Chapter I. Introduction
1.1. Introduction:

Post-colonial literature is the worldwide literature of the colonies being studied even by the colonizers today. The image of man is truly depicted only in Post-colonial literature. Colonial Desire and Hybridity has become core part of this literature. Colonial Desire means to make colony and to rule over them. On the other hand, Hybridity means the mixture of culture, religion and nation etc. Amitav Ghosh’s *The Glass Palace, The Shadow Lines, Sea Of Poppies and In An Antique Land* are remarkable examples of Colonial Desire and Hybridity.

1.2. Survey of Research:

The title of present research is **A Colonial Desire and Hybridity in the Selected Fiction of Amitav Ghosh: A Post-Colonial Study**. The researchers have focuses on concepts like gender issues, migration, repatriating, exile refuges, assimilation, multiculturalism, and social realism. But no one could handle the issue of Colonial Desire and Hybridity. Therefore, the present research is going to focus on above notions.
A Colonial Desire And Hybridity In The Selected Fiction Of Amitav Ghosh: A Post-Colonial Study

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Hence, the present research is different from other perspectives. It is simply a post-colonial study.

1.3. Significance of Research:

The present century, no doubt, is that of scientific and technological development. The education of the techno-era shows the instrumental development of the machine based world. However, it is indispensible to note that we should not remain back in a perceiving the development in the literary genres that show the pursuit of life. This ensures the colonial desire and Hybridity in the novels of Amitav Ghosh is the significance of the title. In this world set up of globalization, we should remember the socio cultural development that many countries in different parts of the world are availing from time to time. What reminds us is the impertinence of colonial desire and Hybridity that is found in multiethnic set up of men’s life. We should be more aware of the changing scenario whether it may be the field of literature, arts or education while observing the impact of different emporia of cultural conflicts, we should remember the aim of research and its sole
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objective. In a nutshell, this research will help us enrich the knowledge in the field of literature.

1.4. Scope and Limitations of Research:

As we know post-colonial literature has become a leading branch of literature. The preset research entitled A Colonial Desire and Hybridity in the Selected Fiction of Amitav Ghosh: a Post-Colonial Study analyses the portrayal of Colonial Desire and Hybridity in the selected fiction of Amitav Ghosh. Therefore, this research has a cosmic scope and the limitation of this research is to focus on critical study of selected fiction.

1.5. Hypothesis:

The purpose of the present thesis is to find out the following points.

- The ideology of Colonial Desire and Hybridity.
- Amitav Ghosh and his post-modern identity as a writer.
- To criticize the selected novels of Amitav Ghosh.

1.6. Research Methodology:

There is no typical method in present research entitled A Cultural Study of Dalit Autobiographies in India. Therefore, above methods used for the present research:

1. Descriptive Method
2. Referential Method
3. Survey Method

1.7. Research Structure:

Before beginning the research, it needs to have the research structure. It is an important to include the above point: purpose of research, area of research, time
and data collection for research. It needs to have the knowledge of difficulties in problems arising in future. These points are the structure of research takes place.

1.8. Purpose of Research:

The purpose of the present research is to dig out the term Hybridity and Colonial Desire in selected fictions of Amitav Ghosh. It is the central agenda of the research. The central aim of this research is to find out the term Hybridity and Colonial Desire.

1.9. Statement:

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1.10. Preamble:

Indian English Literature has attracted a widespread interest currently both in India and abroad. It has come to occupy a greater significance in world literature. It is now realized that Indian English Literature and Commonwealth Literature are in no way inferior to other literatures. The writers in Australia, New Zealand, West Indies, South Africa, Canada, Nigeria and India have contributed substantially to the modern English literature.

The first Indian English Novel was written by Bankim Chandra Chatterjee, who left it incomplete and switched over to Bengali in his mother tongue. His Raj Mohan’s Wife is different from his Bengali novels such as Durgesh Nandani or Kapal Kundla. In fact, his first novel Raj Mohan’s Wife paved the way for Anand Math (1884) India’s first political novel which gave the Indians their national anthem Bande Matram. Ramesh Chandra Dutta, another Bengali novelist translated two of his six novels into English: The Love of Palms (1902) and Slave Girl of Agra (1909). These novels aimed at the elimination of social evils. None
can deny the fact that the roles of the novelists up to 1935 paved the way for successful socially conscious writing as Mulk Raj Anand’s *Coolie* (1936), Raja Rao’s *Kanthapura* (1938), Kamala Markande’s *Nectar in a Sieve* (1954) and R. K. Narayan’s *The Guide* (1958).

Post-independence Indian English fiction retains the momentum, which it had during the Gandhian age. The tradition of social realism established on a sound of footing earlier is still maintained by novelists like Bhabani Bhattacharya, Manohar Malgonkar and Khushwant Singh. The fiction of B. Rajan illustrates the strains of both realism and fantasy notable development is the emergence of an entire school of women novelists. The leading figures among them are Ruth Prawer Jhabvala, Kamla Markandaya, Nayantara Sahgal and Anita Desai.

By the end of the sixties and in the early seventies new voices are heard, the most striking of them are Arun Joshi and Chaman Nahal. The earliest of the social realists of the period is Bhabani Bhattacharya who is strongly influenced by Tagore and Gandhi and in his fictional theory and practice he shows affinity with M. R. Anand. He is convinced that, ‘a novel must have a social purpose. It must place before the reader something from the society’s point of view.’ [Joshi: 1969: 5] Bhabani Bhattacharya, therefore, deals with the theme of exploitation—political, economic and social. He has to his credit novels like *So Many Hungers* (1947), and *A Dream in Hawaii* (1978).

Unlike Bhattacharya, Manohar Malgonkar is a realist who believes that art has no purpose to serve except pure entertainment:

... I feel a special allegiance to the particular sub caste among those whose caste mark I have affected, the entertainers the tellers of stories. [Malgaonkar: 1964: 4]
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The world of Malgaonkar is one in which women seem to be little more than instruments of masculine pleasure. Khushwant Singh declares that ‘his roots are in the dunghill of a tiny Indian Village.’ [Singh: 1967: 5] Whatever the measure of truth in this generalization, it is certainly valid in the case of Khushwant Singh. He appears to take a markedly irreverent view of Indian life and character through Train to Pakistan (1956) and I Shall Not Hear the Nightingale (1959).

Balchandra Rajan is less social than psychological in his first novel, The Dark Dancer (1959). In this novel, he appears to pose the problem of East-West confrontation in terms of the protagonist’s quest for identity. The novels of S. N. Ghose (1899 – 1965) are an exciting experiment in the expression of the Indian ethos. Of the novelists of the late sixties and the seventies, there are two names Arun Joshi and Chaman Nahal. Therefore, Arun Joshi’s recurrent theme is alienation in its different aspects. His heroes are intensely self-centered persons prone to self-pity and escapism. In his novels, he deals with four facets of the theme of alienation, in relation to self, the society around, the society outside and humanity at large. Chaman Nahal is a novelist of painful Odysseys presented in different context. He does not appear to bring either a new perspective or a freshness of treatment to his subject.

The women novelists too form a sizable and significant school. R. P. Jhabvala leads this school. Her best work reveals such inwardness in her picture of certain segments of Indian social life. Her novels fall into two distinct part: Comedies of urban middle class Indian life and East-West encounter. Le Jhabwala, Kamla Markandaya is an expatriate novelist. She has been living in England for a number of years. Her fiction offers a greater variety of setting, character and effect. She is able to create living characters in meaningful dilemmas. Nayantara Sahgal is
regarded as an exponent of the political novel, but it appears that politics is only one of her two major concerns. Besides political theme her fiction is also preoccupied with the modern Indian woman’s search for sexual freedom and self-realization. She fails to establish a clear relationship between the political turmoil outside and private torment of broken marriages robs most of her novels of a unified effect of her novels.

Anita Desai, in contrast with other women novelists, is more interested in the interior landscape of the mind than in political and social realities. Writing for her, ‘she is an effort to discover and then to underline, and finally to convey the true significance of things.’ [Desai: 1979: 34] According to her, ‘her novels deal with what Ortega if Gasset called the terror of facing, single handed, the ferocious assaults of existence’. [Ibid: 35] Her protagonists are persons who remain always lonely. Very few of the women novelists of this period have attempted so far sustained such fiction writing.

The Eighties witnessed the emergence of the second generation of Indian English novelists who were born after independence. Salman Rushdie’s *Midnight’s Children* (1981) which won the Booker Prize,

…the Indian English novel found a voice that shook the English literary world with its energy, its self-indulgence, irresponsibility, disorder and cockiness.’ [Paranjape: 1990: 220]

As Viney Kirpal points out:

The average Indian political consciousness had been inadvertently but dramatically awakened by the close brush with totalitarianism. The Emergency had served as a necessary
warning to each slumbering Indian to be an effective watchdog 
lest the past repeat itself. [Ibid: xxi]

As losing freedom, democracy and right to dignity, the novelist realized his / her commitments to self-assertain and self-expression. Amitav Ghosh, Vikram Seth, Upmanyu Chatterjee, Rohinton Mistry following Rushdie, on the one hand, brought about the relationship of historio-politico-social aspects of the country and the individual’s freedom, his / her quest for truth, and on the other hand. Hwever, Anita Desai, Shashi Deshpande, Nayantara Sahagal and Dina Mehta broke the long silence and lent voice to the Indian Women’s plight. These voices are heard in the corridors of English literature and they have together made Indian sensibilities felt outside India. It is no longer the westerners peep into India, but India revealed as Indians feel and experience it. They no longer are insecure and uncertain but quite confident and assertive, juxtaposing the Indian characters against the white-the one-tie considered superior race. The Indian English novelist has skillfully used this technique of bringing together the fragments of tales, division of time and altering the narrative voice.

The novel is no longer of one place, one country, and one time-span but is a variegated kaleidoscope of everything and anything put together. Obviously then, the Indian English novel is here to stay. Interestingly, this is in direct contrast to the earlier predictions and fears about an early death for Indian Writing in English. Writing as late as 1976, Uma Parameswaran says:

However, unlike other Anglo-colonial literatures, Indo-English literature seems destined to die young. This Cassandrain prognostication about its imminent extinction is based on a
realistic appraisal of current political trends and educational statistics, not on baseless pessimism. Indo-English literature has owned its existence to a peculiar concatenation of political circumstances and the political scene today precludes any optimism regarding the continuance of English. [Parameswaran: 1976: 2]

How wrong this prediction has been is very clear from the writings of the last three decades. That the triumvirate has been left far behind is an obvious fact. Novelists writing now are making a conscious effort at carving out their own niche—with a new thrust in theme, structure, language and even their approach to the entire genre of fiction. As G. R. Taneja puts it rather strongly, ‘it [the novel today] is free from the self-consciousness, shallow idealism and sentimentalism that characterized the work of the older generation of novelists.’ [Taneja: 1991: 23] Whether male or female, these writers have an easy inwardness with the English language, which places them above the colonized writers of the earlier decades.

1.11. Colonial India:

Colonial India is a part of the Indian subcontinent which was under the control of European colonial powers, through trade and conquest. The first European power to arrive in India was the army of Alexander in 327–326 BC, who established his empire in the north west of the subcontinent quickly crumbled after he left. Then the business was started between Indian states and the Roman Empire via Red Sea and Arabian Sea. But the Roman Empire was not settled in Indian Territory. ‘The search for the wealth and prosperity of India led to the accidental discovery of the Americans by Christopher Columbus in 1492. [http://en.wikipedia.org]
At the end of the 15th century, Portuguese sailor Vasco da Gama became the first European to re-establish direct trade links with India since Roman times by being the first to arrive by circumnavigating Africa (1497–1499). For the purpose of trading the Netherlands, England, Denmark and France established trading posts in India in the early 17th century. In the later 18th century Britain and France struggled for dominance through proxy Indian rulers and also by direct military intervention. The defeat of the redoubtable Indian ruler Tipu Sultan in 1799 marginalised French influence. This was followed by a rapid expansion of British power through the greater part of the subcontinent in the early 19th century. By the middle of the century, the British had already gained direct or indirect control over almost all of India. British India contained the most populous and valuable provinces of the British Empire and thus became known as ‘the jewel in the British crown’. [Ibid]

1.12. Post-Colonial India:

India got freedom in 1947 and British left. Soon after independence, Indian leaders had to take a decision about the model of development to be followed in India. The choice was between socialism, with control of the means of production with the state, or capitalism with ownership of the means of production totally in the hands of the private sector and with a limited role of the state. The world had seen both these models of development.

1.13. Colonial Study:

Colonial Study reflects the significant interdisciplinary and cross-school interest in the histories and cultures of colonialism.

1.13.1. Colony:
The term colony comes from the Latin word *colonus*, meaning farmer. This root reminds us that the practice of colonialism usually involved the transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin. A colony is a settlement that has been established by people from a different place. The colony is under the immediate political control of the country where the colonizers came from. This country in control is usually geographically-distant, and is sometimes called the parent country or the mother country. People who migrated to settle permanently in colonies controlled by the mother country were called colonists or settlers. When people colonize a place it means that they settle and establish a colony on that territory. Nowadays, because there is no new land left to be discovered, modern immigration may be referred to as a new type of colonization. This depends on the extent to which immigrants keep the habits of the civilization they left, or adopt those of the civilization that they now inhabit.

### 1.13.1.1. Types of colonies:

There are four types of colony. They are: settler colonies, dependency colonies (colonies that do not have full independence), plantations colonies and trading posts: Settler colonies, such as Australia, were settled by people from another country and displaced the Indigenous people. A dependency colony was created when the colonizers took control of the government and administration of a territory and exercised control by threat of force, for example the British in India. A plantation colony was where African slaves were imported by the white colonisers to do the work on the banana, sugar cane, coffee or pineapple plantations. An example is the British colonising Jamaica. The last type of colony was the trading posts, such as Singapore. The primary purpose of these colonies was to engage in trade rather than colonising further parts of the territory.
1.14. Colonialism:

Colonialism is not a modern phenomenon. But it has long heritage. The Stanford Encyclopedia of Philosophy uses the term colonialism as,

...to describe the process of European settlement and political control over the rest of the world, including Americas, Australia, and parts of Africa and Asia. It discusses the distinction between colonialism and imperialism and states that given the difficulty of consistently distinguishing between the two terms, this entry will use colonialism as a broad concept that refers to the project of European political domination from the sixteenth to the twentieth century’s that ended with the national liberation movements of the 1960s. [Kohn: 2006: 23]

Colonialism is tendency about the dominance of a strong will power over another weaker one.

Colonialism happens when a strong nation sees that its material interest and affluence require that it expand outside its borders. Colonialism is the acquisition of the colonialist, by brute force, of extra markets, extra resources of raw material and manpower from the colonies. The colonialist, while committing these atrocities against the natives and territories of the colonies, convinces himself that he stands on high moral grounds. His basic assumptions in defense of his actions are:

1. The colonized are savages in need of education and rehabilitation.
2. The culture of the colonized is not up to the standard of the colonizer, and it’s the moral duty of the colonizer to do something about polishing it.
3. The colonized nation is unable to manage and run itself properly, and thus it needs the wisdom and expertise of the colonizer.
4. The colonized nation embraces a set of religious beliefs incongruent and incompatible with those of the colonizer, and consequently, it is God’s given duty of the colonizer to bring those stray people to the right path.
5. The colonized people pose dangerous threat to themselves and to the civilized world if left alone; and thus it is in the interest of the civilized world to bring those people under control.

As a result of this the white Europeans ventured adventurously into the so called underdeveloped countries in Africa and Asia and dominated a lot of geographical spaces there. They subjugated the natives, imposed their will at large on them. They eroded the natives’ cultures and languages, plundered the natives’ wealth and established their orders based on settlers’ supremacy. In the nineteenth century, the tension between liberal thought and colonial practice became particularly sharp, as dominion of Europe over the rest of the world reached its peak.

1.15. Colonization:

Colonization is the forming of a settlement or colony by a group of people who seek to take control of territories or countries. It usually involves large-scale immigration of people to a new location and the expansion of their civilization and culture into this area. Colonization may involve dominating the original population of the area, known as the native population. As people moved, they came into contact with other people and cultures. Sometimes there was conflict leading to the destruction of the indigenous people and their culture. Other times
there was exchange of knowledge, goods and traditions. This unit will first explain colonization and then it will explore the nature of colonization and its impact on native cultures.

Colonization begins with the physical occupation of land and domination of the native people. The first and foremost physical aspects of colonization i.e. Military conflict, relocation, etc., non-physical methods are applied to the Colonization. These include what could be called mental aspects. Religious indoctrination, cultural, social and economic assimilation are common examples. Therefore it could be said that colonization is comprised of two primary aspects - physical and mental. Prior to colonization native peoples were free and supreme nations. Through colonization native people are deprived of their freedom and live in an oppressed situation. In order to be liberated from this oppressive state the process of colonization must be reversed. That is, it must begin with the mental aspects and move towards the physical. Thus, Colonization is always destructive. This destruction becomes internalized within the native person.

1.16. Decolonization:

Decolonization is the act of reversing the process of colonization. It can be said that decolonization is constructive rather than destructive. An Indigenous person who is conscious of their oppressive history is also aware that they are not alone. The individualistic attitude introduced through colonization gives in to the Indigenous natural inclinations of caring and supporting one another. Self-interests also deteriorate and communal or national Indigenous interests become a key focus as a necessity in the process of decolonization.
Traditional philosophies of respect and appreciation for the Earth, life, others and oneself are positive parts of Indigenous culture that are still relevant today. An understanding of the negative and positive aspects of the colonial society is important and education on the negative aspects must be emphasized, while positive aspects are utilized. It must be acknowledged that all Indigenous people are assimilated to one degree or another; no one is immune from colonial influence or assimilation. While this remains true, it must also be accepted that native culture and ways are not static. If native people had not undergone the influence of colonialism, they would not be the exact same societies as those that existed at the time of initial contact. The native person must now learn to exist within a colonial environment in a decolonized manner.

1.17. Post-Colonialism:

The pioneers of Post-colonialism like Edward Said, Franz Fanon, Homi Bhabha among others, concerned themselves with the social and cultural effect of colonization. They regarded the way in which the west paved its passage to the orient and the rest of the world as based on uncompounded truths. They asserted in their discourses that no culture is better or worse than other culture and consequently they nullified the logic of the colonialists. In their readings of colonial and post-colonial literature and other forms of art, post-colonial critics relied heavily on other available literary theories. They manipulated Marxism, new historicism, Psychoanalysis, and deconstruction to serve their purposes.

1.17.1. Edward Said:

The field of postcolonial studies was influenced by Edward Said’s path-breaking book *Orientalism*. In *Orientalism* Said applied Michel Foucault’s technique of
discourse analysis to the production of knowledge about the Middle East. The term *Orientalism* described a structured set of concepts, assumptions, and discursive practices that were used to produce, interpret, and evaluate knowledge about non-European peoples. Said’s analysis made it possible for scholars to deconstruct literary and historical texts in order to understand how they reflected and reinforced the imperialist project. Unlike previous studies that focused on the economic or political logics of colonialism, Said drew attention to the relationship between knowledge and power.

Edward Said uses the term *Orientalism* in different ways. First, Orientalism is a specific field of academic study about the Middle East and Asia, albeit one that Said conceives quite expansively to encompass history, sociology, literature, anthropology and especially philology. He also identifies it as a practice that helps define Europe by creating a stable depiction of its other, its constitutive outside. Orientalism is a way of characterizing Europe by drawing a contrasting image or idea, based on a series of binary oppositions (rational/irrational, mind/body, order/chaos) that manage and displace European anxieties. Finally, Said emphasizes that it is also a mode of exercising authority by organizing and classifying knowledge about the Orient. This discursive approach is distinct both from the materialist view that knowledge is simply a reflection of economic or political interests and from the idealist view that scholarship is disinterested and neutral. Following Foucault, Said describes discourse as a form of knowledge that is not used instrumentally in service of power but rather is itself a form of power.

1.17.2. Gaytri Chakrawarti Spivak:

The major contribution to the field of post-colonial theory is Gayatri Spivak's *Can the Subaltern Speak?* (1988). It questions the idea of transparent subaltern speech.
One of the main criticisms of Spivak's work is that the density of her writing makes it difficult for students and activists to decipher her text. Although her work is widely cited in academic circles, critics have argued that the highly theoretical and abstract character of the analysis makes it irrelevant to contemporary political struggles. Aijaz Ahmad has argued that,

...despite Spivak's claims to be working within the Marxist tradition, her essays exhibit contempt for materialism, rationalism, and progress, the core features of Marxism [Ahmad: 1994: 23]

According to Ahmad, Spivak is concerned with narratives of capitalism rather than the institutional structures and material effects of capitalism as a mode of production.

Spivak's spiky criticism of movements that essentialist subaltern subjects can also be read as an attack on the basic premise of Marxist politics, which privileges the proletariat as a group with shared, true interests that are produced by the capitalist system. This debate reflects a tension that runs through the field of postcolonial studies.

In the humanities, postcolonial theory tends to reflect the influence of poststructuralist thought, while theorists of decolonization focus on social history, economics, and political institutions. Whereas postcolonial theory is associated with the issues of Hybridity, Diaspora, representation, narrative, and knowledge/power, theories of decolonization are concerned with revolution, economic inequality, violence, and political identity. Some scholars have begun to question the usefulness of the concept post-colonial theory. Moreover, the term
colonial as a marker of this domain of inquiry is also problematic in so far as it suggests historically implausible commonalities across territories that experienced very different techniques of domination. Thus, the critical impulse behind post-colonial theory has turned on itself, ‘drawing attention to the way that it may itself be marked by the utopian desire to transcend the trauma of colonialism.’ [Gandhi: 1998: 17]

1.17.3. Homi Bhabha:

Bhabha has popularized the term ambivalence, mimicry and Hybridity in relation to enlarge the post-colonial theory. The term ambivalence first was developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. Adapted into colonial discourse theory by Homi Bhabha, it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. Mimicry is an important term in the post-colonial theory, because it has come to describe the ambivalent relationship between colonizers and colonized. When colonial discourse encourages the colonized subject to mimic the colonizer, by adopting the colonizers cultural habits, assumptions, institutions and values, the result is never a simple reproduction of these traits. Rather, it results in a ‘blurred copy’ of the colonizer that can be quite threatening. Bhabha describes Mimicry as one of the most effective strategies of colonial power and knowledge.

Dr. Shrikant B. Sawant in his article, Postcolonial Theory: Meaning and Significance, states: The term Hybridity has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer / colonized relations stresses the interdependence and mutual construction of their subjectivities. Hybridization is a kind of negotiation, both political and cultural, between the
colonizer and the colonized. Like Bhabha, Edward Said also underlined the importance of cultural Hybridity and it has come to stay and no amount of effort can completely separate the West from the East.

1.18. Colonial Desire:

*Colonial Desire* is a controversial and invigorating study of the history of Englishness and culture. Robert Young argues that,

> the theories advanced today about post-colonialism and ethnicities are disturbingly close to the colonial discourse of the nineteenth century. Englishness, Young argues, has been less fixed and stable than uncertain, fissured with difference and a desire for otherness. [http://www.amazon.com/Colonial-Desire-]

Curtly, Colonial Desire means to keep the colony underestimated so as to rule and master them or exploit them.

1.19. Hybridity:

A hybrid is defined by Webster in 1828 as a mongrel or mule-as animal or a plant produced from the mixture of two species. Its first recorded use in the nineteenth century to denote the crossing of people of different races is given in the Oxford English Dictionary in 861. The word first philological use, denote a composite word formed, element, the differ languages dated from 1862. An Oxford English Dictionary entry from 1890 next the link between the linguistic and racial exploit: the Aryan language presents such indications of Hybridity as would correspond
with…racial intermixture. In nineteenth century, as in the late twentieth, Hybridity was a key issue or cultural debate.

The word hybrid developed by biological and botanical origins in Latin it meant offspring of time sow and a wild boar and hence as the Oxford English Dictionary puts it, of human parents in different races, half breed. Oxford English Dictionary continues a few examples this of word occur early in Seventeenth century; but it was scarcely in use until the nineteenth. Hybrid is the nineteenth century word but it has become our own again in the nineteenth century, it was use to refer to a physiological phenomenon. In twentieth century it has been reactivated to describe a cultural one. While cultural factors determined its physiological status, the use of Hybridity today prompts questions about the ways in which contemporary thinking has broken absolutely with the racialised formulations of the past.

1.19.1. Homi Bhabha: the pioneer of Hybridity:

Hybridity refers in its most basic sense to mixture. The term originates from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century. Its contemporary uses are spread across numerous academic disciplines and are salient in popular culture. Homi Bhabha defines Hybridity as a problematic colonial representation that reverses the effect of the colonialist disavowal, so that other denied knowledge enters upon the dominant discourse and estrange the basis of its authority.

1.19.2. Types of Hybridity:

The types of Hybridity are as follows:
1.19.2.1. Hybridity in linguistics:

Linguistic Hybridity and the case of mixed languages challenge the Tree Model in linguistics. Maikhl Bhktin uses Hybridity in its philological sense in order to describe something particular in his own theory. It’s a commonplace of romantic thinking that, as Hamboldt puts it, ‘it’s language embodies a view of the world peculiarly its own-an idea that was developed by Boloshimnov into the struggle for the sign.’ [64] For Bhaktin, however, Hybridity delineates the way in which language, even a within a single sentence can be double voiced. What is hybridization? It is a mixture of two social languages within the limits of a single utter once, n encounter, within the arena of utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factory. However, Hybridity describes the condition of languages fundament ability to be simultaneously the same but different. For Bhakin, Hybridity describes the process of the authorial unmasking of anothers speech, through a language that is, ‘double accented’ and ‘double styled’. Hybridity is thus itself a hybrid concept.

1.19.2.2. Hybridity in Race:

Hybridity is a cross between two separate races or cultures. It is something that is mixed, and a simply mixture. As an explicative term, Hybridity became a useful tool in forming a fearful discourse of racial mixing that arose toward the end of the 18th Century. Pseudo-scientific models of anatomy and craniometry were used to argue that Africans, Asians, Native Americans and Pacific Islanders were racially inferior to Europeans.
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The fear of miscegenation that followed responds to the concern that the offspring of racial interbreeding would result in the dilution of the European race. Hybrids were seen as an aberration, worse than the inferior races, a weak and diseased mutation. Hybridity as a concern for racial purity responds clearly to the zeitgeist of colonialism where, despite the backdrop of the humanitarian age of enlightenment, social hierarchy was beyond contention as was the position of Europeans at its summit. The social transformations that followed the ending of colonial mandates, rising immigration, and economic liberalization profoundly altered the use and understanding of the term Hybridity.

1.19.2.3. Hybridity in Art:

Presently, human beings are immersed in a hybridized environment of reality and augmented reality on a daily basis, considering the proliferation of physical and digital media (i.e. print books vs. e-books, music downloads vs. physical formats). Many people attend performances intending to place a digital recording device between them and the performers, intentionally layering a digital reality on top of the real world. For artists working with and responding to new technologies, the hybridization of physical and digital elements has become a reflexive reaction to this strange dichotomy. For example, in Rooms by Sara Ludy computer-generated effects process physical spaces into abstractions, making familiar environments and items such as carpets, doors and windows disorientating, set to the sound of an industrial hum. In effect, the distinction between real and virtual space is deconstructed.

1.19.3. Effect of Hybridity:

The use of the term has been to see Hybridity as a cultural effect of globalization. For example, Hybridity is presented by Kraidy as the ‘cultural logic’ of
globalization as it entails that traces of other cultures exist in every culture, thus offering foreign media and marketers trans-cultural wedges for forging affective links between their commodities and local communities. Another promoter of Hybridity as globalization is Jan Nederveen Pieterse, who asserts Hybridity as the rhizome of culture. He argues that globalization as hybridization opposes views which see the process as homogenizing, modernizing, and westernizing, and that it broadens the empirical history of the concept. However neither of these scholars has reinvigorated the Hybridity theory debate in terms of solving its inherent problematic. The term Hybridity remains contested precisely because it has resisted the appropriations of numerous discourses despite the fact that it is radically malleable.

1.20. Hybridity Theory:

Homi Bhabha, Edward Said and Gayatri Spivak are the real proponents of Hybridity Theory, whose work responds to the increasing multicultural awareness of the early nineteen nineties. A key text in the development of Hybridity theory is Homi Bhabha’s *The Location of Culture* which analyses the liminality of Hybridity as a paradigm of colonial anxiety. His key argument is that colonial Hybridity, as a cultural form, produced ambivalence in the colonial masters and as such altered the authority of power. Bhabha’s arguments have become key in the discussion of Hybridity. While he originally developed his theory with respect to narratives of cultural imperialism, his work also develops the concept with respect to the cultural politics of migrancy in the contemporary metropolis. But no longer is Hybridity associated just to migrant populations or border towns it is also used in other contexts when there is a flow of different cultures and both give and receive from each other.
The development of Hybridity theory as a discourse of anti-essentialism marked the height of the popularity of academic Hybridity talk. However the usage of Hybridity in theory to eliminate essentialist thinking and practices (namely racism) failed as Hybridity itself is prone to the same essentialist framework and thus requires definition and placement. A number of arguments have followed in which promoters and detractors argue the uses of Hybridity theory. Much of this debate can be criticized as being excessively bogged down in theory and pertaining to some unhelpful quarrels on the direction Hybridity should progress e.g. attached to racial theory, post-colonialism, cultural studies, or globalization.

1.21. Colonial Desire and Hybridity in the selected fiction of Amitav Ghosh:

Colonial Desire and Hybridity has become core part of Post-colonial literature. Colonial Desire means to make colony and to rule over them. On the other hand, Hybridity means the mixture of culture, religion and nation etc. Amitav Ghosh’s The Glass Palace, The Shadow Lines, Sea Of Poppies and In An Antique Land are remarkable examples of Colonial Desire and Hybridity. The Glass Palace also portrays three different cultures which are the symbols of three nations like India, Burma and Malaysia. It means The Glass Palace presents a picture of Hybridity and Colonial Desire.

The Shadow Lines is a second novel of Amitav Ghosh, which is a story told by a nameless narrator in recollection. Actually, the novel is based on Kolkata, Dhaka and London. The novel has also touches to the hybridity in the face of three cultures and nations. Many inter-caste and inter-religion marriages have taken place. It is a symbol of a mixture of multi-cultural aspects. There is no value of caste and religion. So, where there is no value for culture, there would be
occurrences of hybridization. This element is supposed to be handled by the novelist in *The Shadow Lines*.

*Sea Of Poppies*, an ambitious novel, sets partly in Bengal. It is bog and baggy, an self-styled epic with colossal themes and almost a dozen major characters, including the son of an American slave (who is passing as white), the orphan daughter of a French botanist (who is passing as a coolie) and an Anglophile Raja (who has been wrongly sentenced to an penal colony on Mauritius). The plot focuses on one of these villagers: Deeti, a widow who assumes another name and escapes with her low caste lover on the Ibis- a ship. At the survey of this novel, we can find out a mixture of different characters from different cultures, castes, religions, nations etc. which becomes a symbol of hybridity. Colonial desire reflects throughout this novel.

*In An Antique Land* is a novel of Amitav Ghosh, which presents a mixture of culture, sex and gender, a saga of flight and pursuit. This novel centers round Abrahm Ben Yiji and his Indian slave named Bomma.

### 1.22. Life of Amitav Ghosh:

Amitav Ghosh was born on 11th July 1956 in Calcutta [now Kolkata] city of west-Bengal state. His childhood days were passed in Calcutta as well as in Northern India, Dhaka and Colombo. He has grown up erstwhile in East Pakistan [now Bangladesh], Srilanka, Iran and northern India. His father, Lieutenant colonel Sailendra Chandra Ghosh, was serving in British-Indian Army as an officer of the 12th frontier force regiments. He participated in the Second World War. He was in general slim’s fourteenth Army during the Burma campaign of 1945 and was twice mentioned in dispatches. In foot note of *The Glass Palace*, Amitav Ghosh
mentions in concerned to his father: ‘He was thus among those ‘loyal’ Indians who found themselves across the lives from the ‘trailers’ of the Indian national army. He died in 1998.’ [Ghosh: 2000: 552] Further he wrote in his article which was published on 23rd and 30th June 1997 in New Yorker regarding to his mother: ‘My mother grew up in Calcutta and her memories were of Mahatma Gandhi, nonviolence, civil disobedience, and the terrors that accompanied partition, in 1947.’ [Ghosh: 1997: 104] In the same article Ghosh says:

My father came of age in a small provincial town in the state of Bihar. He turned twenty one in 1942, one of the most tumultuous years in Indian history. That was the year, the Indian national congress, the country’s largest political party launched a nationwide movement calling on the British to Quit India: it was when Mahatma Gandhi denounced the Raj as a ‘Position that corrupts all it stanches’ And in that historic year of anti-imperialist discontent my father left home to became an officer in the British colonial army in India. [Ibid: 104]

Amitav Ghosh was educated in West Bengal, Bangladesh, and Northern India. During this time, he went to Delhi and joined St. Stephen’s College, University of Delhi. He became a graduate in the subject of History from St. Stephen’s College, University of Delhi. He has completed M. A. in sociology from University of Delhi. After that, he joined various universities and colleges and educational institutions as a faculty of visiting professor. He got scholarship for research study and went abroad. At Oxford University he has completed D. Phil. In 1982 and awarded Doctorate in Philosophy in Social Anthropology from Oxford University.
After completion his academic study, Amitav Ghosh decided to work as an educationalist and became a lecturer in Thiruvanantpuram Kerala as well as at the University of Delhi. He also joined at the Indian Express as a journalist during emergency period in India around 1975. He also remained the fellow of centre for studies in social sciences in Calcutta.

As a writer he published his first novel *The Circle of Reason* in 1986, when he was teaching at Delhi School of Economics University of Delhi. It has been translated into many European languages and has even won the prestigious literary *Prix Medici Estranger* for its French version. It is about an eight year old orphan who lives in Lalpukur in West Bengal but from where he is on the run. Shyam Asnani describes, ‘it is also an interesting tale of myriad colourful people, of man’s relation with the machine, his curse and salvation with science and reason.’ [Asnani: 1987: 141] His second novel, titled as *The Shadow Lines* was published in 1988. It is a masterpiece and family saga covering a large span of period of three generations, three nations and three cultures. It is also translated in other language, Such as French, Italian and German. His third novel, entitled *In An Antique Land* was published in 1993, which attempt to explore at a deeper level some basic human character and human attitudes that persist through ages. His fourth novel, entitled, *The Calcutta Chromosome* was published in 1996 and it is the novel of the 21st century narrating the story of a computer programmer in New York in a form of thriller dealing with the science-fiction. His fifth novel, *The Glass Palace* was published in the year 2000, which has remained best-seller book in Germany.

published an essay, *Countdown* in 1999, which exposes nuclear arm race in both India and Pakistan. In 1998, he published his travelogue, *Dancing In Cambodia at large in Burma*. Thus, Amitav Ghosh is the most successful writer of last decades of the 20th century and his literary output has acclaimed world-wide.

As a post-colonial writer, cultural heritage and identity have become important facets of Ghosh’s personality. History is easily woven into the narrative framework. He attempts a comparative study of Asian and African, Indian and Egyptian, Jewish and Islamic cultures. Using the autobiographical traveler’s tale to study the past, Ghosh’s canvas is vaster than that of his other novels and his brush-strokes wider. Character delineation has been handled expertly by Ghosh in most of his novels and the three dimensional characters – Abu Ali, Musa Mustafa Jabir, Sabry et al - bring life and colour to his fiction. Regarding to this, Sharmila Guha concludes Ghosh’s achievement as follows:

> The barriers of nation, country and time dissolve in the consciousness of the author and he reaches a tragic of how unscrupulous political forces continue to suffocate human aspirants. [Guha: 1988: 186]

1.23. Summing Up:

The first chapter i. e. Introduction is focuses on the term Colonial Desire and Hybridity as well as the brief life sketch of Amitav Ghosh as a post-colonial writer. The present study shows the emotional imbalance of the characters in the fiction of Amitav Ghosh in post-colonial perspective.
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