CHAPTER - IV

NARRATIVE TECHNIQUES

Amitav Ghosh’s works contain a rich variety of expressions. Styles and techniques which prove why a celebrated Journalist and author like Khushwant Singh declares Ghosh a fabulous author of fiction as well as non-fictional works. This chapter examines Ghosh’s art of Narration and proves how his works are not restricted to just one narrative technique. He applies various narrative techniques. As a creative writer his novels reveal new creations in the art of narration. In *The Shadow Lines*, the first person narration is used through the unnamed narrator the new technique of narration of history through reading of newspaper clipping is employed. The novel displays multi-layered events intricately. Ghosh employs different narrative techniques and devices in the novels chosen for study. While praising the narrative technique in the shadow lines, Novy Kapadia comments that,

> There is extraordinary density in the narrative texture of the shadow lines. The overall story emerges in layer and each layer is a fusion of private lives and public events all linked into a thematic unity. Ghosh uses first person narrative from dual view point, that of a child and the adult I. This gives a sense of inhabiting both past and present, simultaneously (21).

Ghosh depicts each and every incident lucidly in the novel one such example is the narration of plane’s take off at Dum Dum airport is skillful and exquisite. Ghosh writes as: “Its nose lifted, very gently, and then suddenly unbelievable, the whole of its huge metal body was riding in the sky.” (192)
*The Shadow Lines* is a story of personal experiences of the author of the violence and ill behavior of the people during the riots of 1984. Ghosh also tells the readers about the partition of Bengal through the reference of evidences of news, experience and the newspaper cutting. The quest for the freedom of the country, belonging to a particular place which provides one a shelter from the days of his birth and struggle for individual freedom is presented in a realistic manner in the novel.

The narrative in the novel is simple but it has a complexity of varied time and place. The narrator is an unknown and unnamed child who with the help of his memory narrates the events. The narrator no doubt is skilled in the art of recollection. The ease with which he moves from one story to another story or from illusory to real time reflects the fusion through the play of memory. The transparency of this unnamed narrator lets different persons, events and places across, while reading the novel tracing back is sometimes unable to know the name of the narrator. But when we read the book thoroughly we come to a conclusion that the narrator is a firmly placed character.

The novel can be called as memory novel because the major part of the novel is told by the narrator on the basis of memories, weaving together past and present, childhood and adulthood. India, Britain and Bangladesh, Hindu and Muslim story and happening, memory generators action of the novel and determines the form of the novel. The narrator lives a truer life in his memories and we meet other characters in the narration’s memories. Ghosh sometimes makes it complex when he employs a “memory” within “memory” – kind of framework and sometimes projects many memories clinging together.
The narrator in the novel uses his imagination to travel to different parts of the world by learning the distance between them with the help of his uncle Tridib who gives him worlds to travel in and eyes to see twitching before he ever leaves Calcutta. The narrator place the tip of the compass on Khulna which is known as knowledge of distance between two cities is also excellent.

Khulna is not quite one hundred mile from Calcutta as the crow flies: the two cities each other at a watchful equidistance across the border.

The distance Khulna and Srinagar or so I discovered when I measure the space between points of my compass was 1200 miles, nearly 2000 kilometers. It didn’t seem like much. But when I took my compass through the pages of that atlas, on which I could still see the smudges left by Tridib’s fingers. I discovered that Khulan is about as far from Srinagar as Tokyo is far from Beijing as Moscow from Venice or Washington from Harana or Cairo from Naples (231).

The narrator keeps shifting the times and the focus of the story as and when he requires doing so. The description of even the smallest details in the novel transcends us to the narrator’s psyche and helps in experiencing and viewing the events in reality. Ghosh worked as a reporter before. He reflects his art of Journalism in the novel Ghosh through his Journalistic approach describes each and every event and mishapening of the past. He not only tells us about the event but at the same time he tries to find inter-relation between them with the help of evidences. The role of newspaper of Calcutta during the riots and the description of mob-violence is portrayed in a realistic manner by Ghosh and he brings evidences one by one to prove his point, date and circumstances of
time. He not only portrays violence or riots he also describes the test match between India & English teams to prove the significance of particular dates.

*The shadow lines* (1988) remind the reader of Salman Rushdie in terms of its formal experimentation with geography and History. But unlike Rushdie, Amitav presents the story in an understated, condensed prose. The story moves between India and England, Calcutta (Kolkata) and London, The World War II and present day Calcutta society. The author has drawn inspiration from various east and west text, from Proust to Tagore, ford to Satyajitroy. The file of the novel *The Shadow Line* is certainly an allusion to contra’s novella; structurally the narrative is coherent and balanced. Characters are realistic portrayals from life itself. Most of the characters are round. They are clearly presented through various live imageries. His concept of History colors all his writings. His sense of historicity and the fictional framework for the readers of the history is more lively and readable. Ghosh virtually bends his novel to the needs of history and they largely derive their shape and purpose from it. One can observe both political and historical consciousness in his fiction.

Amitav Ghosh describes himself as a traveler interested in men place and scenery. He has the infallible eye of a travel writer. Journeys from real and important part of Ghosh’s fictional landscape his travels have contributed to his ability to move his character in and out of their native settings with confidence and ease. Traversing borders becomes almost an obsession with Ghosh. Men set up border but Ghosh marks it clear that these are mental constructs, the lines on the maps are shadow lines’. A Journey becomes a metaphor in Ghosh’s fictions, as
the narrator in *The shadow lines* argues: “that a place does not merely exist, that it has to be invented in one’s imagination”. Travel is transformed from mere dislocation to a living quest. Journey are mint to do away with borders; they are not mere quest but mint to explore the ramifications of history, particularly history of human beings. Ghosh has said in one of his interviews that he is a great believer in quest narrative- he thinks it is the best, the fundamental narrative. All the great narratives of literature are quest narratives *The Odyssey, The Ramayana*. So he likes the quest the very idea itself and writing about it. But unlike the people who are on a quest and known what they are searching for, he do not think he necessarily does. It is always the Journey, not the getting there.

Ghosh is a natural story teller and one of the most exceptional talents of his generation. Ghosh makes unique experiments by combining various themes and technique by memory and nostalgia. Emotions are personalized but because they are condoned by the process of history, geography, economics and sociology they assure dimensions of universality. He believes that emotions are shape and conditioned by economic environment, by class values and aspirations and above all Both the tragedy and vitality of his native land figure in: Ghosh’s sense of creativity and sense of history gives a structure to the novel throughout the novels Ghosh reveals himself as talented innovative and experimental. He tactfully makes experiment with the form and narrative art in his novels. Ghosh’s second novel, *The Shadow Lines* (1988) is significant both in its theme of the futility of imaginary borders and in its brilliant and powerful fuse of language. The story talks about two different families, one an Indian family and the other, an English family. This sort of story structure questions the boundaries between the
people and the geographical setting that they inhabit. The story that shift from London to Calcutta to Dhaka is told in the first person point of view of a contemporary Indian male, although the real luminaries of the plot are the young man’s grandmother and his uncle, Tridib. The stories interweave life in Dhaka before partition, life in London during the war and the life the narrator leads in Calcutta during the 1960s and his life in London of the 1970s.

From a very young age, Tridib stimulates the narrator’s ability to imagine places he has never been to and visualize events he has never truly experienced. Tridib gives him worlds to travel in through the stories, historical facts and personal experience that he shared with him. Eventually, imagination becomes the narrator’s guide into perceiving the unknown world outside Calcutta. The anonymous narrator recants in flashback the people and places Tridib had described to him twenty years before and the heady life of modern London that signified the centre of the universe.

It is an undeniable fact that the narrator considers has imaginary reconstruction of the past as more real than that of the present. He even resort to the conclusion that visiting a place is never enough if one is not able to re-invent in one’s mind being unable to perceive a place through imagination is like not travelling at all. It is because he lives through the stories of other people. He strongly believes that the actual present aloe can serve as an impulse for the narrative construction of memories.

*The Shadow Lines* is a novel of memories which lies in the form of fragments. Ghosh employees the technique of looking back to the memories and narrate the events of the past. The historical moments in the novel are interwoven
into a compelling tale by using memory as a narrative technique. The narrator in *The Shadow Lines* summons up an array of recollections in a web of connections. The differences in time and space blur and the process of recollection transforms the past events into a throbbing in sense of what has been lost.

The historical events carried by the novel includes the freedom movement in Bengal, the second world war, the partition of India in 1947 and the spontaneous communal combustion in the form of riots in East Pakistan and India following the 1964 hayratbal incident in Srinagar. The novel is not a bare and bland recapitulation of those tense historical moments, It captures the trauma of emotional rupture and estrangement as also the damaging potential of the hoarier within people divided by narrow –minded politics.

Memories and events are retrieved from the past to correlate meaning to the present. As the receptacle of stories from the other characters in the novel about the family, the country and worlds far away, the narrator is persistent in putting pressure on his friends and relatives to probe their memories. He forces them to search through their personal archives for material that conform to their recollections. He finds himself reminding them of forgotten events and supplementing their experiences twitch stories heard from others. The “story” or the chief narrative line evolves at irregular intervals and is constantly interrupted and diverted by other narratives. The only fixed centre is that of the chief narrative voice through whom the other narratives are filtered.

The return of the narrator’s grandmother to visit her paternal home in Dhaka in 1964 is full of ironies and complications. His grandmother wants to bring her uncle back from East Pakistan, the land of their Muslim enemies to her home in Calcutta –
but Dhaka is her birth place, the home to which she goes back. The grandmother, in the novel represents the classical conception of Cultures and she dives into her childhood memories. She feels nostalgic for the old world when there were marked divisions politically as well as culturally.

Though the novel is written in the first person point of view, one never comes to know the name of the narrator. There seems to be a deliberate attempt from the part of the novelist that he makes sure the reader fails in his attempt of finding out the name of the story teller. For Ghosh, the story teller is not just an individual. Instead, he is the supreme consciousness that pervades the life of every individual. So, the narrator says, “I knew that a part of my life as a human being had ceased: that I no longer existed, but as a chronicle” (112).

It is not the memory of just an individual but the whole of the sub continent. The shadow lines, thus gives voice to the silence borne out of fear in every Indian’s subconscious mind. This fear generated is a result of personal and national trauma that they had experienced. Amitav Ghosh employs a non-chronological presentation of events which can be attributed as a feature of his notable narrative technique. The chronological order of presentation of the narrative in the shadow lines is thoroughly jumbled up. The narrative of the novel develops among the continuous shifting of time and space. While on the one hand the novel depicts the action as tweaking place at specific time down to exact year, month and even sometimes day, on the other these same events taking place in 1939 – 40, 1960-63 and 1978-79 are presented in mind- bogglingly jumbled order.
Amitav Ghosh’s narrative strategy lies in juggling around these limited numbers of events. From different time periods and make the memory narrative alternate between them in a rhythmic manner. This creates a movement back and forth in time effect which has absolutely nothing random about it. The chronological span of the opening section of the novel marks out the parameters of the time shifts. In 1939-40 the parallel protagonist Tridib spans one year in London at Mrs. Price’s 44 Zymington Road house with his parents. In 1960-61 he narrates his detailed memories of the time to his nephew, the protagonist narrator, in Calcutta. In 1978-79 the narrator himself goes on a one year trip to London and lives out the memories he had imbibed from his uncle. Tridib’s one year in London is repeated and balanced by the narrator’s one year there. The eight year old narrator identifies with the eight year old Tridib of the memories. The 1960s becomes the middle ground where the narrator learns the way of seeing through Tridib’s stories of 1939-40 and tests them out successfully in 1978-79.

Along with the usage of jumbled time periods in the novel, Ghosh also employs differences in space or place in the shadow lines. The novel moves seamlessly between its three major locations: Calcutta, Dhaka and London. Events in one place are strangely mirrored in others. The road in Calcutta that terrifies the narrator when he is a schoolboy is the mirror image of the riot in Dhaka in which Tridib is killed. The borders between nations, as the novel goes on, become shadow lines. The narrator’s grandmother is shocked to find out that there is no clearly marked difference on the ground between India and East Pakistan when she travel back to her old home. The narrator’s grandmother is not clear whether she is going or coming home when she sets off for Dhaka. The
Indian passport she carries gives as her place of birth a city now in a foreign country, which is bound as mirror image to the place that she is travelling. The possibilities of history means that Dhaka is in there different states during the course of the narrative: British India in 1939, Pakistan in 1964, the year when Tridib dies in Bangladesh at the time of narration the 1980s. Indeed the communal clashes that kill Tridib reveal Dhaka never to have been more closely united to Srinagar a place hundreds of miles away in the west of India, part of a different state, that after the two countries have been partitioned.

Time and space in the novel seem to be constantly shifting from one loco to another and from one moment to another without any forced transitions. The technical skill is thus sharpened in this novel befo a mere imitation. Being a memory novel, its form follows the ebb and flow of thoughts, as it unravels the impact of a difficult trauma which is personal and at the same time linked with larger historical forces and public events.

Though the events narrated in the novel keep changing their time and space it does not create any disharmony in the plot. Rather these both merge together harmoniously and add to the charm of the novel. Ghosh’s characters move in so many directions that ultimately the identity of a distinct and discrete homeland becomes blurred and the world where no boundaries of race or caste are acknowledged becomes one big home and the real home lies in one’s memory and consciousness away from all lines. The reader travels back in time and space along with the narrator to put together the pieces of the puzzle or fragments in a very impactful novel that dives into history to put across the very contemporary notion of the futility of these divisions and boundaries. Above all this Juggling of
‘coming’ and ‘going’ is Ghosh’s concern with the arbitrary nature of nations and borders and no need to look beyond their divisions. The novel which moves back and forth in time reveals the futility of the apparently permanent borders.

Amitav Ghosh uses ‘memory’ as a fictional convention or narrative principle to suggest that past can be concurrent with present and geographical distances can be transcended. The deeply etched man-made lines separating mutinous, peoples, events can be blurred into “shadow lines” where there is universal brotherhood and love. The removal of separating values can lead to a rich meaningful life which rises above the politically divided tension filled, violence-prone, modern-day world.

Ghosh uses various techniques and makes his fictional a real experience to go through. The novel is arranged in such manner that the reader gets absorbed in the lives and events narrated in the novel in spite of the fact that Ghosh has applied a non-linear narrative made as well as chronological shifts and leaps in the text of his remarkable memory novel, Ulka Joshi in her article “narrative technique in the shadow lines” comments about Ghosh’s treatment of time factor in the novel as:

Backward and forward journey in time is a recurrent device used by the writer in the novel. This structural device is in harmony with the novel being an extended memory. Besides that it also presents a central theme that the line dividing past and present is only shadow that the past lives in the present and present is shaped by the past (Interpretation: Amitav Ghosh’s  The Shadow Lines 115)
Ghosh uses different narrative techniques apart from symbols, images and metaphors. Though Ghosh employees first person narration it also enhances the credibility and authenticity of different narratives in the novel the historical fact of large scale riots and violence of 1984 after Prime Minister Indira Gandhi’s assassination in India has remained in backdrop of the novel.

The novel *The Glass Palace* moves across genres of writing as well as, bounding together fiction autobiography, cultural, social and political histories, as it explores a century of Indian history of Burma’s movement from monarchy to republic, a journey that is still going on (39). Many narratives are built around the framework during Burma’s and India’s hundred year struggle for freedom by the Indians and the Burmese, instead of fighting against the common enemy. British fight among themselves. The image of the glass palace’ is a powerful symbol in the synthesis of the plot.

The narrative structure in postmodernism is an open type where time and events are special to readers. Flashback and flash forward exists. The distinction in the point of time inside and outside does match. The real life events are presented in episodes. Reader views a character only from a particular source. Different states of memory prevail. The fourth estate often speculates the truth of the character and hence multiple reading is possible. The narration is either in the first person or in third person. There is an open ended conclusion where the reader must re-construct the end of the novel. Ghosh’s novel are open –ended they also offer a fresh lease of life for the characters.

There’s no element of surprise or mystery regarding the climax. Future holds promise and hope. Ghosh differs in this respect from the other post
modernist. Timelessness and spinelessness exists as Ghosh tries to achieve a sense of eternity in his novels.

In *The Glass Palace* the dimensions of narratology and the concept of narrator and narrative voice are not very much different from that of the western story tellers. But at the same time Ghosh is influenced by great Indian narrative tradition of storytelling which has always been much stronger and older in India. In the novel at the very beginning the reader comes to know about the legendry Glass palace in Burma. Rajkumar a eleven years old orphan boy looks at it for the first time and is completely awestruck by its beauty though he cannot be relied upon being a eleven years boy it is evident that here the omnipresent narrator handles the narration and the reader by giving a glimpse of the palace. Ghosh uses various techniques in his art of fiction to reflect his feelings, experience and understanding the narrative technique, the cinematic technique, the Journalistic approach, humor, irony, realistic portrayal of the incidents or accidents, the study of the truth through historical study, memory within memory technique. The study of pre-colonial, colonial and postcolonial circumstances by making comparison between two or more centuries, the study or previous and present geographical condition of nations, anthropological study and the constant research made by Amitav Ghosh before writing his novel are the various techniques and styles evident in his works.

Ghosh not only uses the techniques discussed in the previous paragraph but also is a master in the implication of impressionistic technique in which the emphasis is on the showing rather than on the telling Ghosh has used the impressionistic technique in one of his novels. In the novel the Glass palace the narrative style gives the illusion of a transparent neutral, historical record, which
allegedly leaves out the traces of the power play within the given historical record. It is generally believed that the Ideologies present are necessarily a distorted one because the interest of the ruling class is seen focused of Ideology is a technique. Through which Ghosh shows the social class representation in the novel. But at the receiving end in Marxian term Ideology is understood as the false consciousnesses and of course the post modern thinking discard the idea of false consciousness through subject relationship.

Flash back technique has been used in several places. Scenes from Burmese rebellion are a recurring motif. These images are terribly disturbing and continue to haunt and those who have seen John Boorman’s hard-biting film beyond Range on the atrocities by Burmese military Government on its citizens will be confined hat this resourceful land called the Golden land, rich in precious stones, rubber among other items. Throughout the novel the empire expands and then retracts, fortunes are won and lost, the fact of the world changes the novel follows Racha’s family three generation and many cities. Ghosh is one of the most sympathetic post colonial and post modern writers who looks at love and loyalty and examines questions of empire and responsibility of tradition and modernity.

Amitav Ghosh through his polyphonic technique has presented a new perspective of writing which is very unique and so we are indebted to him as we do not have to depend upon the old and ordinary technique of storytelling adopted by the other authors. The novel of Amitar Ghosh are polyphonic because he makes his characters in dependent and stops himself from imposing ideological control over them. In the novel Rajkumar’s granddaughter Jaya’s son is the narrator of the story and Ghosh has linked many sub – narratives with different characters to
make it a whole. The childhood memory of the fascinating and the most tender sight that he has ever witnessed the interlocked dentures of his great aunt Uma and his great grandfather Rajkumar remained in his memory for a long time. While he matured his longing to find out more about the relationship between Uma and Rajkumar increased. He decides to know the history of the family and write down their chronicle in the form of a novel. The novel contains the historical events beginning with the British annexation of Burma to the British India in November 1885 till the Burmese struggled for democracy under the leadership of Aung San Suu Kyi the icon of democracy and the attempt of the Military Junta to finish the struggle by keeping her under house arrest in 1996. The narrator sheds light on Rajkumar’s struggle with life when he was an orphan. When he was only eleven years old, he came from Chittagong with his mother to escape from the clutches of a killer fever.

The marginalization had a great impact on the form of the novel. This style of the narrator added more dramatic elements and his relativistic fragmentation added irony and ambiguity. The ultimate result of all this was that the narrative gauged an extreme complexity of form and structure.

In this novel *The Glass Palace* the dimensions of narratology and the concept of narrator and narrative voice are not very much different from that of western story tellers. But at the same time Ghosh is influenced by the great Indian narrative tradition of storytelling which has always been much stronger and older in India in the beginning of the novel he makes the reader to know about the legendary glass palace in Burma. There the character focalize is an eleven year old urchin Rajkumar who looks at it for the first time and completely awestruck by its
beauty. The focalization is from within, though he cannot be relied upon being an eleven year old boy. But it is evident that here the omnipresent narrator handles the narration and the readers by giving a glimpse of the palace. The narrator describes how the palace was being looted and plundered by the Burmese localities before the British troops arrived to take possession.

The narrator talks about the people involved in unexpected relationship across countries and cultures. There are wars and rebellions. Political cultural, social and ethical issues are raised. Fortunes and destinies are made and lost. All this is a meticulous craftsmanship of Ghosh. He reports everything thoughtfully and preciously.

The most important aspect of the novel is however that not even a single episode in the whole text represents the British directly. They are always at the background and brought into the story not as characters. They have been treated in the same way as 18th or 19th century. It is in fact the history of nation seen and presented through the eyes of subaltern. It is the notable example of giving the voice to the colonized people. The narrator narrates how the proud queen supayalat was feared and admired blindly by the Burmese, and how unceremoniously the conquering British removed the king and pregnant queen from Mandalay to distant Rattanagiri in the west east of India. It was a sharp move by the Britishers, who were successful in humiliating the royal couple completely. The king and queen led a life of utter shabliness and obscurity in unfamiliar region while their country got plundered and depleted of its precious natural resources teak, precious gems, petroleum and ivory.
The cultural space for most of the characters in Ghosh’s novel is very huge and so it is with the different voice. The king the ebaw is the symbol of those who, however, accept their fate more or less like a philosophy. But queen supalayat is one who has quite different point of view. She sees the dehumanization of colonial process. She represents the voices of those who had the fate like her. The narrator uses free direct discourse between different characters. There is notable conversation between Dolly and her friend uma who raise question on established beliefs and historical facts. On one occasion uma, the wife of the Indian collector asks Dolly about the cruelty of Queen Supalayat and in reply Dolly makes uma views it from her point of view.

You know, uma, “she said in her soft voice, “Every time I come to your house, I notice that picture you have hanging by your front door”…… of Queen Victory, You mean? Don’t you sometimes wonder how many people have been killed in Queen Victoria’s name? It must be millions wouldn’t you say? (114).

The conversation intelligibly shows the tutors view about literature. The authorial presence is evident when Ghosh strongly vices the irony of situation. He shows the subjugated Burma and the attitude towards India and Indians

There is another important narrative techniques used by Ghosh. It is the manner in which focus shift between one country and another. All the major characters are distributed by Ghosh over to Burma, India and Malaysia and then knitting them together by presenting them as characters. The strand used by him is ‘history’ not ‘love’ used as to notify that irradiates the first section. Through the enormous screen that he creates over the stage of South Asia, he exacts a shadow
play with characters that focalize and bring alive the colonial history of the region. Their different professions, language beliefs, cultures, nationalities and world views enrich the heteroglossia of novel.

There are characters that expose the reality of British Empire which is barbaric towards not only its subjects but also towards its propagators. These are the young English men who are used in an exploitative way in order to extend the empire's hold and strengthen its power in order to exploit the forest wealth. Under hostile surrounding the British colonialists employ their young English men to work in the forest as long as they can endure the dangerous atmosphere and unhealthy climate. The character Saya John is one among those who indirectly conveys the voice of the author exposing these aspects of imperialism.

Another voice that emerges to be very strong in the novel is depicted through real life personal Anana San Suu Kii’s presence she is a leader, a symbol and voice of struggle to uphold democratize values against the tyrannical rule of the military. Ghosh has used her as a symbol of the voice rising for the cause of the dignity and sovereignty of man as man.

There are different modes of narrative such as realism, fantasy, metaphor, symbols, irony, and magical realism, incorporated in the novel. The novel subsumes different genres and extra literary material such as history, myth, allegory and picaresque. Here Ghosh tries to focus on the formidable complexity of the real world instead of presenting a simplistic unified and monologist version of reality.
The style of The Glass Palace is elliptical and at times, uneven Ghosh dedicates an entire paragraph to describing the camera with which Mrs. Khambatta photographed Dolly and Rajkumars wedding yet the actual ceremony takes place elliptically when he invites at the end of the civil war ceremony In the collectors camp office. Dolly and Rajkumar garlanded each other smiling like children. Other Major events occur in only sentence the birth of children’s the death of loved ones, war and other national catastrophes.

Exile and return are themes that lie at the core of the Glass palace. We seeking the law and queen supaylat living out their exiles in Ratnagiri and we also experience Dolly’s flight from and return to Burma. Even Rajkumar appears in a constant state of escape and return from this early abandonment at age eleven. What other stories of exile and return play out over the course of the book? How do these individual cycles contribute to the overall structure of the novel? The questions rose by the readers and understood by them in the due course of travelling through the pages of the novel.

Amitav Ghosh in his novel The Calcutta Chromosome (1996) where he pleads a case for the marginalized natives and their primitive and subtly challenges and explicitly dismantle the claims of the science as a west centric discourse. Presenting a wonderful blend of fact and fiction, Ghosh meticulously weaves the plot of The Calcutta Chromosome around some of the historical events that led to the discovery of the killer malaria and its cure, while at the same time the novel also investigates into other philosophical and sociological issues. Based on the biomedical adventure of Ronald Ross towards finding out of the malarial parasite the novel could be conveniently categorized as a science fiction.
The novel *The Calcutta Chromosome* opens sometime in the twenty first century with an Egyptian Computer Wiyard Antar in New York who trips through a damaged identity card on his computer. He discovers that the lost person is L. Murugan, a colleague and researcher in life watch where he works and is also the one who has done extensive research on malarial mosquito. The fact that despite the sensational research, the disease still goes unabated, taking its annual toll of human lives. Ross discovered the deadly female mosquito on 20th August 1897. Except for this fact, Ghosh has totally deviated from the known account and divided the novel into two parts. August, L.Murugan is a science freak. The major part of the story takes place in Calcutta in 1995. The novel follows Murugan and his adventures closely. If we see the narrative level of the novel it is divided into three different levels. First level we have Antar Egyptian Computer clerk who tries to relocate the adventures of an Indian born American scientist. L. Murugan. Antar tries to find out the reason behind the incomprehensible fact that Murugan disappeared in Calcutta in 1995. The second level of the story live is historically true and it revolves around the British scientist Ronald Ross who discovered the manner in which Malaria is conveyed by the mosquito in 1902.

The third level describes the super human power of Mangala and Laakhan. With the use of cinematic techniques, on one hand Ross is shown making the final break through and on the other hand, Murugan is trying to prove his hypothesis that Ross had been literally led by the mass to the discovery by forces beyond his comprehension.

Ghosh deconstructs and dismantles western sense of superiority by Indian irrationality so perform this Deconstruction Ghosh uses the tool of blind religious
beliefs. The mythological references of names at times make the characters archetypes. The Indian myth of Ganesh has also been used to explain Indian concept of changing identities. Ghosh with a strong nationalist Vein tries to establish Indian supremacy in the world of knowledge and science. I would like to turn to the central part of *The Calcutta Chromosome* in which Ghosh has combined the above tendencies. The novel weaves together the threads of realism with those of the oral myth in which dreams are given the same potential agency as events in our more conventional realist perception. The narrative shows the nightmare in which Phulbomi has dreamt that he was almost killed by a train. In the dream he also encounters the ghost like figure Laakhan. These elements dream, nightmare and ghost are imbedded in the narrative techniques. Through the novel we come to know that nothing is random and that everything has a hidden meaning. The novel usually has some kind of centre, either a person as a group of people around which the novel can revolve. Ghosh’s project in *The Calcutta Chromosome* is to present a subaltern group which has agency while avoiding the pitfall of establishing it as a new centre. Ghosh has succeeded in this primarily by constantly questioning the narrative present in the novel.

In *The Calcutta Chromosome* it is important to look beyond traditional dichotomies. For instant, the binary oppositions between science and mysticism/religion, and rational/irrational only makes sense if we look at both ends of the scale. For example the words like “scalpels”, “glass plates”, “arranged”, “white cloth” and “bright metal”. All these words are associated with order, rationality (especially the orderly fashion in which Mangala arranges her instruments) and science (the white cloth is a synecdoche of doctors and nurses). A small clay
figurine touching forehead, drumming is not something that can be explained rationally. These things are associated with rites of passage, temple and mysticism. In this great fusion “blood” becomes the connecting link. In the rational / scientific sphere it represents the controlled operation and in the mystical / irrational sphere discussed above. Ghosh has once again not merely reversed the colonial dichotomies to favour the colonised; he has created a dialectic relation between coloniser and colonised.

Ghosh uses third person narrative art to describe the events of ghost stories. The stories of the station master and his meeting with writer Phulboni narrates the mystery of ghosts moving the station lantern in dark night. Ghosh writes “At that very moment he heard a scream, a raging inhuman howl that tore through the stormy night. It hurled a single word into the wind – Lakhan – and then it was silenced by thunder of the speeding train”. (227)

Ghosh’s art of narrating through the dialogue between Phulboni and the station master is brought into the narratives as past memory told by one of the characters. Ghosh employs flash back technique of narration. About the narration of Ghosh’s stories, Bishnu priya Ghosh, in her Review article “spectral ethics in The Calcutta Chromosome” comments

The familiar other beckons the detective the Journalist, the writer and the missionary to a larger ethical quest. Each character is not just haunted by a ghost but by someone else who is besieged by Murugan’s fascination with Ronald Ross; Urmila by Sonalindi’s pursuit of Phulbony, Murugan by DD Cunningham crigson and Farley and other (Amitav Ghosh: Critical Perspectives 124)
Ghosh employs his artistic narrative techniques to portray the inner thinking of human mind through the character of Murugan who expresses his knowledge and science and counter science through the narrative art of dialogue. Murugan is intensely activated and his narrative talk with Antar describes what Murugan is actually thinking. Through the character of Murugan, Ghosh projects the philosophical aspect of science and counter science. Ghosh’s philosophical knowledge on science and scientific method is expressed through the narrative dialogue between Murugan and Antar. Ghosh writes:

You know all about matter and antimatter right? And rooms and Antirooms and Cherish and anti- Cherish and so on? Now let’s say there was something like science and counter science? Thinking of it in the abstract would not your say that the first principle of a functioning counter science would have to be secrecy? The way I see it, it would not just have to be secretive about what it did (it could not hop to beat the scientist at that game anyway); it would also have to be secretive in what it did it would have to use secrecy as a technical procedure, it would in principle have to refuse all direct communication straight of the bat, because to communicate, to put ideas into language would be established a claim to know – which is the first thing that a counter science would dispute (The Calcutta Chromosome 88)

Ghosh further writes “Mistaken are those who imagine that silence is without life. That it is inanimate, without either spirit or voice. It is not indeed the word is to this silence what the shadow is shadowed, what the veil is to the eyes, what the mind is to truth, what language is to life” (The Calcutta Chromosome 24)
To bridge the time element and distance Ghosh uses narrative techniques of symbols or motifs. He uses cinematic techniques effect of ghost in the story. Ghosh uses symbol of station lantern – obviously Lutchman’s lantern appears in Crigson. All those create cinematic art of narration. The whole novel is of episodic stories creating mystery after mystery and chapter by chapter the reader is absorbed in the story and Ghosh makes the reader feel like witnessing the event narrated. For all this the narrative technique of portraying images through the depiction of stories has been used by Ghosh. Thus, Ghosh employs narrative technique of curse. Madhu Malti in her review article the cinematic narrative technique in *The Calcutta Chromosome* comments as:

The visual cuts the non “linear progression presented through a meandering story” line narrated by four different speakers – Murugan, Aatar, Urmila and Sonali from multifarious angles thrusts the reader into a compelling confusion wherein he remains unaware to the author’s guidance (*The novels of Amitav Ghosh* 272)

Apart from these narrative techniques Ghosh uses metaphors of ‘stormy night’ and train coming in speed’. While narrating Phulbonis experience at the Railway station creates a mystery, fear and possible death *“The Calcutta Chromosome is a counter science”* rightly Ghosh uses the technique of puppet master. His character is made to appear/ disappear, rise/fall as a part of narrative technique. There is never a dull moment.

Ghosh uses times and place shift to provide a new dimension to the novel which develops beyond the stream of consciousness technique and takes the reader in the lives of many character creating mystery in film story. Madhu Malti
Adhikari in her article says telling and showing the cinematic narrative technique in *The Calcutta Chromosome* comments about Ghosh’s narrative technique as:

Ghosh accomplishes the near impossible by the artistry of audio – visual technique. The most significant reason for employing this method is to give credibility to our world that contains the voices of logic and illogic, matter and antimatter, science and anti-science. Ghosh is determined to establish that truth is stranger than fiction. It is not difficult to assert confidently that not a lure of affection but a genuine artistic need had motivated Ghosh to opt for the cinematic narrative technique in *The Calcutta Chromosome (The Novels of Amitav Ghosh 274)*

The plot of the novel extends more than a century. It begins in the twenty first century and through flashback moves to the nineteenth and twentieth centuries. Ghosh imagines a global fraternity in the novel by covering a vast geographical area – India, Egypt and New York. He moves easily in the spatio temporal realm by making use of the Bakhtinian construct of chronotope. A non linear form of narration is followed in the novel.

In the beginning of the twenty first century, Antar, a marginalized Egyptian computer clerk makes mistakes on the ID card of L.Murugan on his computer screen. Murugan, his former colleague was reported to have disappeared from the life watch on August 20\textsuperscript{th}, the mosquito Day in 1995. Nobody knew what happened to him afterwards every one considered his disappearance as an irreparable loss and later his death was referred to as a euphemism for suicide. Antar, confident of his assumption that cyber technology might help him across to clarify his doubts related to the
whereabouts of Murugan, decided to make the full use of cyber technology
years back, when his friend and colleague disappeared from the life watch,
Antar had fed into the computer a message: “subject missing since August
21, 1995 (The Calcutta Chromosome 116)”.

In this novel the words predict the future. Fairly was able to see through the
microscope, movement of the amoeboid forms moving slowly across the glassy
surface. Urmila, the important narrator of the novel, whom Murugan met by mere
coincidence during his fieldwork in Calcutta was able to provide Murugan with
many relevant details to connect the missing links in his research. When Murugan
explains to urmila that the name of the mysterious boy, known as Lutchman, who
played a prominent role in the counter science movement; was also known by the
name Lakhan. Many of the earlier stories that she had heard came to her memory.
She wanted to write an article on Phulbhonis Lakhan stories. While urmila was
searching for more details, her friend and colleague Sonale Das told her the
experience of the famous writer phulboni at Renupur railway station which was
believed to be a hunted place and how the ghost of Lakhan mysteriously controlled
him. The terrible and chilling experience of the writer at the railway station forms
the crux of the story. Secrecy was the religion of counter science and the
punishment for those who break the rule would be nothing less than death. The
puranic mode of storytelling and the oral narrative methods are used by Ghosh to
make the novel success. Apart from the main story live many other narrative
elements are woven into the body of the novel experience of the writer Urmila’s
life as a working woman and the role allotted to her in the counter science
movements, Murugan’s search for truth, Souali the film actress and her unfulfilled
love affair with Romen Halder are some of the central points around which the
narrative are woven.
The novel *The Calcutta Chromosome* rejects the common western notion of the protagonist and suggests the insufficiency of these ideas of good and evils as the truth of Indian literary norms. Overall, we can say that Ghosh’s *The Calcutta Chromosome* is an extraordinary fiction, as he has successfully explores new possibilities for the Indian Novel in English. His work reflects the aptness and interest of the age with discreet images of national cultures grown over a long period of time and deeply ingrained in the psyche of the people are resilient and continue to define their national identities.

The novel employs the technique of magic realism by mixing the element of fantasy with the real incident. The novel questions the belief in the grand narrative that liberation of humanity is only possible through science and offers a glimpse into the existence of alternative possibilities.

In *Sea of Poppies* histories take the form of narrative, and the ways in which the events described are portrayed linked and made sense of awe of are themselves susceptible to critical interrogation…historical events do not mean things in themselves but rather their meanings are generate by the ways in which they are described and linked together to form a historical narrative, and the resonances produced by that narrative depend on the recognition by its audience of the familiar story-telling devices it employs. A specifically historical inquiry is born less of the necessity to establish that certain events occurred than of the desire to determine what certain events might mean for a given group, society, or culture’s conception of its present takes and further prospects.

History is white washed, revised, read and re-presented in various ways to support the novel *In sea of poppies* racialization and rationalization of history are
shown at work through dialogues and narrative accounts. The narrative is of interlinked lives of various brown and white characters, eye. The driving force behind the empire was business and for the accumulation of wealth the last for wealth is not at all limited to the upper ranks of the racial hierarchy. It was present in the colonizer and in the colonized the colonial rulers were powerful, hence they exploited the colonized but they could never have succeeded in doing so without an active, voluntary and complete collaboration of the colonized.

In this unique historical novel, Amitav Ghosh assembles from different corners of the Ibis, a slaving schooner new converted to the transport of coolies and opium. In bringing his troupe of characters to Calcutta and into the open water, Ghosh skillfully provides the reader with all diverse stories, and equips himself to narrate the reader with visual effect.

In the novel Sea of Poppies the whole range of incidents, characters and landscapes in the story gives bizarrely and complete stretchy history, cultures and language 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 look states about the novel. The story let the readers not to take their eyes away from it because remarkably strong narration merged in the novel. The first part of a projected trilogy, assuredly drawing its characters out of their initial fragile moorings on land and river to the wide open spaces off the sea, the ship that is to be their destiny casts its shadow in the very first pages of the novel in the form of Deity’s inexplicable vision of it. Not only the 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 towards the wholly, frightening new and unknown. Structurally, then Amitav Ghosh’s narrative replicates the trajectory of its character.

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 beside the voyage with the division of the book which passes through land, river and sea. In the first central role to play for the progress of 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 ghetto travel by water in the Ibis through the highly. They recognize themselves that a new life will lie ahead then in Maritius island on Port Louise.

All the characters are going to take their voyage through the Black water. All the characters cheerfully decided to take the journey is the interesting object on the novel. But anybody that the shared destiny possible. The characters happenings appear to be very natural evolution of actions. 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, Lascar, Hindustani and Anglo-Indian words which was very delight to read. Ghosh has an extremely alert ear and deep knowledge of words. And it can be said that the novel is a historical narrative, but it employs a slightly different brand of realism, are that is inflected with a hardly perceptible magic resist strain in its evocation of subaltern lives. The novel makes a
conscious attempt at representing faithfully the overall ambience of nineteenth-century India and the traffic on the Indian Ocean. The novel’s evocation of the sights and sounds of bygone eras powerful and justifiably vies with any historical narrative of Walter Scott. For instance, Marked by an absence of a detached epic narrative voice, this novel can be said to be highly dialogic and polyphonic as the characters have their own independent subject position. In this novel Gosh tries to contextualize globalization within the history of European expansion into the colonies moreover many critics consider Ghosh’s novel as playing around with the technique of magical realism.

The historical narrative set in nineteenth-century colonial India Sea of poppies takes us to 1838 when the flourishing of opium trade of the east India company war at a critical juncture because china had forbidden the import of opium. Though opium trade provides the historical backdrop for the narrative, the novel essentially unfolds through two sets of characters at two different locations in nineteenth-century India under the rule of the company. In a village on the bank of the gangs near the opium factory at Ghazipur, the story revolves around Deeti, a young women from one of the highest castes forced in to the cultivation of poppies because of the policies of the company and Kahlua, a carter who belongs to one of the lowest castes and Deeti who is Drugged and violated on her wedding night by her husband’s brother Deeti is forced into sati but is rescued from sati by Kahlua, and fleeing from the village they both sign up as indentured labour and board a vessel bound for Calcutta, from where they will be finally transported to Mauritius across the black sea. In Calcutta, meanwhile the narrative charts the carrier of a former slave-ship the ibis that is bought by a Calcutta-based British opium
merchant, Benjamin, Burnham, for the circumstances in China forced him to send the ibis to Mauritius with a cargo of indentured labour and some convicts. One of the convict is Neel Rattan Halter.

As the journey beings, the narrative is gripped with Dramatic instances of treachery, plots and a potential mutiny. This part of the trilogy ends mid ocean, off the coast of Sumatra, on the storm-tossed Indian Ocean. The novel reprises the history of colonialism through the opium trade. The movement of indentured labour to the plantations in Mauritius and the subsequent creation of Diaspora communities are major areas of focus in this novel. The narration uses the characters and their situation to plot the larger picture on which the novels principal thrust lies. It is deeply concerned about the shifting and interrelated forms of dominance and resistance and the mobilization of collectivizes. This novel The *Sea of Poppies* has a solitary time-frame and strain of realism is seen in this novel. The movement of the novel is from the hand to river to sea. Dissolution of sense of place dissolves as people from diverse cultures are thrown together on the journey to Mauritius. Moreover, they float on a piece of hand, dislocated from specificity of place and mono cultureless. Now they have become Jihadi bays and jihad beans (356).

The technique used here is myth. Myth’ s deployed for the purpose of mental strength, culture and comparison are the ancient Indian myths of the holy Ganga, shoji and Bhagwanganesh, Madurga, Shri Krishna, Shami Draunpandi, Ravana and his demon- legions and Egyptian myth of ibis. In Indian mythology Ganga is considered a Hindu goddess that personifies the river. It has also been important historically. In the novel Ghosh also explains that it was the scared river of Hindu
(Ganga). That had granted Deeti the vision to overcome all the obstacles. Ghosh fiction demonstrates a concern with migrant, refugees on ibis putting aside their rigid cultures and identities; thus history makes sense of modernity articulating modern themes of novel rationalism, enlightenment, liberty the individual, state, civil society, the democracy and struggle for survival. The novel reveals the damage done by the British devastation which was wreaked upon the Indian economy as well as the society.

In this unique historical oval, Amitav Ghosh assembles from different corners of the world sailors, marines and passengers for the ibis, a slaving schooner now converted to the transport of coolies and opium. In bringing troupe of characters to Calcutta and into the open water, Ghosh skillfully provides the reader with all diverse stories, and equips himself with the personnel to man and navigate an old-fashioned literary three-decker.

The story is set on the banks of the holy river Ganges and in Calcutta. The author compares the Ganges to the Nile, the life line of the Egyptian civilization, attain butting the provenance and growth of these civilizations to these selfless ever-flowing bodies. He portrays the characters as poppy seeds emanating in large number from the field to form a sea, where every single seed is uncertain about its future. A large cast of characters assembles in Calcutta, teeming city in which numerous races and people of differing faiths and creeds live together. In dry back, the ibis a former slave ship is being refilled to take a large group of girmitiyas or indentured migrants to Mauritius. The author starts narrating the story in the village of eastern Bihar by introducing his first character Deeti a simple pious lady, caring mother and an efficient housewife who live in a poor village.
The ibis carries the indentured peoples in that ibis. The characters in the novel try to hide their identity by disguise sometimes language bathe obscures and reveals identities.

Ghosh openly expressed his view as an researched for him is first the “being on the cake” (vescovi 2009) in the novel Sea of poppies bits of information taken from scholarly essays are turned into fiction. In the novel opium trade, opium cultivation technique is seamed. The lives of different people, Ghosh’s novel ends up explain various fields of human activities. And Ghosh very creatively transformed historical data in Richards When both parties (gomusstas and peasants) settled upon an appropriately amount of land to be sown with poppy by each peasant the sub-Deputy Agency(or more likely the Indian Kathy manager) issued a license in the name of each opium grower specifying the terms of the agreement. When the local headmaster returned with signed acceptance…they received interest –free government advances on the crop paid in two four instalments at the final settlement of accounts when the peasant crude opium was weighed and graded nine month later, the advances were deducted before payment (Richard 1981,72).

And this new Ghosh imagines the scene when Detti sees the scales for the raw opium: Nearly, held back by a line of lathi-carrying peons, stood the farmers whose vessels were being weighed; alternatively tense and angry cringing and resigned, they were waiting to find out if their harvest for that year had fulfilled their contracts if not they had to start the next year with a still greater load of debt all over the hall, she noticed, there were quarrels and altercations breaking out with farmers shouting at serishtas, and Land boards berating their tenants. (94)
Ghosh follows the factory plan. Deeti finds herself in the mixing room where wilted opium is mixed with water in large tanks. Due to the opium fumes there is a powerful operatic smell that acting on the newer of people not endowed with too strong a constitution, produced what is ordinarily called Drowsiness, and in extreme cases brings about complete so prolific results (coolies) are immersed. Ghosh also incorporates in his narrative the very ideology that dictated the texts he is deconstructing. Is the British pride of the opium makers and their fondness his work. When someone abuses Deeti for betting her husband work in the factory though he is an opium addict, a superintendent defends Hokum Singh remarking that he has served as sepoy and explaining that only a few selected people are able to do his work that is the so called caking.

In this novel we still find that exactitude and truth are similar and related, but not interchangeable notions a few discrepancies between Ghosh’s sources and his narratives will serve to clarify this point. When the actual narrative diverges from the sources and discusses whether these discrepancies can be considered as part of the overall narrative plan.

Amitav Ghosh’s *The Hungry Tide*, tells the story of Indo American Cytologist Piya Roy, who comes to the tide country of the Sundarban in Bengal to study about river Dolphins. Piya is drawn into the love triangle with the local fisherman Fokir and Nirmal had been motivated to help the refugees out of love for Kusum who is mother of Fokir. Nilima is the wife of Nirmal and Aunt of Kanai Dutt.

Narrative innovations of Amitav Ghosh are seen in *The Hungry Tide*. The plot driven is realist fiction of Ghosh. The scene in which tiger is burnt alive and
those details which narrate how troublesome life of the island inhabitants become after the police orders are wonderful as well as grave. Most of the serious concerns are unfolded in the novel through the diary of Kanai’s uncle Nirmal. That dairy also unfolds some romantic encounters from the past in a rather sophisticated manner.

Amitav Ghosh has successfully struck to that principle of writing. Technically creating a metamorphosis of seriousness mixed with a narrative which makes the reader to read in trustingly Piya undergoes a similar conversion, as her dependence on the instinct of the simple boatman, Fokir, causes her brash Seattle certainties to come crashing down. The musical moment, Fokir recites the legend of Bon Bibi – mythical tiger goddess of the tide country. While Kanai attempts to translate: “suddenly” the language and the music were all around her, flowing like a river, and all of it made sense.

Ghosh holds the narrative in perfect suspension between the worlds of language and silence. This narrative technique enhances the reading interest of the Reader. Mainly he writes about the vanished era (ie) unknown History because most of the situation, characters and passions that he deals with belong to no particular age (or) society. His writing style is a part of multiple searches for a new dimension of reality which could combine past and present.

The major geographical area depicted in this novel is primarily confined to the sundarban. Past, present and future mix up in the narration. The structure of the novel deviates from the traditional method of narration. Ghosh shows different ideologies through different narrators. Through Kanai we come to knew about the Bay of Bengal and violent storms. The threat of flora and fauna are revealed
through the scientist Piyali Roy. Ghosh’s concern towards the subaltern settlers in Morichjhapi Island is expressed through the fictional characters like Nirmal and Kusum. The Global problems and challenges are studied and presented in a fictionalised form through polyphony and in one chapter the narration offers background information. As we say polyphonic we can notice changes in their dialect according to the social, cultural and economic status.

The art of telling story is a narrative which came into existence long before. A narrative is in the form of spoken, written or imagined. The stories are told by a narrator whom the audience can see or hear. It is a kind of Technique which has characters, a setting, a time, a problem attempts to solve and getting a solution for it. Not only, had this different narrative techniques are intricately weaved into the texture of his novel.

Historiographic metafictional technique is found by the researcher in the novel *The Hungry Tide*. It is concerned with historical events, it creates history its subject reflects on historiography. It combines metafictional elements with deep attention to history, including three genres, literature, history and theory as one. Historiographic metafiction reflects the authority and power of history.

Ghosh uses of intertextuality his mix of historical and fictional characters and his imaginative unites the factual and the fictional or real with the unreal carrying out, a mixture of the two in his works.

The interrelationship between the worlds of human nature and animal, and the dilemma of preserving one at the risk of destroying another is brought up the researcher from the novel *The Hungry Tide*. 
Ghosh restructures history through different method of narration, such as truth exposed through a diary as employed in hungry tide Nirmal registers the refugee’s experiences as seen and felt by him along with others. Ghosh depict the pathetic condition of a divide between rich and poor and also depicts the upper castes as fortunate and privileged through the dairy.

The narratives explain historical truths have been preferred to be suppressed and forgotten. What Nirmal records in his diary is the struggle of the refugees not only as an observer but also as an energetic participant in the fight against the government. Nirmal transmits the painful struggle of these poor people who have fallen victim to the unfulfilled pro-wises of the government. Ghosh always speaks for the voiceless through his novels. Here Ghosh uses Nirmal’s dairy to voice out for the voiceless.

Ghosh’s use of diary helps to loss light on the history of partition as well as the history of migration. Ghosh express the relationship between man and environment through the character Piya. She watches some fishermen and dolphins work together in founding up a school of fish, Piya thinks to herself that it is the most notable instance of relationship between human being and a population of wild animals that she has ever seen.

Ghosh having the character Fokir in the novel who is simply and passively respond to picture and gesture is in real danger of simply re-stereotyping the subaltern as being without language and expression. Myth is also expressed in the novel Fokir believes that the dolphins are messengers of Bon Bibi heavenly sources of the secrets of the tides, and his family. The mythology and oral tradition of Bon Bibi (the Goddess of the forest) was explored through Nirmals
experiences and diary entries. This traditional narrative distinguished by combining elements of both Hindu and Muslim faith. Ghosh evoke techniques that can bring an elision to the surface.

*The Hungry Tide* does not mention the name of the tiger for fear that doing so will signal the creature. This mythic interpretation of aboriginal ecology acknowledge that human interest are protected through subordination to the interests of nature and construct a tough discourse to colonial notions of ecological management. The Journal left by Nirmal to Kanai as a memoir also works as a parallel narrative in the novel. Its function is best described by G. Monoja in his article as:

Nirmal, in the last phase of his life, concludes that by idealizing the past we cannot serve the present or the future, nor deny that the substantial presence of poverty has been the lot of the people his hope lay in the faith of the settlers. The contestation of how this past is constructed becomes the central question in the novel. The past in *The Hungry Tide* is a pastiche that includes stories, flashback and dream, at the same time as it breaks down the temporal order. Numerous interlocking narrative strands help to illustrate linkages between groups. Structurally the narrative moves between multiple stories and characters (Monoja 81)

The story struggles back and forth in moments of history by several modernistic tools on time and space shifting from the present story of the triangular love story of Kanai, Piya and Fokir.
The way the text book of the novel opens with a map at the front, and a rapturous description in the opening page *The Hungry Tide* shows its own servitude to the sundarbans through section heading titled the Ebb and the flood, as well as plot in which nearly every turn is predicated by an act of nature. The story is also told in the unhurried prose to be expected in a narrative riding such as eternal currents.

Ghosh narrates the story by mixing the characters native to tide country and outsiders who expect to come and go unscathed. Piya Roy for instance, though Indian by appearance and birth is a bilingual English –speaker. She anticipates interacting with the landscape she witness in Cambodia and Vietnam. The book is also thoughtful about human nature especially our identities less as individuals them as social, spiritual and linguistic. Amitav Ghosh a native of Calcutta who live in New York and who holds a Ph.D in cultural anthropology, tends to be praised as postcolonial and postmodern writer. In this hungry tide he brings a singular intelligence and sense of empathy to his story. Ghosh is a storyteller with broad view the narrative tells adventures ranging from crocodile attacks to cyclones that leave individuals roping themselves to trees with their saris, hoping not to be down away. It is a novel wrapped with plot lines tided and characters confessing, more or less, what they have learned from their experience. One character who dies so that another character may live, even gets a scientific project named after him at the conclusion morichjhapi island was forcibly cleared of refugees by police and military troops. There was a protest started between the police and the refugees. Kusum was killed in the resulting Massacre. Fokir also killed in a cyclone. Ghosh has a healthy respect for the validity of emotion. He believes that emotions are shape and conditioned by economic environment.
Both the tragedy and vitality of his native land figure in Ghosh’s sense of creativity. In the novel the narration of a much earlier tiger attack resonates across all subsequent pages. The character like Kusum has deep rooted reason to fear the tiger. Ghosh does not reject natural conservation as such, but he does open a perspective on its significance which could only be found in the tide country.

The novels plot has three major threads, stylistically combining scientific observation, ethnography, historiography and romance. First, there is piyali Roy, a marine biologist born in India but raised in America. As piya researches, the endangered river Dolphins that live in the sundarbans, she meets Kanai Dutt, a multilingual interpreter from New Delhi who is also traveling to the sundarbans. Kanai’s journey leads to the second plot line. His aunt Nilima runs a local NGO and Hospital in the town of lusibari. She gives Kanai the journal of his late uncle Nirmal, a former schoolmaster, socialist and poet. The journal, written twenty years ago, contains description of the tide country’s history, geography and folklore as well as personal account of how the Indian Government massacred a community of refugees living on one of the Sundarban Island in 1979. Ghosh stresses that this massacre is an actual historical event neglected in Indian postcolonial history. The third plotline concerns a local fisherman named Fokir.

Most of the Geographical and historical information we receive is actually given to us by Nirmal, Kanai’s dead uncle, either in the form of his notebook or through Kanai’s flashback. This is taken from the beginning of the novel
The rivers channels are spread across the land like a fine mashnet, creating a terrain where the boundaries between land and water are always mutating, always unpredictable. .. every day thousands of acres of forest disappear underwater, only to re-emerge hours later. The current are so powerful as to reshape the islands almost daily – some days the water tears away entire promontories and peninsulas; at other times it throws up new shelves and sundarbans where there were none before. (HT-7)

The novel set up Nirmal’s voice as an informative and framing narrative that haunts the stories of Kanai, Piya and Fokir as well as our knowledge of the sundarbans. At the end of the novel both Kanai and Piya return to lusibari to live with Kanai’s aunt, Nilima. Kanai wants to rewrite from the memories of his uncle which was lost during a storm, and which contains records of local culture and the morichjhapi massacre.

The novel also has the technique of relating the consciousness level of local, national and global, local means the refugees and the natives of sundarbans, the Kanai from Delhi represent the national level and his uncle whose ideology which are revolutionary. Here Ghosh rents the debate on eco-environment and cultural and norms of the western. And he shuttles between the Marichjhampi incident from Nirmal’s point of view and the present day travels of Piya Roy, Kanai and Fokir. This time travel creates an intricacy of sub-topics and plots. The novel proves right and makes it stronger by its fragmented narration supporting the polyphonic model aptly and bringing forth all the voices Ghosh wants us to hear.