CHAPTER - V

CONCLUSION

Indian Writing in English has stamped its eminence by mixing up modernity and tradition in the production of art, further most, the oral transmission of literary Indian works gained ground slowly. If forced an indelible mark in the learnt and mind of the lover of Art. The engrossment in literature the learning thirst of the Indian writers that turned their technique and energy to innovate new style and form of writing, earlier novels predicted India’s tradition, heritage, moral values and cultural past. A remarkable change could be seen in the novel issued after the First World War, which is known as, modernism.

Amitav Ghosh is one of the post modernists. Ghosh is inversely affected by the cultural and political milieu of post independent nation. Ghosh weaves the magical realistic plot along with postmodern background the Postcolonial migration to the foreign nation is yet another trait of post modernism. Irony plays an important role in the post modern fiction. Ghosh is very careful in using the Vernacular Transcription and English. Ghosh improves a rich and conscious tradition in Indian English fiction, a tradition which includes Shashi Deshpande, R. K. Narayan, in Amitav Ghosh’s novels The Shadow Lines, The Calcutta Chromosome, The Hungry Tide, The Glass Palace and Sea of Poppies the post colonial and post modern elements are obviously present.

The novels of Amitav Ghosh centre on multi ethnic and multi racial issues as a wandering cosmopolitan travels around and weaves them with the narrative beauty. In Sea of Poppies Ghosh creates a unique lexicon of the early
19th century cultural reference where its multi cultural dimension is in the live light. By doing this he may well be equated with other Post-Colonial writers such as Salman Rushdie as Derek Walcott, whose life time quest has been that of cultural border crossing and multi cultural communication. This hybrid mix Ghosh builds in this novel has both an illuminating and a drying effect on the readers which turns them into intratextual and intertextual researchers.

Amitav Ghosh voiced the helpless and voiceless subalterns by using history, post colonialism and post modernism. In The Shadow Lines Ghosh voiced the plight of the refugee migrants during the Indian partition of 1947 he also voiced the plight of the victims of communal riots. In the Calcutta chromosome Ghosh voiced the unrecognized talent of Mangala and Latchman. In the Glass palace Ghosh voiced the plight and anguish of the Indians in Burma during the Second World War. In The Hungry Tide Ghosh voiced the plight and suffering of the settlers in Morichjhapi. In sea of poppies Ghosh voiced the plight and suffering of Deeti and Kalua.

In this thesis first thing that is observed by the researcher is every novel wherever the story happens or whatever the theme may be, it is more about Indians and Indian sub-continent. The second thing is the protagonists of his novels are the victims of the history. This shows Amitav Ghosh’s revisionist approach towards history. His novels takes the readers into the depths of the historical past to show the shadowed part of the history, also he provides the readers with many ideas and valuable inputs which helps in understanding the history in right way. Ghosh gives confidence to the contemporary voiceless society and boost of their morale. Ghosh successfully tries to bring the voiceless from the margins of the society to the
centre. Amitav Ghosh works through the choice and development of historical material in his novel which are taken for research by the researcher. Ghosh has in fact transformed the subaltern method where the recovery of the repressed primal scenes. The death of Tridib, the massacres and the long march from Burma in the selected novels also facilitate critique of subaltern practice. The riots in the past are replicated in the present the riot in shadow lines during which Tridib is killed along with Jethamoshai and the rickshaw puller offers a comment on the many instances of communal violence that has marked the story of modern India; the massacre in Hungry tides refers the reader to the disturbing real presence of the illegal migrant from Bangladesh in different parts of India, especially in the border states and the anger. She provokes that many results in an incident like the Nellie massacre in Assam in 1983; the long march from Burma and Ghosh’ s sympathetic representation of that country and its peoples in Glass palace is seen in conjunction with its present where it is caught between the military Junta, the democracy movement and the opinion of the international community. There is a tacit play here between the place of creation which, in the case of all the five novels, is the area in and around Bengal, Bangladesh. The novels also arrive that is other in having its own history of the same event.

Ghosh uses an archival movement to open up an interpretation of contemporary history but also makes this originary point. Ghosh grapples with contemporary issues of concern his tendency to consistency spill over generic Boundaries in the shadow lines, Ghosh in seen grappling with the issue of nationalism and national borders. Throughout the period nationalism was a pet theme with many novelist of Indian Writing in English. Ghosh’ s novels
undermine the monolith of the nation by reading heterogeneity into its alleged homogeneity, thereby implicating national and cultural other in the self.

In the novel *The Calcutta Chromosome* Ghosh moves beyond the national paradigm as he attempts to recover a piece of subaltern history and consciousness. Subalternity and the subaltern subject are given new direction in this novel because they are now bound up with the larger question of how the colonized societies reacted in the wake of introduction of modernity and science through the colonial encounter. Ghosh shifts to a different concern in the hungry tide. When he incorporates within a fictional form, the burning issues regarding ethics of conservation and what do they mean for third world societies and communities. Most of the resistances movement against development and conservation that India has witnessed as a developing country are centered on displacement of communities and loss of livelihood. In *The Hungry Tide*, Ghosh is able to directly connect to contemporary issues that are related to the livelihood and survival of fringe and peripheral communities.

In these novels Amitav Ghosh collapses many essentialist boundaries by employing diverse narrative strategies. The boundaries are various geographical, national, cultural, spatial and temporal. The boundary defines the hierarchical terms within a binary and that between the self and other. The strategic use of diverse narrative techniques implies that in Ghosh, the form and the content, the narrative and the narration, and the discursive and the creative seamlessly flow into each other.

The objectives of the present study are; to identify and discuss the diverse narrative strategies employed by Ghosh in his fiction and to analyze the narrative
means with which he dismantles the many discrete boundaries. While a narrative engendered its own reading processes, it came to be looked upon us offering its own reading of what has gone to before, a narrative may be, to which it is perhaps waiting back.

The ideological requirements of the genre of science fiction such as a piece of dayyling technology, a premise and a forward looking progressive Gaye are parodied in such a fashion that they basically undermine the status of science in science fiction. The science or counter-science practiced by the counter-scientific group in Ghosh’s novel is represented in a manner that its inclusiveness explodes the myth of alterity which is a characteristic feature of the genre of science fiction. This chapter argues that Ghosh’s use of this classic western genre subverts and problematises fundamentally the rigid borders drawn around science.

The subversive use of the science fiction genre is closely tied up with the recovery of the agency of subaltern native laboratory assistants like Latchman whose contributions to the malaria research of Ross have been erased by the scientist. However since the recovery of subaltern subjectivity and consciousness is fraught with fundamental theoretical slippages, Ghosh is called upon to drastically reconfigure the term of discourse. Amitav Ghosh has rendered a candid picture of 19th century Indian society with its beliefs, customs and social problem like poverty and the marginalization of a particular sect of people in the name of caste male domination in a patriarchal society and to the secondary position.
Amitav Ghosh *Sea of Poppies* is surely a gripping and engaging novel if assessed from post modernist and post colonialist point of view. The way the identities of the characters are enlightened to bring that the reality in olden days. According to Stuart Hall, “Identity becomes a ‗moveable feast ‘formed and transformed continuously in relation to the ways we are represented or addressed in post modern of post colonial societies”.

Ghosh’s all the five novels taken for the research explores the human drama amidst the broad sweep of political and historical events. One of the reasons why Ghosh is considered to be an important writer by contemporary critics is that his narratives do not occupy a “neutral” zone, they offer a sensitive and multi facted view on the contemporary problem of the worlds he writes about. Ghosh seems to be intent on moving his readers through his narratives beyond the aesthetic of indifference. Ghosh’s first commitment is to his arts.

Amitav Ghosh as a post-colonial and post modern Indian writer has thrown a light on the History of culture and literature and also some in revealed history of Indians. The problem faced by the Indians during the post colonial and postmodern period such as search for identity, struggle for survival, essentialism, otherness, nationalism are discussed in elaborate manner. The thesis analyses the novels of Amitav Ghosh in the light of the theories of postcolonial and post modernism. His novels express an initial awareness on the social, psychological and culture inferiority enforced by the colonizer in and displays the struggle of subaltern people for their ethnic, culture and political and autonomy. The introduction of the thesis is a clear survey of the Indian writing in English, History of Indian novel and its growth.
Amitav Ghosh approach towards the theory in the select novels has been detailed in the introduction self and society in the light of postcolonialism is detailed in the in chapter II. In this chapter post colonial elements are discussed in the selected novels of Amitav Ghosh. In the story *The Shadow Line* the main body characters spanning three generation of the family the fundamental nationalism is emerged from the character of the narrators Grand Mother she is a fundamental nationalist and wants freedom she is very passionate for freedom. The growth of the narrator is not physicalalone but seen in relation with the growth of ideas on nationalism, nation states and international relation so here, is Jhamma the grandmother of the unnamed narrator through whom the issues of the Bengal partition and the whole idea of nationalism and nationhood was discussed. Through the post partition of East Bangal and riot bit Calcutta. The event circles around Mayadebis family. The novel also sheds light on the character of Khalil and Jridib who are killed in the riots of 1964. The novel interrogates the processes through which a sense of national identity is constructed. Because of this nationalism many were killed and the brotherly hood between the Hindu and Musilm were broken insert but the character Jridib is in the belief of internationalism he is an idealist dream of better place, a place without boarders and countries he don’t believe in the boarder and map and in fact in the nationalism.

The narrator empasises that a place’s identity is formed and establishes through stories, photographs, maps and memories as it is essentially invented through the eyes if imagination from a very young age, in the second chapter the researcher brings out the post colonial element in the Shadow Lines. The story
Juxtaposes the lives of two different families, on an Indian and another and an English family the story shifts from London to Calcutta to Dhaka. The real luminaries of the plot are the young man’s grandmothers and his cousin, Tridib. The story interweaves life in Dhaka before partition. Life in London during the war the life the narrator leads in Calcutta during 1960’s the nameless recounts in flashback the people and places Tridib had described to him twenty year before. It is an undeniable fact that the narrator considered imaginary reconstruction of the past as more real than that of the present because he lives through the stories of other people.

The novel is full of symbolic representation. Jammās disappointment with the Indo-pak border on her trip to Dhaka which she could sputa tangible difference a physical demarcation between the to nation Ghosh being a post colonial historian shows a natural disbelief and dislike for grant natives like the bliss of “freedom” and the power of ‘nationalism’. The researcher has discussed in this thesis weather partition is a solution to the problem. The partition creates the felling of humiliation and agony from the dear and near ones who are compelled to immigrate from their home (or) birth-place merely for the reasons based on the political solution of the problem faced by the nation. This are shown as a clear picture in chapter II of the thesis. The Glass Palace is also a story that weaves historical facts with a family Saga spanning three generation and examines the political born in india, a a country known for its geographical and cultural diversity and, having traveled two different part of the world. Ghosh enjoy the privilege of having firsthand experience of meeting different types of people who are politically and culturally powerful.The present study of the select novels of Amitav Ghosh made so far has led to certain
findings and conclusions. An overview of the novels discussed here shows that he is a novelist who has dappled with certain postmodern and postcolonial elements and experimented with a few narrative techniques. Ghosh’s representation of time and space, his unique modes of narration and the way he interrogates the past, questions and deconstructs idealism in his fiction.

In *The Shadow Lines* he speaks against nationalism by dissolving the boarders between India and Bangladesh. Amitav Ghosh creates ‘looking glass border’ (234). Timelessness and spacelessness exist as the action and the events that take place are the same everywhere even though, the time and space are different. The action happens between India and Bangladesh, and effect of spacelessness and timelessness is achieved by Ghosh as he brings out the similarities in events that happen in different places and at different time. By contrasting the views of the child narrator and the adult narrator, Ghosh presents strands of memories. He uses the technique of polyphony to present the various versions of the story.

Ghosh rewrites the history of the discovery of malaria in the Calcutta chromosome. The very concept of the discovery of malaria is questioned. Ghosh questions the scientific belief that has so far been accepted blindly, thereby deconstructing the scientific theories. Through the character of mangala bibi, Ghosh deconstructs the concept of human morality. Mangala bibi succeeds in overcoming the dictates of time. She switches bodies through Transmigration of souls and achieves immortality.

In *The Hungry Tide* Ghosh reveals ideals of Nirmal’ s communism, Nilima’ s social service, Kusum’ s revolutionary ideals and Kanai’ s passion for money which
take a set back at different points of narrative in sundarban where landscape is impermanent and where everyday life is under threat; it is people like Fokir and Piya with their sacrifice and commitment.

In *The Glass Palace*, the characters purpose of life is not known and they dwell on a note of loss of identity. Rajkumar’s life is shattered as he loses his loved ones and material comfort in the long march of Burma. The very hope of Rajkumar is violence and he has no hope except to leave the country.

The sea of poppies novel opens in the slave ships, Ibis, the protagonist of the novel Deeti. This ship contains many slaves from every class Brahmins, Ahirs, Chamars, and Telis. Here we have many characters in the novel each and every one is searching for their own identity. It is a historical novel goes back to 1838.

Post colonial elements are showed clearly by the researcher in *The Hungry Tide*, *The Glass Palace*, *Sea of Poppies*. In *The Hungry Tide* Kanai and Piyali Roy meets one another in the terrain even though Piyali is an American, Kanai invites her to canning her the also work to reclaim the past because their own histories were often arased or discredited under imperialism and to understand their own culture and personal identities and chart their four futures. The novel offers a very rich discussion of past colonial modes of environmental issues and the politics behind it which was present very clearly in chapter II. It also deals with wildlife conservation; class and cast in post colonial India against the policies made by the communist left front government of west Bengal towards a community of refugees who occupied Morichjhapi Island in the sundarban. Exploitation of women is seen in this novel. The real victims are the women whose men have been dead. If not dead also the women have into their everyday lives in such as way that they shed
their marital symbols. Every time when their men go out for fishing Ghosh informs about the custom of the tide country.

When the men folk went fishing it was the custom for their wives to change into the garments of widowhood. They would put away their married reds and dress in white saris they would take off their bangles and wash the vermilion from their heads. It was a through they were trying to hold misfortune at bay by living through it over and over again. (HT 80)

Time evidence has been quoted in the novel the widows were tricked and forced by cruel men into the life of prostitution. Post colonial element as exploitation of women character was exposed abundantly in *The Hungry Tide*

Ghosh talks about intercultural and cross cultural relations. Setting of the novel is in Sundarban which is called the tide country where the river water mix with the sea water and ecological riches provides the metaphor for inter cultural and cross cultural relation between nature and animals, educated and uneducated and how the western and city cosmopolitans respond to uneducated rural countrymen. It is also discussed in chapter II.

Exploitation of the refugees by the political parties took place in 1979 is also clear and open that the refugees settlement was encouraged by the left party only for the sake of electoral politics. They were used as political capitals by the party. Because in 1978 the same party came to the power in west Bengal but the refugees did not received any sympathies from the government on the other hand he left government betrayed them in 1979 and they were forcibly evicted from the island and warned by the government to return to their original resettlement camp.
The government was indifferent to the problem of the refugees; the reason for the indifference was that there were the illiterate people and too poor and they were dalits. Social discrimination was exhibited very clearly in the second chapter by the researcher.

B. Prasad rightly opines that due to a variety of reasons, the most compelling being pressure of Space, the choice of writers representing Post-Modern trends has been limited to a very few(224). Amitav Ghosh can be proudly called an Indian Post Modern writer. Myth and culture made the people to keep in touch with their heritage and it brings out the hidden histories. Myth helps to pull out the cultural values and history of the tide country and uses myth associated with local Goddess of the teded country. Anthropologist studies say that myth is a part of people’s culture which was elabraftely explained in the second chapter in this thesis.

The Glass Palace is a 2000 historical novel by Amitav Ghosh. The novel is set in Burma, Bengal, India and Malaya. Exile and return are themes that lie at the core of the Glass Palace. The main character Rajkumar appears in a constant state of escape and return from this early abandonment at age eleven.

The novel is a saga about three generation of two closely linked families in Burma, India and Malaya from 1885 to 1956. It is also a historical novel about the British colonization of Burma. The novel opens with the Anglo Burmese war of 1865. The British army consisted not of British but Indians mostly. In the rules hand they are tools without lead our researcher explores the plight of the British Indian Army fighting against the Japanese in Malaysia during the Second World War.
There are no borders here to divide fresh water from Salt, River from sea. They reach as three hundred kilometers inland and everyday thousand of acres of forest disappear underwater only to re-emerge hours later. The currents are so powerful as to reshape the island almost daily some days the water tears it throws up new shelves and sand backs where there were none before. (7-THT)

The research thus discussed self and society in the light of postmodern and post colonial aspects in Amitav Ghosh’s novels. “The self conscious narrator is one who is aware that he is composing a work of art and takes the reader into his confidence about the various problems involved either seriously” (Abrams 141) as per the definition quoted above Amitav Ghosh is self conscious narrator. He gives first hand information on the episodes he narrates, Poppis, Palace, Tides, Lines, and Chromosomes. There are no borders here to divide fresh water from Salt, River from sea. The above lines are the crux of the postcolonial and postmodern aspects as observed in Ghosh a Master writer. The novelist can further be researched in humanistic, post humanistic, psychological, feminism, subaltern, scientology and ecology and many more. The researcher would like to quote Ghosh as to conclude the research; the currents are so powerful as to reshape the island almost daily some days the water tears it throws up new shelves and sandbacks where there were none before.