

POSTMODERN TRAITS IN THE SELECTED NOVELS OF AMITAV GHOSH

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Abstract:

Post modernism is a response against the modernist and the 'Anti-modernist' tendencies which have emotional and rational impact. Post-modernist emerged as a genre as writers break free from all the principles and seek alternative ideology of composition conforming to their content of existentialist thought. English literature in India explores fragmentariness in story and character edifice during a different way from its British or American complement. There is a concern with uncertainty in the survival of humanity in post modernism of India. The picture of life demarcation by them accommodates insignificance, worthlessness and illogicality of human existence through opposition, transformation, discontinuity, arbitrariness, excess, short circuit and so on. The disordered condition of Post-modernist prose marked the world and is, however, dissimilar from that of other western countries which discards western principles and attitude as only a small part of the human experience and throw-outs such ideas, beliefs, culture and norms of the western countries, feminist theory, and literary criticism. Amitav Ghosh explores extreme responses of immeasurable variety. Fiction proves itself the best in giving identity to those who decline contained within any frame. The diversity of the human self is metaphorically unfolded by juxtaposing individuals in similar but historically distanced life situations.

Key words: Feminist, Post modernism, identity, fragmentariness, individuality

Introduction

Indian writing in English has stamped its greatness by mixing up tradition and modernity within the production of art. Earlier novels projected India's heritage, cultural past and moral values. But a remarkable change can be noticed in the novels published after the 1st World War, which is called, modernism. The novels written within the late 20th century, especially after the Second war, are considered postmodern novels".

In the Shadow lines, Amitav Ghosh makes the east and west meet on a pedestal of friendship, especially through the character's like Tridib, Maay, Nicee Prince, etc., " He

stresses more on the globalisation rather than nationalisation. 'In The Glass Palace', the story of half-bred Raj Kumar revolves around Burma, Myanmar and India. He travels round many places freely & gains profit. Unexpectedly, his happiness ends when his son is killed by Japanese bomb blast. The reason for this calamity is fighting for national boundaries. Amitav Ghosh has been credited for successfully mastering the genre known as 'Magical realism' which was largely developed in India by Salman Rushdie and in South America by Gabriel Garcia Marquez.

He is so scientific within the collection of fabric, semiotic within the organization of fabric, so creative within the formation of fictionalized history. Amitav Ghosh weaves his magical realistic plot with postmodern themes. "Self reflexes and confessionality characterize fictional works of Amitav Ghosh. Displacement has been a central process in his fictional writings; departure and arrivals have a permanent symbolic relevance in his narrative structure. Post modernism gives voice to insecurities, disorientation and fragmentation. Most of his novels affect insecurities within the existence of humanity, which is one among the postmodern traits. In the Glass Palace, the havoc caused by Japanese invasion in Myanmar and its effect on the Army officers and people – A sense of dejection that deals with so much human tragedy, war's, death's, devastation and dislocation [Minakshi Mukherje.] – has been penned". In the Shadow Lines, Tridib sacrificed his life in the act of rescuing May from Muslim mob's in the communal riots of 1963-64 in Dhaka. Pankaj Mishra describes Amitav Ghosh in the New York times, as one of few postcolonial writers, 'to have expressed in his work a developing awareness of the aspirations, defeats and disappointments of colonized people as they find out their place within the world'. Postmodernism rejects western values and beliefs as only a little a part of the human experience and rejects such ideas, beliefs, culture and norms of the western.

In the Hungry Tide, Ghosh routes the talk on eco environment and cultural issues through the intrusion of the West into East. "The Circle of reason is an allegory about the destruction of traditional village life by the modernizing influx of Western culture and therefore the subsequent displacement of non European peoples by imperialism. In an antique land, contemporary political tensions and communal rifts were portrayed. Postcolonial Migration is yet another trait of postmodernism. In the Hungry Tide, the theme of immigration, sometimes voluntary and sometimes forced, along with its bitter/sweet experiences., runs through most incidents in the core of the novel -- the ruthless suppression and massacre of East Pakistani refugees who had run away from the Dandakaranya refugee camps to Marichjha hampi as they felt that the latter region would provide them with familiar environs' and therefore a better life. In Sea of Poppies, the indentured labourers and convicts are transported to the island of Mauritius on the ship Ibis where they suffer a lot. In the glass palace, Burmese Royal family, after the exile, lives a un comfortable life in India. Raj

Kumar who piles heap of amount in Myanmar is forced to leave his home and business due to Japanese invasion. Irony plays a vital role in the postmodern fiction. The writer's treat the very subjects like Second World War, communal riot, etc. from a foreign position and prefer to depict their histories ironically and humorously". In the Glass palace, Amitav Ghosh weaves the characters of Queen Supyalat and Aarjun with a tinge of iron. Queen Supyal at, even after being captured by British forces, doesn't lose her pomp throughout the novel. The portraiture of the Queen is too ironic. Arjun, basically an Indian, is totally influenced by the western ideology. He is not conscious of the very fact that he's used as instrumental to inflict pain on his own people. Temporal distortion may be a literary technique that uses a nonlinear timeline. 'In The Glass Palace', Amitav Ghosh uses nonlinear timeline. The memory links the past to this and lots of of the characters. It helps to recreate a magical world.

In The Hungry Tide, he shuttles between the "Marichj hampi 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. In his other novels, character's move round gyre of timelessness, yielding helplessly to the chasm in human relations and other postmodern perturbations. The narrative style of Amitav Ghosh is typically postmodern. In The Shadow Lines, the narrative is simple. It flows smoothly, back and forth between times, places and characters. His prose in 'The Shadow Lines' is so evocative..... clarity to the readers". Many Indian's writing in English experiment with the language to suit their story. Ghosh also does it in The Hungry Tide using Benglaa words like mohona, bhata and others, interweaving them with local myths like that of Bon Bibii and her brother Shaaj Jangalii, the presiding deities' of the region.

Though "The Glass Palace and The Hungry Tide have their share of non English lexical items, Sea of poppies in numerous places piles up the Indian (Bengalii or Bhojhpuri) or lascar-pidgin terms to the point where some readers might to some extent begin to urge confused. For Amitav Ghosh, language within the process of the assembly of art attains the status of diasporas representation – voicing him and thousands of other uprooted individuals. Language Embodies the plan to create family that has broken and dispersed within the mire of confused identity. Ghosh acknowledges it in The Shadow lines; you see., in our family we don't know whether we're coming or going – it's all my grandmother's fault. But in fact , the fault was not hers at all; it lay within the language. Every language assumes a centrality, a hard and fast and settled point to travel far away from and are available back to, and what my grandmother was trying to find was a word for a journey which wasn't a coming or a going at all; a journey that was an enquiry for precisely that fixed point which allows the right use of verbs of movement". [The Shadow Lines,] This is a language that Ghosh believes in and this kind of language he tries to create in his work. Postmodernists reject elaborate formal aesthetics in favour of minimalist designs.

Amitav Ghosh doesn't give any significance for picturesque description and decorative use of language. Tabish khir comments on this as Ghosh is very careful in his use of English & Vernacular Transcriptions. He develops a conscious and rich tradition in Indian English fiction, a practice that has R.k. Narayaan and Shashi Deshpandi. The attempt is not to stage Indian Englishes. Ghosh avoids the anesthetisation of language. Postmodernists defend the cause of feminists. Uma, Amitav Ghosh's character, is a perfect example of this. Uma may be a break from the normal women characters.

She may be a political activist who travels round the country to dissipate the patriotic Spirits.

The Glass palace isn't only a completely unique but also romance, narrative fiction, adventure fiction, and historical fiction. He combines all the elements of a novel to create fragmentation. Ghosh uses the romantic genre to chart the characters who reflect on the history of colonialism in Burma and therefore the formation of this Myanmar nation. It is also a narrative fiction that employs a posh spiral narrative structure to texture many characters' identities and experiences within the world where we sleep in. It is often read in historical point of view, since it's portraiture of history and document of nation. Ghosh invents the person narrator who relates a story during a spiral fashion that fictionalizes and makes real historical subject and event. The Calcuta Chromosome [1995] is not only a medical thriller but also a Victorian ghost story, a scientific quest, a unique mixture of a 'whodunit thriller', and a poltergeist tale". To sum up, postmodernism, not having concrete definition yet, may be a blooming and ongoing area. Even if it's its own features, it's very difficult to concretize these solid elements.

Fiction proves itself the best in giving identity to those who decline contained within any frame. The diversity of the human self is metaphorically unfolded by juxtaposing individuals in similar but historically distanced life situations. Thus historicity is used here for an uncommon reason of enlightening the plurality of the human self.

Post modernism is a response against the modernist and the 'Anti-modernist' tendencies which have emotional and rational impact. "Post-modernist emerged as a genre as writers breakshort circuit and so on". The disordered condition of Post-modernist prose marked the world and is, however, dissimilar from that of other western countries which discards western principles and attitude as only a small part of the human experience and throw-outs such ideas, beliefs, culture and norms of the western countries.

Amitav Ghosh as a writer of post modernism in novels focuses completely on the colonialism's impecunious, and typically non-white, victims. They are given the elemental position, not the white masters. Amitav Ghosh took nearly three and a half years to write down the second book of his Ibis trilogy. There is a colourful array of seamen, convicts and labourers sailing forth within the hope of remodeling their lives in Amitav Ghosh's novels.

Apparently, it seems that the characters are his targets. The Brits whom he depicts are basically conniving, vicious and brutal to a man, but Ghosh has portrayed them not as round characters that develop but “described them as largely comic strips..... is certainly a great let go”. Hence, this paper is an effort to see the postmodernism within the novels of Amitav Ghosh.

The annihilation of traditional rural community life in *The Circle of Reason* is an parable about the modernizing invasion of western society and the consequential dislodgment of non-European peoples by imperialism. In *An Antique Land*, modern political tensions and common cracks were demarcated with the post-modernist that were not reachable”.

Postcolonial colonization is yet another mannerism of postmodernism and it is an idea in *The Hungry Tide*, the ruthless inhibition and mass execution of East Pakistani immigrant who had run away from the Dandakaranya immigrant camps to Marichjhampi as they felt that the latter area would make available them with recognizable environs and consequently a improved life. The indentured labourers and offenders are elated to the island of “Mauritius on the shipaccomplishment occurs in Guangzhou”.

The novel which deals with opium trade in China is also not a solitary linear Like the *Sea of Poppies*, Like “Lawrence Durrell’s *Alexandria Quartet*, production of drawing”. At the outset, the oral communication of Indian literary works gained ground progressively.

It created an ineradicable mark in the mind and heart of the lovers of art. “The attention in prose lit the blazing desire of the writers which twisted their energy and technique to innovate new form and style of writing. Earlier novels projected India’s legacy, convention, cultural past and decent values. But a extraordinary change can be noticed in the novels published after the 1st World War, which is called, modernism”. Salman Rushdie, Vikaram Seth, Shashi Tharoor, Upamanyu Chatterjee and Amitav Ghosh are the manufacturers of latest pattern in writing novels with post-modern opinion and emotions.

Amitav Ghosh is one of the postmodernists and is enormously prejudiced by the political and cultural milieu of post independent India. “Being a social anthropologist and having the occasion of visiting unfamiliar lands, he comments on the present scenario the world is passing through in his novels. Cultural disintegration, colonial and neo-colonial power structures, cultural degeneration, the materialistic offshoots of modern civilization, dying of human relationships, amalgamation of facts and fantasy, search for love and security, diasporas, etc., are the main preoccupations within the writings of Amitav Ghosh.

The elemental traits of post-modernism are perceptibly present in the novels of Amitav Ghosh. As per postmodernists, national boundaries are a encumbrance to human communication”. They believe that Nationalism causes wars. So, post-modernists speak in favour of globalization.

Amitav Ghosh's novels centre on "multiracial and multiethnic issues.....the ancient histories of separate lands."

Like Rushdie, Amitav Ghosh "perfectly blends fact and fiction with magical realism. He reconceptualises society and history. He is so methodical in the collection of material, semiotical in the organization of material, so creative in the formation of fictionalized history. B. Opinion on Amit Ghosh Novels with respect postmodernism According to Balaram, "Weaving is Reason, which makes the world mad and makes it human". In other words, reason is action, whereby people can produce their own discursive truth by interconnecting or weaving various discursive threads into their own personal texture".

The narration is connected with weaving by Amitav Ghosh. "The weaver creates a stunning material by using the loom of various threads. Like the same manner, the author employs utterances and recitation to form narratives to unite many instances, place and beliefs. Indian English Fiction, today, is dominated by the second generation of postcolonial writers, who were born after decolonization. These writers were born in Indian soil and write in English with more enthusiasm, idiosyncratic accent, verve, boom and a level of self-sufficiency than colonials". Writers like Salman Rushdie, Upamanyu Chatterjee, Rohinton Mistry, Vikram Seth and Amitav Ghosh boast unconventional Indian English Literature from the regal repression.

The process of suppressing the minority, domination, cultural taboos was current during this novel. This imperialist policy of Western colonialists was simply meant for cultural domination. However, post colonialism may be a advanced cultural method that represents the final mood of a specific amount of history, as shown by concepts, beliefs or the spirit of the days. Hence, the colonial life and history are looked otherwise over the amount of your time. Ghosh presents a close account alongside geographical details of the exodus of the royal line. For Queen Supayalat and her attends, it had been not the shift of the placement solely however the shift cultural upbringing to be stock-still in alien soil. This kind of cultural trauma has been outlined by the critic like Homi Bhabha as agonistic uncertainty. The king together with his binoculars tries to scan city's city district and carriage with hurrying folks.

Amitav's *The Hungry Tide* depicts completely different aspects of post colonialism just like the sundarbans refugees' agony once return to their home, native folks like illiterate Fokiir and Horeen, educated Nirmala & Nelima with their post nationalist dreams, to regulate the disaster happening within the lives of native folks in Lusibari Island. Translator Kanaii from city, who goes to go to her auntie Nilima nuclear physicist, and a biologist Piyali Roy girl of Bengali immigrants, comes with associate degree ambition to review marine mammals of Sunderland. of these characters area unit the merchandise of postcolonial world. The readers study the lifetime of 'tide country' against the rear ground of the postcolonial aspects. *The Hungry Tide* helps to know a bunch of islands with the

human comprehension that's dependent ahead a varied of language, discursive and material reasons.

The novel illustrates that although there's no specific vindictory structure, it's equipped with the charge of a wide-ranging study of associate degree island or a bunch of islands and accidentally offer to the study of the potential knowledge base learning of the island. during this novel, it prompt readers to suppose a soul's resolution in innovative manners regarding the islands particularly, in relative to land lots the concept of feeling is until marked by British Colonialist inheritance.

The assorted strategies in of individual and grouping interpret and lucid familiarities in meticulous islands area unit significantly associated with the hypothetic effort of the island studies to develop a touched vocabulary. All the characters in ocean of Poppies gathered in Calcutta to board in wader ship at Hoogli. They belong to varied contests and folks of contradictory social teams, belief and gender. Ghosh's copious and deft details with the characters create the reader well-known with their several quality and inheritance. The novel exhibits a dozen of major characters like wader, DeetiSingh, BurnhamBrothers, Kaluaa, Zachary Reid, SerangAli, Putlii, Joodu, Mauritian, RajaNel RatanHalder, BaboNoobKisin, Ah-Fath and Lascar. wader could be a slave-trading ship with a British boss, associate degree yank, Indian troop to retain law and order, and a squad of lascars and it's ironed into service to move girmitiya, un free labourers, to plantations on the island of Mauritius.

Folks of all race, locus and beliefs area unit passengers and that they area unit in voyage to the ocean to do the crises reception, some being transported as condemns. they start their lives anew and their previous ancestral knots and sketches area unit washed away as they move water to the Hooghly and into the ocean. Slowly, because the women's voices grew in strength and confidence, the boys forgot their quarrels: reception too, throughout village weddings it absolutely was continuously the ladies who herb once the bride was torn from her parent's embrace. it absolutely was as if they were acknowledging through their silence, that they, as men, had no words to explain the pain of a baby who is exiled from home . Amitav Ghosh in ocean of Poppies exposes the dilapidating plight girls of girls of ladies} in ancient and colonial Asian country who area unit Rashid and Lad 102 subjected to suffer varied persecutions at the hands of men who are treating women solely as objects of conclusion carnal want and unit maid servants.

Conclusion:

Amitav Ghosh portrays characters from all strata of society and every one a part of the globe and then is that the language employed by them. Such same consolidation and confluence of the elite and therefore the subaltern, the occidental and therefore the oriental,

the master and therefore the slave influence the readers of all persuasions. The uneven and non-linear presentation is replaced by chronologically planned narration. The main European writers within the customary methodology of narration, in their imposing narratives fall down to polyphonic narration with multiple voices of narrators.

The stream of consciousness technique that allows the author to delineate the running thoughts of the characters and therefore the workings of their mindscape is supplemented by ultra-modern innovative techniques by exploring the chance of the replicated world. The novels of that amount come into sight within the genre tendency of abandoning wise authorship. The present verbalise who pretends to grasp everything and who makes judgment upon characters offers thanks to polyphonic or multi-voiced narratives. As thought method is nonlinear, fragmented narration is followed to present a practical portrayal of the outlook of individuals.

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