CHAPTER I

INTRODUCTION

The present form of novel has passed from so many changes and developments concerning its length, content and kind. The term ‘Novel’ is applied to a great variety of writings that common only the attribute of being extended works of fiction written in prose. The term for the novel in most European languages is roman, which is derived from the medieval term the romance. The English name for the form is derived from the Italian novella which was a short tale in prose. In fourteenth century Italy, there was a vogue for collections of such tales, some serious and some scandalous: the best known of these collections is Boccaccio’s Decameron. Currently the term “Novella” is often used as an equivalent for novelette: a prose fiction of middle length.

Long narrative romances in prose were written by Greek writers as early as the second and third centuries A.D. Typically they dealt with separated lovers who, after perilous adventures and hairbreadth escapes, are happily reunited in the end. Another important predecessor of the later novel was picaresque narrative, which emerged in sixteenth century Spain. Picaresque fiction is realistic in manner, episodic in structure and often satiric in aim.

After these three precedents and any others including the seventeenth century what is recognizably the novel as we now think of it
appeared in England in the early Eighteenth century. In 1719 Daniel Defoe wrote Robinson Crusoe and in 1722 Mall Flanders. Both of these are still picaresque in type. Robinson Crusoe is given an enforced unity of action by its focus on the problem of surviving on an uninhabited island. Beginning with picaresque there are many types that have been observed in the history of present novel. Novel of incident, novel of character, psychological novel, social novel, regional novel etc. are some of them. Some realistic novels make use of events and personages from the historical past to add interest and picturesqueness to the narrative. It is called historical novel.

The historical novel not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters and narrative. Some of the greatest historical novels also use the protagonists and actions to reveal what the author regards as the deep forces that impel the historical process. The historical novel has been popular in England since the time of Sir Walter Scott (1771-1832). During the twentieth century it attracted more writers and more readers than ever before. Historical novels range from those like Kathleen Winstor’s *Forever Amber* which is an imaginary story about seventeenth century people who are given the names of real characters and little more to careful reconstruction of people and events based on serious research. From England Mary Renault, Alfred Duggan, Robert Graves, Henry Treece, Evelyn Waugh and William Golding are some of the notable historical novelists.
Before understanding Historical novel it is very necessary to understand what history is. Etymologically, the word ‘History’ comes from the Greek word *istoria* which implies inquiry, research or exploration. By meaning, history means the record of events, incidents that happened in past. John J Anderson defines history as “a narration of events which have happened among mankind, including an account of the rise and fall of nations, as well as of other great changes which have affected the political and social condition of the human race.”¹ Some definitions define history as a mere collection of biographies of great men. But history is not limited only to the past events of great personalities of period that passed. So it is unjust to history itself to confine it only to the lives of kings and queens.

Allan Johnson states that “historians tend to be more interested in events and issues that are limited in time and space, and rely on historical records that take various forms”² (P.131). They present them as per their attitude, approach and understanding. That is why we find differences in the history written by different historians. This clearly indicates that there are different ways of interpreting history. E. H. Carr in his book *What is History?*, defines history as an interpretation of past. He goes on to say “History is a continuous process of interaction between the historian and his facts, an unending dialogue between the present and past”³ (P.30).
Here the question arises that history can be written only by the historians, can it not be represented through other works of art. For example the sculptures, monuments, caves in India, step-wells, literature etc reflect the history of that particular time. Chaucer is regarded as the representative of 14th century where as Tennyson is regarded as the representative of Victorian age only due to their representation of history through literature. These two are only the examples, there are many other writers whose works, directly or indirectly, knowingly or unknowingly reflect the glimpses of their age.

Litterateur does not narrate the history directly, but they make the readers perceive the past through their narratives. The history reflected in literature indirectly presents almost all the facets of the period in which it has been written. It needs research and analysis to find the history interwoven in literature.

History is reflected in the literature whether it is English literature, Indian literature or any other literature. Not only in novels, but it is represented in other forms of literature too. Shakespeare made successful use of history in his plays. History has been used so artistically used in the plays of Shakespeare that Belsey says “Brilliant fiction, and perhaps equally brilliant propaganda, the history plays are understood to be precisely art, not life, imagination and truth” ⁴ (P.103). Besides Shakespeare, Leo Tolstoy, Bertolt Brecht etc. used history in
their works like *War and Peace* and *Mother Courage and Her Children* respectively.

In Indian English literature too history is treated by many writers. Rabindranath Tagore, Manohar Malgonkar, R. K. Narayan, Raja Rao are more known as representative if India of pre-independence era. Nationalism and patriotism of the time is visible here and there in their works. Novels like *Kathapura* by Raja Rao and R. K. Narayan’s *Waiting for Mahatma* were more concerned with the issues and problems of the public at large. They projected the events of that particular period rather than the results and reactions of the events.

The whole nation was under the spell of Mahatma Gandhi during the post-independence era. Literature of the time was no exception of this fact. Raja Rao’s *Kathapura* narrates the events lead by Mahatma Gandhi. It is the story how Gandhi’s struggle for independence from the British came to a typical village Kathapura in South India. Central theme of the novel is struggle for independence through the principles of Ahimsa and Asahakar lead by Mahatma Gandhi.

R. K. Narayan, like Raja Rao projects Mahatma Gandhi’s visit of Malgudi and its effect on the people. In *Waiting for the Mahatma* Narayan presented Gandhi not as a symbol but as a character, who took part in the development of the plot. In the words of Prof. Gurugopal Mukherjee, “The incidents of the novel were interwoven with such historical incidents as Gandhiji’s struggle for Indian independence,
the Quit India Movement and that fatal evening of the 30th January, 1948, when the great devotee of non-violence fell a victim to the assassin’s bullets”\(^5\) (P.45). Narayan did not present Gandhi in terms of great political events, but in relations to ordinary events while retaining his historical authenticity. “He showed how ordinary people with no pretense to any idealism reacted to this great man”\(^6\) (Mukherjee Gurugopal, P.48).

Both of these writers tried to put before the people the picture of the time through different stories set at different locations, but their goal was same.

“These writers brought in new themes, new techniques, new style and new approach to the form of novel....By imaginatively treating the contemporary themes, these novelists have sought to explore and interpret India significantly in its various aspects- social, economic, cultural, political and the like.”\(^7\) (Asnani, P.25)

Manohar Malgonkar is also in the line with Raja Rao and R. K. Narayan. He too tried to depict the history of India in some of his novels. History obsessed Malgonkar. Author Ravi Belagare, who was one of the last people to have interviewed him and who has translated his books *The Devil’s Wind* and *The Men Who Killed Gandhi* into Kannada, says “Malgonkar was one of the Indian authors who based their novels on the British rule in India. His best books, according to me, are *The Princes* about an Indian royal family and *A Bend in the Ganges*.”\(^8\) Malgonkar
often drew from his own experiences, using his stint in the British Indian Army during the Second World War, for instance, as a base for the book *Distant Drum*.

The writers of post-independence era witnessed the partition period. So they tried to include it in their writings. Novelists like Chaman Nahal, Khushvant Singh presented a picture of the innocent victims of partition and the violence that followed on both the sides. Their characters were shown to be helpless against the situation. In their novel situation seems to be the central character that touches every character of the novels. *Train to Pakistan* Khushwant Singh’s first novel published in 1956, brought him an instant fame. It is a powerful and moving account of the tragedy of partition, set in a small frontier village of Mano Majra.

*Train to Pakistan* is a magnificent novel where Khushwant Singh tells the tragic tale of the partition of India and Pakistan and the events that followed. On the eve of the partition of the Indian subcontinent thousands fled from both the sides of border seeking refuge and security. The natives were uprooted and it was certainly a ghastly experience for them to give up their belongings and rush to a land which was not theirs. Partition touched the whole country and Singh’s attempt in the novel is to see the events from the view point of the people of Mano Majra. Pamod Kumar regards the novel as,
“an exercise perpetuating the memory of those who perished and a lesson for future generations to prevent a recurrence of this tragic chapter in our history.”

Like *Train to Pakistan*, Chaman Nahal’s novel *Azadi* is based on the horrors of partition and the holocaust created by the communal frenzy. Nahal’s *Azadi* begins with the announcement of partition where Malgonkar’s *A Bend In the Ganges* ends. So it seems that Nahal has picked up the thread of partition from where Malgonkar has left. *Azadi* deals with the dawn of freedom, the tragedy of partition and its aftermath— the mass migration and massacre.

*Azadi* not only reflects the savagery and atrocities of the partition, but also probes into the variables that caused the tragedy. If Khushwant Singh deals with the situation of India in his *Train to Pakistan*, Nahal deals with the situation of Pakistan in his *Azadi*. In the words of Ramamurthy, Nahal’s concerns in *Azadi*,

“...are not only the socio-economic and humanistic implications of the tragic exodus of suffering millions from the lands of their birth, but also the psychic disturbances and emotional transformations brought about by that traumatic experience in the inner lives of individual men and women.” (Ramamurthy, P.131)

In the pre-independence era the novelists have projected the themes of integrity and unity against the British rule where as the writers
of post-partition period era project the violence caused by partition and its effect on the people. Thus history finds the place in the contemporary literature. After independence there was no major historical event in India, so writers like Salman Rushdie, Shashi Tharoor and Amitav Ghosh project the political or religious upheavals or migration in their novels. Their protagonists are not great historical figures but ordinary people. In this regard Asnani remarks,

“the novel of seventies and eighties has turned introspective and the individual’s quest for a personal meaning in life has become a theme of urgent interest for these writers.” 11 (Asnani, P.24-25)

Salman Rushdie brought a change in Indian writing in English. One can see a beautiful fusion of public life and private life in his novel *Midnight’s Children*. In this the narrator Saleem rewrites the history of twentieth century India while writing his autobiography and exploits the history to suit his domestic familial history. Important historical events spanning during this period includes The first World War, Jaliawalan Baugh Massacre, Quit India movement, Partition, General elections, Indi-China war, India-Pakistan-Bangladesh war and the emergency period. It seems that the struggle for independence and Dr. Aziz’s struggle run simultaneously. The novel depicts the individualization of nationalist movement and nationalization the individual struggle. As Ravi points out,
“No longer the individual merely connected to history but is shown to attempt [an] ‘active-literal’ role in making of history of his times.”

On the other hand Shashi Tharoor treats a completely different and controversial historical event of Babri Masjid riots in his novel The Riot: A Novel which was written in 2001. This novel presents the innocents to be the victims of such events whether Indian or foreigner, Hindu or Muslim, elder or younger. Like his two previous novels, The Riot probes and reveals the richness of India, and is at once about love, hate, cultural collision, the ownership of history, religious fanaticism, and the impossibility of knowing the truth. Paras Dhir says,

“Nonetheless, taking history as its base, Tharoor revisits the past with objectivity and irony, and transforms it into a historiographic metafiction which problematizes history by presenting historical incidents and characters…”

One of the first followers of Rushdie in his style of writing is Amitav Ghosh. Amitav Ghosh has won many accolades for his fiction that is keenly intertwined with history. His fiction is characterized by strong themes that may be sometimes identified as historical novels. In many of his works we find the reflections of his own life. Amitav Ghosh was born in Calcutta in July 1956, the son of a diplomat and housewife. Although the family had hailed from eastern Bengal and migrated to Calcutta before the partition cataclysms of 1947, the figure of the
‘refugee’ is one of that has continued to inform his fiction throughout his career, most prominently in The Circle of Reason, The Shadow Lines and The Glass Palace.

**Brief life-sketch of Amitav Ghosh**

1956  Born on 11 July in Calcutta to Shailendra Chandra Ghosh, a diplomat, and Ansali Ghosh. He spent early years travelling with parents to postings in Bangladesh (then East Pakistan), Srilanka and Iran.

1974-76  Attended St. Stephen,s College, Delhi University. Graduated with BA in History.

1978  Begins D. Phil. at University of Oxford in Social Anthropology.

1979  Learns Arabic in Tunisia.

1980  Travels to Egypt to conduct field research for D.Phil.

1982  Awarded D.Phil. for thesis ‘Kinsip in Relation to the Economic and Social Organisation of an Egyptian Village’

1983-87  Appointed Research Associate, Department of Sociology, Delhi University. Begins writing The Circle of Reason.
1984  Witnesses anti-Sikh riots in Delhi after the assassination of Prime Minister, Indira Gandhi.

1986  *The Circle of Reason* published.


1990  Awarded Prix Medicis Etrangere in Paris for *The Circle of Reason*. Also awarded the annual prize of the Sahitya Akademy for *The Shadow Lines*.

1992  ‘*The Slave of MS H.6*’ and *In an Antique Land* published.


1995  Begins reporting for The New Yorker.

1996  *The Calcutta Chromosome* published. It was awarded the Arthur C. Clarke Award for Science fiction.

1998  *Dancing in Combodia: At Large in Burma* published.
1999  Appointed Distinguished Professor, Department of Comparative Literature, Queen’s College, City University of New York.

*Countdown* published and earns Ghosh a place on the final shortlist for the American Society of Magazine Editors Award for Reporting. ‘*The March of the Novel through History: The Testimony of My Grand Father’s Bookcase*’ wins the Pushcart Prize.


2001  *The Glass Palace* wins the Grand Prize for fiction at the Frankfurt eBook Awards.

2002  *The Imam and Indian*: prose Pieces is published in India, gathering together many of Ghosh’s non-fiction.

2004  *The Hungry Tide* Published.

2007 He was awarded the Padma Shri, one of India’s highest honours, by the President of India. He was awarded the Grinzane Cavour Prize

2008 *Sea of Poppies* published.

2010 He was awarded honorary doctorates by Queens College, New York and the Sorbonne, Paris. Alongwith Margaret Atwood, he was also a joint winner of a Dan David Award for 2010.

2011 He was awarded the International Grand Prix of the Blue Metropolis Festival in Montreal.

2011 *River of Smoke* published. This novel is shortlisted for the Man Asian Literary Prize and The Hindu Literary Prize.

2015 *Flood of Fire* published.

His novels seem to be the result of his experiences and acquaintances with the places and people he visited and that is why his characters seem to be alive and themes to be touchy. He takes the reader through many parts of the world. A keen interest in anthropology, in places of today and yesterday makes his novels interesting as well as informative. He wanders through the ancient land of Egypt as well as
war-ravaged London during the Second World War, through Dhaka before and after partition. Coming and going, arriving and departing find a frequent place in his fiction. This is not merely a geographical or physical movement but also a movement from ignorance to knowledge and awareness and understanding. The novelist has a roving eye and perceives in depth the events of the world.

His themes involve emigration, exile, cultural displacement and uprooting. He illuminates the basic ironies, deep seated ambiguities and existential dilemmas of human condition. He, in one of the interviews, has observed, "Nobody has the choice of stepping away from history" and "For me, the value of the novel, as a form, is that it is able to incorporate elements of every aspect of life-history, natural history, rhetoric, politics, beliefs, religion, family, love, sexuality. As I see it, the novel is a meta-form that transcends the boundaries that circumscribe other kinds of writing, rendering meaningless the usual workaday distinctions between historian, journalist, anthropologist, etc.". 14

Amitav Ghosh's success as historical novelist owes much to the distinctiveness of his well-researched narratives. He remarkably manifests a bygone era and vanished experiences to life through vividly realized detail. The better reference in this context is his celebrated second novel, "The Shadow Lines" (1988) which was published four years after the sectarian violence that shook New Delhi in the aftermath of the Prime Minister, Mrs. Indira Gandhi. This constitutes a logical
background in the novel, and it makes readers probe various hammering facets of violence. Also, his treatment of violence in Calcutta and Dhaka in this novel is valid even today.

The novel is largely set against the backdrop of major historical events such as the Swadeshi movement, the Second World War, the partition of India, the communal riots of 1963-64 in Dhaka and Calcutta, the Maoist Movement, the India-China War, the India-Pakistan War and the fall of Dhaka from East Pakistan and the creation of Bangladesh. It is the story of the family and friends of the nameless narrator which has its roots in broader national and international experience. In the novel the past, present and future combine and melt together erasing any kind of line of demarcations. The text harps on the concerns of our period, the search for identity, the need for independence, the difficult relationship with colonial culture.

In *The Shadow Lines* he magnificently interweaves fact, fiction and reminiscence. It is a continuous narrative which replicates the pattern of violence not only of 1964 but also of 21st century. The fragmentary narratives unfold the narrator's experiences in the form of memories which move backwards and forwards. While focusing upon the text of *The Shadow Lines* the paper aims at examining and elaborating Ghosh's historical touches and their implications. The paper also investigates his narrative techniques employed in the novel.
A work of fiction is invariably a quest, for an identity and meaning, most of all for personal significance in a living world. In *In an Antique Land* Amitav Ghosh imposes a pattern on his own experiences in Lataifa and Nashawy, subsuming himself into a larger pattern—the twelfth century lives of a Jewish merchant and his slave in India. But *The Calcutta Chromosome* is its deliberate inversion. It is almost as if Ghosh is exorcising the gloom, which had crept upon him in the writing of *In an Antique Land*. In both the works, the chance discovery of marginal figures, lost in time, becomes the occasion for researching the historical past of ancient civilizations with their richness and complexities and also for tracing their inevitable destruction at the hands of the European conquerors. The two worlds of science and counter-science, European rationality and Indian myths are brought together against the backdrop of Calcutta's streets and monuments. In so doing, he is also attempting to read reality.

In *The Circle of Reason*, science becomes an attempt to arrange the world into meaningful patterns. Balaram, the school teacher, equally obsessed with theories of phrenology as with the life of Louis Pasteur, is merely demonstrating what Tridib in *The Shadow Lines* describes as a desire to know all, indeed to be all, and finally to efface the border between oneself and one’s image in the mirror. Both Alu and the narrator in *The Shadow Lines* must travel in order to discover themselves—Alu through a series of disasters, while the latter passes through a process of reinforcement. He thinks himself in love with Ila, but he is in fact a
mould for Tridib's experiences, ending his journey through Tridib in Tridib's girl friend's arms, when he finally comprehends the details of Tridib's death.

*The Calcutta Chromosome* documents a series of interrelated moments wherein each character feverishly attempts to reach the core of his quest, his mission. While Antar, the Egyptian computer clerk struggles to trace the adventures and disappearance of L. Murugan, the latter’s search is centred around the missing links of malaria research conducted by Ross between 1895-99 and Ross becomes a symbol of scientific research that happily culminates in a discovery.

Ghosh’s concept of history colours all his writing. *The Circle of Reason* presents history as a collective memory, which gathers, in a symbiotic fashion all that existed in the past into all that happens in the present. His narrative method combined with his treatment of history weaves delicate connections between different phenomena, so that no event becomes absolutely autonomous. This generates the mobility with which history traverses past and present creating an acceptable fluid pattern of time. In *The Shadow Lines*, the world of war torn London is overlaid by the memories of Calcutta and Dhaka. Letting his stories interplay with time,

Ghosh achieves an unusual synthesis of time. If his first two novels move from present to past to present again and achieve a symbiotic narrative structure, *In an Antique Land* blends fiction, fact and
history competently. Ghosh writes on two parallel planes of time: one recounting his visit to Lataifa and Nashway the other reconstructing the life of Bomma, the Indian slave. The two narratives initially seem arbitrarily connected, but they gradually illumine and complement each other. In *The Calcutta Chromosome* the mystery of the novel accentuated by the use of magic realism dissolves the boundaries between the physical and spiritual truths and explores the possibilities of existence of various levels of consciousness.

The novel *Sea of Poppies*, set in the backdrop of 19th century opium wars, depicts the East India Company’s imperial designs. The motive of the East India Company was not limited to trade and commerce, rather it expands the Empire’s monopoly on the economic policies and then establish themselves as the rulers. At the centre of the novel there is a metaphor of journey of a slaving schooner Ibis set to travel across the ‘Black Water’ to transport the opium, coolies, convicts and indentured labourers. In fact the East India Company’s trade and commerce turns out to be a new form of penal system for the British. The sub-text of the novel gives an obvious sense of colonial law that proved to be effective machinery in exercising authority and control on the natives.

*The Hungry Tide* tells a very contemporary story of adventure and unlikely love, identity and history, set in one of the most fascinating region on the earth. Off the easternmost coast of India, in the Bay of
Bengal, lies the immense labyrinth of tiny islands known as Sundarbans. The Morichjhampi massacre incident of 1978-79, when government of West Bengal forcibly evicted thousands of Bengali refugees who had settled on the island, forms a background for some parts of the novel. The novel explores topics like humanism and environmentalism, especially when they come into a conflict of interest with each other.

Sir Daniel Hamilton, a visionary Scotsman, purchased ten thousand acres of land from British Government. His Intention was to erect a Utopian Society where there would not be any caste or religious discrimination. First settlers came there in 1920 and many more settlers came after the partition in 1947 and also after Bangladesh war in 1971. In 1978, some groups of refugees left the place and came to settle in Morichjhapi. Here they faced many hurdles due to the politics and policies of government. This historical event has very beautifully been interwoven in the novel.

*River of Smoke* is set against the backdrop of first opium war. From the details of the changing lives and traditions of Indian migrants in Mauritius, the novel traces the fate of other characters from Ibis and describes the opium trade in China. The novel has a rich tapestry of characters from various cultural and geographical backgrounds whose common interest is trade with China. The plot is set in Fanquiu town, a small strip of land used by foreigners to trade with local Chinese traders, a year before the first opium war.
Ghosh draws all his material from real history, but he does so from his own experiences too. He grew up in Dhaka, Calcutta, Baghdad and other places where his father’s job took him. His family has roots in East Bengal and had spent many years in Burma. He studied for his Ph.D at Oxford, did field work in Egypt and currently lives in New York. He did experience the riot incidents mentioned in “The Shadow Lines”, he did have comfortable brushes with his Fellahin hosts as portrayed in “In an Antique Land”. Being so familiar with the politics of identity, he is sensitive to the problems of refugees. So he dedicates space to the settlers of Morichjhapi and their brutal persecution by the government in his novel “The Hungry Tide”. He is very much a South Asian author, drawing his characters, metaphors and even intellectual inspiration from the history and traditions of his native region.

Ghosh himself lead almost a nomadic life and by education he is an anthropologist. So his experiences and his observations about the past are visible in almost all of his works. The research work “Reconstructing History: A Study in the Novels of Amitav Ghosh” aims to study the novels of Amitav Ghosh in context to historical representation. The research would include the study of his novels, other researches on his works and interview as primary sources and relevant books, articles and reviews as the secondary sources.

The thesis has been chapterised in six sections carrying following headings:

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Chapter I: Introduction

Chapter II: Review of the Earlier Researches

Chapter III: Reconstructing History of India

Chapter IV: Reconstructing History of Asian Countries other than India

Chapter V: Reconstructing History of Britain

Chapter VI: Conclusion

Chapter I “Introduction” begins with a novel’s journey from its origin to the form which is concerned in this research. It includes how the changes applied to the novel and how it developed as a literary genre. It includes the literary career of the author and throws light on the distinguished characteristics of the author as a novelist. History was treated as a subject in the novels many years ago by the novelists of different countries. It also attempts to discuss the treatment of history by Indian novelists like Raja Rao, Chaman Nahal, Khuswant Singh and so on. It relates the hypothesis with the novels of Amitav Ghosh.

Chapter II “Review of The Earlier Researches” tries to include the study of the selected earlier researches on the same author with different contexts. Every researcher has different context of research. Study of earlier researches helps the present researcher to have newer
ideas of research. Amitav Ghosh has been always judged as a historical or post-colonial writer, so there are many researches concerned with this aspect of the novelist. This chapter aims to analyse such major studies.

Chapter III “Reconstructing History of India” deals with the study of the novels with their roots anywhere in Indian history. The novels like *The Shadow Lines* and *The Glass Palace* are set against the backdrop of Indian historical events like freedom movement in Bengal, Partition and the subsequent communal riots. *The Hungry Tide* reconstructs the lost history of Morichjhapi settlers and their forced evacuation. *Ibis* trilogy has its roots in Indian history as the first volume of this trilogy, *Sea of Poppies*, focuses on the opium growing in India under the Commercial interest of East India Company to sell it in the Chinese markets. This chapter will include the representation of Indian history in the novels of Amitav Ghosh.

Chapter IV “Reconstructing History of Asian Countries Other than India” attempts to study the representation of Asian countries in the novels of Amitav Ghosh. Ghosh has successfully treated the history of Bangladesh, Pakistan, Burma and China in his novels. *The Glass Palace* is a completely a historical novel narrating the history of Burma from Monarchy to the Independence and the movement to establish democracy. *The Hungry Tide* is written on the background of partition of Pakistan and Bangladesh. Opium war of China is also treated in *Ibis* trilogy.
Chapter V “Reconstructing History of Britain” deals with the recreation of history of Britain in Ghosh’s novels. Though non-asian countries have been treated less in the novels of Amitav Ghosh, Britain is included in his novels due to its connections with the Asian countries. *Sea of Poppies* is set on Britain’s opium War against China. His trilogy is written against the backdrop of two Opium Wars. *The Glass Palace* has also been set in Burma during the British Invasion of 1885. Britain invaded many countries and ruled over them only to exploit their economic resources. This chapter will attempt to study the novels of Amitav Ghosh in context to recreation of British history.

Chapter VI “Conclusion” would analyse the previous chapters in the light of historical representation. It will judge the arguments how Ghosh is successful in representing history in his novels. It will summarise the research in context to its subject cited in the hypothesis. It will put forth the extract of the thesis for further research in the subject.