

**THE CRISIS OF DOMINANCE AND REVOLUTIONARY FREE WILL:
SUBALTERN CONCEPT IN THE NOVELS OF AMITAV GHOSH.**

Dass Satuluri¹

Vice Principal, SVRM College,
Nagaram, Guntur District,
Andhra Pradesh, India

Prof. K. Ratna Shiela Mani²

Professor of English,
Acharya Nagarjuna University, Guntur,
Andhra Pradesh, India

Abstract:

The brawl existing between religion, caste, creed, and sex has been prevalent from ages for supremacy and domination. The dispute of prejudice and the self-reflexive neutrality of the fraught and repressed sections of society is because of maltreatment and provocation origin from the persistently unstable the breakers and streams of principal understanding among the inspecting classes. The sudden wake up of power realization among the common subjects of society has led to the transformation of the complete array of the communal edict. In relation to this, the writers who found compatible enough to bring out the works with the modern mystical concept of denial of conservative obedience to the leading classes of society has increased and they found to hold a mirror for societal reflection in their writings. This resulted in an enormous production of writings with innovative ideas that had the core concept connected to the revolution of fierceness and displacement. This variation gave wings to the highbrows to decode the agony of the subalterns to look into the new dimensions, almost as inclusive notion which became a persistent intention in civilizations as well as people devastated by stark up heals. The sense of concern for conflict has never been answered by any, as it wasn't that prominent person to bring an end to this struggle to hold upper-hand. The brighter approach has been the acknowledgment given to those colonial subjects who tried to prove their mettle through their intellectual afford in the vertical placement of hierarchy in a social order

Keywords: Marginalized, colonial rule, land-lords, exploitation, humiliation,
Sadistic pleasure

Introduction

The disregarded segment of the society grieved the maximum due to the brashness of the regal rule. The novel commences in the period of catastrophe in the Eastern region of Bihar. It familiarizes the readers with the characters Deeti, a modest religious lady, a considerate mother, and competent housewife, coupled to Hukum Singh, a crippled employee in the Ghazipur opium factory. The life of Deeti shatters after knowing the fact that, on her wedding night, she was drugged by her mother-in-law with opium, so that in place of her sterile husband, his brother could rape her and complete the marriage. After the demise of her husband, she sends her daughter Kabutri to stay with their relatives. When her husband dies she was forced to go for Sati, as it was the only option left to her owing to the continuous threats of physical disruption from her brother-in-law. But, her life takes a drastic turn when she faces the fume of running away with an untouchable ox man, Kaula from the neighboring village, who comes to her rescue when she has to sacrifice herself in the burial fire of her husband. This step of theirs was not tolerable to high caste villagers.

Ghosh's presentation of the Kaula's character, bring out all his repressed desires has been drawn from the eye of a researcher. Kaula is symbolic to the bondage of unreasonable tradition and as a victim of the cultural constructs of Caste, where people like Kaula have always surrendered themselves to the powers of 'Landlords'. In a heart-rending episode, they made him as their prey to evil deeds and heinous way, crossing their limits of humanity. Like any other untouchable of his age, he was also silent against the atrocities implemented on him by the upper class. He was resident of 'Chaman Basti' positioned on the suburbs of the village, far away from the abode of greater status people. Their houses were equal to cattle pen as they live in doorless entrance house, which is nowhere looks even like a proper hut.

The novelist tries to sketch the character of Kaula as an individual, victim of the pangs of casteism starting with his first appearance in the early part of the novel. The author states that *"he was of the leather worker's caste and Hukum Singh, as a high-caste Rajput, believed that the sight of his face would bode ill for the day ahead"*.

The third part of the novel focuses on the physical torment perpetrated on the inhabitants in the ship both by the white men. Even the captain of the *Ibis* who seemed a bit generous, accepted of Bhyro Singh's thrashing of Kaula, who had run away with a woman of high caste. When Zachary made an attempt to defend the actions of Kaula, marrying Deeti, which shouldn't be the concern of the authority, the captain reminded him of the practice in America, where a Negro will never be spared if he dares to marry a white woman. Through this Ghosh has evaluated the approach of the colonizers and uncovered the innumerable methods of manipulating the natives to enhance their reserves. The colonial rulers have targeted both subalterns as well as the landlords in particular, who had immobile conviction in the company's policy and Queen. This ignorance of them made them fall prey to the evil

deeds of the colonizers, where people like the landlord of Rashkhali, Neel Rattan Halder, were trapped by the British businessmen and were later abandoned. Besides being financially demoralized by Burnham, Neel Rattan was sent to Jail across the black water, as a part of capital punishment when he was suspected of forgery. This incident of theirs proves that the Britisher's judicial system was far from being impartial. When Neel Rattan saw that Mr. Justice Kendulbushe, who has a good relationship with Mr. Burnham, he doubted his impartiality. Moreover, the result of the trial which was presided by Mr. Justice Kendulbushe was according to his anticipation. He was taken across the black water in the *Ibis* where he was forced to stay with a man who lay unconscious, making the place unhygienic with full of shit and urine which needs to be cleaned by Neel like sweepers. In the course of time, a sort of friendship with his cell-mate, Ah Fatt, who was addicted to Opium in a stage where he was not even conscious to meet him, started to bloom. After being continuously harassed by the first mate who took sadistic pleasure in inflicting torture on them in unthinkable ways both Neel Rattan and Ah Fatt along with Serang Ali, Jodu and Kalua escape in a boat.

Kalua killed Subedar Bhyro Singh, who thrashed him in public outwardly to chastise him for absconding with a woman of upper class more to take revenge on him after his failure to have a perverted sexual relationship with Deeti. While the case of Deeti is fraught with traces of communal rotundity, the Neel-Ah Fatt tragedy bears the letterings of a private understanding. On the ship, within the community of women, she takes on a domineering role (she is now Bhauji) and is at great pains to shadow medians that convey to her which still haunts with the sense of cultural authenticity. Fitting to firmer coterie and caste, rigor would mark them in slenderer social brackets, a kind of situation that is being faced by Deeti and Kaula. For Deeti, the thought of staying away from her family, dislocating herself in an alternative geography is permeated with the mark of the anonymous, owing to the consequences that emerged after her decision to run away with Kaula to an unknown land and above that her worries are mounted upon a choice she has not made by will: she tried to imagine what it would be to not be able to enter her house again, not being able to spend her lovely time with her family and relatives, and never would feel the purgative touch of the Ganga, as she was outcasted forever from her community and family. Thus, this novel can be read with the backdrop of political dialectic, structures of power, social and political, which are not equally vocal to have a better understanding of the history. One of the reasons that caused a serious delinquent also lives in the lasting incidence of the European imagination in Deeti's tabernacle, wherein the form of structures the reflection of standard Western expectations of the ideologies and ideas are prevalent (for instance Zachary's transformation from a mulatto to the white male, professionally, individually and culturally) and in the apprehensions about demeanor. Along with other power structures that play an imperative role in society and culture, the rhetoric is silent. The disciplining exercises of Bhyro Singh, Neel's associations with his dependents, including the girmitiyas on the ship the caste-equations among the

native populace, and even the convict-hierarchy at Alipore Jail stand as examples of political culture.

Ghosh depiction of these characters and their acquaintances of life are prodigal and meticulously investigated, as we see miseries of Deeti's life, the natural expectations any bride will have on her husband's family, the customs which she must honor and follow, and the live which her six-year-old daughter must expect (including child marriage within three or four years). After boarding the *Ibis* Zachary Reid, turns into Serang Ali's apprentice, the leader of the lascars, those native seamen execute the hard physical effort onboard ships. Though Reid's own upbringing is not so unlike others from that of the lascars, he is a foreigner, a man who has no acknowledged caste within Indian society, and Serang Ali treats him as a superior to the other lascars, who are low-caste or caste-less. With his potentiality and support from the lascars and Serang Ali, Zachary Reid reaches to the status officer. The first book in *Ibis* trilogy, a historical novel thumps with life, bursting with facts of everyday survival and the ethos of the characters, which make the activities of its characters justifiable. With a desire for a better life and the enthusiasm of people to attain it, has been the core content that connects the reader throughout the novel, which also is a vibrant and textured depiction of the historical moment. It was the time when China stood against the import of opium, which was decimating its addicted citizens. Then, British traders were forcing Indian laborers to turn over their fields to the growing of poppies, unaware of the fact that the traders were about to declare war with a willingness to save their profits.

As the story progresses, the reader comes across the cross-section of Europeans who have been trading in India for decades past, and Ghosh clearly presents their language as it, which is a funny combination of English with Hindi or Bengali words. Further, he spells the local words that are difficult for an Indian reader to recognize, with a reflection to European accents. The result is that even for a reader who knows the words and their connotations, some of these passages entail continuous elucidation or interruption. As an image, here's a list of some of these words and phrases in the form that they appear in the book (spelled according to the foreign intonation).

Conclusion:

In this context, some of the most amusing paragraphs are the exchange of dialogues between Mrs. Burnham, and an orphan named Paulette, who has been living with her in their Calcutta house. In Mrs. Burnham's manner of talking, that reflects the speech patterns of the Europeans, living here for decades. She says things like, *Don't you samjo, Paulette? and where have you been chupowing yourself? I've been looking everywhere for you....* On one occasion she asks Paulette if little *chinties* had got into her clothes. On Paulette having been received a proposal of marriage from a judge, she says: *"I can tell you, dear, there's a paltan*

of mems who'd give their last anna to be in your jooties...."(176). And when she wrongly thinks that Paulette is pregnant, the phrase she uses is a local variation of the bun in the oven: *there isn't a rootie in the choola, is there?* Naturally, names undergo changes as well: one of the principal characters, Babu Nobokrishno Panda, likes being addressed by the Anglicized version of his name, Nob Kissin Pander or Nob Kissin Baboo. Unlike other novels, some of this might have become tiresome after some time, or begun to seem affected, but not in the case of Ghosh. The novel is a panorama of different attitudes, cultures, and belief systems bumping into each other, or at least surrounding questionably about each other for more than a century, where concepts like globalization once had unanswered questions that may not exist in the sense that we understand them today as well making the world vulnerable and frightening place that openly gives platform for invasion.

References:

- Ghosh, Amitav, the *Calcutta Chromosome*, 1995 Print.
- *The Glass Place*, New York: Random House, 2000 Print.
- *The Hungry Tide* New York: Farrar, 2004 Print.
- *Sea of poppies*, 2008 print.
- *The Shadow Lines*. New Delhi: Penguin Books, 2009.
- *River of Smoke*. New Delhi: Penguin Books, 2011
- Abrahams, MH. *Glossary of Literary Terms*.7thEdi. (Indian Edition). New Delhi-20: NutechPhotolithographers, 2007. Print.
- Adam, Ian, and Helen Tiffin, ed. *past the Last Post: Theorizing Post-Colonialism and Post-Modernism*. New York: Harvester Wheatsheaf, 1993 (1991). Print.
- Bhabha, Homi K. *The Locations of Culture*. London: Routledge, 1994. Print.
- Bhakin, M. *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, andVoloshinov*, edited by Pam Morris; with a glossary compiled by Graham Roberts, London: Edward Arnold, 1994. Print.