



*Journal of Advances and
Scholarly Researches in
Allied Education*

*Vol. XI, Issue No. XXI,
Apr-2016, ISSN 2230-7540*

**AMITAV GHOSH: THE POST MODERN NOVELIST
OF INDIAN ENGLISH LITERATURE**

AN
INTERNATIONALLY
INDEXED PEER
REVIEWED &
REFEREED JOURNAL

Amitav Ghosh: The Post Modern Novelist of Indian English Literature

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Abstract – Post modernism is a word used to characterize varieties in ways individuals think; especially the way they see truth and reality. Postmodern in Indian English literature finds fragmentariness in portrayal and character structure uniquely in contrast to its British or American supplement. In post modernism, there is a fixation on tensions in the truth of humanity. The photo of life depicted by them suits irrelevance, purposelessness and negligibility of human survival through the employment of gadgets such as Inconsistency, Permutation, Incoherence, Uncertainty, Excess, Short Circuit et cetera. Post-modernist literature shows turbulent state of the world. Amitav Ghosh is one among the post modernists.

Amitav Ghosh is one the most striking writers of the postmodernism time. He exceeded expectations in this time with his pattern of enchantment authenticity. The Shadow Lines is a story told by an anonymous narrator in memory. It's a non-direct story told as though assembling the bits of a jigsaw puzzle in the memory of the narrator. This style of composing is both one of a kind and charming; unfurling thoughts together as time and space mix and helping the narrator comprehend his past better. Spinning around the subject of nationalism in an inexorably globalized world, Ghosh questions the genuine importance of political opportunity and the fringes which basically appear to both build up and partitioned. The novel navigates through very nearly seventy years through the recollections of individuals, which the narrator remembers and describes, giving their perspective along with his own. Despite the fact that the novel is based to a great extent in Kolkata, Dhaka, and London, it appears to reverberate the conclusions of entire Southeast Asia, with clear suggestions of Independence and the strings of Partition.

Amitav Ghosh, one of the postmodernist novelists in English is colossally affected by the political and socialized region of post autonomy period. Being a social anthropologist and enterprising voyager, he depicts the present situation that have inundated the world. To postmodernists like Ghosh, national boundaries, traditions and customs are an impediment to human communication. Nationalism brings forth wars. Along these lines, they talk for globalization. Ghosh, being a wandering cosmopolitan, his novels minutely and legitimately depict multinational concerns. In The Shadow Lines and The Glass Palace, Amitav Ghosh makes his characters to take their own particular stand and avow their perspectives which result in some cases into agreeable connections while numerous different circumstances into discordant ones. This very conflict among them makes these novels truly postmodern which stands more for the globalization than for nationalization.

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INTRODUCTION

Indian writing in English has stamped its enormity by stirring up custom and modernity in the creation of workmanship. At the beginning, the oral transmission of Indian abstract works made strides slowly. It made a permanent stamp in the brain and heart of the admirers of workmanship. The enthusiasm for literature lit the consuming thirst of the writers which turned their vitality and strategy to develop new shape and style of composing.

Prior novels anticipated India's legacy, custom, social past and moral esteems. However, a wonderful

change can be seen in the novels distributed after the First World War, which is called, modernism. The novels written in the late twentieth century, particularly after the Second World War, are viewed as postmodern novels. Salman Rushdie, Vikram Seth, Shashi Tharoor, Upamanyu Chatterjee and Amitav Ghosh are the creators of new example in composing novels with post-modern considerations and feelings.

Amitav Ghosh is one among the postmodernists. He is hugely affected by the political and social milieu of post autonomous India. Being a social anthropologist and having the chance of going to outsider lands, he

remarks on the present situation the world is going through in his novels. Social fracture, provincial and neo-pilgrim control structures, social degeneration, the materialistic branches of modern progress, biting the dust of human relationships, blending of actualities and dream, search for affection and security, diasporas, and so forth... are the significant distractions in the works of Amitav Ghosh.

The essential characteristics of post-modernism are clearly present in the novels of Amitav Ghosh. According to postmodernists, national boundaries are an obstruction to human communication. They trust that Nationalism causes wars. Along these lines, post-modernists talk for globalization. Amitav Ghosh's novels revolve around multiracial and multiethnic issues; as a meandering cosmopolitan he wanders around and weaves them with his account magnificence. In *The Shadow Lines*, Amitav Ghosh makes the East and West meet on a platform of kinship, particularly through the characters like Tridib, May, Nice Prince and so forth.. He focuses on more on the globalization as opposed to nationalization. In *The Glass Palace*, the narrative of half-reared Rajkumar spins around Burma, Myanmar and India. He goes round many places unreservedly and picks up benefit. Out of the blue, his bliss closes when his child is slaughtered by Japanese bomb impact. The reason for this cataclysm is battling for national boundaries.

Amitav Ghosh has been credited for effectively acing the class known as 'enchanted authenticity' which was generally created in India by Salman Rushdie and in South America by Gabriel Garcia Marquez. Ghosh is viewed as "belonging to this international school of composing which effectively manages the post-pilgrim ethos of the modern world without relinquishing the old histories of particular lands." (Anita Desai, 1986:149) Like Salman Rushdie, Amitav Ghosh consummately mixes actuality and fiction with mysterious authenticity. He reconceptualizes society and history. He is so logical in the gathering of material, semiotical in the association of material, so inventive in the development of fictionalized history.

Amitav Ghosh weaves his mystical practical plot with postmodern subjects. Self-reflexivity and confessionality portray anecdotal works of Amitav Ghosh. Uprooting has been a focal procedure in his anecdotal compositions; takeoff and entries have a perpetual representative importance in his account structure. Post modernism offers voice to instabilities, confusion and discontinuity. A large portion of his novels manage uncertainties in the presence of humanity, which is one of the postmodern characteristics. In *The Glass Palace*, the destruction caused by Japanese intrusion in Burma and its impact on the Army officers and individuals - a feeling of despondency that arrangements with so much human disaster, wars, passings, annihilation and separation (Meenakshi Mukherjee, p.153) - has been penned. In *The Shadow Lines*, Tridib relinquished his life in the demonstration of saving May from Muslim crowds in the common

uproars of 1963-64 in Dhaka. Pankaj Mishra depicts Amitav Ghosh in the New York times, as one of few postcolonial writers, "to have communicated in his work a creating consciousness of the yearnings, annihilations and disillusionments of colonized individuals as they make sense of their place on the planet".

Postmodernism rejects western esteems and convictions as just a little piece of the human experience and rejects such thoughts, convictions, culture and standards of the western. In *The Hungry Tide*, Ghosh courses the verbal confrontation on eco-condition and social issues through the interruption of the West into East. *The Circle of Reason* is a purposeful anecdote about the pulverization of conventional town life by the modernizing inundation of western culture and the ensuing dislodging of non-European people groups by government. In *An Antique Land*, contemporary political strains and shared breaks were depicted.

The story style of Amitav Ghosh is ordinarily postmodern. In *The Shadow Lines*, the account is basic. It streams easily, forward and backward between times, places and characters. His composition in *The Shadow Lines* is so suggestive and reasonable composed easily and in addition cryptically with a mix of fiction and genuine. All through *The Glass Palace*, Ghosh utilizes one end to flag the start of another so that at one level, nothing changes except for yet everything does. There is a solid proposal of Buddhist power in his system. Life, passing, achievement and disappointment come in cycles and Ghosh utilizes the arrogance of a couple of binoculars ahead of schedule in *The Glass Palace* to sharpen the perusing in this viewpoint. Being a postmodernist, he makes utilization of exceptionally basic dialect to offer clearness to the perusers. Numerous Indians writing in English try different things with the dialect to suit their story. Ghosh additionally does it in *The Hungry Tide* utilizing Bangla words like mohona, bhata and others, intertwining them with neighborhood myths like that of Bon Bibi and her sibling Shaj Jangali, the managing gods of the locale. Despite the fact that *The Glass Palace* and *The Hungry Tide* have their offer of non-English lexical things, *Sea of poppies* in various spots heaps up the Indian (Bengali or Bhojpuri) or lascarpidgin terms to the point where a few perusers may to some degree start to get confounded.

Postmodernists guard the reason for women's activists. Uma, Amitav Ghosh's character, is an ideal case of this. Uma is a break from the customary ladies characters. She is a political dissident who makes a trip around the nation to scatter the energetic spirits. To aggregate up, postmodernism, not having solid definition yet, is a blossoming and continuous region. Regardless of whether it has its own particular highlights, it is exceptionally hard to concretize these strong components.

Ghosh is a mainstream and significantly refreshing Indian creator. In his novels and articles, he draws extensively upon the character, traditions, and inconsistencies of his local land, however Ghosh's focal character and subjects regularly reach out past India's solid boundaries, most astoundingly toward the Middle East and Great Britain. Through this talk, Ghosh's works portrayal the culturally diverse ties amongst India and its prior pilgrim ruler and in addition with its nearby neighbors. Ghosh has been welcomed by faultfinders as one of another age of multicultural Indian researchers writing in English who are molding a contemporary abstract creator. He belongs to the scholarly convention that was embraced and fed by Rushdie, Shashi Tharoor and others. Like huge numbers of his counterparts he has been extraordinarily affected by the political and social setting of post-autonomous India. Amitav Ghosh was conceived in Calcutta and the writer of six novels and he got many honors, his novel *The Circle of Reason* was granted France's Prix Médicis in 1990, and *The Shadow Lines* increased two conspicuous Indian prizes that year, the Sahitya Akademi Award and the Ananda Puraskar. The Calcutta Chromosome accomplished the Arthur C. Clarke grant for 1997.

Post modernism is a response against the modernist and the 'Counter modernist' propensities which have mental and scholarly effect. In America and France post-modern literature rose as a kind. Post-modernist writers split far from every one of the guidelines and look for elective standards of structure adjusting to their substance of existentialist idea.

Postmodern in Indian English literature investigates fragmentariness in account - and character - development uniquely in contrast to its British or American partner. In post modernism, there is a distraction with uncertainties in the presence of humanity. The photo of life outlined by them obliges futility, purposelessness and ludicrousness of human presence through the employment of gadgets such as Contradiction, Permutation, Discontinuity, Randomness, Excess, Short Circuit et cetera. Post-modernist literature shows clamorous state of the world. Post modernism of Indian English literature is, be that as it may, unique in relation to that of England or Europe which rejects western esteems and convictions as just a little piece of the human experience and rejects such thoughts, convictions, culture and standards of the western.

In Amitav Ghosh's novels, there is a brilliant exhibit of seamen, convicts and workers cruising forward in the expectation of changing their lives. Obviously it appears that the characters are his objectives. The Brits whom he delineates are fundamentally plotting, unreasonable and merciless to a man, however Ghosh has depicted them not as round characters that develop. They are to a great extent cartoons.

Toward the finish of *The Sea of Poppies*, the billows of war were seen approaching, as British opium interests in India squeezed for the utilization of power to constrain the Chinese mandarins to keep open their ports, for the sake of unhindered commerce. Emblematically, the novel in this way closes in the midst of a seething tempest, shaking the triple-masted yacht, the Ibis. In *The Glass Palace*, Amitav Ghosh portrays the ruin caused by Japanese attack in Burma and its impact on the Army officers and individuals. He makes a feeling of despondency that arrangement with so much human disaster, wars, passings, obliteration and disengagement. Ghosh penned the tale of forfeit in *The Shadow Lines*, The safeguard of May from Muslim swarms in the collective uproars of 1963-64 in Dhaka is in reality an incredible forfeit.

Amitav Ghosh communicated a creating familiarity with the desires, thrashings and frustrations of the colonized individuals. In *The Hungry Tide*, Ghosh courses the verbal confrontation on eco-condition and social issues through the interruption of the West into East. The decimation of customary town life in *The Circle of Reason* is a moral story about the modernizing convergence of western culture and the resulting dislodging of non-European people groups by government. In *An Antique Land*, contemporary political strains and public breaks were depicted with the post-modernist approach.

The affectability of Amitav Ghosh towards issues of political significance, and in addition of social criticalness, is evident in addition to other things in his response to the data that his fifth novel, *The Glass Palace* (2000), had been named for the 2001 Commonwealth Writers' Prize. This had occurred without his insight, and Ghosh quickly pulled back the novel from the opposition in light of the fact that it connected a zone of contemporary written work to substances of —a debated part of the pastll rather than the substances of the present day. Further, he saw that _the Commonwealth' was not a fitting property for a social and artistic gathering that included numerous different dialects and substances next to those spoke to by the English dialect.

The novels and other composition by Ghosh have been allowed a few noteworthy honors and have been designated or short-recorded for considerably more. He is viewed as a standout amongst the most critical of the Indian writers in English of the post-Rushdie ages, and in the Bengali custom inside this bigger classification. His notoriety is mostly because of the conflicted idea of his fiction as both mentally imperative and topical, while remaining tremendously comprehensible for the more extensive open. He has fabricated a solid profile both as a scholastic and as a writer of news coverage, social critique and fiction. His novels, at that point, are blockbusters in America and on the Subcontinent, while being excitedly considered by the scholarly community of the two

mainlands. The position of Ghosh among the perusing open in Britain has not been as solid as inside the scholarly community there, however this is likely to change since his most recent novel, *Sea of Poppies* (2008), was short-recorded for the Man Booker Prize. This mix of scholastic feasibility and prevalent availability is uncommon and a vital one. It empowers Ghosh to delicately describe politically and logically topical subjects for all to peruse, without having all the earmarks of being hypercritical or proclaiming, and without seeming to underwrite any of the perspectives he voices.

Extensively, the topics inspected by Ghosh both in his novels and in his expositions and news coverage incorporate the accompanying: the effect of pioneer information frameworks and talks on some time ago colonized individuals/s, social orders and talks; the conflicted relationship of similar social orders to modernity everywhere; the reestablishing of office and voice to individuals generally viewed as the quieted objects of 'grand,' or frontier, accounts; the (re)construction of histories of similar individuals and the underlining of the heterogeneous idea of different verbose and different groups of stars. Ghosh has moved toward these topics in blandly extremely creative and heterogeneous novels, subversively controlling artistic kinds coming from Western modernity to suit his objective of destroying digressive developments that a similar modernity remains on.

HISTORICAL IMAGINATION

Amitav Ghosh is a postmodern writer who endeavors to express unique talks on the historical backdrop of a few countries in his fiction. After the landing of post-structuralism and later Post colonialism on the scholastic scene, history has been denied and their facts have been addressed.

The postmodernists compare the uproars and uprisings with wars and fights since their attention is on conveying to the inside, the underestimated occasions and people. The emphasis is on the individual and private rather than the imperial and general society, one might say to demonstrate how open and political undertakings have affected and formed the private existence of the country. Rushdie's novel sets the tone of fiction composing and is a defining moment for the Indian novel in English. It is the 1980's, that saw the distribution of novels like Nayantara Sahgal's *Rich Like Us*, Rohinton Mistry's *Such a Long Journey*, Shashi Tahroor's *Great Indian Novel*, which could undermine and the recorded history of the period including the chronicled case that Indira Gandhi covered for posterity. Rushdie says that the genuine history of the general population of India ought to be 'pickle-protected' as he has done in his novels. This subversion of history is more than once done by Amitav Ghosh too skillfully in his *Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *The Calcutta Chromosome* and *The Glass Palace*. The Naxalite development, The Bangladeshi mass

migration, the uproars in Dhaka and Calcutta, The 1984 mobs in Delhi, the authentic certainties about malarial research, the state of the slaves in Egypt, the outsider ghettos and so forth fill his novels. As Coomi Veraina cites Kroetsch Bessai, "the peruser has gradually to unlearn ideas of characters, of inspiration, of plot and consummation".

These qualities are in charge of putting the novel today as an all-around perceived notable type of artistic workmanship. "Its assets and limits seem, by all accounts, to be similar with the substances and awareness of the modern age," says Roth.

Ghosh's utilization of time exhibits a fascinating development from the customary Dickens' novel. To him, past, present, and future mix into one. He doesn't make occasions in a recorded or sequential request. Rather, the peruser can move with the characters "to imagine the route in which his past hues his present, in which the past is ever present inside his awareness". His novels are not restricted by clock-time as they don't bargain just with facades. Actually, the researcher frequently gets the feeling that occasions lie outside the ordinary measurements of time as in *The Calcutta Chromosome*. "Yesterdays are never lost, similarly as tomorrow's are constantly installed".

Amitav Ghosh's first novel, *The Circle of Reason* places him quickly as an ace expert in the specialty of fiction. Hailed as a breakaway from the conventional types of fiction writing in English, *The Circle of Reason* has been converted into numerous European dialects and has even won the renowned artistic honor Prix Média Estranger for its French rendition. Indeed, even in his first novel, Ghosh presents odd and peculiar happenings which are rehashed and turned into an inherent piece of novels like *The Calcutta Chromosome*.

Subjects and analogies are utilized as a part of bounty with the journey theme being the most repeating one. This isn't exceptionally astounding when one recalls that the creator himself has set out from Bengal to Delhi and later to Egypt and England. He can recount a story well. *The Circle of Reason* is around an eighty-year old vagrant who lives in Lalpukur in West Bengal however from where he is on the run. Utilizing the theme of the journey, Ghosh has dramatization, anticipation and secret as well. Shyam Asnani portrays the novel: "It is likewise a fascinating story of heap bright individuals, of man's connection with the machine, his revile and salvation with science and reason".

Amitav Ghosh dependably researches and unites the social, social, and political occasions, of the past the far-past, the present, and what's to come. He here and there stuffs his novels with such a great amount of research as in *An Antique Land* that it turns out to be excessively evident for fiction-composing. At different circumstances his research is well woven into the texture of the fiction as in *The Shadow Lines* that it

winds up plainly characteristic for the novel. That is the means by which he gives off an impression of being all the more a researcher's writer than of a typical man's. The *Shadow Lines* gives the peruser a feeling of satisfaction and delight as no other novel does. After *Midnight's Children* was distributed *The Shadow Lines* can be considered as a standout amongst other works in Indian English Fiction.

Amitav Ghosh investigates extraordinary reactions of unbounded assortment. Indira Bhatt depicts the circles, which are interconnected, and the circle of Alu, which dependably stays outside. In following the journeys of the fundamental character, she infers that Ghosh uncovers excessively of enthusiasm and too little of recognition. To Ulka Joshi, *The Circle of Reason* has a round example on the lines of Indian rationality. She depicts the analogies that Ghosh utilizes to underline the circles and presumes that all through the novel, the novelist appears to deal with the utilization of circles. Darshana Triuvedi contends that *The Circle of Reason* isn't a novel of plot or character however of thought. She portrays in detail the characters that make the representation display of *The Circle of Reason*.

POSTMODERNISM IN AMITAV GHOSH'S NOVELS

Amitav Ghosh was born in Calcutta on 11th of July 1956. He grew up in Bangladesh (then East Pakistan), Sri Lanka, Iran, Egypt and India. After graduating from the University of Delhi, he went to Oxford to study Social Anthropology and received a Master of Philosophy and

Ph. D. in 1982. In *an Antique Land*, the novel, which was published in 1983, was primarily the result of his work in Egypt. He has also been a journalist. He has written a number of novels such as *Circle of Reason* (1986), *The Shadow Lines* (1988), *Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2008) and *River of Smoke* (2011) etc. He has also stayed in New York and taught at Columbia University. Anita Desai states that, "*Ghosh has chosen to inhabit the real world rather than the artificial land of fantasy, and makes one watch his development as a novelist.*" (169). His novel, *The Glass Palace* was an international bestseller that sold more than a half-million copies in Britain. *The Hungry Tide* has been sold for translation in twelve foreign countries and is also a bestseller abroad. Amitav Ghosh lives in New York City with his wife, Laura Riding and two children.

Amitav Ghosh is one among the postmodernists. He is immensely influenced by the political and cultural milieu of post independent India. Being a social anthropologist and having the opportunity of visiting alien lands, he comments on the contemporary issues

through in his novels. Cultural fragmentation, colonial and neo-colonial power structures, cultural degeneration, the materialistic offshoots of modern civilization, dying of human relationships, blending of facts and fantasy, search for love and security, diasporas, etc... are the major preoccupations in the writings of Amitav Ghosh.

Radical Changes Brought in by Post-modernism - English fiction from 1990 onwards was influenced by the wave of postmodernism which brought radical changes in the Indian English fiction. Postmodernism was a continuation of modernism, a revolt against authority and significance. The remarkable change that was prominent in the novels published after the First World War, is called, modernism and the literature written in the late 20th century, especially after the Second World War, is considered postmodern literature.

The term *postmodern literature* is used to describe certain characteristics of post-World War II literature and a reaction against Enlightenment ideas implicit in Modernist literature. Salman Rushdie, Vikram Seth, Shashi Tharoor, Upamanyu Chatterjee, Ruth Prasad Jhabwala and Amitav Ghosh are the makers of new pattern in writing novels with post-modern thoughts and emotions.

Global Rather Than National - The post-modernism elements are abundantly present in Amitav Ghosh's novels. As per postmodernists, national boundaries restrict human communication and Nationalism leads to wars. So, post-modernists speak in favour of globalization. Amitav Ghosh's novels focus on multiracial and multiethnic issues; as a wandering cosmopolitan he roves around and weaves them with his narrative beauty.

In *The Shadow Lines*, Amitav Ghosh makes the East and West meet on a pedestal of friendship, especially through the characters like *Tridib*, *May*, *Nice Prince*, etc. He stresses on globalization rather than nationalization. In *The Glass Palace*, the story of half-bred Raj-kumar revolves around Burma, Myanmar and India. He travels to many places freely and gains profit from his travels. Unexpectedly, his happiness ends when his son is killed by Japanese bomb blast. The reason for this calamity is fighting for national boundaries.

Post-modern Themes Dealing with Insecurity, Disorientation and Fragmentation- Amitav Ghosh weaves his magical realistic plot with postmodern themes. Self-reflexes and confessions characterize the fictional works of Amitav Ghosh. Displacement is the central process in his fictional writings where departure and arrivals have a permanent symbolic relevance in his narrative structures. Post-modernism gives voice to insecurities, disorientation and fragmentation. Most of his novels deal with the

insecurities in the existence of humanity, one of the postmodern traits.

Rejection of Western Values, Beliefs -

Postmodernism rejects western values, beliefs, ideas, beliefs, culture and norms of the life. In *The Hungry Tide*, Ghosh routes the debate on eco-environment and cultural issues through the intrusion of the West into East. *The Circle of Reason* is an allegorical novel about the destruction of traditional village life by the modernizing influx of western culture and the subsequent displacement of non-European people by imperialism. In *An Antique Land*, contemporary political tensions and communal rifts were portrayed artistically.

Amitav's Narrative Style - The narrative style of Amitav Ghosh is typically postmodern. In *The Shadow Lines*, the narrative is simple that flows smoothly, back and forth between times, places and characters. Amitav's prose in *The Shadow Lines* is so evocative and realistic written effortlessly and enigmatically with a blend of fiction and non-fiction. Throughout *The Glass Palace*, Ghosh uses one end to signal the beginning of another so that at one level, nothing changes but yet everything does. There is a strong suggestion of Buddhist metaphysics in his technique. Life, death, success and failure come in cycles and Ghosh uses the conceit of a pair of binoculars early in *The Glass Palace* to sensitize the reading in this perspective.

MODERNISM, POSTMODERNISM AND THE SUBALTERN SUBJECT

Postmodernism started to rise among the English-speaking intelligent people and specialists of the Subcontinent in the mid-1980s. Postmodernist thoughts remained for an accentuation on contrast and self-reflexivity and in addition meta-rambling evaluate of portrayal accordingly. Postmodernism was ideologically contradicted to great stories and the idea of state, which was viewed as a modernist structure needing disassembling. Consequently postmodernism, and particularly the poststructuralist variation of it, turned into a valuable apparatus for setting the unsuccessful modernist talks of Indian nationality under investigation. It must be stressed, in any case, that India as a postcolonial element received less the philosophy of postmodernism as its strategies, which were to a great extent utilized for the supplanting and de-focusing of the impacts and totalities of modernism. The Anglophone savvy people were managing a postcolonial circumstance, and were endeavoring to frame significant story of them by using postmodern techniques against modernist fundamentals.

The accentuation on verbose self-reflexivity and a meta-rambling relationship to his own particular composition that come through In an Antique Land are among the most obvious postmodernist highlights of Ghosh's work on an ideological level. Portrayals of the past are a vital piece of his oeuvre. With regards to

history, his message is by all accounts that fiction might be as great, if worse, a reason for speaking to the past as historiography, which is truly hindered by its own desultory frame and rationale. The same is valid for the logical talk when all is said in done. Science and its sub-branches originating from the Enlightenment and modernity (with Ghosh, prominently history, prescription, human studies and ethnography) are woven together with anecdotal portrayal. In addition, Ghosh's works as a rule contain meta-anecdotal and meta-logical levels that remark on the idea of talk as a rule or on the composition of anecdotal or logical content. In an Antique Land, he makes this system an indispensable piece of his contention.

Amitav Ghosh has a cozy relationship both to the belief system and the composition of the Subaltern Studies group,³ and also to a significant number of the researchers subsidiary with it. He has likewise distributed in the gathering's arrangement, Subaltern Studies.⁴ The numerous years he went through with different individuals from the gathering in St Stephen's school in Delhi, and in addition the general scholarly atmosphere in the Subcontinent of 1980s are unmistakably apparent in Amitav Ghosh's reasoning. Broad worry with the emergency of nationalism and the general disarray of the time respected the absorption of postmodernist principles and restricted the modernist inheritance. It appears that Ghosh's way of developing subjectivities in his stories is very near the 'strategic essentialism' begat by Spivak (1988). Despite the fact that she deconstructed the subaltern subject as it had been worked by a considerable lot of the Subaltern Studies gathering's individuals, she was not very worried about its essentialist and positivist attributes, yet considered them to be a benefit in so far as they were utilized deliberately for political purposes. In her research the subject at last shows up as a politically utilitarian blend of deconstructive (postmodern) and essential sing, or posit vising (modernist) thoughts.

In his study of postmodernism, Radhakrishnan records the courses in which the personality tricky has been —brought to the third world on the postmodern platterll (2003, 14). In his view, the subject of character has gone over to the subaltern individuals as a retrogressive, unfashionable, journey through postmodernism. As it were, the subaltern is compelled to pick between a pertinent however reactionary (modernist) venture and a stylish subjectivity that is empty and without any experiential premise (postmodernist subject). Further, among the subaltern gatherings, the subjectivity tricky is both dire and bleak: these individuals need to receive an outsider (pioneer, or Western) epistemology to create self-comprehension. Also, this appropriation of outsider epistemology brings about a circumstance, where —identity is separated from the agential expert of particular story ventures and their hegemon zing techniques. Therefore, subaltern character and its talk are epistemic ally emptied. They are estranged from their right to make truth asserts: reality cases would

come—from the Self of the predominant West. On the subject of forces, or essentialism, drew closer above, Radhakrishnan takes note of that, as a Western develop, deconstruction thoroughly misconstrues the weight of the possibility of pith as it influences those weakened by imperialism. It likewise neglects to comprehend the requirement for 'strategic essentialism,' as examined by Spivak. He additionally watches that essentialism is in reality especially a modernist marvel and propounds a connection, or a continuum, with modernism and its distraction with history and starting points. At long last, he considers the term 'strategic essentialism' to be excess, since essentialism is constantly key in and by its extremely nature, and—the plan of action to embodiments involves methodology to pick up control over procedures of history along agential lines.

All through Ghosh's work there is an enthusiasm for the idea of dialect and the courses in which it forms and decides our methods for fathoming and encountering things. The thought of subject is built in portrayal through desultory associations with other individuals and the world. The personality that comes through in Ghosh's writings isn't, at that point, a strong and disengaged essentialist substance in the modernist way. Nor is it its own particular cause. It is nearer to the liquid and changing desultory development in the postmodern sense. Subsequently, personality is a fiction. However, in spite of the modernist meaning of invented as the inverse of genuine and honest, the character in Ghosh's works isn't a stunning fiction.

POSTMODERNISM IN 'THE SHADOW LINES' AND 'THE GLASS PALACE'

The starting point of human history is exhaustively in view of the theme of undertaking. It is the lifelong goal of each person to cross the outskirts unequivocally drawn by the unmistakable or undetectable powers on the planet. Once in a while it is embraced to satisfy the basic needs where relocation is self-sufficient. In any case, commonly it is an aftereffect of impulse with respect to transients by the political, social, efficient or regular powers in life. This very feeling of going into different has provided various assortment to both man and his creation. In this way, it is found in both life and literature independent of their national limit after the World Wars. Also, it has been come about into postmodernism as found in literature everywhere throughout the world. The post-Independence Indian literature in English is very extraordinary and greatly credible in its depiction of this sea change in life. It is because of the courageous writers like Amitav Ghosh who in their fiction have truly rendered the amalgam of standing, belief and societies saw by them through their journey that they have embraced over and over.

The Oxford Dictionary of Literary Terms has characterized the term postmodernism as: a culture of fragmentary sensations, diverse sentimentality, dispensable simulacra, and unbridled triviality, in which the conventional esteems qualified by profundity, soundness, which means, creativity, and validness are cleared or broken up in the midst of the irregular whirl of exhaust signals. (01) Amitav Ghosh being a true voyager has intertwined an assortment of sources: memories and recalled records of his dad, uncle, and a few other living people whom he met; the journals, notes, and authority records; history books to divulge this new pattern as found in life and reflected later in literature after the World War II. Normally the characters in both *The Shadow Lines* and *The Glass Palace* cross the fringes definitively drawn by the noticeable or undetectable powers on the planet and communicate with various districts which underscore the postmodern pattern in literature. The most extreme voracity and the cold-bloodedness of colonization urge these disgraceful characters to leave their origin and settle in abroad briefly or for all time. Be that as it may, they keep up their own particular social and acculturating character which features the post modernistic nature of the novels embraced for the present examination.

The novel *The Shadow Lines* in a general sense depicts the Hindu-Muslim uproars caused by parcel and bits of gossip spread from there on and subsequently its insidious and ruthless impacts on incalculable innocents. Similarly, *The Glass Palace* delineates the relocation of Burmese government to India by the pioneer British grabbing the outsider land strongly for their material and political pick up. Both the segment in India and the departure of the Burmese authority are a consequence of institutional power battles of post modernistic way to deal with life. Relating to *The Glass Palace* Meenakshi Mukherjee focuses to this when she composes: No one is straightforwardly prosecuted in this novel, not a solitary individual admired. However coolly said subtle elements get connected crosswise over space and time to shape frequenting designs, their combined impact remaining with the peruser long after the novel is finished. For all its striking quality of depiction and scope of human experience, *The Glass Palace* will stay for me essential fundamentally as the most blistering scrutinize of British imperialism I have ever gone over in fiction. (03) Owing to this situation, the characters are sent to different districts and zones where they are in search of their own personality. At last, they cross their social, social, and national boundaries giving a theme of assorted variety to the novel. This has been come about into hostile to social occasions as well where characters are engaged with shielding their own particular stand.

Numerous innocents like Tridib in *The Shadow Lines* are fiercely executed in the savagery detonated in the wake of segment. In *The Glass Palace* Allison, Dinu,

and Saya John are distinguished as non-Europeans on their approach to Singapore. They are kept off the prepare deliberately. While passing by an auto, they are addressed by the Japanese warriors where Saya John is shot down while Allison shoots herself and kicks the bucket.

This was so because of the western political chairmen and architects who had made fanciful separating lines between their settlements or usurped outsider lands for their narrow minded increases. They had affected the non-visionary social, religious or regal priests in their provinces for the division of the land or ousting the current realm. Therefore, Mr. M. A. Jinna's remain for Pakistan on the reason for religion had come about into riots ending the lives of around five lakh individuals. The initial segment of *The Glass Palace* called 'Mandalay' opens with two senior priests of Burma, Kinwun Mingyi and Taingda, who are extremely anxious to hold the Royal family under protect on the grounds that they expect rich prizes from the English for giving over the illustrious couple, King Thebaw and Queen Supayalat, along with their family. Thusly, the British involve Burma. At the point when the regal family plans to surrender, the pillagers including the neighborhood individuals and the British officers disclose their unrefined and ruthless insatiability. In this way, postmodern life has been altogether freed itself from any culture and ethic in that capacity. It has destroyed the guideline of 'live and let live' and respected the progressive standard of Darwin. Along these lines, the common consumerist free enterprise of the Western has caused for vacancy in life. Prior to the passage of the frosty and brutish realism, life was streaming easily and amicably everywhere throughout the world.

CONCLUSION

The structures of post-modernism are plainly present in the novels of Amitav Ghosh. Disengagement has been a central procedure in his anecdotal works. History and Irony assumes a key part in his fiction. Worldly contortion is a scholarly strategy that, Ghosh utilizes a nonlinear timetable. The story style of Amitav Ghosh is normally postmodern. He has been fit the bill for effectively acing the class known as „magical realism“ he doesn't give any significance for pleasant depiction and enlivening utilization of dialect. Obscuring of classes, one of the postmodern characters, can be seen in the works of Amitav Ghosh.

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