaciously blamed of terrorist activity. Weaving is the process for generating relations by interlacing various discursive threads, is the general motif running through the novel.

The first section depicts survival of Alu in the village of Lalpukur with his uncle, Balaram. He is distinguished with marginalized pseudo-sciences like phrenology that is dedicated to mainstream science, or rather sciences. Accordingly, his behavior is equally normal and absurd. His strange idea of reason is scientific and finally it ends in a quarrel with his neighbor, Bhudeb Roy. He instead of acknowledging that reason is circular rests for direct streaks in accordance with the Western philosophy and balanced fundamental correlations. Alu, the only survivor of the tragic end of dispute is believed as a opinionated campaigner in the observe of the law enforcement and acquires a political character in the observation of the system.
The second part of the novel gives a picture of Alu locates himself in the
fictive Gulf emirate of Al-Ghazira and his escape. He links many languages and
cultures, in all means assorted with a mass of illicit wanderer from Africa,
Bangladesh, India and other Arab states. He lives in the house of Zindi, a former
courtesan and labors as a criminal employee. Though a huge shopping center which
he is helps to construct, is collapsed and he miraculously survives. To shape a money-
free commune, Alu boards on a ridicule communalist project in the Souk, the very old
market place where he and his man colonizers are residing after that accident. His
deeds are considered again as aggressive by the powers, and the community is
attacked. Accompanied by Zindi and Jyoti Das, Alu once again makes a narrow
escape on their heels.

In the Algerian Sahara, the third part of the novel is set. The heart of Jyoti Das
follows Alu and Zindi merely and is no longer in the chase because, it is anticipated.
Beneath the crown of an Indian doctor, Mrs. Verma, Alu, Zindi and Das all ends up.
The procedures terminate in Alu and Zindi’s going away for India and Das discarding
his occupation and locating off in Europe.

*The Circle of Reason* is an intertwining surface of chronic pictures and themes
such as knitting and darning machinery, wandering natural world, or the life story of
Pasteur, though it has a distinctly loose plot structure. Weaving signifies the act of
reciting or writing into real legends and veracities which is the main metaphor of the
narrative. The record of interlacing is accessible as the counter-history of West with
systematic and technological maturity and growth is shown in the novel. The novel
shows, in colonial and postcolonial circumstances, how colonial rule formation and
information assembly plans become replicated and undermined. It also characteristics
the way in that how subaltern people flee the grasp of the biased sense of the current situation and descend victim to it. The diasporic and emigrant connections to the front ways are brought further as the fact of postcolonialism. In the end, the novel explains the hegemonic position encompassing multiple customs and traditions with multicultured human encounters and how reason is made to discard in its name of practical everyday concerns.

_The Shadow Lines_ which “is admittedly set in postcolonial India” (Kobayashi 52) is one of finest novels of Amitav Ghosh. Ghosh has tried to suffuse his sense of belonging, national identity, landscape, rituals, national culture and tradition which form the core of postcolonial fiction in the texture of _The Shadow Lines_. In this context, it would be apt to quote Silvia Albertazzi’s words that:

Amitav Ghosh’s novel _The Shadow Lines_ is probably the most important fictional work to have appeared in South Asia literature in the last decade. It sums up and fictionalizes all the major issues of postcolonial literature the search for identity, the need for independence and the difficult relationship with colonial culture, the rewriting of colonial past, and attempt at creating a new language and a new narrative form and the use of personal memory to understand communal past. (Chowdhary 169)

The very title of _The Shadow Lines_ relates to a key concern of postcolonialism that is of borders and boundary lines and their illusionary nature. The title emphasizes on obscurity of existing borders. Postcolonial criticism examines man made borders as efforts to identify a particular group as against another group. This is
predominantly true of India as an independent nation with the partition of 1947 which drew imaginary lines of athwart India and also causing much fatality from the consequential riots. Amitav Ghosh in *The Shadow Lines* seems to move effortlessly across national boundaries as Jha puts it, “a culture rooted in a single place, but a discursive space that flows across political and national boundaries, and even across generations in time” (67). This remark refers to obscure lines of the title *The Shadow Lines* which are distant other than currently the margins created by politicians. It suggests that they are also the lines of segregation that separate the colonized and the colonizer.

*The Shadow Lines* has quite a lot of postcolonial features such as an element of the incredible and bewilderment of time and space, dislodgment, a sense of loss and reminiscence and disintegration of individuality which is the common ground of postcolonial discourse. The vast scope of the novel in terms of time and space straddling three generations and stretching over three countries seems to invite carrying out tests with the postcolonial narrative technique. Different from the memories’ utilization in Arundhati Roy’s *The God of Small Things*, focus on third person narration is unfriendly and the viewpoint move from one narrative procession to other streak during different accent and its sequence of events, the narrator in *The Shadow Lines* is a participant in the story.

The narrative begins in 1939 with the outburst of the Second World War when Tridib went to England. While in Calcutta, Tridib used to tell the narrator about his experiences. Tridib was his mentor and alter ego. He taught the narrator to use his imagination precisely and accurately. The narrator met Ila, his cousin in Delhi and they became good friends. Here the narrator shows the psycho-sexual growth of Ila.
and the narrator. In the second part of the novel, the narrator along with other family members is shown visiting Dhaka to visit their ancestral house. The narrator’s grandmother and her sister were excited to visit their house. Their old uncle still lived there with a Muslim mechanic but he had become senile and insane. The old ladies wanted to see the borderline but they could not. It only existed in maps and atlas. On their return journey, communal clashes broke out and Tridib was killed by the mob. The narrator through the Tridib realized the illusory and uncertain nature of man-made borders as invented corollaries of the idea of nationhood. In his writings, Amitav Ghosh, instead of securing borders through violence, expresses a strong desire to transcend nationalism and global humanitarianism.

The novel is a postcolonial text which deals with the post-partition problems like communal and cultural divide, quest for the self, gender bias, nationalistic antagonism and so on and so forth. In the postcolonial period, writers have taken the problem of identity, diaspora, alienation, feminism and multiculturalism at the overt and covert levels. The Shadow Lines provides an opportunity for Amitav Ghosh to give a lyrical expression to his diasporic imagination. Diaspora achieves the unintended purpose of celebrating marginality and multi culturalism and diversity.

The novel sketches few historical events like the sovereign society in Bengal, the Second World War, and India’s Partition in 1947 and the natural public ignition in the uprising type in Bangladesh, India and so on. The old and new houses, maps and mirrors, borders and boundaries are full of emblematic indication. In one way or the other all these symbols deal with the subject of man’s search for identity, roots, war, borders and so on. But the work of fiction is not an exposed and unexciting summation of those nervous past instants; instead, it captures the distress of moving
tear and hole and the negative prospective of the barrier within people surrendered by partial political views.

The novel is woven around two families; the family of Dutta Chaudhari of Bengal and the family of Price of London and the anonymous narrator’s associations with them. The storyteller from his early days comes into close contact with them and thus is able to knit jointly the different strands of their associations. The narrator shows the alter ego of Tridib as “Tridib had given me worlds to travel in and had given me eyes to see them with” (Ghosh, The Shadow 20). He thought him to use his “imagination with precision” (29). Hence, though the novel has a first person narration, it is not the narrator’s life that is narrated but to a large extent. It is his uncle Tridib’s life and experience that is narrated as “In 1939, thirteen years before I was born. My father’s aunt, Mayadebi went to England with her husband and her son, Tridib” (1). The novel’s action thus starts with the eight years old Tridib being taken to England in 1939 and ends in 1964 when he is murdered by a street rabble in Dhaka. The actions taken place in 1939-40, 1960-63 and 1978-79 is narrated in a chaotic means. But, the storyteller concentrates on these reminiscences in the 1980s and works on these distorted debris into a consistent elongate to phase the postcolonial situations, cultural dislocations and concerns. Further it presents the issue of split ethnic group in secure and forceful meet for good assess.

*The Shadow Lines* shows two types of postcolonial understanding. One is that of higher social elites like Mayadebi and Shaheb, and, second, is that of characters like Ila who still live in close contact with the West. They do not have roots in the home country and want to be a part of the colonizer’s world. Such characters have no desire even to think of the colonized world, they are happy imitating the west. Ila’s
mother, for instance, sits like ‘Queen Victoria’. The grandmother, on the other hand, shows the other side of postcolonial understanding. She is enlightened and self-sufficient and ardently proud of being an Indian. She wants India to forge her own identity.

The narrative initiates with cuddles a high-quality pact with moments of postcolonial and a channel of occasion in noble India when the speaker was not even born. Mayadebi’s close contact with the family of Price and her visit to London, the relationship between Tridib-May transcending the shadow lines with people and civilizing margins that forms the major concern of the novelist. Amitav Ghosh stares the strange heave connecting Tridib and May and the unshakable tie between them. The countries they belong to are rutted against each other with the confronting remoteness and physical borders. The narrator speaks:

The simple fact that there had never been a moment in the four-thousand-years old history of that map. When the places we know as Dhaka and Calcutta were more closely bound to each other than after they had drawn their lines so closely that I, in Calcutta, had only to look into the mirror to be in Dhaka; a moment when each city was the inverted image of the other, locked into an irreversible symmetry by the line that was to set us free—our looking-glass border. (Ghosh, The Shadow 233)

Ghosh questions the infatuated affirmation of dissimilarity because of physical borders and union of aliens is celebrated and pulled together by self-thrusting compassion and affection. All the major associations and relationships in the novel
rise above the existing fervor and chauvinism, ethinic detestation and mutual dreadful blood springing from a escalating of boundaries and restrictions, that is, a conflict of nationalized and civilizing particularities. Ghosh has also given postcolonial hue to his characters while portraying them. Regarding characters in *The Shadow Lines*, Kobayashi aptly writes:

Ghosh’s characters are all provided with their mirror-images. To name just a few: Tridib and the narrator as archaeologists; Ila and Tha’mma as polarists; Tresawsen and Nick as mercantilists; and Nick and Ila as Orientalists. By making mutually reflexive one gender/generation and another, Ghosh exhibits what has remained in postcolonial India. (56)

In the words of Murali Prasad, “Evoking the postcolonial trauma is the aftermath of India’s separation from Pakistan. Ghosh visualizes the recuperative exercise of transnational imagination to overcome communitarian strain” (79). Ghosh as a postcolonial author dexterously exploits all the postcolonial narrator’s actions and behaviour in this novel. Ghosh provides his discerning voice to the other, the people inhabiting the marginal recesses of Empire, for they are often his protagonists. According to Bharucha, Ghosh’s *The Shadow Lines* also subverts official version of history and provides ideological resistance to totalizing political discourses. Hence, the sordid machinations of politicians continue to divide Hindus and Muslims in postcolonial time and lead to bloodshed and death. The lines which colonial cartographers had drawn through the
Indian land mass throw theirs dark shadows on events in decolonized India and Pakistan. (365)

As a postcolonial writer, Ghosh has invented his own story without yielding or emulating the descriptions of the British canon. Along with quite a lot of postcolonial features, *The Shadow Lines* has a figurative strain which is particularly evident in the discussion of many other recent postcolonial writers.

In the novel *The Glass Palace*, Ghosh delineates the term postcolonialism as it is applied to the cultures which are infected and affected by the process that was adopted by imperialists in their process of colonization. The process of suppressing the minority, domination, cultural taboos was prevalent in this novel. This imperialist policy of Western colonialists was just meant for cultural domination. However, postcolonialism is a complex cultural process that represents the general mood of a particular period of history, as shown by ideas, beliefs or the spirit of the times. Postcolonialism offers variegated perspective of colonization. It is from this angle the colonial life and history are looked at.

The story of *The Glass Palace* opens in Mandalay in 1885. It is a perfect example of the colonized world and postcolonized world dealing with dual situations and complexities. As people crossed the situations of colonization and subsequent periods, naturally the culture became hybrid. People wanted to have their own identity; they strived for individuality. Rajkumar, the protagonist, suffers the effects of war when Japanese bomb the nearby fields and he lost everything. Here it should be understood that the breakeven point between colonialism and postcolonialism as an artificial one and in the recent era, postcolonialism has become a myth. The marginal
group of exploitation and oppression, displacement, nostalgia and the loss of language and culture are the predominant issues related to postcolonialism found in the novel. The ruler and the ruled, the master and the slave, the suppressor and the suppressed, the colonizer and the colonized are some broad terms which need a close study. These terms indeed constitute the Third World Literature in English.

*The Glass Palace* is a comprehensive historical novel presenting the history of Burma, India and Malay covering the era of a century in Mandalay from the descend of the Knonbaung rule during the Second World War to contemporary epoch. Within the renewal description of the history of Burma, he explores the problem arraying from the shifting scenario of Burma and India’s panorama to the question that constitutes a nation how it effects the tide of modernity. The novel traces the history of time and nations and also how inhabiting British occupied territories in South East Asia among harassed group of contest. The author intertwines the confusing and often emotional accounts of a family to the life of Rajkumar. The various parts of the Asian continent sprinkled through post imperialist displacement. The complex sociological and political consequences terminate the experience of loss, exile and the search for a homeland.

The novel begins with Rajkumar, a boy to find a woman Ma Cho running through the city of Mandalay. From India, he comes to Burma with entrepreneurial spirit. The King Thebaw and his wife live with their two daughters in the shadow of The Glass Palace and there he joints Ma cho’s food stall. When the British try to incursion in order to collapse the incumbent regime, all the people of Mandalay took shelter in Royal Palace where Rajkumar came in contact with Dolly, one of the assistants of Princess. Though the entire royal family and their followers are handed
over by British Forces, they are enforced on the West Coast of India to take protection. The residence of Burmese King, Thebaw Palace, was banished in Ratnagiri by British. Rajkumar begins his professional career with Saya John, a successful teak merchant. King Thebaw is venerated by local community after Rajkumar’s exile in Ratnagiri, at Outram House and provide with social and political communities. The authority of New Collector of Ratnagiri generates the feeling of antipathy towards colonial authority but Collector’s wife, Uma develops amicable relations with Dolly. Rajkumar in his enterprise witnessed the hardships of teak trade and also witnessed the dehumanization of humanity in the form of man and beast working together. He found that the wood, a natural resource is exploited in large quantity and transported to British markets for the sale from the forests of Burma.

Rajkumar makes his journey to India after adhers the mechanism of British rulers, under the advice of Doh Say after scrounge money from Saya John, to take on the village tenants into the money-spinning world who are stricken by poverty in oil-mining Burma. With his mercantile success, he nurtures the dream of buying a timber yard of his own. With commercial empire, he begins his journey to find out Dolly. During his visit to India, through Collector’s wife Uma, Rajkumar happened to meet Dolly and persuaded her for marriage and returned with her to Burma. Saya John on their return presents Rajkumar and Dolly a small clump of rubber than ensure better security to them. In the subsequent part of the novel, Amitav Ghosh presents elaborate analysis of multi-ethnic families in Calcutta. After travelling through time and space, Amitav Ghosh broods over the loss of lives and properties with the psychological anguish of scattered families.
As a postcolonial text, in *The Glass Palace*, the time, culture, place, geography travel simultaneously and dexterously construct the voice and authority of those who are dammed a weak and marginalized. *The Glass Palace* follows the track of historical exploitation of ethnic communities, the current of the national consciousness in the form of resistance against imperialism and finally acknowledging and registering the voice of those who are the par victims of colonial authority. The novel shows the adventurous spirit of Rajkumar who enters the Mandalay as an “errand boy” in search of Ma Cho to make his own fortune. He was granted a job on the condition that will get not more than “three meals and a place to sleep”. In contrast of his wretched existence, there was the golden ‘hiti’ of Burma’s King. The dilemma of Rajkumar is revealed in the confession, “he knew that for those such as him its precincts were forbidden ground” (Ghosh, The Glass 6).

The psyche of “otherness” and “difference” grips his consciousness. He gets information about young girls who were brought as maids to the mountains. On his curiosity to know the life of slave-maids, Macho scolded him, “Why are you thinking of trying to get in there, you food of an Indian, you coal black Kaala,” (7). It becomes a challenge to his national identity and he resolute to make his spaces beyond colonial authority. Saya John appears in Rajkumar’s life revealing the secrets of divided identities and business success. Macho’s dictum “Idiot kalaa” haunts his consciousness. The anguish of painful childhood, the witness to the tortures of colonial authority and the revelation of the horrors of war are the three marks of colonial authority that shakes his dignity and internal security.
... those heretics, the barbarian English kalaas having most harshly made demands calculated to bring about the impairment and destruction of our religion, the violation of our national traditions and customs, and the degradation of our race, are making a show and preparation as if about to wage a war with our state. (Ghosh, The Glass 15)

This display of the horrors of the shadows of war encouraged him to assimilate his inner strength to resist the forces of domination and imperialism. The deadly invasion of English forces even shakes the foundation of Burmanian Royal family. Englishmen construct their authority through their power on the royal authorities. British army conquered the cities. Queen was almost made a prisoner under the pressure of British army and the king was left for surrender. Rajkumar in his reflections on the idea of brutality, points out the poverty and money are the two major instruments of power. Even Indians join English army for a few coins. He highlights the colonial mentality, “For a few coins they would allow their masters to use them as they wished, to destroy every trace of resistance to the power of English” (29). Imperial authority is a sign of compromise with national patriotic identity. Such type of subjugation by colonial subjects is called an innocent evil. It was amazement to the whole city that even Queen was powerless to act against them. However, the Queen resonate her power to raise voice against those who were responsible for her suffering. She declares, “Now through the alchemy of defeat she was transformed in their eyes. It was as though a bond had been conjured into existence that had never existed before” (34). She recollects her powers to resist the forces of oppression. After
the victory of Britishers, royal family was uprooted and was exiled to be located in India.

Ghosh presents a detailed account along with geographical details of the exodus of the royal family. For Queen Supayalat and her attends, it was not the shift of the location only but the shift cultural upbringing to be rooted in alien soil. This sort of cultural trauma has been defined by the critic like Homi Bhabha as agonistic uncertainty. The king with his binoculars tries to scan city’s waterfront and carriage with hurrying people. Amitav Ghosh in the memories of the city constructs the entire history of Rangoon and comes to the realization that both Indian and Burmese being under the impact British power were destined to work rigorous menial work like in the docks and hills and the pull rickshaw. This power domination leads to the emergence of thousands of subalterns who bear the burden of irrational power controlling the life speechless marginalized groups in unfamiliar spaces. Amitav Ghosh admits, “Why? Why? this furious movement – people taken from one place to another, to put rickshaw, to sit blind in exile?” (50). Against this apathy, the voice of resistance emerges through Evelyn who challenges British authority, “They can’t hit us and beat us any more. We don’t have to stay if we don’t want” (53). In contrast of the emotional longing of Dolly and Evelyn, Queen still depends on the support of English masters and English midwife. The imperial Quest leads to cultural deterioration and the problem of national identity and divided consciousness affect the ventures of Rajkumar, Dolly, Saya Joan and others. After geographical displacement, it becomes mandatory to seek the possibilities of relocation. Mr. Cox interrogates: “But we wish to find out what the Government plans to do with us. When we came
here, we were told that this was not to be our permanent residence. We are eager to
know where we are to live and when we are to go there” (59).

Beneath such declaration, memory in Bhabha’s term work as a bridge between
colonialism and cultural identity. Amitav Ghosh accepts that colonial erasure of
cultural memories needs to be resurrected from the unconscious. Dolly and the king
were absorbed in these memories. Amitav Ghosh also highlights how the control over
economic resources strengthens the courage of Britishers to entangle the colonies like
Burma in the process of world war. Rajkumar in spite of his invigoration of British
powers coined Burma’s economy that would have been collapsed. Rajkumar, Dinu,
Arjun, Manyu all find themselves insecure and homeless. The possibilities of
dismantling of rubber plantation empire and the separation of family make them
helpless. It was a bitter disgust for Arjun that in spite of being liberal and dedication
for British Army, their commanding officer had very low opinion about Indian
officials and they used to call them “Coolies” and threaten them with his swaqqering
bond. The reference of Malaya and Burma led to the loss of properties, loss of lives
and loss of families and personal relationship. Dinu is apprehensive of Adison’s
security and Alison dreams of leaving for Rangoon. Adison becomes emotional on his
second union with Dinu and admits with a deep sigh of relief, “Let’s just be glad
we’re together and we’re both all right” (387). The deadly display of the horrible
shadows of war makes Arjun and Hardy instable and insecure about their role and
position as an officer serving in British Indian Army. He declares:

As a human being it’s something you can only do if you know why
you’re doing it. But when I was sitting in that trench, it was as if my
heart and my hand had no connection – each seemed to belong to a
different person. It was as if I wasn’t really a human being – just a tool, an instrument. This is what I ask myself, Arjun: in that way do I become human again? How do I connect what I do with what I want, in my heart? (407)

With the assimilation of force and financial resources, Rajkumar touches the pinnacles of success in business ventures. In the chapter thirty six, Amitav Ghosh highlights how the panic of war and colonial rule challenge the home security and keep everyone in a state of anxiety. If Arjun was dead, Alison was sad on the perspectives of displacement. Before departure, she makes a very pathetic observation, “I’ll leave later at night who knows how long it’ll be before we see each other again? I want to spend a few hours with you before I go” (434). Dinu tries to console him with the hope, “One day, one day when we’re back here together, I’ll show you the true magic of a dark moon” (444).

In the last section of the novel The Glass Palace, Amitav Ghosh tries to reconstruct the life of those who witnessed the horrors of the world war. Rajkumar and his family decided to stay in Burma. For the soldiers of Indian National Army, it was an utter disillusionment and they were unable to identify themselves with the either of the countries:

To the end of war thousand of members of Indian National Army were brought back to India as prisoners of war.... They were regarded as traitors – both to the empire and to the Indian Army, the bulk of which had continued to fight for the allies, in North Africa, South Europe and
finally in the British counter invasion of Burma. To them imperialism and Fascism were twin evils, one being a derivative of the other. (519)

Rajkumar is still hopeful of the life of Dinu. Jaya, Neel and Manju’s daughter intend to reconstruct their lives in British Empire through photographs and the recollections of histories. She intends to remake the life of Uma, as a pioneer political figure. She becomes conscious of her national identity. They had built new business and new homes for themselves. She recalls how they had been left behind. Jaya determines to return in the hope of reunion of the families to come to Calcutta. She looks at the condition of those fallen standards: “All the passengers were Indians, people like herself, she could tell at a glance that they were going for exactly the same reason that she was to look for relatives and to explore old family connections”(503).

Thus, the reigning mood of the novel seems to be one of the acceptance of the psycho-historical and geo-political contingencies that led to the emergence of the national idea in India or for that matter the liberation of Burma from British occupation. In some of the lives, these events touched Amitav Ghosh, chooses to retell assert in a small but telling way the changing conditions of production of academic and intellectual knowledge and their reception in a less divided world. The need for the postcolonial to converse with that world, as it were, prevails over the other more blind need to resist the old world.

Amitav Ghosh’s *The Hungry Tide* depicts different aspects of postcolonialism like the sundarbans refugees’ agony when come back to their home, local people like illiterate Fokir and Horen, educated Nirmal and Nilima with their postnationalist dreams, to control the disaster happening in the lives of local people in Lusibari
island. Translator Kanai from Delhi, who is going to visit her aunt Nilima Bose, and a cytologist Piyali Roy daughter of Bengali immigrants, comes with an ambition to study marine mammals of sundarland. All these characters are the product of postcolonial world. The readers study the life of ‘tide country’ against the background of the postcolonial aspects. Commenting on this term S.K. Arora observes:

Post colonialism, though a contested term bears the repercussions of colonialism. It’s semantic implication suggests a concern only with national culture after the departure of the imperial power. It is an enterprise which seeks emancipation from all types of subjugation defined in term of gender, race and class. It does not introduce a new world which is free from the ills of colonialism; it rather suggests both continuity and change. (Arora 20)

In the novel The Hungry Tide, the entries in Nirmal’s diary describing Morichjhapi and Kusum, Fokir's mother and her troubles provide a true reality of the sunderbans. When the water and food supplies were interrupted, the refugees fought for survival, became the prey of Morichjhapi to the islands to force the immigrant to escape. The question of rootlessness and deprived classes who were the subaltern agents, remain powerless and they pay attention to the policemen formulating their messages, say that their lives and experience was worth than muck or filth. 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 the presence of oppressed minority groups was crucial to the majority group with self definition. The societal structure in the subaltern group challenges the authority of
those who had hegemonic supremacy. 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 eminent critic of subaltern is Gayatri Chakravorty Spivak whose epoch-making line is fully apt - "Can the subaltern Speak?" implies that silence is the critical component of subaltern identity. Interestingly, the maneuvering the Dalit and the gendered subaltern Kusum's story are retold by the male and elite class representative Nirmal. The role and the complexities of the subaltern language is also very prominent in the text of the novel. The ethnicity and the gender intersections are the crucible for articulating the relationship between internal colonialism and subaltern studies which has been prominent in the novel.

The refugees were the subaltern classes who were forced to seek out a dwelling elsewhere but unfortunately forced to shelter into resettlement camp somewhere in Central India. Here home is not only something which makes our hands, but it is a place which the mind decides to be its personal space, a space free of all inhibitions. A related reference can be made to Anderson's concept of imagined community. But the fact is that they cannot make home just for maintaining the existence of their own. In other words, these settlers are the reservoir of the significant insensible powers, and the irreversible gadget to remove blind forces.

Nirmal, a revolutionary during his earlier days is enthused by the spectacle of resilience shown by the Morichjhapi incidents. He decided to record everything in his notebook so that history can get certain publicity through the Kanai. Nirmal in his journal finds a strong utopian strand in his endeavor from the dispossessed to possess something of the own. It is brutally repressed by the government forces and after
effects Kusum is killed. Nirmal as a Marxist believed in amalgamation across class barriers that can bring subaltern people and the elite together, which a generation later Piya repeats with Kusum's son Fokir. The Morichjapi for a long time is innate with the cause of the brutal violence, in both for the academy and fashionable fantasy. It can be credited to the invisibility of the stumpy caste and categorize group. The refugees could not be given any protection under any situation and it is also justified the eviction by the West Bengal State Committee Meeting. Amitav Ghosh asks a crucial question to the global people - "If you care for the environment, does it mean that you don't care about the plight of human beings, especially impoverished people?"(Ghosh, The UN Chronicle). So, the condition of the dispossessed, displaced and unprivileged is unpredictable and hostile in the terrain of the sunderbans.

Some instances in the novel such as the slaughter, the tiger’s assassination of Kusum's father and Fokir's defenselessness to the condition official, depict 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 began to get a prominent voice in the fiction of Amitav Ghosh in a different way. Ghosh's fiction echoes the Foucauldian analysis that history ceases to be the forte of those who wield power. In the recent period novelists are currently obsessed with in acquiring the lost history in which the powerless, marginalized and subjugated express 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 classes with our distressing present using history as a tool.
The people of island were facing the hunger and catastrophe because of the salty water of river which causes the land infertile. This drove them into the fish culture and haunting to overcome the disaster thrust on them. Because of this, the climate of sundarbans was affected. The fishermen used the net for fishing and took out everything they wanted, from the water. And then they took out the lucrative prawn to get a fair amount. Through that route, they took out the fresh water of spawn, which created the complete ecological disaster. This would disturb the complete fishing life of the sundarbans. Amitav Ghosh wants to pay attention of the common people, to save the life of human being and the animal world of sundarbans.

Prawns don’t breed inside ponds; they need the open water. What the fishermen do is go out with microscopically fine mesh nets and sieve the water. They take out everything that they get, and then they go through all the debris and pick out the prawn spawn. They pick out only the lucrative little bits of prawn spawn for which they get paid a fair amount. However, in the process, they completely clear the water of the spawn of every other fish species as well, and this creates a complete ecological disaster, whereby the entire fish life of the Sundarbans will soon be decimated. There is an incredible urgency about what is happening here and around people’s lives. (Ghosh, The UN Chronicle)

The settlement of human being in forested land is clearly depicted in The Hungry Tide. He focuses on the Sundarbans Island, where the lives of the human being are always under the fear of death The Sundarbans is a place where beauty is
harsh and vengeful; this makes human existence an intense task and full of struggle. Sundarbans is a tide country where water comes to island every day and disappears later, with reptiles, snakes and man eating tigers. In this novel the readers find the terrifying beauty of river and forest.

beauty is nothing

but the start of terror we can hardly bear,

and we adore it because of the serene scorn

it could kill us with… (Ghosh, The Hungry 69)

Apart from that, Ghosh mentioned how Lusibari was decolonized. Lusibari is the most southerly meters of mangrove. Lusibari was encircled by four rivers. The beauty of island will disappear with the raise of water in the Mohana; it would swallow the jungle as well as river. The beautiful island looked like gigantic earths’ arts and the view was terrifying. Lusibari was created by Sir Daniel MacKinnon Hamilton. He had decided to create a utopian society there at the beginning of the twentieth century. He offers free land to the people not considering the caste or customs and accepted to willing to work. The life is difficult if most women widowed at a young age. Likewise, the land of the hungry tide is hardly farmable if the saltwater can be kept from overflowing their meadows. “Look how much this mud is worth, he said, a single acre of Bengal mud yields filter mounds of rice. What does a square mile of gold yield, nothing?” (Ghosh, The Hungry 49).
The Hungry Tide helps to understand a group of islands with the human comprehension that is dependent ahead a multifaceted of language, discursive and fabric reasons. The novel illustrates that though there is no particular punitive structure, it is equipped with the charge of a wide-ranging study of an island or a group of islands and unintentionally supply to the study of the possible interdisciplinary learning of the island. In this novel, it prompt readers to think a soul’s resolution in innovative manners about the islands especially, in relative to land masses the idea of feeling is till marked by British Colonialist inheritance. The various methods in of individual and grouping interpret and lucid familiarities in meticulous islands are particularly related to the hypothetical effort of the island studies to develop a tinged vocabulary.

The anthropologist, historian, journalist, pragmatic researcher and novelist, Amitav Ghosh embarked his journey as a postcolonial writer and rose to world wise recognition with his earlier novels. Turning on the same leaf he went on to write his most fresh and ambitious novel, Sea of Poppies which is the inaugural dimensions of his planned trilogy. The novel delineates how present is shaped by imperial India. It is an apt and concrete commentary on how colonialism damaged and divided Indian society. Sea of Poppies is a postcolonial critique of the regal utilization of the peoples of Asia. History is revisited and judgement is passed over the power misused to exploit the imperial subjects in the past. Sea of Poppies has established Amitav Ghosh as an archetypal model of postcolonial writing.

To his own confession, it took four years to write Sea of Poppies. Amitav Ghosh mentioned in his interview with a BBC correspondent that he had started Sea of Poppies as the story of indentured immigrants from Bihar. As the story grew in
volume and scope, history entered it. The indentured immigration had started in the
1830’s, at the end of the decade came the opium war with China and the firm
establishment of the opium based trade of the Raj. The novel spreads an emotional
representation of the individual destruction and decadence rooted by imperialism.
Regarding the 3D’s such as devotion, dedication and diligence that he undertakes for particulars such as the use of language and seafaring situation he says:

I love nineteenth-century nautical fiction so many of the details were just buried in my head. As for the rest, it was so deeply pleasurable; I don’t know whether I should even call it research. I travelled to Mauritius, to look at the National Archives and some other libraries; I spent some time in Greenwich, England, looking at the magnificent collection of the National Maritime Museum. But the best part of all was learning to sail—that was an experience that surpassed everything I had imagined. (Ghosh, Asia Source)

In 1838, *Sea of Poppies* is set in India at the time of the Anglo-Chinese opium wars during 1839-43 and 1846-60. The novel elucidates two enormous fiscal episodes of the nineteenth century. First, the fostering of opium crop for the Chinese marketplace as cash in Bengal and Bihar and subsequently the conveyance of Indian bonded employees to slice sugarcane on such islands for the British. Imperialism has traditionally, racially and linguistically combined Indian culture with the European feelings. The novel is an observation on social and cultural progression of Indian subaltern society and a tale of great effort by the destitute and wretches of imperial India. The dispassionate and doleful account of the Indian peasantry was forced into
opium cultivation, the story of their subsequent impoverishment and destitution. The 
evil design of the British is illustrated in the novel as:

As a family, their experience lay in the managing of kings and courts, peasants and dependants; although rich in land and property, they had never possessed much by way of coinage; what there was of it they disdained to handle themselves, preferring to entrust it to a legion of agents, gomustas and poor relatives. When the old zemindar’s coffers began to swell, he tried to convert his silver into immovable wealth of the kind he best understood – land, houses, elephants, horses, carriages and, of course, a budge row more splendid than any other craft then sailing on the river. But with new properties there came a great number of dependants who had all to be fed and maintained; much of the new land proved to be uncultivable, and the new houses quickly became an additional drain since the Raja would not suffer them to be rented.

(Ghosh, Sea 86-87)

The East India Company is piling unpredictable prosperity by nurturing opium seed and exporting illicitly to China. If millions of people addicts to opium, it is rapidly devaluing the economy and the Chinese are hell-bent to control the trade. As the Chinese placed up in their security, and debarred to import the opium, the Company took its vengeance by disbursing a conflict on China under the array of liberty. The British show their determination to trade opium with China thus:

The war, when it comes, will not be for opium. It will be for principle: for freedom-for the freedom of trade and the freedom of the Chinese
people. Free trade is a right conferred on Man by God, and its principles apply as much to opium as to any other article of trade. More so perhaps, since in its absence many millions of natives would be denied the lasting advantage of British influence. (106)

The poor Indian peasant actually suffered of this opium. In their fields, peasant farmers have been coerced to produce opium by the British, and this causes prevalent paucity, hunger and slavery because lands that supplies food with lifeline crops like wheat, paddy, pulses and vegetables were now deluged with the growing tide of poppies. In fact the novel is set in an epoch of farming scam: when the western demands inedible crops with profit but which cause hunger in the subaltern world:

A few clumps of poppy were enough to provide for a household’s needs, leaving a little over, to be sold: no one was inclined to plant more because of all the work it took to grow poppies…. Such punishment was bearable when you had a patch or two of poppies … but what sane person would want to multiply these labours when there was better, more useful crops to grow, like wheat, dal, vegetables? But those toothsome winter crops were steadily shrinking in acreage: now the factory’s appetite for opium seemed never to be sated. (Ghosh, Sea 29)

The novel delineates the utter nakedness of labourers of India and the farmers as the insatiable craving for revenue by the British and this turns the farmers crippled, marooned, browbeaten and feeble. The crafty and cunning business of British has
seized India of its resources, freedom and peace. With prudence and perception and Chinese destroying the farmers with opium. In a remote village this novel opens by these conditions. Deeti observes that her husband also surrendered to compulsion. Regarding the theme of opium dominating the novel, Amitav Ghosh elaborates:

Opium was not at the forefront of my mind when I started thinking about this book. I was more interested in travel, migration and the dispersal of Indians across the globe. But this dispersal began in earnest in the 1930s, just before the first Opium War, and the earliest immigrants were from a part of British India (northern Bihar) which became, under the rule of the East India Company, the single most important opium-growing region of the world. There was really no getting away from opium: in this period, India, China and England were joined by a Sea of Poppies.” (Ghosh, Asia Source)

All the characters in *Sea of Poppies* gathered in Kolkata to board in Ibis ship at Hoogli. They belong to numerous contests and people of contradictory social groups, belief and gender. Ghosh’s copious and deft details with the characters make the reader well-known with their respective ethnicity and inheritance. The novel exhibits a dozen of major characters like Ibis, Deeti Singh, Burnham Brothers, Kalua, Zachary Reid, Serang Ali, Putli, Jodu, Mauritian, Raja Neel Rattan Halder, Baboo Nob Kissin, Ah-Fatt and Lascars. Ibis is a slave-trading ship with a British boss, an American, Indian troop to retain law and order, and a squad of lascars and it is pressed into service to transport girmitiya, indentured labourers, to plantations on the island of Mauritius. People of all race, locale and beliefs are passengers and they are in voyage
to the sea to tide over the crises at home, some being transported as condemns. They begin their lives afresh and their old ancestral knots and sketches are washed away as they travel by water to the Hooghly and into the Indian Ocean. This is articulated by the author as:

Slowly, as the women’s voices grew in strength and confidence, the men forgot their quarrels: at home too, during village weddings it was always the women who sang when the bride was torn from her parent’s embrace. It was as if they were acknowledging through their silence, that they, as men, had no words to describe the pain of a child who is exiled from home. (Ghosh, Sea 366)

The shipmates form new bonds of sympathy that the sea turns into their new nation. They quit themselves with race, locale and beliefs and they renamed themselves as jahaz-bhais and jahaz-bahens. The performance of humming and forming part of a ritual become their sole source of sustenance from the regal veracity and the doubts in anticipation with the islands. The ship ultimately becomes the epicenter for a wide variety of characters:

On a boat of pilgrims, no one can lose caste and everyone is the same: it’s like taking a boat to the temple of Jagannatha, in Puri. From now on, and forever afterwards, we will be ship-siblings -jahaz-bhais and jahaz-bahens to each other. There’ll be no differences between us. This answer was so daring, so ingenuous, as fairly to rob the women of their breath. Not in a lifetime of thinking, Deeti knew, would she have stumbled upon an answer so complete, so satisfactory and so thrilling
in its possibilities. In the glow of the moment, she did something she would never have done otherwise: she reached out to take the stranger’s hand in her won. Instantly, in emulation of her gesture, every other woman reached out too, to share in this communion of touch. Yes, said Deeti, from now on, there are no differences between us; we are jahaz-bhai and jahaz-bahen to each other; all of us children of the ship. (Ghosh, Sea 356)

Regarding the protagonist of the novel, there has been long debate and discussion but majority of reviewers and readers consider Deeti Singh as the central character of the novel. Even Amitav Ghosh has a similar opinion in this regard as he describes:

Deeti was, for me, the central character in the book: whenever I was at a loss, I always looked to her to help me out, and somehow she always came through. But I also came to love many of the other characters, especially Paulette, Zachary, Baboo Nob Kissin, Neel and Jodu. Mrs. Burnham is not onstage very long, but she quickly became another favourite. (Ghosh, Interview with Michelle)

Deeti Singh, the central character of the novel married to a man as a youngster, whose trust on opium creates him a derisory companion both physically and economically. She terrors for her brutal and immoral brother-in-law as she was saturated on her wedding hours of darkness by him. Kalua, of colossal strength and resource, the low-caste ox-cart driver, saves her when she is forced to sit on her
husband’s funeral pile and commit sati. All these impending circumstances make her to elope with Kalua and she also joins the club of poppy farmers. Though when she has no options left other than facing the stark reality of poverty and life, both decide to join the crew of the Ibis and go to Mirich as girmityas. This state of novel is the most moving, poignant and heart rending one as she leaves her six years daughter in the lurch. She knows she is never going to return as she is going to a land of unknown geography.

*The Circle of Reason* reflects the novel’s sense of void, when the protagonist’s search for reason leads him on to a journey that ends at the point where he began. Like Camus’ Sisyphus, Ghosh’s Balaram and Alu also live through a sense of waste of existence. Balaram who is struck by his faith and eradication of germs through carbolic acid finally meets with his end in the fire that killed him and his wife, Toru Debi. Alu himself was leading a life of a migrant with the fear of being caught by the police after he was accused of being a terrorist. There is no sense of belonging in the world for people like Alu and the Calcutta whore, Zindi who have been running away from one place to the other with the breakdown of the system. Their lives are unsettled and disoriented. A sense of collapse of existence on earth is filled in the hearts of those who are continuously seeking the meaning of existence in life. Such a postmodern examination of history marked by empty faith is typical of the postmodern belief in disintegration of life into oblivion.

In *The Shadow Lines*, the narrator presents adverse effects of nationalism through his grandmother, who initially supports nationalist ideology, but later turns against it after Tridib’s death in the riots. Hence Ghosh examines nationalism through a projection of post-independence loss of faith in nationalism springing from
experiences of partition, migration and displacement. Ghosh’s postcolonial interpretation of the past also reflects or asserts a postmodernist disbelief in traditional history. Postmodernist school of history questions the certainties of traditional modes of thinking, social organisation and the human self as well. Postmodernism reveals the vanity of existence in the accepted modes of thought and experience as a faith in utter irrelevance and eventual void of life on the world. This emerges as a characteristic feature of Ghosh’s examination of history. The struggle, the ideology and firm base of reaching out of the novel ultimately disintegrates and vanishes into thin air.

In *The Glass Palace*, Ghosh depicts the historic Long March of 1961 that forced Indians to flee Burma and return to their native country with the wake of the Second World War. He makes use of the historical fact to present the hardships that these migrants are placed in, when they return leaving all that they have left behind. In the character of Rajkumar, the Long March becomes an expression of the loss of his daughter-in-law who leaves behind her daughter Jaya to the care of her dispossessed grandparents. There is starvation, illness, disease and even death of a number of migrants that Ghosh does not want to go unnoticed. He projects the dismal condition that these 400,000 people were subjected to that history is silent about. Much like Rajkumar who reaches his country with no security and a home to even shelter his head, Ghosh brings to light the sad plight of numerous other Rajkumars. Thus an examination of history is imperative, for, it helps to build an awareness of events like the Long March that has been ignored for decades.

Amitav Ghosh presents the colonialism emphasising the meaning of existence and the purpose of life in unity and togetherness. In *The Hungry Tide*, Ghosh identifies colonisers as individual worthy of appreciation in their attempt to improve
the lives of the colonised, the need to come together and realise their worth and solidarity. In contrast, to a postcolonial view of the coloniser as imposing a repressive and stereotypical colonial regime, Ghosh looks at a coloniser like Sir Daniel MacKinnon Hamilton as one who dreams to create in the Sunderbans, a utopian society, a society with no division and distinction, a society that provides equal opportunities and benefits to all in the eyes of the law. Such a depiction of the philanthropic nature of the coloniser in the midst of an authorial postcolonial understanding of colonialism renders Ghosh as a distinguished novelist, whose examination of history merits a serious study.

Amitav Ghosh in *Sea of Poppies* exposes the dilapidating plight of women in ancient and colonial India who are subjected to suffer numerous persecutions at the hands of men who have been treating women only as objects of quenching carnal desire and household maid servants. Amitav Ghosh portrays characters from all strata of society and all part of the world and so is the language used by them. Such homogeneous amalgamation and confluence of the elite and the subaltern, the occidental and the oriental, the master and the slave influence the readers of all persuasions.

The term postcolonial has nothing to do with the specific geographical location or the point of origin of a specific thought. It is more a term related to the nature and orientation of a thought or an idea. It is a paradigm shift, comparable to the post quantum theory shift in the paradigm of the hitherto Newtonian Physics. From a west centric approach to world history, the spread of democracy resulted into a more diffused and decentralized approach to history. Thus, dominant discourses were
challenged effectively and even replaced by strategically developed mini or local narratives in the postcolonial and postmodern age.

In the writings of Ghosh, starting from his first novel to his latest venture, he has fulfilled his promises to highlight the issues of Indians, peoples’ movement, haunting for settled life, a regular bread and butter, elevating standard of living and seeking a sound economic condition. His writings trace the roots of uprooting the people and their settlement and under which conditions they are made and forced to migrate across the country and continents. Ghosh highlights the interrelation between the personal and the universal through the characters in his novels.

The character’s personal lives portray the real picture of humanity. Their lives depict an entire history of the odds and advertise that ordinary individuals have to bear in their struggle for survival. This real history of survival, the pain and misery of suffering masses is overlooked by the mainstream history. By focusing the lives of these individuals, Ghosh highlights that missing dimension of history that is needed to present a whole and exact depiction of humanity.

Ghosh, by commonly placing the history of contest and discrimination, makes a sagacity of the current distress. Thus Ghosh, through his writings shows the readers that history looks at the entity’s uniqueness of nature, the purpose of gender insinuations and the stress between natural world and nurture. This philosophical treatise of history with imaginative pastiche scrutinized the writings of Ghosh as a postmodern phenomenon.