

## Study of Post-Modernism Aspects in the works of Amitav Ghosh

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### **Abstract:**

*Amitav Ghosh's whole body of work, expositions, and reporting is organized around a central arrangement of issues. Each time, he does so from a different perspective, as he is especially concerned about modern floods of intellectual analysis. In his fiction, he carefully clarifies the tangled tradition of pilgrim information and discourse on previously colonized social orders, people groups, and ideas; the conflicted relationship between innovation and the alleged creating or "Third "world and the development and reconstruction of personalities in pioneer and post-frontier social orders. Ghosh has repeatedly rejected in public statements that his work is a clear representation of Post expansionism or that he is a 'post-pioneer' author. Without a doubt, he has demonstrated that he hasn't the least clue what the term entails. In any case, Ghosh is in agreement with a sizable number of pundits and scholars who have contributed significantly to the field's characterization and thus regard his work as a critical file for a significant number of the topics, issues, and dangers that establish the multifaceted nature of the post-pioneer problem today. An examination of Amitav Ghosh's writing reveals and assesses not only his own preferences and concerns, but also the cutoff points and potential outcomes of post imperialism as a fundamental practice.*

*Nonetheless, the title " A Study of Post-Modernism Aspects in the works of Amitav Ghosh ", entails an examination of the effect of post imperialism on Ghosh's books, which deal with current*

*society's challenges and difficulties. Regardless an attempt is to comprehend the article's concept by observing it in various facets of modern Indian culture.*

**Keywords:** Post-Modernism, society's challenges, difficulties in society, post-imperialism, modern Indian culture etc.,

In contemporary Indian literature, Amitav Ghosh is the primary essayist who reflects Indian reality. He has a variety of responsibilities in the field of writing. He carries out his responsibilities as an anthropological, humanist, author, writer, trip essayist, and educator with exceptional assurance, and he slips into global obligation as a minister in terms of establishing harmony. He has dominated the global aesthetic ideas established by scholars such as Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, and Arundhati Roy, among others. He has developed into a colossal main socio-scholarly personality, with a big body of work garnering worldwide attention. He has developed as the primary mediator in India's and other colonial countries' fundamental social and political issues. All of his main works have garnered widespread scholarly attention and spawned a wealth of artistic critique. He has built a great following and a solid foundation of support that reflects the respect shown to true professors and researchers.

A lot of hesitation goes into each of the post frontier and post current obstacles, which leads to a look at the world's social, philosophical, and sociological issues as a whole and as they are unique to each person in the world. When people read his work, they began to think about patriotism and universalism. People who have had a lot of scholastic experiences, rational, hypothetical, or literary tests have been able to connect with and understand pilgrim and post-pioneer situations because of them. Starting with *The Circle of Reason* in 1986, he has kept up with greater works, like *River of Smoke* (2011), that look at humanity's history through casual talks. His non-fiction works are just as challenging and energizing as his fiction. They help people understand a wide range of topics, from fundamentalism to the history of the novel to Egyptian culture and writing. Even though there are a lot of unique and important results, there isn't enough basic gathering. Regardless, a lot of young researchers and academics are interested in what he has to say about how the thoughts process. These studies have turned into an unpublished work that only talks about Amitav Ghosh's relevance in the modern world.

Amitav Ghosh shows a big difference in what people are interested in between Indian subcontinent studies and western foundations. Indian scholastics focused their attention on the novels *The Shadow Lines* and *The Calcutta Chromosome*, which dealt with public persona and communalism in the subcontinent. Indian scholastics, who built their careers on Marxist analysis, have a point of view. These writings, on the other hand, had a big impact on the debates about patriotism, character, and the social fantasies that support "pseudo-patriotism." These books have become an important part of the college curriculum, preparing students for their first reactions in the moment. This isn't the only thing that happened. A volume of papers was also published that mirrored the mind-boggling fundamental arrangements and mediations that underlie both works, *The Glass Palace* and *The Circle of Reason*. The Western response is based on an analysis of the parts of culture that are different, and it is a way to get people to work together.

Ghosh's work has been criticized in the analysis that still exists. One of the issues is how orientation is shown, which has become the subject of a lot of debate. *The Shadowlines* is seen as a way to change male characters that aren't moving at the expense of female characters that are moving. The work, as a whole, looks at patriotism through the lens of gender. People who are "innocuous" and "manly" are involved in figuring out what will happen in the future. Ghosh combines misguided patriotism and womanliness in this way. He talks about a lot of public images of women as symbols of "culture," "custom," "country," and "authenticity." This is unmistakably a counter-argument to the novel's focus on government. Mangala, as the lesser chief, tries to stop scientific discourse by giving a different kind of information. *The Glass Palace* and *The Hungry Tide* had more unique and unique female characters than Ila and her grandmother from *The Shadowlines*, in *The Glass Palace* and *The Hungry Tide*.

N. Kaul's 1995 article "A Reading of Shadow Lines" correctly backed this up. He said that Ghosh's writings could be used as a model for how things are now in politics. When John Mee wrote an article called "The Burden of the Mystery," he said that Ghosh's anthropological creative imagination was great. Ghosh spends a lot of time looking at patriotism's disruptive nature, and he does so from the point of view of Indian patriotism. He looks at the power of intolerance, dominance, and class abuse from that point of view. The paper "Traveling in the West," by Robert Dixon, said that Ghosh's books *An Antique Land* and *The Shadow Lines* had a romantic and

unorthodox view of humanity that had never been thought about before. A split between liberal humanism and postmodernism is what he thinks of Ghosh's writing as being. In addition to the postmodern reaction to Ghosh's works, they are also seen as a lack of political responsibility or a lack of courage to face difficult political truths. This point of view is based on the fact that governments have problems, so they need to be able to effectively mediate in global projects. Ghosh, on the other hand, is more interested in how to do things in the real world. In terms of globalization, Ghosh's work has helped to speed up the development of many post-innovation contradictions, which has made his legislative issues even more unresolved. His legislative decision is very different from a lobbyist's view of government. Ghosh's legislative issues of indecision are important because they give us a way to think about what government issues mean in a globalised, post-colonial world.

He has written many great works that have a lot of distractions in them because of how the post-innovation system is organized. Ghosh is interested in how language works, how texts are written, and how people's conversations shape their perception and experience. It is a common theme in Ghosh's depictions of the "Self," says the author. He thinks that character isn't separate from the person's "essence." Instead, it comes from that. In addition, it is "made" through words and images. So, "identity" has become a kind of fiction that questions the material things that make people do what they do. Ghosh's comments on the analogy between fiction and illusion are about the same idea that "personality" isn't solid and changes. The idea that fiction isn't true is very important for the way information is organized in Europe in the early modern era. As this is a part of pilgrim culture, Amitav Ghosh's main goal is to clear up the intellectual legacy.

Ghost had shown that he had a lot of faith in the book's progress. To him, the author's thoughts and responsibilities are clearly shown in the work. According to Ghosh, the novel has been popular for as long as it has been around. It creates a place where people from different cultures can read and talk about new ideas and styles. It is a type of literature that is based on the "myth of parochial." Ghosh takes on the responsibility of using history as a tool for fiction from this point of view. Ghosh's imagination is shaped by the history of the subcontinent, and it is also diasporic and postcolonial. He establishes himself as a world traveller and shows the identity of each place in a subtle way. Ghosh is influenced by history, sociology, and anthropology in all of

his personal stories. When he studies history, he is interested in the Indian and South Asian communities that have lived in many parts of the world. He is fascinated by how diasporic identity is always broken up.

He moves through societies and landscapes with the speed and energy of a person with a creative mind as he cuts through the time space of history. In his writings, he talks about the history of India, Bangladesh, England, Egypt, Burma, and Malaya. Ghosh thinks about how to weaken boundary treachery by following the trip of the minds of West Indian authors like Wilson Harris and Derek Walcott. He doesn't believe that the provincial past has a lot of weight on people who came after them. To be honest, he gives a quick summary of the "ultimate redemptive enigma." Ghosh's works are very good at using the creative imagination to get rid of a lot of frontier history.

The post-pilgrim hypothesis looks at how postcolonial literature is read. A lot of people think that Frantz Fanon and Edward Said are the people who started studying post-frontier issues. They write books like "*Black Skin, White Veils*," "*Wretched of the Earth*," and "*Orientalism*." These early publications called for the rediscovery of the history of countries that had been conquered in order to challenge the power of countries that were not conquered. Charge Ashcroft, Gareth Griffith, and Helen Tiffin's 1989 book, *The Empire Writes Back*, set the stage for post-pilgrim research by expanding the social circle of the countries that had been colonized. On top of that, Gayathri Spivak Chakravarty' and Homi K. Babha's *Other worlds: essays in social politics* (1988), as well as *Location of Culture* (1990) and *Nation and Narration* (1990) keep this going and integrate it (1994). These studies have looked at the personalities that go with expanding. The traditional roles of Nation, Nationality, and National representations are questioned, and masculine jogged perspectives are broken. Each of the six novels in this article helps Amitav Ghosh arrange history in a basic way. History is brought in with a lot of caution. The vague concept of prior history has revealed how brilliant and shameful parts of previous history meet with fiction. The past that can be used becomes the wonderful past, and the past that can't be used becomes the unworthy past.

This plethora of texts should be looked at to understand how 'Imperialism' is broken down. It should be broken down into "inward imperialism" and "outward expansionism." India is a

country that has had to deal with "inward imperialism" since it was founded. It keeps having "Interior expansionism" even after the "pioneer" era is over. When it comes to India, women have been through both "inward imperialism" and "external expansionism." In "Inside imperialism," the exploitation of women went on without anyone noticing. In addition, a post-pilgrim study has found and looked into the fact that men play a big role in misleading women by making them look like uninterested modern women. People in this six-book saga are the victims of their own inner growth. To solve the problems raised by these works, we need to look at them after the colonial era, not before. The main characters in this lot of books tried to give up jobs that they didn't want to do while they were freeing and figuring out who they were. In "*Ocean of Poppies*," which was released in 2008, the hero is confronted with a terrible future that has to do with how honest he used to be in India.

We witness the exploration of history in Ghosh's *The Imam and the Indian and In an Antique Land*. Ghosh believes in the positive aspects of their own way of life. Their emotions and interests are inextricably linked to their past. These individuals, along with others from "Composite Communities," share a shared ancestry. Alongside the debate of frontier rulers and their subjects, Queen Supayalath conducts an unrestrained discourse on 'savage governmental difficulties' in the innovative *The Glass Palace*. Assuming Indian monarchs represent the other in the power struggle between the British and themselves, Queen Supayalath exemplifies lady as the other in human relationships. As living in Burma Jaya is brought to light by her exploration ability. The journey of Jaya's inquiry from childhood to maturity is replete with enlightening encounters.

It has been a big change for colonized countries to talk about patriotism after they were taken over by other countries. It gave a very detailed look at how the nationalism trend changed over time. It has suggested that there is a good chance that Nationalism has developed in order to look at the rise of private business and industrialization. In *Nations and Nationalism* (1983), Ernest Gellner showed that nations are not part of the way we think about things. They look a lot like structures that have already been built. The country's collective thought is thought to be a fantasy. The book *Imagined Communities: Reflections on the Origins and Spread of Nationalism* by Benedict Anderson (1983) says that countries are made up. When people say they were "public

pioneers," they're talking about people who lived before the country was free. The public banner, bird, beast, and song of devotion are all examples of patriotism.

Following the end of colonial rule, these books show how Indian culture was studied by women in the past. In *Sea of Poppies*, Deeti, Munia, and Paulette are adept delegates of the post-pilgrim fundamental soul. In *The Glass Palace*, Dolly and Uma are adept delegates of the post-pilgrim fundamental soul, as are Dolly and Paulette. The mother and little girl's lives move back and forth between pre-independent and post-independent India, giving glimpses into both useful and useless pasts. The fact that the holocaust happened during parcel delivery hours makes it clear that the past was bad. Jaya's post-liberation condition is just the end of a lot of forced social duties. This means that Jaya can live her life to the point where she challenges the academic authority of a specialist. Deeti's self-assertion shows the true nature of pilgrim interests, which led to more confusion and separation. An Amitav Ghosh book called *The Hungry Tide* also fits the mould of a typical post-pilgrim book. It also fits well with the post-pilgrimage ideas because *Sea of Poppies* shows how Indian women were treated in both pre- and post-independence times. In *Dancing in Cambodia*, on the run in Burma, Indian honorability and the royal class move from one place to another in the post-provincial framework. In *The Glass Palace* Jaya, one of the heroes shows that he can understand British imperialism better than the other male characters. Priya and Deeti, who live in *The Hungry Tide* and *Sea of Poppies*, a male-dominated culture, earn their own way to meet the standard.

Millions of people had been forced to live lives of submission and loss because of expansionism. At this point, counter-pilgrim patriotisms led to a new dawn of freedom and political confidence for people who had been ruled by others. During a few fights against pioneer authority in the twentieth century, the dream of country had a level of intensity and utility that was unusual. Under the influence of myths, the country was built up into a strong image that opponents of frontier development used to gather against provincial government. Many countries' political plans have been destroyed by provincial control, but the South Asian countries have been the worst hit. Many countries had become British colonies. South Asian districts were abused by people from India, Burma, and Malaysia the most. These countries are known for their illustrious social legacies, extravagant regular assets, and a lot of money they have.

Provincial power has a big impact on people from the world's elite in Burma and India. Before the British took over, they had a strong grip on the country's food supply. That's not to say that they haven't lost their grip on the ground recently. To speak more loudly in defiance of provincial law, their numbers are small, and they asked for help from a lot of people. Until then, the social order had changed so much that there was a huge gap between them and the people who were less important. "Many countries that were once colonised have had internal problems that make it hard for them to build public solidarity" (McLeod: 2000). There are many different people in the world who didn't belong to the provincial world class. The word "subordinate" is used to describe them. Pilgrims are made up of lesser country nobles, landowners who are broke, wealthy labourers, and upper class labourers.

Paul Gilroy's Words, opines:

...through a long process of cultural, ideological, and political changes. These changes culminate in a sense of connectedness to other national subjects and the idea of a national interest that goes beyond the seemingly small divisions of class, region, dialect, or caste. (1993:49)

Each of Amitav Ghosh's works incorporates collaborations with individuals from diverse ethnic backgrounds. The significance of culture is controversial, as the phrase is accessible to a multitude of translations. (Raymond Williams, *Culture and Society*, 1780–1950.254). As Gerald Graff and Burce Robbins point out, "the conflict between culture in the anthropological sense and culture in the regulative sense necessitates a frugal use of the term, one that refers neither to a people's natural way of life nor to the regulating values lectured by driving intelligent people, but to a battleground of social conflicts and logical inconsistencies." (255). (Gerald Graff and Burce Robbins *Cultural Criticism Redrawing the Boundaries*, ed Stephen Greenblatt and Giles Gunn. 1996:421).

*The Imam and the Indian*, by Amitav Ghosh, has a multicultural theme as well. The protagonists get caught in a web of multicultural traps. This is a story about people who aren't from Afghanistan, Bengal, Khabul, or Burma, but who try to have personalities and be committed to their lives in those places and in the past. One can see most of the original travellers dealing with

social problems and trying very hard to keep their social personality and social behaviour in line with their views and values. Beginning Post-imperialism by John McLeod says that transients carry these beliefs, practices, and values with them when they move to new places. They also carry their "properties and things." There is a lot of conflict in Ghosh's research into ancient Egypt because of the way the people who lived there were different from the people who live now. Regardless, in the second era, these strong feelings are less important, as evidenced by the way people lived in ancient Egypt. There is a new way of looking at Amitav Ghosh's writings that is challenging the traditional way of looking at them. It set the rules for modern Indian fiction.

People who were feminist intellectuals tried their best to be heard in a crowded, provincial environment. It was a real challenge for the Indians because they had to deal with a lot of frontier hegemony, prohibitions, and convictions that had a big impact on the general population. Critics also said that imperialism worked differently for women and men. Women called this "double colonization," because women were both "subjects of the provinces" and "subjects of the city." There are a lot of female authors who worked hard to write books in the 1990s. These insights show how much they cared about their work. Without a doubt, they have been working for a long time to show the paradoxes of a male-dominated society and teach people about the many horrors that women face when they try to break the rules of society.

Amitav Ghosh's writings, like *The Glass Palace*, *Dancing in Cambodia at Large in Burma*, *In an Antique Land*, *The Hungry Tide*, and *The Sea of Poppies*, have helped the reader think and feel like a woman. The public debate over the negative effects of orientation or mistreatment by colonial social orders on women's lives is still very important to a few of these groups. When it comes to women's liberation and post-colonialism, both are interested in the ways in which depiction and language were important in separating the development of subjectivity from the development of subjectivity. Language was important in both male-dominated and female-dominated local areas when it came to growth and the development of subjectivity. Language weakens man's hegemonic power and creates more legitimate ways to deal with orientation inequalities. Several of Amitav Ghosh's works, like *Dancing in Cambodia at Large in Burma* and *In an Antique Land*, use narratological elements and unique ways to show how things happen in the world. During the middle of the twentieth century, a lot of books were written about Post-

expansionism, which is when history and modern issues were mixed together and shown in a new way.

## **CONCLUSION**

To understand Amitav Ghosh's work, one must look beyond the rules of Commonwealth works. A lot of people arrange Commonwealth in the same way that standard literary works are put together. Amitav Ghosh should be praised for his efforts to keep the writing of Commonwealth countries from becoming pretentious and educational. Ghosh is in charge of getting mainland subjects like movement, revising history, human studies, social science, and information fields. It is because of Ghosh's ideas that there has been a huge shift in how people think about the fields that shape and influence the general public's progress. It used to be that he was worried about how the expansionists would separate people. Now, he's focused on the writing of the third world. There are now more South Asian compositions being written than there used to be. For this very reason, all of the history of colonial South Asia is being rethought in light of Ghosh's socio abstract adjustable perception. Ghosh's stories are known all over the world because they connect and are very interesting. The way he portrays people is very humanistic, anthropological, and intellectually brilliant because he emphasizes that they have a reason for being. His pictures show a careful and perceptive view of reality, with an implied philosophical study of how clever humans are. He has a lot of fun making and shaping the characters with every expressive tool and a little bit of schoolwork thrown in. Ghosh has changed the staff of the creative mind. He has come up with ideas that are bigger than the creative mind can handle. His clever research has almost completely changed the landscape of the South Asian neighbourhood.

The purpose of this article is to bring together a wide range of translations and interpretations of Ghosh's most important works, as aesthetic analysis is becoming more popular around the world. Throughout the last year, there have been a lot of fundamental points of view making them a part of every scholarly prospectus at a university or college. For obvious reasons, literature has to make us think, like the provocative interpretations of Ghosh's work. That is why it goes beyond basic points of view and gives the most complete picture of Ghosh that it can.

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