Chapter IV

Narrative Techniques
NARRATIVE TECHNIQUES

Narrative is naturally multichastised methodology of storytelling and an extension of the understandable approach. The main object of study is the story that focuses on how individuals or groups make sagacity of proceedings and actions in their lives. In order to detain the rich data within stories, narrative lends itself to a qualitative enquiry. Narration is significant with various true or fabricated event recounted by a narrator. The portrayal of persona, positions or conditions and the theatrical performances of actions are distinguished by the narrator. Narrative techniques, which are also referred to as literary techniques, are the methods that authors using in their novels to give certain artistic and emotional effects. When analyzing a novel, it is important to identify the techniques in order to shed light on the ways in which they function in the story. Although there are many types of narrative techniques to cover in a single novel, there are a few types of techniques that can be found in many novels and are important to think about.

Literally speaking, a story transmits through images, songs, verse, oral communication, novel and as well as realistic condition is called narration. In the text mode, narrating is consigned to a technique used by a special person. The person who is consigned the task of narration is the narrator and in his point of view ideas are transmitted to the readers and serves as a prism. Narrative technique is enormously an artistic activity. It is the mandatory creeper of the storyline. A narrator confines the history, grasps the current events and regulates the reader for their outlook. Since 1938, after Raja Rao’s Kanthapura was published, there has been much overstatement
in the narrative techniques. Perhaps, it was the first most unbeaten and significant novel by an Indian author in English.

Traditionally, through three points of analysis in novel, the narrative techniques are explained. First, when the chronicler is the action’s character and also interprets the actions, secondly, in an intention mode the narrator recites the story and finally, when the narrator is God like, narrator narrates with an omniscient point of view and can also make his presence felt with authorial interference. To narrate events, a narrator has surplus of options. He can support his narrative chronologically and fundamentally or he can narrate through focalization. Through the impression of the narrator as the reader receives images of character, focalization amends the route of narrative. Focalization provides work for three dimensional strategies, the voice of one who recites, perceives and his indulgent of proceedings. In the budding narrative techniques the double consciousness of the narrator can easily noticed by a distinct reader. In Indian English Fiction since 1990, the speakers with a deep agony have been speaking in the language touched for the motherland with a deep rooted awareness of the right place to the periphery.

Every technique that has so far been working in the narrative folklore is used in the postmodern fiction. On the other hand, a new terminology is created in postmodern narrative theory that rechanges the whole narrative tradition that focuses on the functionality of a work, its writing process, the haziness of meaning, the lack of reliability, and cooperates with the narrative language. Different narrative components are used by the postmodern author to the tricky relation between creative writing and pragmatism. In modern fiction the essence of narrative art lies especially in the relationship between the teller and the tale on the one hand, and between the author
and his audience on the other hand. The writers of post colonialism have endeavored to increase a narrative voice to individual identity at the ending moment of colonialism. The numerous changes in postcolonial literature such as developing a glance of nationalism and protest of domain, expression of opponent in form and language, or simply an expression of life and hardship, with all its varied magnificence and grotesqueries has gone during this era. However, even after all these moments, postcolonial literature still struggles with issues of language, dislocation, and accuracy in search of an exact enriching narrative.

In the last two decades of the twentieth century, postcolonialism is a developing twentieth century decisive practice that reached full designation. Postcolonial criticism involves a reading of fictional texts produced in countries and cultures of European regal authorities at some spot in the record. After decolonization, the colonized people so far flounce to the border and touch and mock at by the colonizing west as uncivilized and barbaric, began to fight their way back to the centre. The postcolonial style of writing of people before conquered in colonial empires is concerned with the political affairs and artistic independence. The conflicts between leader and matter, majority and marginalized oppressors and oppressed are dealt with the writing.

The techniques adopted by the postcolonial writers were numerous and wide-ranging. Even new novelist’s Nina Sibal, Vikram Seth, Pratap Sharma and Alan Sealy have all experimented with narrative techniques to present new sensibilities, meanings and themes. The methods such as dismantling narratives by polyphony, re-inscribing historiography, reinstating indigenous wisdom, revitalized the rich cultural heritage of the past were introduced by the writers of the period to assert their individuality and
create national identity. As a part of establishing the regained self or identity, attempts have been made to rewrite Eurocentric historiography by means of intuitive insights and observations of the East. Like literature, History is considered a human create which can be reconstructed. Among writers, in order to make their works locally situated rather than universally relevant, they interpret with recasting and reinterpreting myths and legends and it becomes a prevalent practice.

The uneven and non-linear presentation is replaced by chronologically planned narration. The major European writers in the customary method of narration, in their imposing narratives give way to polyphonic narration with multiple voices of narrators. The stream of consciousness technique which enables the writer to delineate the running thoughts of the characters and the workings of their mindscape is supplemented by ultra-modern innovative techniques by exploring the possibility of the replicated world. The novels of that period become visible in the postmodern tendency of abandoning omniscient authorship. The omnipresent narrator who pretends to know everything and who makes judgment upon characters gives way to polyphonic or multi-voiced narratives. As thought process is non-linear, fragmented narration is followed to give a realistic portrayal of the mindset of people.

An imaginative understanding of history convey through the writings of contemporary Indian writers in English. The close proximity of the historical and the fictional in their texts helps underline multiple and perceptive readings and interpretations of the past. In Salman Rushdie’s novel, *Midnight’s Children*, his narrative of history brings to the fore stories of fictional characters like Dr. Aziz and his wife Naseem. Their grandson, Saleem Sinai narrates stories of his grandparents and their contribution in the national struggle for freedom of the country. The Azizs
are not only subjected to various forces of history but also play active roles in the political upheavals in the country. Similar to Rushdie, Amitav Ghosh’s fictional works also make parallel presentation of the historical and the fictional. Despite the narrative space that Ghosh gives to history, his fiction nevertheless occupies the centre stage. His narrative skills and imaginative waves together have a pluralistic and self reflexive view of the world. His narrative technique with the freshness of ideas and genius of stylistic concerns and unrestrained experimentation is an indication of development in Indo-Anglican fiction. Allegory, symbols, fantasy, magical realism, narrative fluctuating backwards and forward in time, the compelling use of narrator, fluency in storytelling and the unveiling of layers and layers of meaning have all become a mode of writing.

Amitav Ghosh began to take a mature view of Indian reality to express novel ideas and knobbed new themes with greater ease and buoyancy by experimenting new methods. This chapter tries to explore the writings of Amitav Ghosh in the light of the innovative narrative techniques that he has experimented with in his novels. Different narrative techniques are deviously mingled into the texture and structure of his novels. The Russian philosopher and literary critic Mikhail Bakhtin in his novels urbanized the thought that a work presented by the author was a faction of different individual narratives rather than a simple narrative because each narrator could change and was never fully exposed to the reader. The interaction between the characters produced multiple interrelated narratives. He coined the phrase heteroglossia through this multifaceted psychoanalysis. Amitav Ghosh explores the same concepts formulated by him apart from the Indian oral narrative method to analyze his fictional works.
In Indian literary convention, the oral recitation and joy is embedded in stories. The cultural ethos and Indian literary tradition inherent in Ghosh stirred him to give expression to his fictional works in a form best suited for highlighting the Indian culture and hence there is an abundant use of oral narration in his novels and travelogues. The great epics of India, the Ramayana and the Mahabharata, the Panchathantra stories, the Jataka tales, the Bhagavad Gita, the Upanishads and the Puranas were all written in the form of transcripts of orally narrated stories. In the words of Dennet, “Human selves are center of narrative gravity since humans are programmed to extrude narratives as naturally as spiders spin webs or beavers build dams” (Nair 7). In Hindu mythology, Lord Yama, the judge of men and king of the unseen world, imparted divine knowledge in the form of oral narratives. Ghosh follows a similar oral narrative method in his foremost work of fiction *The Circle of Reason* and tries to perfect the method through different narrators.

Ghosh’s technique of narrating the story is undoubtedly gripping and makes the reader absorbed in the events of the story. His art of narration and narrative technique are supplemented by his rich knowledge of English language which is fluently and effectively used to depict the events or story. He uses various narrative techniques in the novel *The Circle of Reason*, wherein third person narration is applied. In the narration of the novel, he provides many stories and many characters which focus on insufficiency of reason and crossing boundaries. However, the characters Balram, a Nationalist, Bhudev of congressmen and woman characters Zindi and Jyoti Das who emerge with Alu throughout the novel. Major characters tell their stories. Ghosh uses metaphors of sewing machine, the book of Life of Pasteur, Carbolic Acid and Bird watching by Jyoti Das and through these metaphors overall
narrative structure of the novel is linked and woven into wholeness of narratives. In a review article, story constitution in *The Circle of Reason* is noted as:

The major characters, in their various attempts of reading reality create and float in sea of metaphors. Carbolic acid runs through the book connecting three parts. So do birds, sewing machines, germs and the Life of Pasture. The other attempts at understanding and giving and retaining control include singing, weaving, politics, theories of straight roads, and a queue among others and each character plays his fiction as metaphors and reality merges in the reading. (Prasad, “Unfolding” 101)

Ghosh narrates the characters in the novel in an artistic way. *The Circle of Reason* opens by means of advent of the eight years schoolboy, Nachiketa Bose, an orphan from East Bengal who reaches Calcutta to survive with his uncle Balaram and Aunt Toru Debi in Lalpukur village. The orphaned child was nicknamed as Alu or a potato since with an unusual huge head, for an eight year old boy, it was several times too large and strangely bumpy. The novel marked a break from the traditional themes of the Indian English novel and the form and structure of the well made novel. The novel basically tells three stories, the first story deals with the story of Balaram. He is the rationalist and is influenced by the wife of Louis Pasteur. He is idealistic to the extent of being inhuman. He is the only survivor in the family. Balaram, working as a teacher in Bhudev Roy’s school, incurs his employer’s displeasure by apprenticing his nephew, Alu to weaving and by engaging in the cleansing of the surrounding areas using the disinfectant, carbolic acid. Bhudev Roy files a case against Balaram and
instigates Jyothi Das who was appointed to investigate the case to arrest him. But he
finds the case insignificant and refuses to oblige. Ghosh narrates the Jyoti Das an
Assistant Superintendent of Police as: “He is clean shaven and prides himself on it,
for it distinguishes him from his colleagues who tend generally to be aggressively
mustached. He is pleasant if not good looking and he looks younger than his twenty
five years. He is often mistaken for a college student” (The circle 123). Alu too
becomes one of the suspects in the case and Jyothi Das gives him track while he
escapes to Mahe, geographically located in Kerala. From there he migrates to al-
Ghazira in a ship named Mariamma in which Zindi, a migrant woman from
Alexandria in Egypt was herding poor women across the seas, keeping them shut
away like prisoners in the cabin to sell them into slavery for doing hard labour as
domestic servants and as prostitutes in al-Ghazira.

The second part of the novel tells another tale. An earthly, practical and zestful
trader tries to bring together the community of Indians in the Middle East. But again
these efforts prove to be unrealistic. With Alu’s migration to al-Ghazira in the
Algerian Sahara, the second section of the novel begins. Zindi is the main narrator in
this section. Ghosh narrates the character Zindi who is an expert in telling the things
or narrating the events of a story as: “They could never tire of listening to her speak in
her welter of languages, through they know every word just as well as they know the
lines of songs” (213).

Her long stay in the Gulf country enables her to give authentic reports about
the crucial events in the life of the migrant people. The precarious life that the
migrants lead in the Gulf countries, how they fight out their life by trying their luck in
various fields like business, weaving and tailoring, their ups and downs in life,
helplessness, rootlessness and alienation are highlighted in the narration. Migrants, both literate and illiterate found abode under the roof of Zindi’s house and she provided them with tasty tea and coffee. Though the tea and coffee were a bit costly, they thronged to her house as they would get more news about the day-to-day events from Zindi’s mouth than from any other source. Chunni and Kulfi crouch on mats around Zindi whenever she narrates stories. The Indian practice of crouching around a convincing story teller and eagerly listening to the orally narrated stories is brought to light through instances like this. About Zindi’s art of narration, Ghosh writes about the reaction of the audience to her art of narrating the story. Ghosh writes:

> They crouched on mats around Zindi, listening to every word. They had lived through everything Zindi spoke of and had heard her talk of it time and again yet it was only in her telling that it took shape, changed from mere incidents to a palpable thing, a block of time which was not hours or minutes or days but something corporeal with its malevolent willfulness. (213)

Third part is the story of Mrs. Verma who out rightly junks traditional thinking. She tries her hand at creating an Indian model of community life in the desert. However Alu, Zindu and Jyothi Das, a police officer, leave Mrs. Verma and her experiments in the desert. At the end of novel, these three are in search of newer horizons, unformed hopes and ideas. The collapse of a huge shopping arcade constructed in al-Ghazira named the Star is a turning point in this novel. Alu’s complicity with the mythical Nachiketas becomes significant through this event when he gets ensnared inside the debris of the collapsed Star for four days without food or
water, immersed in thought. The details related to the collapsed arcade are narrated both by Hajj Fahmi and Abu Fahl and Zindi remains to recite. Abu Fahl claims that if he had not given the warning to Rakesh and others to run to their lives when he heard the rumbles of the falling Star, no one would have been left alive. According to Abu Fahl the Star fell, because, though parts of it were strong the whole of it was weak because of bad cement and sandy concrete. Alu could not escape because he had no experience; he knew nothing of building and construction and so he reacted slowly and got himself caught in the wreckage. After furnishing his version of the story Abu Fahl sits back assured and commanding, accepting the thoughtful silence that has fallen on the room as a tribute to his good sense. Before moving on to the core incident, Hajj Fahmi narrates many related stories with digressions twists and turns, a typical mode of Indian story telling. The quarrel between the Malik and the British on the question of signing the treaty to allow the British to dig oil from al-Ghazira, the imprisonment of the Malik and the exploitation of the oil rich al-Ghazira are the highlights of the narration.

Each narrator has got his or her own version of the story and hence there cannot be a real story. The quest for truth is an incessant process which entails reconstruction and retelling of stories. To reflect these phenomena, Amitav Ghosh makes use of multiple voices of multiple narrators, which is a characteristic feature of polyphonic novels. The duty of the main narrator is to deduce truth from the multiple voices. If a convincing deduction is not made, he should start his own quest for truth afresh. Story-telling has always been a part of human life. Every time when it is retold, it is populated with the ideologies of the story-teller; and the linguistic register in which the story is told varies from person to person making the story heteroglossic.
This type of narration provides life to the novel as it is a hodgepodge of narrated stories. The Indian oral tradition must have inspired Ghosh to adopt the more sophisticated polyphonic method in his novels successfully.

Ghosh’s characterization triumphs over the limitations of caricature and lends authenticity to eccentricity. Different characters cum narrators take up their roles in the novel in their own unique linguistic registers leading to the entry of distinct varieties of languages into the novel. An arcade of memorable characters indulges in their peculiarity to the determent of probability but to the augmentation of delight. His comic method transcends the boundaries of the incongruous to give credibility to the improbable. An element of fantasy weaves through the novel binding characters and incidents together and investing both with the lurid light of comedy. The characters of the novel live in memory because of their weird ability to rise above the mundane with their vivid reactions to life-reactions that are fixed in the framework of the plausible and yet merge in the fantastical region. In this novel the attempts of the novelist are obviously oriented to floating the events and characters though a mixture of metaphors and select ideas. The wide-ranging structural principles of magic and irony eloquently weave the total pattern of the novel and ideas. Characters and metaphors are explicated through attendant motifs. Infact, the characters themselves are converted into possible metaphors.

In accordance with the differences in the social, cultural and economical status, a curious observer can notice variations in their dialects which in turn form into different registers and idiolects. The characters develop out of their dialogues; a compendium of these dialogues, with individual dialectical variations constitutes the style of the whole novel. Thus variety and diversity co-exist in the woven texture of
the novel. Each character establishes his or her individuality by their special way of narration. An accumulation of narratives by varied narrators with equal number of avid narration imparts uniqueness to the novel. The narration of the unending chain of stories becomes an incessant process, which goes on and on without any absolute conclusion and the novels remain open ended. Dialogism is the helping idea of polyphony and heteroglossia. The discourse of dialogism has been taken up in recent years by critics working in the area of literary and cultural criticism. It has been fruitfully applied to textual analysis. It implies interaction of words in a sentence to provide full intentional meaning of a sentence or interaction of voices, most often exhibited by means of dialogues. A novel achieves full meaning due to the dialectical interplay of different voices, different scenes, images and shots. The overlapping of images may lead to montage. All these will intensify the idea that the writer wants to convey through the novel.

Ghosh in his novel *The Shadow Lines* employs different narrative techniques and methods to describe the stories or events. The novel is written in first person narrative technique through the consciousness of an unnamed adult male narrator whose intimate experiences with some of the family members and friends leave strong imprints on his mind. Ghosh projects his thematic occupation in the novel by employing blending of all modern techniques of narration and time and space that create the structure. The events and stories are narrated through the memory technique. Ghosh applies the narrative technique of trope, images, and maps etc. as symbols to bridge the gap of time and of place, because *The Shadow Lines* does not adhere to a linear development of the story or events but the novel bears multiple
layers and themes which make a complex narrative structure. Those high and fluent commands make the narrative style effective.

In *The Shadow Lines* the action takes place in different continents such as Europe, Asia, and Africa and in different countries as India, Bangladesh, and England. The novel is divided into two parts as “Going Away and Coming Home”. There is a shift of time from the earlier period to the current period and from the current to the past. Going Away can be interpreted as “going away from the self” and Coming Home can be interpreted as “coming back into the self”. So, there is the concept called “coming and going” (not belonging) which is expressed as part of family’s secret. As P.D. Dubbe observes,

…one is constantly plagued by doubts in the novel as to whether the characters are going to Calcutta or coming to Calcutta or coming to London or going back to London. The two sections of the Novel clearly indicate this enigma of having to decide where home is Calcutta or Dhaka (Bangladesh) or London. When home is an uncertain place, borders too compound the problem. (93)

*The Shadow Lines* stretches over four decades, tells the story of the narrator’s family of three generations, builds upon the life and interactions which are spread over London, Dhaka, and Calcutta, and draws characters from different nationalities, cultures, and religions in the world. The first generation is represented by the grandmother Tha’mma, Jethamoshai, Mayadebi, and Saheb. The father, the mother, and Jatin represent the second generation. May, Nick, Ila, and the unidentified
narrator represent the third generation. The conventional narrative method of linearity and chronological sequence is subverted by the narrative voice, which as an implied author is separate and distinct from the real author. The narrator lives a truer life in his memories and the readers meet other characters in the narrator’s memories. Many stories are narrated by the narrator as ‘I remember’ style that his grandmother had told him and sometime narrator’s own. Ghosh has successfully employed this story telling technique. The novelist uses narrative technique as in other novels but the narrative does not develop in chronological time factor. Discarding a linear structure and the conventional narrative scheme, Amitav Ghosh employs a circular, loop-like structure and a multiple narrative scheme in the novel.

The opening of *The Shadow Lines* draws attention to the presence of the narrative voice and establishes the close correspondence between the realms of memory and lived experience. The novel begins as: “In 1939, thirteen years before I was born, my father’s aunt Mayadevi went to England with her husband and her son Tridib.” The very beginning is significant to understand the novel. It is quite appropriate to say that the novel begins as a recollection of events that have taken place not in the life of the narrator but in someone else’s. It is also important to note that there is a very rich narrative texture. Meenakshi Mukherjee comments that apparently simple narrative of *The Shadow Lines* is in fact a complex jigsaw puzzle of varied item and place segments including magic piece that mirrors others. Whereas, Novy Kapadia utters as:
There is an extraordinary density in the narrative texture of *The Shadow Lines*. The overall stories emerge in layers and each layer is a fusion of private lives and public events all inked into thematic unity. Ghosh uses first person narrative from a dual viewpoint, that of a child and the adult. (21)

The narrator looks back into his childhood and interweaves his personal experiences with the major historical events of colonial and postcolonial India. Moreover when he speaks about Tridib, Tridib might be speaking about his experience in London with Alan, Mike, Dan and Francesca in 1939 or while the narrator remembers grandmother, she might be lost in the old days of the freedom struggle. The complexity of the novel’s narrative technique lies therein. Throughout the novel the narrator traces memories and connects a series of events to search and ultimately unravel the connections between Tridib’s death and the historical event of the communal clash that took place in Dhaka. The narrator begins to baste bits and pieces of recollections and remembrances of the impact of Tridib’s death. These are memories that help him ultimately emerge out of the silence that he has been living with. The above elaboration on Ghosh’s use of memory as a narrative technique accentuates his art in two ways: memory first of all activates the narrative and secondly it helps in the random or conscious selection of events that go into the maze of the memory narration. Such a use of memory as a narrative prompt helps to understand how Ghosh manages his narrative string through memories of the past. The narrative of the novel develops among continuously shifting temporal and spatial
Ulka Joshi, in her review, confers as:

In this ‘memory novel’ memory plays a crucial role. Weaving together, past and present, childhood and adulthood, India, Bangladesh and Britain, Hindu and Muslim, story and happening, memory generate action of the novel and determines the form of the novel – its partial answers, its digressions, its resolutions, its looping, nonlinear and wide ranging narrative techniques. (Narrative 111)

Though Amitav Ghosh is similar to other writers in the period of postmodernism with the many narrative schemes, his method of storytelling and rear and forward journey in time, his straightforwardness and luminosity in using these devices make the novel understanding. Backward and forward journey in time is a recurrent device used by the writer in the novel. The novel in accord with this structural device is being a comprehensive memory. Besides that, it also presents a central theme that the line dividing past and present is only a shadow, that the past lives in the present and that the present is shaped by the past.

Amitav Ghosh fuses family chronicle, political and social document with the main autobiography and it becomes imperative to have a more complex narrative device. Hence, the first person narrative is used from a dual viewpoint that of the child and the adult “I”, this technique enables the writer to coalesce past and present together. This multiple narrative scheme gains one more level as the narrator’s consciousness meditates and frames other voices, stories and experiences. One of the
best illustrations of this technique is the child narrator’s and May’s encounter with ‘cottonman’ whose tool seems her as a harp. The narrator, in order to conceal his ignorance consents to the request and tells the cottonman to play it and later on May pays five rupees to him. This episode from the child narrator’s mouth stops here and now the same episode are reported by the narrator to Ila years later and Ila’s comment is characteristic of her nature:

To me it seemed that May’s curiosity had grown out of a kind of innocence, an innocence which set her apart from all the women I knew, for it was not the innocence of ignorance, but a forthright, unworldly kind of innocence, which I had never before met in a woman, for among the women I knew, like my mother and my relatives, there were none, no matter how secluded, who were free of that peculiar, manipulative worldliness which comes from dealing with large families- a trait which seemed to grow in those women in direct proportion to the degree to which they were secluded from the world.

(Ghosh, The Shadow 169)

Here three voices, that of the child narrators, adult narrators and Ila’s creep in. Amitav Ghosh uses this multiple narrative technique with great tact and power. Thus, overall analysis of the novel, The Shadow Lines reveals that Ghosh’s innovative narrative technique, though novel having written in first person narrative, has excelled the novel. Chhote Lal Khatri in his review article rightly comments as:

In narrative technique it is an achievement of Amitav Ghosh that he succeeds in giving a panoramic view of the world and in dramatizing
the violence by the use of first person narrator. Normally, a third person omniscient narrator is preferred to give a panoramic view. On the whole it is memory novel, a seamless collection of reminiscences of childhood which gets transformed into an organic structure of the novel. (106)

This complex narrative technique is not there just for the sake of being, but it very well matches with the mood and temperament of the characters and adds beauty to the novel.

*The Glass Palace* is filled with unrequited love and passionate consummation of desire. It is a narrative of dramatic adventure, great migrations, and unbelievable chance encounters. It is also packed with historically verifiable details, such as colonial India's invasion of Burma, and announces dates in chapter headings to remind of the plot's imbrications with historical chronology. Ghosh presents history and fiction in the novel *The Glass Palace* through his creative skill and also researched materials alive in the novel. The novel depicts the impact of the colonial encounter on the lives of people who suffered a lot even struggled to live as in earlier novels. *The Glass Palace* is comparatively lengthy book and is written in third person narrative technique covering life span of three generations. At the outset, *The Glass Palace* educates its reader to interpret its narrative as a narration of historical facts. The reader quickly grasps that narrative fiction is central and that the narrative which has a one to one correspondence with historical record is subordinate to the purposes of the fictional story telling. The family chronicle of the Rahas with Rajkumar at its head and the history of three generations of his family are fore grounded in the novel.
The impact of colonialism on the cultural, social and political lives of the once colonized countries is examined through the carefully observant eyes of Amitav Ghosh, from the vantage point of a marginalized Indian through the novel.

Marooned in Mandalaya from where novel begins. There are many stories within the stories. The narrative depicts the lives of Rajkumar, Uma Dey, Saya John and Dolly in the historical events and impact of colonial rule of British. All characters are interconnected. Many other narratives are intricately interwoven into the texture of the novel making use of innovative narrative techniques like polyphony with excessive freedom allowed to characters and heteroglossia with the variety of linguistic registers. Santosh Gupta speaks out about the novel as:

The novel builds up many little narratives to present the many voices inside the countries, Burma and India during the one hundred years of political struggle in the subcontinent. It goes into the complex relationship of interactions and conflicts between Indians and Burmese, presenting along with it the emergence of a more concrete self consciousness among different sections of people. (244)

The novel reveals different narrative techniques and the art of narration is not choice to just one narrative technique. The scope of the novel abounds in many geographical places with space and distance and time of about one hundred years. Ghosh projects and explores validities of boundaries weaving history into fiction. The narration does not expose bare outlines of history but simultaneously makes the history blended with the epic story in a fashion and narrative technique that reader is
absorbed in the novel. The narration in the novel brings epic effects especially in love and marriage of the characters.

Amitav Ghosh is trying to look into the past when Burma was annexed and made into a province of British India. He wants to bring to light the stark realities of the past, right from the beginning of colonial domination. The historical events that took place in various colonial localities are analyzed in this novel through his insightful observation. In *The Glass Palace* Raj Kumar’s granddaughter Jaya’s son is the main narrator of the story and he interlinks many sub-narratives with different characters to make it a complete whole. The narrator uses the realist storytelling mode to give texture to its characters’ experiences in the story world and uses even historical event to fill out this telling, but it is the romance genre that functions as its narrative container. The childhood memory is the fascinating, perplexing and the tenderest sight that he has ever witnessed in his life. While he grew up into maturity, his intense longing to know more about the nature of the relationship between Uma, a benevolent benefactress and his great grandfather Rajkumar, a near destitute refugee augmented in him. The language that Rajkumar uses during his childhood days of orphanhood is quite different from the utterances of adult Rajkumar.

The narrator was able to understand that Rajkumar’s struggle with life began as an orphan. When he was only eleven years old he came off from Chittagong with his mother to escape from a killer fever. But on the way he lost his mother, his only hope and pillar of his life. Having lost his father and his brothers even earlier, Rajkumar’s orphan hood became complete with the death of his mother. Her parting words “Stay alive, Beche Thako, Rajkumar, live my Prince holds on to your life” (Ghosh, *The Glass* 14) inspired him to move on with confidence. He showed great
maturity when he was only a child of eleven and he approached a half-Indian and half-Bumese food stall owner for a job. Though annoyed at first, Ma Cho was good at heart. Rajkumar’s short and pithy answer about the parents was capable of rousing sympathy in Ma Cho and he agreed to work in her food stall for food and shelter. Gradually ties between them strengthened and Rajkumar was able to elicit many interesting details about the Glass Palace of Burma from her. In the midst of their conversation Ma Cho would tell Rajkumar: “Now you get back to work or I’ll fry your black face in hot oil…” (Ghosh, The Glass 10). It is Ma Cho who wields power and her utterances reflect the tendency of power to control their subordinates. Her words are illustrative of the dominance over her interlocutor Rajkumar, and he is willing to be subsumed as he has no other way open before him. Her language is typical of the working class culture. Emboldened by poverty and orphanhood, he adapts himself to the changed situation and becomes an efficient teak trader. A comprador to the West, he engages himself in transporting indentured laborers to work in the plantations. Being a sub-contractor in teak trade he imitates the coloniser in logging incessantly from teak forests and utilised elephants for pulling logs. Ecological degradation due to excessive exploitation of nature is underscored by Amitav Ghosh when he refers to the deceptive ways in which Rajkumar made money through deforestation.

Ghosh’s narrative technique points out minor details that introduce the character, and narrative is made realistic. The Glass Palace also includes a recorded history. To read accordingly, one must blur the boundary between the category of fiction and non-fiction, novel and history. However, the organization of the narrative components and of characterization in The Glass Palace does the opposite. It educates
its reader to reinforce the border between the empirically verifiable historical reality and the narrative fiction. For example, Ghosh invents a third person narrator that relates a story in a helical fashion that simultaneously fictionalizes and makes real historical subject and event. By making real, the narrator represents the characters as real according to the terms of the fictional narration. As such, the narrative often slips into free indirect discourse to open up free flow of information between the reader and the character's interiority.

The narrative also drift down about the practice of a mixture of many generations, diasporic Indian, Burmese characters during a historical period in which Burma's territories filled with won and lost battles. It is a novel that reveals implicitly the huge tectonic shifts that affect the character’s exists day by day that took place in amends of rule and national policy. Ghosh uses the narrative technique of shifts, shift from one story to another and so on. As Jayita Sengupta comments about narrative technique adopted by Ghosh as

The writer’s device which is central to the artistic deployment of his material in the novel is the metaphor of the camera. Leitmotifs of mirrors, lenses, and binoculars are scattered throughout the text. The artist’s eye reflects, bears, witness to the historical events as a kind of photo montage, a series of snapshots over time whose details are filled in. (26)

Ghosh’s art of narration to depict the exodus of the people leaving Rangoon is better piece of his art of narration. Ghosh narrates the events and trapped conditions of Indian exodus with clarity in the narratives. Ghosh narrates the incidents as:
Since the start of Indian exodus, the territory had been mapped by a network of official recognized evacuation trails: there were ‘white’ routes and ‘black’ routes, the former being shorter and less heavily used. Several hundred thousand people had already tramped through this wilderness. Great numbers of refugees were still arriving, every day. To the south the Japanese army was still advancing and there was no turning back. (Ghosh, The Glass 468)

Grand historical events of colonial and postcolonial nation pull at and stretch out the fictional canvas of The Glass Palace. However, it is the romance narrative that predominates. When Rajkumar sees Dolly for the first time, his vision of Dolly that sets his mission in action. The enthralling day was memorable for Rajkumar as he met the palace attendant Dolly on that day:

‘What’s your name?’ Rajkumar said.

She whispered a couple of inaudible syllables.

‘Doh-lee?’

‘Dolly.’

‘Dolly,’ repeated Rajkumar. ‘Dolly.’ He could think of nothing else to say, or as much worth saying, so he said the name again louder and louder, until he was shouting. ‘Dolly. Dolly.’ (35)

In describing the unparalleled beauty of Dolly, Amitav Ghosh resorts to polyphony. Her beauty, when reflected through ‘multiple voices’ becomes all the
more enchanting. That is, romance leads to the rise and fall of three generations of family in grand epic proportion. Afterwards her face did not fade from his mind. The above cited instance, when sieved through the perspective of Rajkumar when he was only a child, follows the style and register of a child. But when he recounts the same event during his adulthood, the cadence and register undergo considerable change. What the readers hear is the matured voice of Rajkumar, the colonised mimic man. Confidence and clarity mark his style of speech. The way he handles English language reveals the degree of progress and communicating his ideas in the language of the coloniser. The Collector at Ratnagiri, Rajkumar’s narratee is so awestruck by the gentlemanly qualities visible in him that he addresses him as Mr. Raha. Homi Bhabha has described mimicry as the wish for a alteration recognisable other, “as a subject of a difference that is almost the same, but not quite” (89). Here Raha resembles the ‘mimic’ man visualised by Bhabha. His complicity with the coloniser is conspicuous here. He responds to the questions of the Collector in polished English: ‘Burma’, Mr. Raha, he said in his ironical way.

“You have told us very little about it. What took you there in the first place?”

‘Accident’, Rajkumar said shortly.

‘What kind of accident carries a man to another country?’

‘I was working on a boat and found myself stranded in Mandalay. This was at the start of British invasion. The river was closed to traffic.’

‘An eventful time’

‘A strange time sir.’ (Ghosh, The Glass 142)
In the dialogue cited above no word seems to be superfluous, only compact utterances befitting the situation. The metamorphosis of Rajkumar, into a colonised mimic man has been vividly portrayed through the dialogue. To read *The Glass Palace* thus is to enlarge the narrative contact zones between those genres and to shatter the interpretive lens that systematically confuses aesthetics with ontological facts to shatter the wish, fulfillment fantasies of certain critics who choose to conflate narration with nation and with narration. Thus Ghosh blends history and fiction in his narrative technique. Jayita Sengupta comments, in this regards as:

Ghosh’s artistic device as mentioned earlier is the photo montage technique of narration. He shifts the readers’ attention from one personal subject to another. The writer’s intention in this novel is to enable his readers to visualize many histories which entwine with the main strand of the story line covering the broad sweep of historical change over three countries from the end of the 19th century to the present. (27)

At one sitting with *The Glass Palace*, the reader spent many moments deliciously lost in Amitav Ghosh’s meticulous descriptions of logging activities, the life of the elephants and much later, the tensions of an Indian officer in the British Indian Army. Enforcement of an idea through multiple voices is a strategy that Amitav Ghosh successfully makes use of in this novel. Floating along with the images and lives of the characters etched against the backdrop of this literary social anthropologist’s field notes and analysis, it seemed at times as though Amitav Ghosh’s alter ego took over. A suitable ending to an epic narrative takes the reader on
a long and satisfying journey, through not only places in history, but a range of human dilemmas.

Ghosh makes the novel *The Hungry Tide* naturally unfold through the perspective of different characters and narrators like Kanai, Piya, Nirmal, Nilima, Kusum, Fokir, Moyna and Horen. Minor narrators are introduced here and there to serve relevant details. An unnamed fictional narrator functions like a commentator and interconnects the missing links in the novel. The narrative of the novel was a tale about the seas and swamps of the Sunderbans, the gigantic, erratically immersed archipelago that largely covered by mangrove forests and forms the delta of the Ganges, enlightened through Piya Roy. From the sundari tree, locally called the mangrove, the region is believed to derive its name. The novel enfolds the elements of fact and fiction with the Sundarbans. The mingling of fact and fiction has produced a re-mapping of different areas of human knowledge, history, anthropology, sociology, ethnicity, religion and various cultural territories. As literatures of cultural resistance and assimilation, these novels produce fractured identities entangled in the problem of being as well as becoming which belong to the past as well as to the future.

Amitav Ghosh had to say about his fiction: “My fiction has always been about communities coming unmade or remaking themselves” (Ghosh, The Ghosts 194) *The Hungry Tide* is concern with one such community who live on the border of the Indian unconscious that exposed in the wild areas. India’s forceful river drains out into the sea, where sweet and saline water has no precincts, and tigers, snakes, crocodile and fishes freely rove in submerged islands. When they rematerialize, the abundant people make something go additional out a living yet defenseless forest creates the practice endurance for existence, where animal and human, myth and
reality merge and overlap each other. Among the shifting lives of this place, Ghosh locates the characters and events of the novel. The handful of characters is taken up the narrative freedom each on a personal search through life and hidden aspects. Geographically, the setting is limited, yet enormous in its allusion of a larger global concern. The present narrative is enclosed with the seeds of the narrative of the past.

The most moving things in the novel is the textual tone of Nirmal's diary, is at once sensitive and self-deceived, especially as it stands enclosed by the more forceful and durable social activism of his wife Nilima and by the general sagacity of his companion the fisherman Horen on his last journey. At a certain level, Piya and Kanai are the two visitors to these islands contributing greatly by way of personal depth to the complicated twist of genealogy, emotion and sexual history that makes up the plot. However, their presence at once egotistic and work-possessed and as focalizing centre which is vital to the narrative, each in his or her way, offers an opportunity to the narrator which Ghosh never fall short to use.

The number of characters introduced in The Hungry Tide is less when compared to the other novels of Ghosh. The space and time monarchy is also limited. The major geographical area depicted in this novel is primarily confined to the Sundarbans, though passing references have been made to places like America and Calcutta. Past, present and future mix up in the narration. The structure of the novel deviates from the traditional monologic methods of narration with a single authorial voice by allowing the narrative to sieve through the perspective of different narrators. Amitav Ghosh projects different ideologies through the mouth of these narrators.
Through Kanai Dutt he warns the readers of the susceptibility of the Bay of Bengal to violent storms. His fear of the extinction of endangered aquatic and land animals, the threat that fauna and flora face today and the impending ecological disaster are revealed through the scientist Piyali Roy. Amitav Ghosh’s concern for the dispossessed and disinherited subaltern settlers in the Morichjhapi islands is expressed through the fictional characters like Nirmal and Kusum. Kusum’s narration to Nirmal and Horen reveals the callous and indifferent manner in which the subalterns are oppressed by the rich bourgeois. The subaltern women are doubly oppressed, first, by patriarchy and the other by the bureaucrats. She cites the instance of how her mother was drawn to prostitution deceptively by Dilip. Her plight would have been the same, but for the timely rescue made by Horen.

In his portrayal of the ruthless suppression of the Morichjhapi rebellion by the Bengal government, Amitav Ghosh binds his tongue against the bureaucracy which is least bothered about the welfare and well-being of the suffering subaltern settlers of the tide country. The situation that Amitav Ghosh presents in *The Hungry Tide*, when the refugee settlers of Morichjhapi in the Sundarbans revolted against the oppressive policies of Bengal government, has similar overtones. Kusum, a silent revolutionary expresses her pent up hatred against the Bengal government and the police force recruited by them for evicting the settlers of the island for the sake of animals. Her righteous indignation towards bureaucracy is revealed through her words. The sacrifice made by the refugee settlers including Kusum by their voluntary acceptance of death went unnoticed in the annals of history, as they remained mute and silent.

Freedom of characters is paramount in polyphonic novels and they are free to express their ideologies. The polyphonic narrative method that Amitav Ghosh uses in
his novels enables him to foreground the contradictions that prevail in the society. Piyali Roy, one of the protagonists of The Hungry Tide, a supporter of deep ecology is engaged in her research work on the endangered marine mammals. She was awestruck to see the horrifying cruelty shown by human beings towards a ferocious but mute animal, tiger, when it strayed into human habitat. The villagers blinded it by piercing a sharpened bamboo pole into its eyes and burned it alive. Kanai justified the action of the village mob and said, “Piya you have to understand that the animal’s been preying on this village for years. It has killed two people and any number of cows and goats. ‘This is an animal, Kanai,’ Piya said, ‘You can’t take revenge on an animal’” (294). Fokir too shared Kanai’s view and said, “When a tiger comes in a human settlement, it’s because it wants to die” (295).

To express incongruent and contradictory philosophical position, the author introduces the voices of different characters like Kanai, Piya and Fokir. Piya being a deep ecologist holds aloft her ideology of protecting the animals at any cost, while Kanai and Fokir are presented as practical men who will not hesitate to kill an animal if it encroaches upon the human haunt. Just like the village mob, both Kanai and Fokir are more anthropocentric and hold the view that the sustenance of human life is of prime importance. To them, if an animal disrupts the existence of human beings or poses a threat to their safe living it must be killed at any cost. There is an apparent contradiction in the attitudes of people towards the refugee settlers of the sundarban islands. While the intrusion of the Scotsman named Daniel Hamilton into one of the sundarban islands named Lusibari was considered a part of the civilizing mission, the settlement of the subaltern refugees in Morichjhapi Island was resisted tooth and nail by the Bengal government as it has been identified as a Tiger Reserve, strictly
prohibiting human habitation. While Nilima is depicted as a supporter of the Bengal government and works for the welfare of the Lusibari settlers, her husband Nirmal is portrayed as one who feels empathy towards the suffering subalterns of Morichjhapi. Nirmal visits the island without the consent of his wife to express his solidarity with the Morichjhapi rebellion and thereby creates a rift in their family by disagreeing with her ideals and principles.

Characterization and the finer points of narrative technique from one of the most refined minds in the staid fiction writing today take a reverse seat in this elegantly explored product. This book gives Amitav Ghosh’s sophistication, examined responsiveness with its language, the intellect lurch and rethinks the realities of the environment with so fascinating images, various facets like human activity, human predisposition to ignore the other, and the surroundings. Though it is his ogle on the larger meaning of all human activity, the ending of The Hungry Tide leaves food for thinking for prying minds. The readers are given abundant choice as the novel remains open ended.

The novel Sea of Poppies was akin to saturating in a familiarity that covers an immense universe. The whole range of incidents, characters, and landscapes in the story gives leisurely and complete stretch of history, cultures, and languages. The author with the visual, acoustic, or sensitive experience keeps the novel busy with a salver that has so much to offer and does not let the readers to lose interest in the story. Sea of Poppies is truly being apt to start to the trilogy, as the flipside envelop of the voluminous book states about the novel. The story let the readers not to take their eyes away from it because remarkably strong narration merged in the book.
Finely crafted, painstakingly researched, and compellingly written *Sea of Poppies* is everything one has come to expect in a novel by Ghosh. The first part of a projected trilogy, the novel’s own structure is tripartite, assuredly drawing its characters out of their initial fragile moorings on land and river to the wide open spaces of the sea or what is to them a vast Black Water (Kaala Paani), the sheer immensity and formlessness of which stands for an inevitable break with continuity, civilization, and indeed selfhood. The ship that is to be their destiny casts its shadow in the very first pages of the novel in the form of Deeti’s inexplicable vision of it. Not only their old homes cast off in this journey but also their old identities, relationships and frames of meaning as the motley crew of the Ibis sets off toward the wholly, frighteningly new and unknown. Structurally, then Amitav Ghosh’s narrative replicates the trajectory of its characters.

The story catches the reader on the ship named Ibis, lying on a journey transversely from the Indian Ocean to the Mauritius Island and back to the colonial disruption of the mid nineteenth century. Deeti, an unlearned spouse of a high caste Rajput devotee for opium from northern Bihar, the ox-cart driver Kalua, Zachary Reid, the carpenter, son of a Maryland freedwoman from America, afterwards turned to be a trained sailor, Serang Ali, the terrible seeming boss of lascar, Raja Neel Rattan Haldar, the zamindar of the majority eminent landed families of Bengal, Azad Naskar, pet named as Jodu, a boatman from a small rural community near Calcutta, Paulette Lambert, the inauspicious daughter of Pierre Lambert from France, subordinate keeper of Botanical Gardens of Calcutta, who lose her mother at the time of her birth and later on her father due to illness, Benjamin Burham, the son of a Liverpool timber merchant, liable for the boating of bonded migrants, Ah Fatt, the Canton’s criminal,
and other miscellaneous characters like Mr. Doughty, Mr. Crowle, the first companion of the ship, Mr. Chillingworth, the captain are the characters ordained to go halves some space in the same vessel, the potent Ibis, to sail through the Black Waters to reach the Mauritius Island.

The novel is a heroic tale with historical characters knotted with their lives and moving towards a parallel destiny with the nature of siblings of ship, without difference in class, colour, faith, lingo and statement of belief. The stamina of the story is the backdrop of the opium trade that acquires the reader besides the voyage with the division of the book which passes through land, river and sea. In the first part, Land, the narrative progress has a central role to play for the progress of the story from the conditions of the characters. The second part tied up in the river near Kidder pore when the Ibis is get to board all the characters by some rap of destiny or the other. In the last section all the characters get to travel by water in the Ibis through the Hooghly. They recognize themselves that a new life will lie ahead them in Mauritius Island on Port Louise. But they have no trace about how the characters are going to wrap the awful voyage through the Black Waters. All the characters cheerfully or reluctantly, destined to take the journey is the interesting object on the novel. But still in no way the story does sense anybody that the novelist is demanding firm to make this shared destiny possible. The characters happenings or ruination appears to be a very natural evolution of actions.

The most thrilling thing in this novel is that, the characters use diverse arrays of the international English language and with diverse vernaculars and chronicles. The language(s) employs by the novelist to provide an exhilarating diversity and splendor to the legend makes the narrative dynamic and factual. While initiating the novel to
read, the readers wrapped in to the languages in India. The words of the writer give the impression that he has ingested a dictionary. Ghosh in his characters has given their individual technique of speaking. In this novel, the use of language helps various characters to negotiate their marginality. It is as colourful as the characters and by its Bhojpuri, Lascari, Hindustani and Anglo-Indian words which was very delight to read. At the primary level, the lascar’s languages found to be a perplexing, and afterwards it is immersed. Ghosh disburses a secure thought to the subtleness of numerous detach lingual groupings, and they all mix among each other with a rich blend of well-realized, dependable but supple voices. Ghosh has an extremely alert ear and deep knowledge of words that functions in civilization. Zachary and Serang Ali’s dialogue is very identifiable. They speak to each other in the manner which proves they hope each other and a way that does not try to conceal their individual milieu.

The sea-faring languages between the regions were developing through the characters. In the vocabulary of British people, a lot of Indian words are infected like ‘Dokto’ meaning ‘to look’ becomes self descriptive to the characters and it was quite commonly used by Ghosh in the novel. Through the novel’s reverberation with these varieties in languages, the readers can actually imagine the language used by the people of the mid 19th century in a more realistic way. The prominent element in this novel is the character creation but it comes out to be manipulated by the ethical, political social and economic dynamics that frequently modify the tasks and trails of the characters’ to renovate new-fangled characteristics in latest setting. In the social context, colonial turmoil disrupts the shapes of the tasks inferred by the persons. The work of fiction might give the intuition of a chronological novel set in the regal era.
through an outward reading. Throughout the novel, the theatrical twirl of actions and fortunes transpires the central character and her contact with a mixture of many characters with whom she travels is documentated from land, then to river and ultimately through sea. Ghosh has effortlessly gone to sea depths for the foundation with a deeper level by shedding its communal, financial and political layers and the metaphysical with a still deeper level. Though the episodes follow the effort between capitalism and socialism and the story emerges to be a conflict for the hierarchical control. Deeti can seen to renovate her into a new-fangled individuality with fretfulness permitting for huge fiction indication and recognition of providence as specified in her resolution to tie the knot with Kalua who saved her from sati.

Deeti, after the death of her husband, to be consumed by the cremation fire to protect herself from the inhuman world, especially by Chandan Singh, her brother-in-law. Kaula came to know Sati by chance and inspite of the hostile conditions around her, made a complex plan to save her life. He reached near the decorated pyre hide himself in the darkness of night. By crafting his cart and weapons, he in the midst of crowd, injured a lot of people, he reached near unconscious Deeti and took her away from the flaming pyre on his shoulders and at the end, set her on the previously prepared structure on the current of river. These efforts of an untouchable have been expressed by Ghosh in a sympathetic manner and prove that human love is higher than the bondage of caste.

The way of building Deeti’s individuality in the sequence of events by Ghosh is a two way method. On one hand, he coalesces in addition to ingeniously construes and intertwines the words find from the pages of Sir Gierson’s diary. This diary
provides only a little talk about a feminine coolie in a village near Ganges with a progressing figure, at the same time, Ghosh endeavors to remake as a novelist and as an anthropologist and load the vacant left by the annals with thoughts and inclinations. On the other hand, as a product of the starting point and circumstances in the narration process, also a progression of self-invention, Deeti’s character is developed. Besides, the two phases with consider to the credit and creation of identity are integrally related. The name implies to a legendary goddess of Hindu who discharges from offense and to an individual with an unfathomable internal wish to use her capabilities to control and to encompass private freedom. The manner of Deeti is distinctive as a thoughtful and honorable chief, when the people are on the way to ship. Soon she comes to be well-known as a companion, guardian and intimate. It occurs unsurprisingly, as Deeti takes liability and speaks for reality and integrity. Throughout the journey to Mauritius, Deeti accepts the charge for Munia, Sarju and Heeru and safeguarded those single women.

While Deeti converse or croons, the marine glossary was common during that time, the readers get places to read Bhojpuri, the pure spoken English by the English characters, imperfect English of Paulette Lambert being fetched up by means of an untaught rural lady, Jodu’s mother. The novel is awe-inspiring throughout the book with accumulation to the luxurious range of different arrays of language, the spreading of Hindustani words scattered here and there, the description of the opium factory in Ghazipur, constructing and the tinges of its functioning, the involvement of employees and the entire method of producing the opium. On either side, with a smooth surface extend away, attaining by all means to the superior top limit, were
trimly approved with a large quantity of opium in the same globes with massive shelves, each about the shape and size of a black colour unpoded coconut.

The readers are elated to a new era in history while reading the novel and it interprets like history reverted. Though the novel grasps fascination and interest to learn more about that time, the disreputable nineteenth century opium trade, colonial turmoil in India, the conditions of the regional aroma, the British domain in India, and the paradoxical words of Burnham in which he explains the reason for British rule with the grown of opium possible in India, a basis of income for the confined, the use of neglects in the dialect and also in English, all take the readers support to an agreed epoch. Ghosh rewriting of history and culture of the nineteenth century subcontinent takes the readers to a multidisciplinary experience.

Amitav Ghosh’s *Sea of Poppies* is certainly appraising as a fascinating and also as an appealing novel from the view of postmodernist. The characters created and reconstructed for the way of the identity can acquiesces amusingly with new imminent in the sense and indulging with postmodern characteristics in the new world. *River of Smoke*, the next part of this Ibis trilogy, is though a continuation of where the author left in *Sea of Poppies*, but as Amitav Ghosh said himself, “The books are indeed quite different; the principal continuities between them are of time and certain characters. Even though the books are part of a trilogy they were never intended to be direct continuations of each other. Each of the novels in the trilogy will have its own themes, settings, characters and therefore, unavoidably, its own form” (Sharma). On the whole, the novel is a masterly depiction of India and a delicacy of narration for the devotees of the past, various languages and way of life. For the next part of the trilogy, this book sets the tone with the expectation of twirls and concludes
on a message of zeal. The excellent narration and style in the work of art remains the readers immersed to the end of the novel.

The literary endeavor of Ghosh is devoted with narrative techniques. The narrative tradition is found to be a common phenomenon in his writings and remarkably assured on the pattern of brilliance for juggling a range of stories. Every novel is amazing because the novels are exclusively dissimilar, appetizingly stylish, and inscribed through inspired ease. All his novels had an enjoyable twist with both utterance and explanation fixed amid perfect elegance and wealth. In general, the values seeming on behalf of in his writings were idea of innovation, sparkle of the storyline tactics along with the expression, the genre’s input of the work of fiction.

Salman Rushdie, as a master craftsman, for his epoch making novel *Midnight’s Children* gave a big boost to Indian novel in English. In the post Rushdie period, Ghosh has surfaced as one among the most eminent Indian English novelist. He deserves the entire glowing praise that comes his way for his writings. He has often been compared to Latin American Novelist Gabriel Garcia Marquez. When Ghosh was living in the village, he read Marquez’s *One Hundred Years of Solitude* for the first time and he had a powerful impact because the fiction is so sensual and sprawling, and all kinds of characters come up, and there is almost a fairy tale element. His shrewd training as a social anthropologist has enabled him to enrich his narratives with the different cultures and histories of the various places and its people, revealing the reservoir of his knowledge. Ghosh write down his works with the exactitude of an anthropologist, place his characters with much concern and ideas with the background of history in a well planned manner.
Every great artist exposes his work with imaginative vision of life and the creation of his work depends upon the range of his experiences and perceptions. Such perceptions enable the readers to relieve from their pain with the identification of the vision of the artist. His narrative comes down as an embodiment of incomprehensible relationships and feelings of the human heart. He loves to dwell with customs interconnect and come out of individualities, have a collision in classes and dissolving of dialects in every one and outfitted with his present for clear text. He portrays characters from all strata of society and all the part of the world and so is the language used by them. To keep up this difference he makes use of words which bear the stamp of originality of Hindi, Bangla and Bhojpuri vernaculars. There is passion of creativity, strength, hope and confidence surfacing through rich, mischievous language, sometimes light funny, comic and humorous approach that reins his writing.

To conclude, all the writings of Amitav Ghosh are a combination of postmodern hallucination with synchronic and diachronic structure and continuation of narrative techniques of Indian epic tradition. The narrative techniques of Ghosh have identified in representation of the philosophical, deliberate and Constructionist approaches. The human beings live life in narrative. Where the narratives do not exist, in some way life does not exist. The writing of Ghosh comes out with that sort of passionate engagement with the world. All his writings are about people with the sustained result of his meticulous research. Amitav Ghosh not only narrates what he has gathered but also states how he has done that. Ghosh is not only a known observer of the events but also an actor in doing the difficult job of reiteration of others experience.