

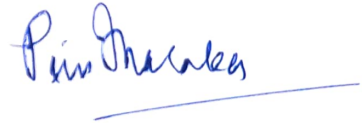
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This is to certify that the adjudicators have not suggested any corrections/ suggestions in the thesis entitled “ Space and Narratives in Amitav Ghosh's Novels” submitted by Ms. Sarada P V. This has been reconfirmed by the Chairman of the Open Defence/ Viva- Voce. The contents in the thesis and the soft copy submitted herewith are one and the same.

Place: Thrissur

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**SPACE AND NARRATIVES IN AMITAV GHOSH'S
NOVELS**

Thesis submitted to University of Calicut

in partial fulfillment of the requirements for the Degree of

Doctor of Philosophy in English Language and Literature

by

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This is to certify that the thesis entitled “Space And Narratives In Amitav Ghosh’s Novels” is a Bona fide record of studies and research carried out by Sarada P V under my guidance and submitted for the award of the Degree of Doctor of Philosophy in English. To the best of my knowledge, this research work has not been previously formed the basis of award for any degree, diploma, fellowship or any other similar titles. Its critical evaluation represents the independent work on the part of the candidate.

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DECLARATION

I hereby declare that the thesis entitled “Space And Narratives In Amitav Ghosh’s Novels” is an authentic record of my studies and research carried out under the guidance of Dr. T K Pius, Associate Professor (Retd.)& Research Guide at the Research Centre, Department of English, St. Aloysius College Thrissur. I hereby certify that no part of this work has been submitted or published for the award of any other degree, diploma, title, fellowship or recognition.

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Sarada P V

A NOTE ON DOCUMENTATION

I, hereby, would like to acknowledge that the documentation in the thesis is prepared in accordance with the style format suggested by *MLA Handbook* (9th Edition).

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Chapter 1. Introduction

Theoretical Aspects of Space and Narrative.

Since time immemorial critical social theory had not simply ignored space, it had actively repressed and denied spatiality. But recently this topic had increased its relevance as a result of various theorists like Edward Soja, Yi Fu Tuan, Immanuel Kant, Michel Foucault, Gaston Bachelard, Henry Lefebvre, Doreen Massey etc. Until 1970's most human geographers considered space to be neutral container, a blank canvas which is filled in by human activity. Conventionally space has been perceived as a mere backdrop to plot whereas in reality it is more than that. Indeed space serves other narrative roles; it is the focus of attention, a bearer of symbolic meaning, an object of emotional investment, a means of strategic planning, a principle organization, and even a supporting medium.

The word 'space' simply allocates an empty or potentially empty expanse among things. Semantically this explanation came into being by tracing the etymology of the word. It is originated from the Latin word *spatium* which means 'race-track', or generally 'distance', 'interval', 'terrain'. In other uses, 'space' is meant to stand for a boundless extension which supposedly contains everything, or everything of a certain sort. This sense is originated in scholarly circles around late fourteenth century. With the influence of Newtonian science on Euro-American common sense, it has become an ordinary usage of the term which later became primary meaning of 'space'. So Space is according to *Routledge Encyclopedia of Philosophy* - "meant to stand for a *boundless extension* which supposedly contains everything or everything of a certain sort [...] it does not refer to anything that can be

exhibited in sense-perception”. According to Cornford, the ‘invention of space’ as a boundless, all-encompassing container happened in the fifth century BC.

Edward Soja an American urban geographer and cultural linguist opined that “space is actually a link between physical, geographical spaces and mental, cultural contributions of text”. Soja postulates the autonomous existence of three spaces – a first physical space, a second mental space and a third social space. This third space is comprehensive space, a lived space of representation and sees it as a place from where all spaces can be grasped, understood and transformed at one and the same time. In his “Production of Space” he talks about three dimensions of space – space is at once perceived conceived and lived. All of these are having equal significance. Space is unfinished since it is continuously produced and it is always bound up with time.

Soja explains his first space as real material world, the second space as imagined representations of spatiality and the third space is the privileged space of analysis. The third space is claimed to encompass everything there is to say about anything.

“Everything comes together in Thirdspace : subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential , structure and agency , mind and body, consciousness, the disciplined and the transdisciplinary, everyday life and unending history.

(Soja, 1996: 56-7, original emphasis)

Again it was Edward Soja who encapsulates spatial theory in a new dimension by providing ample multiple spatial existences vividly. So his concept of 'third space' becomes crucial in the field of spatial theory. It helps to analyse human life and literature and how important these spatial terminologies like thirdspace, migration, hybridity, liminality, marginality, interstices, space of resistance are in the field of literature. It all combines with explication of social space and literature scientifically and strategically. He adds that the postmodern social science must dispose of the modernist myth of linear narratives and must focus on spatial studies rooted in the locality and particularly through attention to human geography.

Another social theorist who had immense contribution in the field of spatiality is Michel Foucault a French philosopher. According to Foucault, space was treated as the dead, the fixed, the undialectical, the immobile. Time, on the contrary was richness, fecundity, life, dialectic. (Foucault cited in Soja, 1980, 70)

Foucault's concept of heterotopias is having high significance in the field of spatiality. The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible...they have a functioning relation to all the space that remains. This function unfolds between two extreme poles. either their role is to create a space of illusion that exposes every real space , all the sites inside of which human life is partitioned , as still more illusoryor else , on the contrary , their role is to create a space that is other, another real space , as perfect , as meticulous , as well arranged as ours is messy , ill constructed , and jumbled. The latter type would be the heterotopia, not of illusion, but of compensation, and I wonder if certain colonies have not functioned somewhat in this manner .

(Soja, *Post Modern Geographies* : 25-27)

Foucault further explains “heterogeneous and relational space of heterotopias is neither a substance less void to be filled by cognitive intuition nor a repository of physical forms to be phenomenologically described in all its resplendent variability. It is another space, what Lefebvre would describe as *L’espace vécu*, actually lived and socially created spatially, concrete and abstract at the same time, the habitus of social practices. it is a space rarely seen for it has been obscured by a bifocal vision that traditionally views space as either a mental construct or a physical form.” (Soja, *Post Modern Geographies*,18)

This conception is somewhat similar to the approach of Edward Soja who thinks space must be understood as simultaneously real and imagined (Soja’s third space) , for it always represents a link between physical , geographical spaces and mental , cultural constructions of space.

The intelligible life world of being is always and everywhere comprised of a multilayered system of socially created nodal regions, a configuration of differentiated and hierarchically organized locales. the specific form and functions of this existential spatial structure vary significantly over time and place but once being is situated in the world the world it is in becomes social within a spatial matrix of nested locales.

(Soja, *Post Modern Geographies:The Reassertion Of Space In Critical Social Theory* ,148)

Sometimes space can be conceived as outside human existence rather than playing an active role in shaping social life. It is regarded as a backdrop against which human behavior is played out. (An idea addressed in Torsten Hagerstrand’s *Time Space Modeling*)

Henry Lefebvre a French Marxist philosopher and sociologist, is an important figure in the field of space theory. His opinion reveals that space and time are socially produced. They can only be understood in the context of a specific society. So space and time are not only relational but fundamentally historical. This analysis will include the social constellations, power relations, and conflicts relevant in each situation. His conceptual triad includes representation of space (conceptualized space), representational space (lived space) spatial practices (perceived space). Lefebvre explained these three aspects in different ways; the perceived space (*le perçu*) of everyday social life and common sensical perception blends popular action and outlook but is often ignored in the professional and theoretical 'conceived space' (*le conçu*) of cartographers urban planners, or property speculators . However the person who is fully human (*l'homme totale*) also dwells in a 'lived space' (*le vécu*) of the imagination which has been kept alive and accessible by the arts and literature. This 'third' space not only transcends but has the power to refigure the balance of popular 'perceived space' and official 'conceived space'.

Space is produced before being read and it was according to Lefebvre, produced not in order to be read but in order to be lived by people with bodies and lives. In "the production of space (1991, first published in 1974) Lefebvre gives his term *l'espace* the broad sense of active creation: spatialisation is a strong translation of this sense into English. He adds social space itself is a national and 'planetary' expression of modes of production. Indeed it was Lefebvre who moved his analysis of 'space' from the old synchronic order of discourses 'on' space (archetypically that of 'social space' as found in sociological texts on 'territoriality' and social ecology) to the manner in which understanding of geographical space , landscape and property are cultural and therefore have a history of change. He later examined struggles over the

meaning of space and considered how relations across territories were given cultural meaning. Through this he attempted to establish the importance of 'lived' grassroots experiences and argued that geographical space is fundamentally social.

Henry Lefebvre goes a step forward from the philosophical discussions on the nature of space which considers people and things merely as being 'in space' for purely presenting the developments of systems of spatiality in different historical period. certainly these 'spatialisations' are not simply physical arrangements of things , but social patterns of social actions and embodied routine as well as historical conceptions of space and the world. In the most personalized aspect we think of ourselves in spatialised terms, imagining ourselves as an ego contained within an objectified body. People extend themselves mentally and physically out into the space. We become as much a part of these as they are of us. Arrangements of objects, work teams, landscapes and architecture are the concrete instances of this spatialisation. Equally ideas about regions, media images of cities and perceptions of good neighbourhoods are other aspects of this space which is necessarily produced by each society as it makes its mark on earth.

Multi-dimensions of spaces and its plurality of spaces provide a newer perspective in the critical field of literature based on spatial practices. Foucault and his contribution in the field of space theory is immeasurable as it is closely linked with the coinage of a new concept called 'heterotopia' to juxtapose the order and perfection of utopic space. his vision proves that Space usually finds in reality as identified as heterogeneous, messy, ill-constructed and jumbled which acts as a counter- space to it. So as according to Foucault the concept of heterotopia means a lot to establish an alternative space of the marginal, the subjugated and the

disempowered. Foucault also discuss space as a binary concept like private and public space, family and social space, cultural and useful space, leisure and workspace and makes a categorical distinction between 'external space' and internal space. his spatial binaries ranges from private space to external space. According to him he believes,

The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occur, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live inside a void; inside we could place individuals and things. We do not live inside a void that could be coloured with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and not superimposable on one another (*Of Other Spaces* 23)

Doreen Massey a well known geographer discloses her assumptions about space, place and politics and their connections with each other in most of her works. Massey talks about the idea of physical space and how it becomes alive. Writing about space is to bring space alive, to dynamize it and to make it relevant, to emphasize how important space is in the lives in which we all live. Most obviously space is not a flat surface across which we walk. Instead space is a cut through the myriad stories in which we are all living at any one moment. Space is not just an empty stage which is somehow inhabited; it's imbued with all kinds of stories, memories and events. All the time space is considered material: it is simply the land out there. But there's a dimension of space which is equally abstract. Space concerns our relations with each other and in fact social space. Indeed Space and place are, according to Massey, fundamentally political as they raise the question of our living together.

According to Massey Space and time are not simply independent of each other but they are intimately connected. This opinion came out of her only because of her constant exasperation born out of some academics who thought space as something static and time as something that has change and movement. She described it as a means of taming the spatial. For Massey, “you can’t hold places still” (2005: 125). On the contrary, her relational approach leads to a conception of space as “a simultaneity of stories-so-far” (2005: 24). Thus in her view space and time are interlocked and must be thought of as such. In this way, Massey’s conception of place indissolubly associates spatial and temporal dimensions.

Massey explicitly analyzes space and place as social and material constructs. According to her, they are first and foremost the products of spatialized relations: “entities and identities (be they places, or political constituencies, or mountains) are collectively produced through practices which form relations” (2005: 148). Massey’s analysis rests upon an understanding of space “as the product of interrelations; as constituted through interactions” (2005: 9), “relations” being defined, in *For Space*, as “embedded practices of material engagement” (2005: 10 & 61).

Massey understood the traditional binary opposition of the concepts place and space. The distinction between space and place, as conceived by Massey, is therefore less strict than in pre-existing conceptualizations. Nevertheless, it still remains. In her perspective place is the exclusive domain of the lived, the concrete, the sensitive and the embodied as filled with social meanings whereas space conceived as an abstract notion, far from the concerns of place-based individuals and out of their reach.

Immanuel Kant a German philosopher regards time and space as the two fundamental categories that structure human experience. Narrative is widely identified

as the discourse of human experience. But usually they are representations of a sequence of events, foregrounding time at the expense of space. In reality events are the changes of state that affect individuated existents, which are themselves bodies that both occupy space and are situated in space.

He later explains narratives do not mean simply of representations of space. But it can incorporate a world with spatial extensions. There are many thinkers who believed in the inseparability of space and time in narrative. It is evident when the topics like polysemic concept of chronotope by Bakhtin, "text world," by Werth, "storyworld," by Herman, and "*diégèse*" by Genette are discussed in the literary arena. Even though the terms are quite different the idea conveyed is almost the same. These terms vividly discuss both the space-occupying existents and the temporally extending events.

According to Immanuel Kant, Space is not something objective and real, nor a substance, nor an accident, nor a relation; instead, it is subjective and ideal, and originates from the mind's nature in accord with a stable law as a scheme, as it were, for coordinating everything sensed externally. (Ak 2: 403)

For Immanuel Kant the representation of space cannot be empirical. Space is not an empirical concept which has been derived from outer experiences. For in order that certain sensations be referred to something outside me (that is, to something in another region of space from that in which I find myself), and similarly in order that I may be able to represent them as outside and alongside one another, and accordingly as not only different but as in different places, the representation of space must already underlie them [dazu muß die Vorstellung des Raumes schon zum Grunde liegen]. Therefore, the representation of space cannot be obtained through experience

from the relations of outer appearance; this outer experience is itself possible at all only through that representation (A23/B38).

John Locke an English philosopher says the idea of space seems to be remote from our perception of objects. Just like Immanuel Kant, he challenges the idea that its origin lies in experience. According to Locke's view we obtain a representation of space—not of places, but of the one all-encompassing space, which *may* be akin to geometric space—from the perception of spatial relations.

For the Chinese-American geographer Yi-Fu Tuan who is one of the key figures in human geography and arguably the most important originator of humanistic geography believes that the study of space is actually the study of people's spatial feelings and ideas in the stream of experience. (388). Experience is the totality of means by which we come to know the world through sensations (feeling), perception and conception. To him Geometrical space is the objective reality and personal cultural spaces are distortions. Besides he adds that cultural space is a sophisticated human construct. According to the attitude of the humans the cultural space may have changes in its representation.

“Space is more basic to human experience than time, the meaning of which varies fundamentally from people to people. (Yi Fu Tuan , 393.)

An undifferentiated space becomes a place when human beings assign a meaning to it through practices like naming and mapping. So humans are instrumental for the outcome of spatiality in the literary arena. When visual perception, touch, movement and thought combine it will certainly create a characteristic sense of space. Monuments, artworks, buildings, and cities are described as places because they can organize space into centers of meaning. People possess meaning and are the centres of

their own worlds. We know the world through semantic perceptions and conceptions. He categorizes space into two broad concepts which are personal experiential space and group experiential space. Subsequently personal experiential space includes visual space, affected space, patent zone, and latent zone. And the second division is further discussed in terms of forest, cricket stadium and class room.

For Tuan personal experimental space means the structure and feeling tone of space is tied to the perceptual equipment, experience, mood, and purpose of the human individual. We get to know the world through the possibilities and limitations of our senses. The space that we can perceive spreads out before and around us, and is divisible into regions of differing quality farthest removed and covering the largest area is visual space.

He adds it is the people who possess the meaning and are the centres of their own worlds. Things made of stone brick and metal appear to possess life, wrap space around them and become places, centre's of value and significance with the perception of human beings.

Space and place is having great importance in shaping cultural, social, economic and political life in recent years. The importance of space as a framing device in the creation of cultural imaginaries is an interesting topic of discussion for the thinkers like Edward Said, Stuart Hall, Benedict Anderson and Raymond Williams. To Edward Said, imaginative geography refers to the invention and construction of geographical space beyond a physical territory which constructs boundaries around our very consciousness and attitudes, often by inattention to or the obscuring of local realities.

Spatiality does not simply mean the visual representation of space but it has an extension to any kind of analogical thinking. as in the words of Friedman “spatial reading” of narrative (1993) is an approach which she describes as paying attention not only to a “horizontal axis” of plot, but also to a “vertical axis” standing for a variety of other literary dimensions: author-reader relations, literary-historical considerations, and intertextual allusions.

Later thinkers like Turner put forward a contradictory statement about his concept of “spatial stories” (1996) which he thought as metaphorical for another reason. The term designates expressions based on space-implying movements (e.g. “the stockmarket sank”) and it is “story” rather than “spatial” that functions metaphorically. The importance of the concept of space for narratology is not limited to the representation of a world (a notion to be refined below) serving as container for existents and as location for events.

Textual spatiality can take four different forms. The physically existing environment in which characters live and move will be the most essential element among them (Buchholz & Jahn 2005). "Setting" is another term for it. However, just as we can distinguish the stage on which events are shown from the broader world alluded to by the characters in the theatre, we can differentiate the individual locations in which narratively significant events occur from the total space implied by these events in written narrative (Ronen 1986).

Spatial frames may include the immediate surroundings of actual occurrences, as well as the many locations shown by narrative discourse or image (cf. Ronen's [1986] "settings" and Zoran's [1984] "fields of vision"). Spatial frames are moving scenes of action that may flow into one another: for example, when the protagonists

wander about a house, a "salon" frame may become a "bedroom" frame. They are arranged hierarchically by confinement relations (a room is a subspace of a house), and their borders can be explicit (a corridor divides the bedroom from the salon) or hazy (a landscape may progressively alter as a player goes through it).

Setting comprises of the action's overall socio-historico-geographical setting. This is a relatively stable category that encompasses the entire text, unlike spatial frames.

Story space is the plot's relevant space, as mapped by the characters' actions and thoughts. It is made up of all the spatial frames as well as any locations mentioned in the text that aren't the actual scene of the action.

Narrative (or story) world is the story space which is filled in by the reader's imagination based on cultural knowledge and real-life experience (see Ryan's [1991] notion of minimal departure). Even when it is a fictional world with none of these features, the narrative world is conceived by the imagination as a coherent, unified, ontologically full, and materially real geographical entity (Schaeffer). Factual vs. Fictional(3rd Narration).

The narrative world superimposes the locales particular to the book onto the geography of the real world in a narrative that relates to both real and imagined locations. Readers can presume that the narrative universe extends beyond the locations specified in the text and that there is continuous space between them in a story set entirely in fictional landscapes, even if they cannot fill this space with geographic elements..

The narrative universe includes the world (in the spatiotemporal sense) given by the book, as well as all the counterfactual universes created by characters as beliefs, wishes, fears, speculations, hypothetical thinking, dreams, and fantasies.

All of these levels are described here as the ultimate products of interpretation from a static standpoint, but they are gradually revealed to the reader as the text unfolds over time. The textualization of space (cf. Zoran's "textual level" of space [1984]) is the dynamic presentation of spatial information. When location is not explained for its own purpose, as it would be in a tourist guide, but instead becomes the setting of a time-based action, this textualization becomes a narrativization.

Most often Space and place are terms that are usually treated synonymous with words like region, area and landscape in popular discourses. Obviously Space is treated as a neutral container, a blank canvas which must be filled in by human activity. The conventionalists believed that space is a mere backdrop to plot. But it achieves more attention in recent years. Many a time space acts as a story event. The physical space and what is happening to it or in it can provide the basis for whole story, determining the actions of all the characters. Sometimes the major story and the main character is the space represented itself. The space can make strong impacts upon the lives of all the characters.

It must be true that space serves other narrative roles i.e, the focus of attention, a bearer of symbolic meaning, and an object of emotional investment, a means of strategic planning, a principle organization, and even a supporting medium.

Spatiality is a term that refers to how space and social relations are made through each other. That is how space is made through social relations and how social relations are shaped by the space in which they occur.

Narratives

The word narrative is derived from the Latin verb '*narrare*' means "to tell", which is derived from the adjective '*gnarus*' means "knowing" or "skilled". It is related to our English verb *know*. The term narrative is a story that you write or tell to someone, usually in great detail. It can be a work of poetry or prose, or even song, theater, or dance. Besides Narrative is the description of a series of events, usually in a novel. There may be many definitions to the term narrative but the significant definition is a narrative is a spoken or written account of connected events; a story. In short a narrative presents a chain of events which is situated in time and space.

Narratives not only describe space, they involve writers and the readers who are situated in physical space. Narratives are not only inscribed on spatial objects, they are also situated within real-world space, and their relations to their environment go far beyond mimetic representation. The space is usually served as a context and occasionally as a referent, for the text. The act of storytelling and the use of narrative devices are deeply affected by the spatial and distance between the narrator and the readers of the novel if they are located on the scene of events. Generally ordinary narratives are nomadic texts which can be taken anywhere as they are supposed to depict absent objects but in certain narratives the physical space reconnects stories by creating texts which must be read in the presence of their referent. So narrative is the fictional universe which the text presents through its narrative discourse.

There are seven elements of narrative which must be noted for further lucidity. It includes plot, setting, atmosphere, character, theme, point of view and literary devices. Among them the most significant narrative features are plot, setting, atmosphere, character and theme.

Plot explains what happens within the story from beginning to the end. It includes conflicts or struggles within the plot.

Setting is a narrative feature that clearly exhibits when and where the story happens. In other words it describes the time and place of the story. Setting includes geographical location, weather condition, social condition and mood or atmosphere of the story. It provides meticulous information about placement and timing, such as India, Bangladesh, in the year 1940. Sometimes setting can be simply descriptive, like a forlorn house on a hill. Social conditions, historical time, geographical locations, weather, immediate surroundings, and timing are all different aspects of setting. At times setting can be either an actual region or a city made larger than life or a work of author's imagination.

Atmosphere includes mood pervading the story or the feeling aroused in the reader by the story through setting, plot, character and devices.

Characters create the narrative. It is the reason due to which the readers may focus on the story. Characters may include the protagonist and antagonist and simultaneously may be round or flat characters. Readers may have natural affinity towards flesh and blood characters which are real lives like. The characters may show evidences of social status, occupation, Beliefs, values, preoccupations, superstitions, and preferences. Characters must not be always just ink -and -paper creatures but of flesh -and -blood people playing their real life story. Readers feel that the characters given in the literary pieces exist, and they enjoy reading their real and lifelike figures and actions.

Another significant feature of narrative is theme which means the main point or central concept around which the story is focused. It can be general statements about life or human nature, author's messages or central insights from the story.

Narratives usually help people to spot their cultural history, communal identity and social values. It contributes knowledge regarding histories, myths, and values. The narratives may carry the shared experience and history of the culture within them to the coming generations in a pristine format. It is easy for the young generation to gather information regarding the indigenous people and their existence during the past years through these narratives. That will certainly enable them to find out a proper individual and world identity for them. And as a result narratives may provide a scope for them to get a sense of belonging to their cultural identity. Indeed it provides a perspective regarding how the world around them is interconnected to their lives and communities. Identities, behaviors, circumstances, and motivations are directly or indirectly stimulated by the physical space where we live in.

The physical space and what is happening to it or in it can provide the basis for whole narrative and it can determine the actions of all the characters. And sometime the major focus and the main character is the space itself. How a space can impact on the lives of all the characters. The public events that happened in the vicinity of physical space will certainly affect the people who live there. Indeed physically, emotionally, spiritually the effect will be there. Thus physical space operates on the characters and may become a character in its own right. . Indeed it affects the way they speak, the words they use, the way they are with each other. Physical space is much more than the backdrop to the narrative and of course the seed of the story can be found in where it is set.

There are certain important but ambiguous terms that are discussed along with space and narrative. They have to be explained to get a clear perception. Among them narrative space is a much vague term. Narrative Space is the physically existing environment in which characters live and move (Buchholz & Jahn 2005). In other words “setting”. Since viewers distinguish the stage on which events happen eluded the broader world outside the stage through the characters. Just like that, in written narrative too readers can distinguish the individual locations where important events take place from the total space depicted by these events.

Setting is the general socio-historico-geographical environment in which the action takes place. In contrast to spatial frames, this is a relatively stable category which embraces the entire text.

Story space is the space relevant to the plot, as mapped by the actions and thoughts of the characters. It consists of all the spatial frames plus all the locations mentioned by the text that are not the scene of actually occurring events.

Narrative (or story) world is the story space completed by the reader’s imagination on the basis of cultural knowledge and real world experience (cf. Ryan’s [1991] principle of minimal departure). While story space consists of selected places separated by voids, the narrative world is conceived by the imagination as a coherent, unified, ontologically full and materially existing geographical entity, even when it is a fictional world that possesses none of these properties. (Schaeffer → Fictional vs. Factual Narration).

Another term is locale which is sometimes used synonymous with space. For Giddens locales refer to “the use of space to provide the setting of interaction, the setting of interaction in turn being essential to specifying its contextuality.

Space and Narrative

Obviously one's space determines the narratives he created. Indeed one's cultural, political, social and linguistic aspect of the physical space moulds the internal existence of a person. By design it will be presented before the readers through the literary output. Since time immemorial myths, legends and religious practices have shaped the Indian mind. As a result Indian psyche is still in the hold of traditional values, rituals and attitudes. There are infinite variety of religious beliefs and practices in the country. So far almost all the Indian writers took their pen to recreate the same through their literary output. Even in the modern world, the tendency towards the dissolution of the old values and their replacements with new ones. Indian life and society find expression in creative works. Indian English writers present characters and situations rooted in the Indian ethos. Amitav Ghosh being an Indian English writer proves to be the same as well. Born and brought up in the Indian soil indeed made strongest imprints on his psyche about the minute nuances of the physical space which later reflected in his narratives.

The relationship between space and narrative is quite significant in the literary arena. How the physical space generates narrative features is an important aspect to explore. If the physical space is just a backdrop or a setting it does not have any connotations in the narrative. Instead it is highly significant when it influences the theme, character and action of a story. This type of physical space usually controls the characters of the story. How physical space motivates characters, affects the plot, and ultimately dictates the theme of a narrative is a very profound topic to explore.

The theme, character, actions that were happening in the novel are controlled by the space represented in the novel. The writer defines the characters according to

the space that is recorded in the novel. This is almost a common phenomenon regarding many famous writers around the world.

In certain situations space plays a vital role by reflecting the mood of major characters and their actions. According to the weather of the space, characters may have shown different moods and temperaments. The different physical spaces may have added to the themes of the story. On the whole the physical space may act as an antagonist, make a conflict that characters must resolve or throw light upon various characters. It can establish the mood or atmosphere of a story can develop the plot into a more realistic form through creating more convincing characters. By creating the mood it can also help the readers relate themselves completely to the characters in the story.

These are the generally acclaimed notions about space and narrative so far. But the dimensions of space which I would like to focus throughout the thesis are somewhat new. The space does not simply suggest a continuous area or expanse which is free, available, or unoccupied instead it talks about a multilayered wider perspective. The structure of space comprises of cultural, social, political, economic aspects that are generated. It is not just that they have added both colorful as well as grey spaces to the larger physical space. It is not even just that they have demonstrated through their carefully crafted delineation of physical spaces, the power and strength these spaces add to the narration and characterization. But it certainly includes how various spaces generate characterization and the very narrative itself.

When there is a close reading of the masterpieces in Indian English fiction it will certainly lead to the discovery of the nuances of spatial techniques used by various Indian authors not merely to embellish the narrative endeavor but there are

more functions to perform. Space on the whole can generate cultural, social, political, economic milieu of the then time.

It is often true that in many cases fictional space generates characters in a narrative. For instance take R K Narayan who had created his own Malgudi from which innumerable characters are generated. Similarly there are many others who contributed much fictional space which are capable of generating a variety of characters. And some writers took the real living space i.e, the geographical space in fiction which enhances the authenticity on characters and their linguistic and social diversities presented within the novel.

This issue is exploratory as to show how a multilayered space generates multilayered polyphonic narration which in turn imparts a whole new dimension to the space itself. The space in such cases remains inseparable from the text itself since it has the huge responsibility of taking forward the story and the characters.

This thesis aims at examining how the spaces are used in the fictional works to enable a polyphonic narration and thereby add different dimensions and shades to the depicted spaces. This is an attempt to understand how space works in narratives and how it generates narrative features in the major novels of the great Indian English author Amitav Ghosh. Such a study will invariably include other related issues like how the reader is empowered as much as the characters so as to add his/her own dimensions to a text. The function of this process in making such a text relevant at all times and contemporary irrespective of the age it actually belongs to will also be examined. In addition, this thesis will also examine the role of the collective unconscious and archetypal symbols in providing distinct shades to each space which enables re-reading of the text during different ages.

Amitav Ghosh who has received the Jnanapith award (2018) was a prolific Indian English writer born in Calcutta in 1956. His magnificent novels are the result of his complex narrative strategies and also in search of global issues. His fiction reflects his life and experiences, which leave long-lasting impressions on him. His space of representation, whether perceived or conceived, has a large impact on the readers due to the proper creation and treatment of space in his narratives. His fiction is primarily concerned with the spatial dimensions of Calcutta, his hometown. Aside from that, he takes the reader on a virtual journey through various other countries. It should be noted that as a traveller, he had extensive knowledge of the places he visited as a child, and this was clearly reflected in his narration. His journeys through different spaces like Calcutta, Bombay, Delhi, Venice, Al- Ghazira, Bengal, Dhakka and so on add fuels to his writing. Ghosh had spent his young days hopping from place to place due to his father's military job. Since then he was travelling and he must be thankful for his father for such extensive and deep experience that he receives in Bangladesh, Sri Lanka and India.

His fiction is commonly referred to as historical fiction because it focuses on India's history in a critical setting. Before writing his fiction, he took into account a historical fact, and not just as a side note. Instead, a thorough examination of historical facts has been conducted in order to provide a historical context for the space representation in his narrative. As a result, it takes time for his creation and proper treatment of a space in a narrative. In his narrative, he was able to gather and analyse information about the social, cultural, political, economic, and religious nuances of the space.

His literary productions are literary extravaganza of his creativity and intelligence. The list is ranging from Circle of Reason to *The Jungle Nama*. His first novel, *The Circle of*

Reason (1986) is about Alu, an orphan enlisted as a soldier in his foster father's crusade against the forces of myth and unreason. They are about to be arrested for terrorism when a tragic accident forces Alu to flee his village. Pursued by a misguided police officer, Alu travels from Calcutta to Goa and then to a trawler that transports illegal immigrants to Africa. This journey comes to an end in al-Ghazira, where he happens to be among some Indian refugees. They all left India due to personal differences. This novel depicts various topics such as superstitions, religious practises, dislocated trauma, refugee sufferings, lower caste dilemmas, and so on in the context of two continents. Alu's spatial journey defines his life as well as later incidents in the story that force the characters to move accordingly.

His second novel *The Shadow Lines* (1988) revolve around the space- Dhakka and Calcutta. It discusses mainly what happened in the narrative space and how it affects various characters. Spatial dimensions of Dhakka and Calcutta include cultural, social and political milieu is displayed through the narrative. The narrator of the story travels through different spaces and how he realizes events and incidents from his childhood memories. He recollects some of his memories from past and validate its reasons through the narrative. As a child he could not decipher certain events and incidents but as a grownup he creates a tapestry of finely woven threads to know it better. Narrator is in fact searching for the reasons behind the death of Tridib whose immense influence upon his life could not be negated. He achieves success by connecting threads of bits and pieces of stories, both half remembered and sometimes imagined. And left us an intricate interconnected picture of reality where boundaries and borders between nations mean nonentity. This imaginary shadow lines are actually drawn by human beings to differentiate themselves. the study aims to analyze how Amitav Ghosh have created space as multilayered complex phenomena in which it controls cultural, social, religious and political vistas before the readers.

His third novel *Calcutta chromosome* (1996) projects how symbolic connotations are allotted to the physical space of Calcutta. Both Calcutta and Newyork have significant role to play in the narrative. The creation of the space as Calcutta became helpful for the writer to take to the themes and incidents out to the readers. Calcutta become instrumental in providing information regarding its cultural and social set up. Historical events that happened in his narrative space triggering his characters and whole plot of the narrative. It's a search after the Calcutta Chromosome that is transferred from one birth to another .this novel revolves around Mangala and Lutchman who are blessed to acquire more and more chances of re birth in the world. This work in detail discusses the superstitions and the scientific western world as well. The novel revolves around the physical space of Calcutta and New York City and what are the important events and incidents that happen there. This book is written in the background of Sir Ronald Ross and his achievement in inventing the disease – Malaria in 1898. Ghosh here employed a truthful historical exploration and constructed it as a medical thriller that portrays the adventures of a group of people whose life was decided by the strange events and incidents. Antar the protagonist of the novel is in a search of L Murugan who was disappeared in Calcutta in 1995. Since this novel had a scientific background it moves with the role of interchanging time and space in between the narrative and hence brought out the complex life of a group of people. The narrative disclosed how some characters can get eternal life – they achieve immortality by transferring their chromosomes into another's body and gradually they turned to be that person. The novel takes the reader to Calcutta and displays the truths behind Ronald Ross and his further developments in the field of Malaria. It displays the role of some native Indians who are a group of underground practitioners of a different mystical science in triggering Ross to his discovery.

The next, *The Glass Palace* (2000) is a novel that takes the readers through the space of Burma, Bengal, India, and Malaya and its varied aspects like cultural, social, political and

economic aspects. It talks mainly about the third Anglo Burmese war and the subsequent fall of the Konbaung Dynasty in Mandalay. It also gives a detailed view of Mandalay and what happens to the iconic Glass Palace their official residence of King of Thibaw and queen of Supayalat. How the defeat affects the royal entourage and subsequently what happens to the members of the royal family are the points of narration. It had great impact in modifying the past India and Burma and Malaya into new spaces. And it also encapsulates the effects of colonial period – the economic fall of Burma, the rise of timber and rubber plantations, the conflicts of Indian soldiers in British army, and also the ill effects of Second World War. The novel began in Mandalay which is the economic and religious hub of upper Myanmar and is revolving around the Royal Palace. By choosing Mandalay as the first space of narration Ghosh got the opportunity to provide a detailing of Mandalay, life in Mandalay, its history, its politics, and also its various aspects regarding spatiality i.e. regarding culture, religion, tradition, beliefs, perspectives and so on. This enables him to construct characters, plot, theme etc accordingly. the topics discussed in this narrative is based on some historical facts like the fall of the dynasty and later political exile in India which were taken ardently from the Glass Palace Chronicle , a historical old Burmese work commissioned in 1829 by king Bagyidaw.

His fifth novel in his literary career is *Hungry Tide* (2004) is a novel that stretches itself in the space- Sundarbans. It's a tide country located in eastern most coast of of modern India. Its immediate surroundings, its landscape, climate, flora and fauna, and so on were vividly reflected in his novel. He is intensely portraying his innate feelings of love towards his native place. Wherever he travelled in his life time Calcutta and exactly the Bengal identity is far more predominant in his individuality. This is exemplified in detail while he throws out his narrative around his space. This novel is about a Bengali woman but strictly American Piyali Roy and her later settlement in the island of Sundarbans. She is a young marine biologist was grown up as an American in Seattle and she happened to be in Sundarbans to study more about

an endangered river dolphin. She witnessed what has happened in the tide country whenever natural calamities like storms and floods occur. She was worried about the precarious life situations of the villagers as it is commonly susceptible to harsh weather attacks and also by deadly tigers in the deep forests. Their uncertain life in the tide country insisted them to leave their country and permanently to move far away from it. Later her association with Kanai Duth a wealthy translator made her trip easy and she was promptly got accustomed to the village. Later she was introduced to Fokir, an illiterate village man which became a twist in her life. Fokir a towering personality in her life lost his precious life when he accompanies her in dolphin search and this later made her totally collapsed. as soon as she was relieved of sadness due to his death she took solace in looking after his son Tutul and his wife Moyna. Thus her later life was revolving around the space Sundarbans and its natives. the novel takes the readers to the historical events of Morichjhapi Massacre of 1978 – 79 and this incident and the spatial dimensions of Sundarbans made the novel a memorable experience. *The Sea Of Poppies* (2008) is his sixth novel that talks mainly about a ship Ibis which takes the indentured labourers from different parts of India to the distant space- Mauritius. It talks not about one or two characters but it discuss a group of people who travels through the ship from Calcutta to Mauritius. It enlists characters like Deeti, Kalua,Zachary Reid, Neel Rattan Halder, Paulette, Jodu ,Nob Kissin Baboo and so on who are obviously constructed out of the physical space of Calcutta.by discussing each character and their life and how they are forced to board on the schooner ibis is dealt in detail. Each character is having a genuine story to narrate about their decision to be as indentured laborers by crossing the black sea or kaala water.

The story begins with Deeti, a simple, virtuous lady, loving mother of Kabutri and an efficient housewife of crippled Hukham Singh. He is a worker in the Ghazipur opium factory and an afeemkhor ,a hard core drug addict. The unfortunate Deeti

realizes the impotence of her husband and on the wedding eve she was drugged with opium and raped by her brother in law. This was done with the knowledge and approval of her husband and mother in law which actually inflicted pain on Deeti. here through the perspective of Deeti A mitav Ghosh portrays the life of his narrative space – Ghazipur . His spatial dimensions reveal the political, economic, religious and social background of Ghazipur during that time. Social condition reveals caste system, upheavels of untouchability, social segregation and so on. Economic stance of Ghazipur emancipates total degradation of traditional agriculture and intense poverty. Religious background reflects malpractices like sati performing indicating individual life is not so important when it discuss terms on religion. Here Deeti is forced to perform sati after her husband's death. But luckily she was able to escape with an untouchable man named Kalua. and the spatial shift from Ghazipur to a moving vessel called Ibis is the turning point of the narrative. Since it's a ship of indentured laborers to Mautritius it acts like a melting pot of tradition, beliefs, culture and so on.

His seventh novel *River Of Smoke* is published in 2011 is the second part of the ibis trilogy which bags him popular appraisal and global recognition. It's a continuous journey begins from Sea of Poppies and ends in Flood of Fire. It revolves around the spatial dimensions of Canton in China especially in detail about Fanqui Town. Obviously Fanqui town is a commercial hub which attracts many foreigners. It's a hub of multitudes of culture, tradition, language and so on. Mr. Bahram Moddie and his relentless attempts to sell his shipment of opium in Canton and the subsequent political ban of Opium Trade in China form the crux of the novel. The novel talks about the prospects of three ships namely Anahita, Ibis and Red Ruth. All of the three ships provide an array of different characters that are travelling from one place to another with a diverse variety of objectives. Ibis as discussed in the first novel takes the passengers from India to Mauritius . The second ship is Anahita owned by

Bahram Moddie for the opium trade in Canton from Mumbai. And the third ship Red Ruth is about the journey of botanist Fitcher Penrose and his team for rare species plant hunt. What happens to the three ships when there was an official ban of opium trade in China is the focus of the narrative. So spatial dimension is on the whole more significant in structuring the plot, creating characters and deciding the events and incidents of the narrative.

Similarly his last novel in the Ibis Trilogy *Flood of Fire* (2015) is about a list of characters like Kesri Singh brother of Deeti, Shireen Modi and her search for the hidden son of her late husband, Zhazchary Reid and his disillusionment of his lost love Mrs Paulette and so on form the focal point of the story. It brings out an array of political, religious and social connotations associated with the space of the narration. Kesri Singh and his military life as projected in the novel helps to provide information regarding how Indians were employed by British Army during colonial days with lesser salary and emoluments as compared to the British employees. By depicting the life and journey of Shireen Modi in search of Ah Fath, illegitimate son of her husband Bahram Modi in Canton provide how Zoroastrian beliefs and tradition working on individuals. The existence and experiences of typical Parsi life in Bombay is alluded here in the narrative.

Likewise his ninth novel *Gun Island* is an appealing novel that spans the physical space of Vienna and West Bengal in a more inclusive way. As it is mainly talking about myth of gun merchant and Banduki Sadasagar of Sundarban Island and how all the characters are revolving around the myth of Banduki Sadasagar and the snakes in their tradition. Even they live farthest from their native land their traditional beliefs and rituals are not getting rid of them completely. Still their heart is ruled by the native space and the associated beliefs and traditions of that particular space. Spatiality became instrumental in developing the plot structure, characterisation, setting, theme and environment of the narrative. It spatially expands his 2004

novel *Hungry Tide* in which the setting and characters have remarkable similarity and a spectacular continuity of events and incidents. Both of the novels orbit around the physical space of Sundarbans the islands in West Bengal part of India for the overall development of the narrative. Since it talks mainly about the physical space of Sundarbans it gave primary significance for the rustic uneducated section of people who inhabits the island and the deeper analysis of the spatial dimensions also is revealed. Either it may be political, social, linguistic and cultural aspects of the spatiality it may be truthfully depicted by the writer to arouse interest in the reading community.

The first dimension of the thesis aims at analysing treatment of space in Amitav Ghosh's novels. How Space in each novel reflects culture, politics, power and archetypes within a narrative is taken into consideration. This chapter includes the dichotomy of cultural space i.e., eastern and western in the selected novels of Amitav Ghosh. *Shadow Lines (1988)*, *Calcutta Chromosome (1996)* and *The Hungry Tide (2004)* are the three novels selected for the study under the second chapter of the thesis titled "treatment of space in Amitav Ghosh's novels".

The second dimension of the thesis aims at speculating how space generates narrative features. Narrative features consist of Plot, Setting, Atmosphere, Character, Theme, Point of view and Literary devices. This forms the third chapter of the thesis which examines how space influences the production of fictional qualities such as character, story, dialogue, location, theme, occurrences, and conflicts. Here the space is viewed not as a mere a backdrop for the story but as a significant tool in the hands of the writer to develop diverse possibilities as ever. In this chapter, the objective is to look at three of Amitav Ghosh's books, *The Glass Palace*, *The Circle of Reason*, and *Gun Island*, to see how space helps to attach narrative features.

The third dimension of the thesis aims at analysing how narrative space and the actual space are related within the narrative: This frames the fourth chapter of the thesis which proposes to study Amitav Ghosh's Ibis Trilogy within this context. It focuses on the intricate relationship of living space and narrative space in literature especially in *the works of* Amitav Ghosh. Here three of his novels *The Sea Of Poppies*, *Flood Of Fire* And *The River Of Smoke* are taken under close observation to analyse how Ghosh employed his narrative space as a tool in narration that adds vitality to his literary output and also how his readers are wonderstruck by his brilliant portrayal of an actual space with his narrative space. Throughout his novels, Ghosh projected - Calcutta –the narrated space, taking its hues from the living space as well as its magical colouring of imagination to produce an effective background to unravel cultural, political, and religious aspects of society.

The fifth chapter is the conclusion of the thesis which sums up the significant points that are collected from the various novels of Amitav Ghosh to justify the points that is discussed.

Chapter II:

Treatment of space in Amitav Ghosh's novels

Space in each novel reflects culture, politics, power and archetypes. This chapter includes the dichotomy of cultural space i.e., eastern and western. Amitav Ghosh being an Indian had undoubtedly indebted to the Indian culture, politics, power relations existing within India from which his perspectives are strongly rooted. He represents the vast canvas of India through his works. Indian culture especially around Calcutta or West Bengal had immense contributions in his literary output. Apart from these he is immensely overdrawn by his journeys within and out of India as part of his academic pursuits. Each journey adds to his mind an immense variety of experiences in different levels. Throughout his novels he presented a different colour of Indian Culture along with which he presented a glimpse of how life is going on through a western world. Exactly his raw materials are taken from India but his target audience spans countries far away.

Within this chapter I include analysis of three noteworthy novels namely *Shadow Lines (1988)* And *Calcutta Chromosome (1996)* and *The Hungry Tide (2004)*.

“The most important thing, I suppose, is my childhood which was spent in various parts of the subcontinent...I suppose the thing that's been most important is Calcutta; it's a kind of constant that runs through all my books. Calcutta has been in some way the centre of my imaginative world”

(Brinda Bose ,*Amitav Ghosh* 214)

Obviously Calcutta is the soul and source of his writings. Either it may be fiction or nonfiction; its affected physical space is always related with Calcutta where his roots are anchored deeply. Its history, politics, religious beliefs, rituals, tradition, cultural practices, language, myths, archetypes etc deeply imbibed in his unconscious mind which certainly reflected in his literary outputs. Wherever he goes his mind is still wandering around the streets of Calcutta. The space Calcutta is not a simple background of his novels; its role is more than that. Calcutta with its pre colonial history and post colonial history provided ample scope of narration to Amitav Ghosh. He projected multiple wider perspectives regarding the space of Calcutta. Its rich culture, politics, power structure and archetypes were closely interwoven within the narrative. He is an exemplary master in highlighting the society in its wide varied aspects throughout his novels. His proven excellence in history and anthropology enable him to be highly equipped in narrating the culture, politics, power and archetypes of the represented society. He is an expert in transporting the experiences that are incommunicable to those who are not members of one's own society.

Amitav Ghosh is a novelist whose keen observation led his novels to display a picture of the physical space as a whole. He recreates the sights, sounds, the people, and places in a reincarnated version through his novels. He understood the various nuances of the space where he exists in the world. It may be either a cultural or religious aspect but his vision is readily expressed in his narratives. Ghosh's novels became a means of transportation for the readers who were taken away to distant places where they otherwise could never reach. He is a good traveller. Born and brought up in India obviously imbued him with a deep Indianness in him. The overall personality of Ghosh is a product of his deep acquaintance with Indian life and the history of Indian soil. Many of his novels discuss Indian life, history, culture, politics,

power relations and archetypes. Indeed Ghosh projected his novels in a way to build up in the reader's mind a sense of Indianness in its totality. Most of his fiction displays the authentic picture of India in its minutest details. The knowledge which he had is about the instinctive knowledge of Indian life, its numerous trivialities and its huge historical significance. It will be interesting even for an outsider who takes keen interest in knowing foreign world.

Ghosh treated his novels as a vehicle through which he conveyed his vision to the readers. Ghosh cannot remove himself from his accustomed environment Calcutta, the world he had known since childhood. Writing fiction is actually a way to express his perceived and conceived space through narrating his experiences with a tinge of imagination. Thus he wants to represent the commonplace details, those descriptions of circumstances and environment with which his characters are living throughout the narrative. Naturalistic details by the unity of spatial apprehension- convince us that the characters are actual flesh-and-blood human beings. We must accept their world as we accept an abstract painting or return to literature as we accept a Shakespearean play. He had total knowledge of his characters and at the same time attached them with a set of external social and historical details which actually gave them perfection.

In general the creative writers in India draw their materials from the situations of the Indian environment and Indian reality. The Indian myths, legends and the religious and cultural heritage have shaped the mind and imagination of the people in the country. This influence is so deeply engraved that it finds unconscious expression in literary works. The significant example of such a creative persona is Amitav Ghosh who displays the attitudes, values regarding culture in the western world. He excels himself in displaying the strengths as well as weaknesses of the east and west in his

perspectives. Space and time came to be socially constructed both in the realms of discourse as well as in the realms of practices, social relations, beliefs, institutions and political, economic power.

1.1 The Role of Calcutta

Kolkata /Calcutta was the capital of the Indian state of west Bengal which is located on the east bank of the Hooghly river. This was the principal commercial, cultural, and educational centre of eastern part of India mainly due to the port of Kolkata (India's oldest operating port and also the major riverine port. until 1911, it was really significant as the capital of British India but very soon it lost its lustre when the growing nationalism and geographical disadvantages affected the space of Calcutta. As a result, New Delhi became the new capital of British India whereas Calcutta became the centre for the Indian freedom struggle. And so it turned out to be a hotbed of contemporary state politics. Earlier this was the centre of modern Indian education, science, culture, and politics. But after independence Kolkata has regained its long lost local traditions in drama, art, film, theatre, and literature. Many renowned individuals, even Nobel laureates, were arising from Calcutta and contributed much to the development of arts, the sciences, and other areas.

A typical cultural, political, and religious tradition arose in and around Calcutta which is a blending of science on one hand and religion on the other. It's an amalgamation of scientific knowledge and facts with religious tradition and belief. Neither of it cannot be avoided. Its culture features idiosyncrasy (a mode of behavior or way of thought peculiar to an individual.) Where it acts as the centre of arts and science simultaneously. It's the centre where venerable cultural institutions like the Academy Of Fine Arts, Victoria Memorial, The Asiatic Society, The Indian Museum

and finally the national library of India which became famous around India very soon and it attracts almost any bibliophile for a visit to see its cultural richness. It's a sacred place in the history of India's scientific field too. it became the centre of growing scientific temperament of our nation by providing ample scope for logical and scientific thoughts by upbringing institutions like agri horticultural society of India ,the geological survey of India the botanical survey of India the Calcutta mathematical society the Indian science congress association , the zoological survey of India , the anthropological survey of India the institution of engineers etc into its credit. So in total it must be considered as the hub of scientific knowledge and traditional values and knowledge. The reason behind this kind of a development as the centre of cultural and scientific development may be the Bengal renaissance that happened during the nineteenth century. The colonial context along with some cultural changes created a new era of modernisation, revivalism and national identity formation .Thus the history of Calcutta is closely associated with the interventions of the British government during the time of colonial rule.

Such was the situation regarding the physical space of Calcutta which emphatically influences each and every person who lives there. The all-round personality and perspectives of an individual develops with the continuous interaction between himself and the space where he lives in. Amitav Ghosh the well known Indian English writer was not an exception. Regarding his native place his influence and strong anchoring in his native tradition actually become an advantage for his writing. The history of Calcutta was in his blood which flows out through his writings in a normal way. Each of his novels reflects his subconscious knowledge regarding his native tradition, history, culture and even its flora and fauna.

1.1.1. Culture

The term Culture includes the social behaviour, norms , knowledge, beliefs, arts, laws, customs, capabilities, and habits of the individuals in a particular group. Enculturation and socialization helps human beings to acquire culture through generations across various societies. Conduct within a society is acceptable when a majority accepts it as part of a cultural norm. it creates a guideline of behaviour which was commonly followed by the later generations. dress, language and behaviour must be in relation with what the society thinks acceptable in its standard. Apart from the strict rules and regulations the thoughts, beliefs, rituals and way of thinking are also determined by the society and a way of life was created accordingly.

Culture includes symbols, language, norms, beliefs, values, and artifacts that are part of any society. For culture, there are two basic components one is ideas and symbols and the second is the artifacts (material objects). The first is known as nonmaterial culture that includes the values, beliefs, symbols, and language that define a society. And the next is known as material culture which includes physical objects of the society like tools and technology, clothing, eating utensils, and means of transportation. Each culture possesses symbols or things which stand for something other than that but easily conveyed the concept within a typical community because of its shared symbol of social interaction. For example non verbal symbols like shaking hands were acceptable in certain societies whereas in some other societies it is unacceptable. for some societies, shaking hands means sign of friendship or a sign of greeting. Similarly each society has a collection of nonverbal symbols i.e. gestures or movements of hands or other parts of the body to express certain ideas or emotions. Another important aspect is language which provides a set of symbols accepted by a

particular community. Language is significant when communication is taken into consideration. Language is learned by children just as any other aspect of their culture. From generation to generation it flows. Humans depend on language as a way to communicate that is unique for us. Language is a key symbol of any culture. It may be either spoken or written. Language influences how we think and how we perceive the social and physical world around us. Language influences how we understand the world in which we live.

Different racial and ethnical backgrounds will certainly divide people based on that. And it may be difficult for individuals from one background to interact with individuals from another background. But contemporary society is a hybrid one where cultural differences and various prejudices are still not so relevant but people are more open towards such demarcations and will certainly approve of such multiple diverse cultures within the world. Contemporary social contact and interracial relationships create a much open attitude towards such cultural differences and prejudices.

1.1.2. Norms

Norms are defined as rules or expectations that are socially enforced. it may be either prescriptive (encouraging and positive behaviour) or proscriptive (discouraging and negative behavior) .this refers to patterns of behaviour and the values internalised by individuals. Norms are significant to keep the social order as it is really helpful for the governments and the hierarchies which want to maintain a social order for their problem free social management. Enforcing norms through groups and other networks will make the process easier. Generally norms are divided into two types- formal norms and informal norms. Formal norms include mores and laws which are also important standards of behaviour within the society. Our activities and attitude within

one's educational institution is an example. Informal norms include folkways and customs which are less significant but still reflect our behaviour. For example how we behave in a family gathering. Usually most norms are different from one culture to the other. What is acceptable for one culture may be unacceptable for another culture. For example, to have children before marriage is a taboo in certain societies whereas it is acceptable for another society. There may be many instances to project how cultural variation creates changes in norms. To keep personal space while having a conversation with a person is a perfect example for the norms which are different in different societies.

1.1.3 Rituals

Next term is Rituals. A ritual is a patterned, repetitive, and symbolic enactment of a cultural belief or value. Rituals usually help to enhance social cohesion among people through providing a belief system to the individual in relation with the group. A belief system connected with a ritual will be stronger among the individuals within that particular society. This may be the reason why the religious leaders always insist their followers to do the prayers on a daily basis. Rituals are most commonly understood in connection with religion, but they can obviously influence secular beliefs and values as effectively as religious ones. Similarly some people thought rituals are something connected with primitive culture only and no developed society falls victim to social norms but apparently these are absolute misconceptions. In reality all cultures either it may be primitive or modern rituals, are used as the psychological way of dealing with the mystery and unpredictable method of nature, society and also cosmic realms. Rituals are usually symbolic in conveying certain meaning to the viewers. These symbols are embedded within the belief system of the

society. its rhythmic repetition and redundancy makes it closer to people through using specific tools, technologies, and clothing and indeed its performance is not something which is closely related to everyday life in its formality and order. ritual performance are often treated like a dramatic performance where there is acting stylization and staging .and of course there is inevitability and inviolability during ritual performances. In total Different cultures have different rituals, or established procedures and ceremonies that often mark transitions in the life course. As such, rituals both reflect and transmit a culture's norms and other elements from one generation to the next. Rituals always have symbols which possess some meanings within a particular society. In any society either it may be pre industrial society or may be a postmodern society they have their own rituals and culture which are transmitted from one generation to the other. Different cultures have different norms, even if they share other types of practices and beliefs. Values are another important aspect that comes under culture which determines what is good or bad and what is desirable or undesirable in society. It is the values within the culture that decides the norms in the society.

1.1.4. Artefacts

Artefacts or material objects, is an important element of culture which means an object created by a human being. and it has some significant cultural or historic value .mostly it was created by using gold and silver like long lasting valuable metals in order to preserve it for the future generation without losing its lustre.later this will become a part of society's material culture .it may be reflected in either their simple tools, the huts they live and the clothes they wear.but each society have its own unique collection of artifacts. They have various artefacts which are strongly rooted in

their culture. For one society it may be acceptable but for some others it may be found weird. So Sometimes people in one society may find it difficult to understand the artifacts that form an important aspect of another society's culture.

Traditional cultures have differences in various aspects in different societies. For example, In Norms, Languages, Festivals, Rituals and Ceremony, Food , Architecture and so on. Other important examples of cultural elements include Customs, laws, dress, architectural style, social standards, religious beliefs, and traditions .there are five basic characteristics for each culture: the basic features of culture are described as learned, shared, based on symbols, integrated, and dynamic. the first thing is the food we eat . Usually we eat something that is usually available within our culture. next element talks about the Shelter i.e., the type of shelter we reside in. Religion is the aspect which defines what people worship or not and why. Another aspect is the Relationship how we relate to our family and others within a society and how we manage situations in society. Equal significance is laid on the topics like Language, Education, Security/Protection, and Political/Social Organization and so on.

In total cultural identity can be explained as the feeling of an individual to belong to a group of individuals like him. Mostly this will happen because of shared qualities like birthplace, traditions, practices ,beliefs, Art, music, and food which all constitute your cultural identity.Hence Cultural identity reveals the real identity of an individual and also it reflects a person's self-conception and self-perception and is obviously related with nationality, ethnicity, religion, social class, generation, locality . The awareness, understanding, and appreciation of the factors like knowledge of one's family background, heritage, language, beliefs, and perspectives all together

decides a person's cultural identity. This is really advantageous for people because it provides a feeling of belongingness and security that obviously provides people's wellbeing. And as a result they can identify themselves as part of a particular culture and soon they get into the shared values and aspirations of a social network.

In total culture can be referred to as simply the beliefs, behaviors, objects, and other characteristics shared by groups of people.

Amitav Ghosh is a socio-cultural writer who very easily tried to understand the people and their family background hence he analysed both the social and cultural aspects of the society where he lives in. socio cultural means something which is related to common traditions, habits, patterns, and beliefs. And it also talks about the characteristic features of everyday existence (such as diversions or a way of life) shared by people in a place or time. The set of shared attitudes, values, goals, and practices that characterizes an institution or organization will be taken under close scrutiny and were displayed in his novels.

Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts."Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things,

As discussed above, Calcutta being the centre of trade and development during British reign, its native culture was treated very rudely and a new culture was introduced by the westerners during colonial invasion. And in result they got a hybrid culture of development, education and scientific temperament on one side and a typical traditional, ritualistic culture on the other side. Old generation was still under

the influence of tradition and the power of superstitious beliefs whereas the younger generation were more scientific and open in their attitude towards life.

1.1.5 Politics

The term Politics may be defined as the activities associated with the governance of a country or other area, especially the debate or conflict among individuals or parties having or hoping to achieve power. Affairs of state or government or local government or party politics can be taken into discussion under this specification. It is the set of activities that are associated with making decisions in groups, or other forms of power relations between individuals, such as the distribution of resources or status. A variety of methods are deployed in politics, which include promoting one's own political views among people, negotiation with other political subjects, making laws, and exercising force, including warfare against adversaries. It may be applicable in a wide range of social levels starting from clans and tribes of traditional societies it moves to sovereign states even. In modern nation states, people often form political parties to represent their ideas. Members of a party often agree to take the same position on many issues and agree to support the same changes to law and the same leaders. Politics can be defined as the authoritative allocation of values for a society (David Easton,) another interesting definition of politics is by Bernard Crick who argued that "politics is a distinctive form of rule whereby people act together through institutionalized procedures to resolve differences, to conciliate diverse interests and values and to make public policies in the pursuit of common purposes. And third definition of politics is by Adrian Leftwich whose view is that it comprises all the activities of co-operation, negotiation and conflict within and between societies, whereby people go about organizing the use, production or

distribution of human, natural and other resources in the course of the production and reproduction of their biological and social life. In an extensive view politics is viewed as present across the sphere of human social relations. but instead in simple it talks about governance.

1.1.6. Power

Power can be defined as the ability to do something or act in a particular way, especially as a faculty or quality. The term is always synonymous with the words like ability, capacity, capability, potential, potentiality, faculty, property, competence, and competency. It means the capacity or ability to direct or influence the behaviour of others or the course of events.

In detail Power can be explained with the help of a strong theorist like Karl Marx. Karl Marx and his Marxism is usually associated with the class theory of power which states each society is having two classes namely the class of the Rich (haves) and the class of the poor(have- not's). The rich are regularly associated with production and therefore become the dominant economic class in the society. Class theory of power deals with power in society, especially it discusses the role of women and also about lower caste people.

The power possessed by the class of the Poor (Have-nots) in a society is considered very less as they are the class of economically weak and poor and also they were economically, socially and politically exploited and dominated by the class of the rich. In contrast, the rich class possesses social, economic, ideological and political power in society. They use power to maintain its dominance over society. Indeed ruling class exerts power in suppressing and dominating the poor class with

the use of state (political/governmental power for strengthening its dominance over society.) the rich always possess the power in society as they are the owners of the production and distribution in society. In history, during slave stage masters used power over slaves later in feudal stage serves, peasants and the land labourers were controlled and dominated by the feudal lords. Soon in the contemporary industrial society (age of capitalism), the power is being used by the capitalists for dominating and exploiting the proletariats. Since time immemorial this has been the case - always the rich class imposes and maintains its economic, social, ideological and political domination over the whole society. However This was the same as discussed by the other Marxist scholars like Gramsci, and Weber who undoubtedly believes power in each society is really in the hands of the dominant class either it may be the bureaucracy or an ideologically dominant class. They can still use either an ideology or some political persuasion or some leadership structure or intellectual power or morality over the lesser privileged for securing its dominance in a society. Indeed in society, some always possess more power than the others. It may be the same case in all society either it may be pre colonial or postcolonial world still the world is having two binary oppositions- the powerful and the powerless, this will be continuing as they were exerting power over the poor powerless underprivileged section of the society. Next is Elite Theory of Power according to which power is possessed and used by a small group of persons, the elite, which takes all decisions and rules the society. In each society, the power is really in the hands of the elite (called the Power Elite). Here the category elite includes the small group of persons which takes all major decisions and is the centre of power in society. The ruling elite are always a minority of the people which use power. Even in democracy nothing is different. Power is possessed by the elected elite of dominant political leaders' or the chosen

element of society. Pareto, Mosca, Robert Michels, C. Wright Mills, O.Y. Gasset, and James Burnham have been the major theorists of the Elite Theory of Power who vividly display in each society power lies in the hands of a minority who are powerful or they may possess some special qualities like ruling ability, wealth, skill, knowledge or social status. The struggle for power in each society is really a struggle among elites for getting the power to make all major decisions in society. Again another theory related to this is Pluralist Theory of Power according to which power in each society is really used by several different groups. In every society there are present several groups of people each of which represents a major interest or some interests. They are the competing groups which compete for sharing power and influence in society. These share and use their activities of influencing and determining all decisions and policies of society and its government.

Indeed a very important theory which is closely connected with this is Gender Theory of Power according to which the power lies actually in the hands of the men who as a group dominate the women in all societies. Here the power is based on gender domination which obviously provides an upper hand for the male community. Each society is divided on the basis of gender and male is dominant in the power structure whereas female is under total submission to them. The feminist theorists understand the reality and somehow they want to stop such a gender-based domination in a society. And of course they want the liberation of women from male dominance that is always unnatural, undemocratic and harmful for the society. Their aim is to replace male domination in a society with real and comprehensive equality between men and women. But the existing patriarchal society provides privileges to men for their biological difference and gives all importance and power to men only. Indeed the result was all-round and wholesale exploitation, oppression and

suppression of women who constitute half of the world population and perform nearly 2/3 of the work hours. but the reality is that they always wanted to get the right to be equal partners in the exercise of power in society.

So simply these four theories (the Class Theory, the Elite Theory, the Pluralist Theory and the Gender Theory)tell you how society gives its own view of the distribution and exercise of power in society. In total the male and upper caste were treated superior whereas the female and lower caste were inferior in a society where the equation of gender M=gender F is a distant dream. The new thinkers always fought for gender equality in the exercise of power in each society. a system of real and effective social, economic and political equality of men and women in each society was the objective of all their struggles.

Archetypes can be defined as a very typical example of a certain person or thing.: Archetypes are universal, inborn models of people, behaviours, or personalities that play a role in influencing human behaviour. They were introduced by the Swiss psychiatrist Carl Jung, who suggested that these archetypes were archaic forms of innate human knowledge passed down from our ancestors.¹In Jungian psychology; the archetypes represent universal patterns and images that are part of the collective unconscious. Jung believed that we inherit these archetypes much in the way we inherit instinctive patterns of behaviour.

1.2 *The Shadow Lines* (1988)

It is often true that Space is an area that an artist provides for a particular purpose. Amitav Ghosh a well known Indian English writer through his novel took the space as having some special role to play in his narrative. Sometimes it may be treated like a

background that will help to instigate narratives through which culture, politics, power, and archetypes of the space helps to mould the narration. Space reflects culture, politics power and archetypes of the then time. And obviously Amitav Ghosh is a writer who devotes pages for the sake of exposing the cultural, political and economic realm of the space he discuss.

The Shadow Lines treated Calcutta, the physical space as having more dimensions to play in the narrative. Its culture, politics, power pattern, archetypes are revealed through the narrative. The novel is a historical fiction that deals with a literal journey through Dhakka, Calcutta, Delhi, and London. Indian freedom struggle and the subsequent political issues that led to partition of Bengal were the crust of the narrative. The characters and their life are controlled by these political events that happened within India during those days.

Political background of the then society (Calcutta ,Bangladesh ,India) in whole gives the real picture behind India -Bangladesh partition and how the people are affected by such a political partition. Once they all are a single group as if in a family but within short span of time they were become part of two neighbouring nations.

The novel based primarily on nationalism especially the meaninglessness of partition and subsequent communal riots that happened in Calcutta Dhakka and Khulna. It talks about three generations of characters who are closely related with each other that will make us move through Dhaka Calcutta and finally London. Two parts namely Going Away and Coming Home within the novel tells about how such an interesting narration of an authentic historic political event is blended within a narrative and literally takes the reader to a new vista of perspective through the political perspective. And also it deals with the family relationship between Prices and

Mayadebi. Later novel brings the reader to a love relationship between May Price and Tridip who were basically from two different nations a kind of East- West encounter that happens in between them. Later that end in a tragic note with the subsequent communal riots and the imminent death of Tridip with an encounter with a violent mob of politically triggered individuals. Dhakka and Calcutta witnessed a communal strife in the name of the loss of prophet's hair from Hazratbal shrine Srinagar which is a sacred monument of their community. Futility of political freedom and the vague lines created between people and nations based on the politics is introduced to severe criticism throughout the novel here. Increasing people's attitude in war mongering and partition subsequent communal riots fights and clashes among people in different nations especially in India and Pakistan is discussed here.

The novel discuss politics and how it affects the major characters within the novel especially what happens to major characters like grandmother Thamma, May and so on after the death of Tridip during the time of communal riots in 1964 and how it affected their perspectives towards nationalism and borders. Hence Amitav Ghosh discusses the almost forgotten incidents of the 1964 communal strife and gave it a new perspective through his narrative. Main stream history gave a different view of the same incident – partition and communal riots – which is obviously highlighted Eurocentric attitudes but Ghosh wants to simply portray how such an incident affects the daily life and the pattern of living for the common man who lives out there. His narration is indeed a mixing of past and present events and also blending many different stories into a new organic whole finally.

Indeed this novel is a combination of nationalism, culture and language. The real sadness lies in partition is just because it was the unexpected end of a shared

communal history and cultural heritage which otherwise have to create a feeling of unity among people. For instance characters like Tha'mma and her Jethamoshai(uncle) are forced to live in a separate land despite sharing the same communal history and cultural heritage only because of being the victims of political division of countries. and the result is nobody is satiated with the place where they live .each of the characters long for the distant yet close to their heart space which they think as they belongs to. And they still want to return to their old past glory of life. To return to homeland is the churning desire within their heart which forced to leave the space where they are in.

Each character in the novel is affected by their political thoughts and their life was decided based on that. Simply this novel is a treat for the politics of the then society especially space like Calcutta Bengal Dhaka and so on which has minutely described within the narrative. So the political aspect of this novel must be given ample recognition as it was so important regarding this narrative. In *The Shadow Lines*, each character is depicted from the narrator's perspective in which the lives of the major characters --- Thamma, narrator's grandmother; his uncle Tridib, Ila, his distant cousin; Robi, Tridib's brother; and May, Tridib's English beloved--- take different paths because of changes in politics. And indeed it was an era of great political turmoil which happens in between India and Bangladesh which later ended in political partition and framing two independent countries.

For instance a significant character in the novel Tridip was a victim of political strife which happened in Bangladesh purely based on a religious issue. Tridip was a victim of such a violent mob attack that b culminated in lot of bloodshed and a subsequent death of an important character of the narrative. The life and politics of

the society during that time especially what happens around 1964 in India is depicted here. How that particular incident was instrumental in transforming the mindset of the other characters regarding political boundaries and religious issues is significant turning point of the narrative. While reading the fiction the reader may get a chance to delve deep into the saga of events that led to partition and at the same time a glimpse through the politics of the then society a grand description of an incredible narrative. This novel is categorised as a historical fiction as it reveals more about the proud Indian history and how the country survived all external exploitations and internal conflicts as well. Ghosh's knowledge in Indian history and the views regarding what is happening in and around the world gets trapped into his fiction. it will be advantageous for young generation to read this fiction so as to get an understanding regarding historical facts wrapped in elements of fiction. It will be also giving plenty of information regarding the turbulent political situation of the time. and at the same time it also reveals how political events change many peoples' fortunes exactly how it affects different characters..

It must be noted that events like the Second World War, the partition of India, and communal strife in East Bengal and Kolkata during 1964 are collectively taken into consideration and gave prominence throughout the narrative. These historical events have played not just as a mere backdrop of the novel but instead it was treated like an important aspect of the novel through which narration is going on. Obviously a novel like this can be called as political novel within which the characters are framed and they were moulded by the struggles of the society. Political freedom was the important aspect which all the major characters seek within the novel. Either it may be the character of Thamma or the narrator or it may be Tridip the journey for the political freedom is evident from the narrative. Ghosh is too critical in his

perspectives regarding war mongering, communal frenzies, violence, clashes and so on in the name of political boundaries. So far regarding the people of the society in 1960's they lack humanitarian aspects but a kind of selfish violence mob policy is within their psyche due to overstressed political issues based on India- Pakistan partition. The novel here portrays the softer side of man's existence like a kind of humanitarian sensibility of the characters in their portrayal.

Political events became significant in the novel shadow lines. India vs. China war in 1962 became the backbone of the narrative. All the characters in the novel were influenced either directly or indirectly by those political events. The violent mob attack happened in Dhakka and subsequent death of Tridib was explained in the novel by May,

We were on our way back from your grandmother's ancestral house; she went on. The car was stopped. By a mob I'm sure you know that. Some of them attacked us. They broke the windscreen and injured the driver. We had an armed security man with us. He fired a shot at them. They drew back. They might even have gone away. But your grandmother's uncle was following behind us in a rickshaw. The man who had looked after him all those years was driving the rickshaw. The mob went after them instead. Your grandmother wanted the driver of our car to drive away. She shouted at him to get away, fast. I shouted back at her and got out of the car. Your grandmother screamed at me. She said I didn't know what I was doing, and I'd get everyone killed. I didn't listen; I was à heroine. I wasn't going to listen to a stupid, cowardly old woman. But she knew what was going to happen. Everyone there did, except me. I was the only one who didn't. I began to run towards the rickshaw. I heard Tridib shouting my

name. But I kept running. I heard him running after me. He caught up with me and pushed me, from behind. I stumbled and fell. I thought he'd stop to take me back to the car. But he ran on towards the rickshaw. The mob had surrounded the rickshaw. They had pulled the old man off it. I could hear him screaming. Tridib ran into the mob, and fell upon their backs. He was trying to push his way through to the old man, I think. Then the mob dragged him in. He vanished. I could only see their backs. It took less than a moment. Then the men began to scatter. I picked myself up and began to run towards them. The men had melted away, into the gullies. When I got there, I saw three bodies. They were all dead. They'd cut Khalil's stomach open. The old man's head had been hacked off. And they'd cut Tridib's throat, from ear to ear. That was that; that's all there is to tell.

(Ghosh, *The Shadow Lines*, 275-276)

Political issues between India and China in 1962 and the subsequent events are taken as the keystone of the narrative by Ghosh. Here the space represented as it is either Dhakka or Calcutta reflects the politics of the space. It generates the events in the narrative like the war between India and China and it talks about how it affects the life of the main characters. Thamma , May and Robi become the eyewitness for the cruel attack of the mob and how they have mercilessly killed Tridib, Khalil and Jeethmoshai .Later in the novel the circumstances were analysed by the narrator and realised the historical events that led to the curfew in Dhakka as depicted in the novel as

Long after he had gone it occurred to me that newspapers cat the news a day late. I turned the pages to the edition of Saturday, 11 January 1964, and sure enough, there it was: a huge banner headline which said: Curfew in Calcutta, Police Open Fire, 10 dead, 15 wounded. Indistinctly, through the white haze that was swirling before my eyes, I noticed another headline, at the bottom of the page. It said: Kunderan's day at Madras, Unbeaten 170 in first Test. And right above it was a tiny little box item in bold print, with the headline: Sacred relic reinstalled, which said the sacred hair of the Prophet Mohammad was reinstalled in the Hazratbal shrine in Srinagar today amongst a tremendous upsurge of popular joy and festivity throughout Kashmir' It was thus, sitting in the air-conditioned calm of an exclusive library, that I began on my strangest journey: a voyage into a land outside space, an expanse without distances; a land of looking-glass events.

(Ghosh, *The Shadow Lines*, 247)

Politically and religiously motivated mob were violently attacked individuals on the basis of their religion is given explicitly here. Minority communities will suffer in the hands of major powerful communities as in the example shown in the narrative Tridip was attacked in Dhakka during 1964 only because he belongs to another religion. So such communal violence and mob attacks are very frequent then which culminated in bloodshed and destruction of society as well.

Like Tridip, Jethamoshai too became a victim of such a violent communal riot but contrarily he became a tool in the hands of his own community . Unknowingly by the mob attack he lost his life in the place where he has been since his childhood.

Regarding Thamma, grandmother of narrator her perspectives concerning freedom struggle of India is given direct description in the narrative. As a young teacher of a school she had contributed much for the independence struggle and she was later proud of the independence which we got. But ironically she can't decipher why such a partition occurs as because her family and birthplace is Dhaka which is in Pakistan after division. And many of her relatives are still in Dhakka. She can't decipher the concept called nation boundary. Her misconception regarding political division is explained in the narrative where she says was in total confusion regarding this.

For instance, one evening when we were sitting out in the par den she wanted to know whether she would be able to see 'ine border between India and East Pakistan from the plane. When my father laughed and said, why, did she really think the border was a long black line with green on one side and scarlet on the other, like it was in a school atlas, she was nor so much offended as puzzled. No that wasn't what I meant, she said. Of course not. But surely there's something-trenches perhaps, or soldiers, or guns pointing at each other, or even just barren strips of land. Don't they call it no-man's-land? My father was already an experienced traveller. He burst out laughing and said: No, you won't be able to see anything except clouds and perhaps, if you're lucky, some green fields. His laughter nettled her. Be serious, she snapped. Don't talk to me as though I were a secretary in your office. Now it was his turn to be offended: it upset him when she spoke sharply to him within my hearing. That's all I can tell you, he said. That's all there is. 8 My grandmother thought this over for a while, and then she said: But if there aren't any trenches or anything, how are people to know? I mean, where's the difference then? And if there's no difference both sides will

be the same; it'll be just like it used to be before, when we used to catch a train in Phaka and get off in Calcutta the next day without any body stopping us. What was it all for then- partition and all the Killing and everything- if there isn't something in between? I don't know what you expect Ma, my father retorted in shasperation. It's not as though you're flying over the stimalayas into China. This is the modern world. The border isn't on the frontier: it's right inside the airport. You' see You'll cross it when you have ro fill in all those disembarkation cards and things.

(Ghosh, *The Shadow Lines*, 167)

And she is the same person after witnessing the cruelties of political strife had given her ornaments a precious ruby chain which she adorned herself since her marriage for the war

'I gave it away she screamed .i gave it to the fund for the war. i had to don't you see? For your sake. For your freedom we have to kill them before they kill us we have to wipe them out.

(Ghosh, *The Shadow Lines*, 261)

Her romantic notions regarding her birthplace and nostalgic memories of her own space which is Dhakka were shattered into pieces when she revisited Dhaka after long gap with her own family members. And the tragedy she has to face in Dhaka affected her very much and so soon she realises her false romantic conceptions regarding her birthplace.

So in total through the narrative, Amitav Ghosh discusses the impacts of a political decision on the people and how it affects their life. 'Two nation theory' put

into practice by the political leaders like Jinnah and Nehru which in reality also led to many conflicts and struggles for the citizens of both the countries. And the people felt a sort of resentment and subsequently susceptible to suffering due to this political decision. And as a historical fiction Ghosh took immense consideration on the events that happened in Calcutta and Dhakka and he proved as successful in presenting those events and his characters very truthfully throughout the narrative.

1.2. Calcutta Chromosome (1996)

Amitav Ghosh wrote his 1996 novel *Calcutta Chromosome* based on Ross' *Memoirs* which is a remarkable work came into light in 1923. Ghosh here moves much deeper into the scientific discovery of malaria by Ronald Ross. It needs wider reading and reference from the part of the author to delineate the historical aspect of the then time. The history, culture, economics etc of the then Calcutta is studied in a deeper way. History of Calcutta during and before 1923 were analysed very deeply. How the foreigners perceive diseases and how the natives of India is discussed. It is a common observation that the uneducated Indians view diseases as a curse is vividly portrayed.

In short, novels like Amitav Ghosh's *Calcutta Chromosome* the characters like Mangala , Lakhan, Urmila and so on are actually a product of the physical space of the narrative. The character, actions that were happening in the novel is controlled by the space represented in the novel. The writer defines the characters according to the space that is recorded in the novel. This is almost a common phenomenon regarding many famous writers and Amitav Ghosh truly is no exception.

L Murugan, central character in the novel investigated the history of the Nobel laureate Ronald Ross and his journey in the discovery regarding malaria is the main

thread of the novel. And his search through the life of Ronald Ross and the spatial significance of Calcutta disclosed the nuances of Calcutta and its different perspectives regarding culture, politics, economics .religious and political aspects. On one side Calcutta is a space where great scientists like Ronald Ross were existed but on the other side strange believers like Lakhan and Mangala practicing strangest bustles. It's like a fighting with each other – rituals and strange believes on one side and in opposite a scientific explanation based on true education and experiments. Both were represented in an elaborate way by Ghosh .it's only because he was born in India but got the chance to educate himself outside India. So basically he knows whatever blind faiths are practiced by the very local community of Calcutta and their belief systems.

History regarding a Nobel Prize winner and his world known discovery proved that he had made use of some common man in deciphering the complex cycle of Malaria as a disease which was commonly spread among the natives of Calcutta. Calcutta as a space is utilized completely to draw people's attention regarding its culture politics power and archetypes.

Culture of Calcutta includes some strange practices like medicinal treatments done by the natives of Calcutta were discussed openly in the novel. The locals are afraid of the scientific experiments done by Ronald Ross as they thought their blood samples were taken as part of witchcraft which they actually were loathing.

'You've got to wonder,' said Murugan. 'Look at it this way: Ross knows no one else will come near him even when he doubles or triples his one-rupee per prick rate; on July 17 he writes Doc Manson:"The bazaar people won't come to me even though I offer what is enormous payment to them. I offer two and three

rupees for a single finger prick and much more if I find crescents--they think it is witchcraft.» But Ronnie never stops to ask himself: why's this guy Abdul Kadir here, if no one else is? How come he doesn't think this is witchcraft? What makes him so special? Where's he from? What's he doing here? What's his story? We're not talking deep therapy: just plain, everyday curiosity. But Ronnie keeps all his curiosity for the life cycle of the malaria parasite; about the life cycles of its hosts he couldn't care less.

(Ghosh, *The Calcutta Chromosome* ,64)

In “*Calcutta chromosome*” the discussion based on power structure is quite remarkable. Here the author realises the power structure of Indian society where he lives. And it depicted truthfully by blending it with fictional elements. The true mirror held against the then Indian society reflects the hierarchy of power in the society where the lower caste and the female gender is driven to the margin and in fact the higher caste and the masculine gender possess the highest power. Urmila is a focal character from the novel is a victim of male domination in society. She is a journalist by profession, a very bold and strong woman for her family. She does all the domestic chores and also whatever is assigned to her by her mother. Her family doesn't think of her career as an important one even though the whole family is running by her financial support. Even then the family needed her to be always sticking on to family and nothing beyond her be they always wanted her to be their daughter only who doesn't have any role to play. Instead she felt marginalisation in her family only because she is a woman. Both her brothers are working and their time and efforts were considered fruitful whereas in reality she is the person who looks after her family and provides whatever they want.

Life of working class woman is depicted by describing the life and situations of Urmila an unmarried educated and employed woman toils so hard to get a position in society.

“it was seven fifteen in the morning and Urmila was hening the end of her tether. She was in the kitchen, grinding spices, perspiration dripping off her face on to her grease- spotted saree. She had already been up an hour: she had given her parents their breakfast; she had cleaned the kitchen; she had fed and bathed her nephew and niece; she had washed her younger brother's uniform for his afternoon football match. She would have to leave within the hour if she was to be on time for the press conference at the Great Eastern Hotel but there was still the business of the fish to deal with, and there was no sign of a fish-seller yet.”

(Ghosh, *The Calcutta Chromosome* ,147)

Later in the novel, L Murugan from Life Watch met Urmila and very soon took her as a friend to find out the secrets behind Ronald Ross and his malaria discovery. He addressed her as Miss Calcutta because she is working as a journalist in Calcutta magazine. They went in search of the mystery behind Mangala the demi god and finally get into the mysterious process of transmigration of souls from one body to another.

The emblematic Indian society is shown through the narrative. Lakhan a major character in the novel is a poor dhooley bearer who suggests the predicament of the young unemployed poor folk in India. The disappointing life and existence of the jobless community and the instances of lack of educational advancements are significant reasons regarding the trauma of the less privileged. Slum dwellers of the cities and their life struggle are also displayed throughout the narrative. Later Lakhan

the uneducated dhooley bearer became an instrument in the hand of superstitious deliberations. They strongly believe that transmigration of souls and body exchange can enable them to live constantly and their soul is transgressing from one body to another for their convenience. This is the beliefs which instigates and regulate their existence. So this is truly expressing the political aspect of the then Indian society where there are discriminations based on caste and class exists. Education and a proper living condition are not allowed to the poor and the depressed souls in such a society. Here the novel through the characters portrayed this aspect realistically. Lack of proper education and a better social life made them truly people who have easily succumbed to blind faiths and unscientific practices.

Mangala who is very close to Lakhan in the novel is a complex character in the fiction is having three appearances namely Mrs Arantonian ,Tara and so on. Mangala an untrained and uneducated woman who was taken from the new railway station at Sealdah by Mr.Cunningham .and that railway station discloses how jobless people in a devastated state, unemployment and poverty stricken waited for hours to get a job .later he gave her proper training to be his assistant in the laboratory. But another scientist, Mr Farley from England realised that she is not a simple woman as she looks instead she had a mysterious story behind her which was later revealed in the novel. it was revealed in text as

What he saw next was even more startling than what had passed before. At the end of the whispered conversation it was not the young assistant but the woman who went over to the stack of drawers by the wall; it was she who selected the slides that were to be presented to him for examination. Watching carefully, Farley saw her picking the slides out with a speed that indicated she

was not only thoroughly familiar with the slides but knew exactly what they contained. Farley could now barely restrain himself. His mind began to spill over with questions: how had a woman, and an illiterate one at that, acquired such expertise? And how had she succeeded in keeping it secret from Cunningham? And how was it that she, evidently untrained and unaware of any of the principles on which such knowledge rested, had come to exercise such authority over the assistant? The more he reflected on it, the more convinced he became that she was keeping something from him; that had she wished she could have shown him what he was looking for, Laveran's parasite; and that she had chosen to deny it to him because, for some unfathomable reason, she had judged him unworthy.

(Ghosh, *The Calcutta Chromosome* 125)

In fact Farley a foreigner is taken as an instrument in the hands of Amitav Ghosh to dig out the mystifying religious practices of the then Calcutta through the character sketch of Mangala. He discusses her strange activities in the laboratory which has secretly come to Farley which inspires Farley to go deep into analysing the story behind Mangala the sweeping woman in the laboratory.

“Just as he was about to enter the laboratory, Farley noticed that a great deal of activity, was taking place in a nearby anteroom. The assistant tried to hurry him past but by dint of dragging his feet Farley, managed to steal a quick glance into the room. The sight that met his eyes was so bewildering that he uttered no protest when his guide manoeuvred him through the laboratory door. What he saw was this: the woman Mangala was seated at the far end of the room, on a low divan, but alone and in an attitude of command, as though

enthroned. By her side were several small bamboo cages, each containing a pigeon. Yet it was not the birds themselves, but rather the state they were in that amazed him. For they were slumped on the floors of their cages, shivering, evidently near death.”

(Ghosh, *The Calcutta Chromosome* 129)

Hence Farley happened to see a meticulous ritual in which a crowd gathered around her feet in a moment of frenzied devotion and he was interested in these strange rituals and performance which made him follow Lakhan, a young assistant of Dr Cunningham to his birthplace and that leads to his inexplicable desertion.

For Ghosh, Calcutta is brought into play as a physical space that instigates the possibilities of exposing the stature of god in the life of ordinary multitudes of India. and Mangala is atool to disclose the various aspects of the physical space of Calcutta. The story gave her a status of demi god .for the natives of West Bengal she is Mangala Beebi a demigod. However they believe she can cure lethal diseases like syphilis through some rituals and practices. Through her character Ghosh simply suggest how people still believe in ethnic religious practices like soul migration and puja like rituals. About Mangala she is transgressing her soul from one body to the other and as result for some people she is Mangala Bibi (sweeper, a dhooley bearer) but for Urmila and Sonali ,she is Mrs Arantonian and for Antar she is Tara who is his neighbour a mere care taker of children by profession.

For some primitive societies even diseases were treated like blight from god and the treatments were not taken in public .as a result no one will go to a doctor for the scientific treatment instead they will end up in saltibanco or quack. The character L Murugan in the novel is a perfect illustration for such a situation. here he is worried

of syphilis a sexual disease for which he continued to take medication and finally fall for the treatment of local natives like Mangala And Lakhan who treated this disease with the help of people suffering from malaria He was actually in search of that typical treatment with which he can escape from such a shameful diseases.he remembers how he was left alone and kept aloof from society and family members since he was inflicted a disease like syphilis.how the society marginalise people with such diseases is shown vividly within the novel through the character of L Murugan.

“Murugan kept his eyes on the shops, food stalls and travg! apPencies that Hanked wis ond With his face averted, he said- "I Buess it started somewhere over there: He made a vasu Sesture at the skyline. On Free School Street. I was fifteen: i'd been to see a film at the Globe, after school. I was walking past New Market, on my way home, when a guy came up tome and whispered in my ear. I guessed he was à pimp: I'd been reading a lot of American detective novels. I was in my ink- stained school pants and a sweaty end-of-the-day shirt, with my textbooks and classnotes slung over my shoulder. He waswearing a green, checked lungi, and he had a thin, pencil moustache and tiny, bloodshot eyes. He winked before he. whispered in my ear and gave me this toothy little grin. I could smell the paan and stale liquor on his breath. It was irresistible. All I had was five rupees but that was enough. He led me down one of those tiny alleys around Free SchoolStreet, just around the corner from the Armenian school, where William Thackeray was born. We went up a dark, stinking staircase that looked like it led to the anus of the earth. But then we got to the top and suddenly there was this great sunburst of light and noise and voices and music: it was like walking into a fairground--a huge room, with little curtained cubicles all around it, and vendors selling paan and tea, and all these women sitting on

chairs lined up against the wall, with flowers around their wrists. I never looked back; I was hooked. I loved them; I loved everything about them, even the way they laughed behind my back when I was running down the stairs, afterwards, my pants half-unbuttoned.'

He fell silent, smiling to himself.

"And then,' ; he said, 'the lesions began to appear: scabs and sores and loosening teeth. I changed the way I dressed; I wore a lot of clothes, more and more, even on those June days when the heat is like a jackhammer waiting to hit you in the face. I managed to hide the scabs for, oh, I don't know how long, for months anyway-even though it hurt by then, god, it hurt. And when it was finally caught there was no disguising it. That was why my family had to leave the city: the shame.

"'But syphilis is curable now, isn't it?' Urmila said. With antibiotics?

"'Sure; said Murugan. I got cured. They can cure it now-except for what it does to your head.' “

(Ghosh, *The Calcutta Chromosome* , 241- 242)

In fact like leprosy this was considered as a curse for the family. He happened to be a regular visitor of brothels in his young age which may be the reason for such a disease. He is a victim of wayward adolescent whims and fantasies which later affected his family status and as a result finally succumbs to social seclusion.

The story in detail discusses the power politics of Indian society where women are considered inferior and have no rights as an individual. For instance depiction of

a character named Sonali who was a famous film actress. From outside The life of a film actress is an admirable one whereas in reality it does not so. The female characters in a film were worshipped by the people but they were reluctant to identify them as living individuals. Even they have to show their identity by raising their voice to the deaf society for their personal rights within the public domain. In Indian scenario, female community have to undergo different sort of segregation just merely due to their gender. That may be more sombre for the lower caste when it is compared to upper caste women. Higher caste female communities have at least some role to play in the society but they have the privilege of being the upper caste but being a woman she is bound by the four walls of the house. There is no exception for that. Sonali the well known film actress within the novel is reluctant to go out only because of her stardom she had to suffer from the surrounding. But in fact she is in a search behind the story of Phulboni a well known literary figure an uncle of hers with whom her family is so connected. Through the search she happened to be a witness of some strange ritualistic practice happening in the house of her friend Romen Halder .Some kind of puja or worship was actually taking place.

Crossing the threshold, she took a few tentative steps into the hall. Then she caught a whiff of an odd smell and came to a sudden halt. It smelled like smoke at first, and she had a moment of panic, wondering whether there was a fire somewhere within. She sniffed the air again, and was startled to catch the distinctive odour of incense, the sweet, acrid smell of burning camphor. It was sweeping into the hall in clouds, from somewhere at the back. She took a few more steps into the darkness, and now her ears, growing accustomed to the mechanical roar next door, picked up another sound: a hollow, rhythmic noise just distinguishable from the throbbing of the generator--a sound of drumming,

familiar from pujas and festival days, when drums pounded in worship all over the city.

(Ghosh, *The Calcutta Chromosome* 139)

The rituals practiced by the natives were discussed within this novel. as the novel talks more about Calcutta and its cultural practices this too is part of their old tradition. She too is in search not about anything related to physicality but in fact about transferring of souls or rebirth which actually forced her to go after Mrs Arantonian and later she was taken away by Mangala and her disciples for the better life or next birth. An indisputable novelist through his writing creates the social environment i.e, the physical space in which he has grown up and the same social space has moulded his thinking faculty and creative intelligence. The novels of Amitav Ghosh abide indication to this truth. And a deep penetration however reveals how much he has taken the readers through the physical spaces of his familiar spaces just through his word pictures of his narrative skill. But he can't be simply tied his narration to his narrative spaces as merely Indian instead he owes much to his subsequent journeys around the world which opens up new lands before him – especially its cultural, social and political realms.

1. 3. The Hungry Tide

“I owe my connection to this Sundarban to an uncle of mine who was headmaster of the region's High School for some 15 years I still remember the stories my aunts and cousins used to tell of their life on the Islands; for example of the night when one of them reached for the string of a mosquito net and found himself holding a deadly snake.

But over the years visiting the area again and again, I have been struck by the degree to which the area has been shaped by Dreamers and Idealists. This is one of the reasons why I find the area so fascinating even though it is a wilderness it is deeply layered with history.”

(Tapan Kumar Ghosh and Magarantha Paranjape, *an Interview with Amitav Ghosh*, 24)

The lines above are taken from an interview with Amitav Ghosh those talks about his affinity with Sundarbans. He is a writer who looks and listens to his surroundings and tells the story soothing for the reader. Noticeably the space and its culture, politics, power and archetypes were portrayed by the writer. *The Hungry Tide* is a novel published in 2004 by Amitav Ghosh discussing the life in Sundarbans and how Sunderbans became instrumental in deciding the fate of the people who inhabits there. It's not just a mere physical space instead it has deeper level of meaning in the novel. It is a space which defines the life in it. It's role so crucial to define their life and existence. Sunderbans and its landscape and more specifically its cultural, religious, ritualistic, political and economic aspects were easily decipherable from the narrative. The main focus of this study is to analyse how this physical space is occupied in the narrative and how its various discernment were revealed. This also aims at disclosing how space reflects culture, politics, power and archetypes.

Sunderbans is a mangrove area in the delta formed by the confluence of the Ganges, Brahmaputra and Meghna Rivers in the Bay of Bengal. It spans the area from the Hooghly River in India's state of West Bengal to the Baleswar River in Bangladesh's division of Khulna. It comprises closed and open mangrove forests, land used for agricultural purpose, mudflats and barren land, and is intersected

by multiple tidal streams and channels. It's a land with four protected wild life sanctuaries approved by UNESCO.

Facts from newspapers reveal how its landscape and the vegetation were heavily destroyed by the attack of Cyclone in 2007. Around 40 percentages of Sundarbans were terribly under destruction. And the immediate results were increased salinity due to rising sea levels and reduced fresh water supply. Later in 2009 also the cyclone named Aila devastated the Sundarbans with massive casualties. At least 100,000 people were affected by this cyclone. Climate change is expected to both continue to negatively affect both natural systems and human populations in the region, resulting in further ecosystem degradation. Migration of people is another causality of the cyclone. Jobless poor destitute has no other choices to lead life except begging, sexual work and so on.

“My essential interest is in people and their lives, histories, and predicament.”

Amitav Ghosh

Through this novel Ghosh has created another new territory, summoning a singular, fascinating place, another world, from its history and myth and bringing it to life. Discussing the politics, religion and perspectives regarding freedom, nationality etc of the people who inhabited the tide country he provides a vast conception regarding the physical space of the narrative. The characters and their life are moulded by the tide country since it was a place known for terrible natural calamities like flood, cyclone and so on. The characters like Fokir were constantly victims of such calamities and also there's no safety for wealth and jobs. Even their life is in danger and nobody could escape it since their childhood. Many of them moved to other lands as refugees due to floods and cyclones and still their life is in trouble as

they do not have role in the new land because they are not the natives of that place. How their perspectives are moulded by the tide country. Generally it must be true to believe that we must live in accordance with what we have in our surroundings. The settlers of Sundarban their belief, culture, tradition, rituals, language, treatment of nature, perspective regarding humanity , conceptions regarding existence of life.

“Ghosh's story-telling is at its best, tempting the reader on as if with an unsolved mystery, focusing dramatically on edgy exchanges between unusual individuals, blending tale into tale in a vast-seeming narrative close to the Bengali tradition of the river novel.”

The Telegraph

The Predicament of the Refugees in Sundarbans is an important aspect of this novel. This aspect reveals the political characteristics of the space narrated here. Historical incidents like Marichjhapi massacre were taken into the background of the narrative. This was happened in January 1979 in Marichjhapi which happened due to the forcible eviction of hundreds of Bengali Hindu dalit refugees from the legally protected reserve forest land on the island in the Sundarbans, west Bengal. And a subsequent fight between government officials and the refugees took place which ends in killing of refugees. During 1947 after the division of Bengal many hindu Bengalis moved to east Pakistan. Initially the uppers caste affluent resettled in west Bengal. Subsequently lower caste Hindus also had to shift their location as they were persecuted by Muslims. But they could not get a suitable place to settle in which actually instigate them to move to settling in Marichjhapi- later renamed as *Netaji Nagar*- a protected place under Reserve Forest Act. Initially it is just a group of shrubs then they recaptured it's as an area with schools and hospitals and were

involved in fishing. But unauthorised occupation of reserve forest is treated as illegal and government ordered them to go back to their earlier place. This has created a conflict between the refugees and police force in the island of Morichjhapi on 24 January 1979. Later after poisoning a tube well 13 people were killed and the remaining refugees were asked to shift their place. Many people returned to their earlier places but some settled in Morichjhapi and nearby places.

Ghosh very sincerely took the space Sundarbans and its history. His genre historical fiction is really a blending of history with fictional elements. So the novel gives an account the events of the tragic episode that took place in 1979 and its impacts upon the characters who lives there. It portrays the maltreatment faced by the refugees from Bangladesh. The successive struggle between locals and government authorities became an important part of the narrative. The diary written by Nirmal Bose to his nephew Kanai Dutt in the novel became a testimony for the same. This gave new dimensions to the historical event through Nirmal's voice.

The hierarchy of power is significant in the Sundarbans. People like Nilima and Nirmal were treated like the upper class that has an authoritative role in the tide country while characters like Fokir and Horen were the locals of the society. it was their rule in the tide country according to which the things are happening in the country. it is evident when the whole community called Nilima as Mashima and when another low rustic character of the novel visited Nilima for her support to establish their life in Morichjhapi. but Nilima being the trumpet of the government couldn't support their demand instead she was against their settlement in the place. The power structure within the island is entirely different from the power structure of river. In the deepest part of the river the outsiders do not have any role to play since they were

strangers in that situation. But the local rustic of the community rules the space where they have a close understanding of the nature.

Even in that moment of distraction, Kanai noticed- SO tenacious were the habits of his profession - that Fokir was using a different form of address with him now. From the respectful *apni* that he had been using before, he had now switched to the same familiar *tui* Kanai had used in addressing him: it was as though in stepping on the island, the authority of their positions had been suddenly reversed.

(Ghosh, *The Hungry Tide*, 325)

The safeguarding of the province has led to confrontation with the local people and this became the historical background of the novel. While the novel began with the stories of Kanai Dutt and Piyali Roy both are educated Indians who came to visit Sundarbans just for a short span of time. They are waiting on the railway platform in Calcutta to move forward to Canning and embark on their respective ports and then to the Sundarbans. Earlier in their life they have experiences regarding the space they are going to visit. For Piyali her parents are Bengali origins and when they started problems in their marital life, they started abusing each other through their Bengali language. Because of that as a child she hates Bengali language and later behaves as an American completely.

'My mother tried a little,' said Piya. But I was not an eager student. And as for my father, I think he had some doubts. 'Doubts? About teaching you his language?' 'Yes,' said Piya. 'It's a complicated story. You see, my father's parents were Bengalis who'd settled in Burma - they came to India as refugees, during the Second World War. Having moved around a lot, my father has all

these theories about immigrants and refugees. He believes that Indians - Bengalis in particular- don't travel well, because their eyes are always turned backwards, towards home. When we moved to America, he decided he wasn't going to make that mistake: he was going to try to fit in; "So he always spoke English to you?" Yes, said Piya, 'and you have to understand that it was a real sacrifice for him because he doesn't speak English very well, even to this day. He's an engineer and he tends to sound a bit like a construction manual.' "So what did he speak with your mother?" They spoke Bengali to each other,' said Piya with a laugh. But that was when they were speaking, of course. When they weren't, I was their sole means of communication. And I always made them translate their messages into English - or else I wouldn't carry them.'

(Ghosh, *The Hungry Tide* ,249-250)

When the narrative is closely analysed it must be very clear that the caste system existing in the tide country is also revealed. Caste system divides the people on the island in their life style, attitude, perspectives, and profession and so on. The lower caste rustics of the village have a different way of living as they were also poor. Since Fokir and Moyna the rustic villagers were low in their caste their food and way of living was not acceptable for the higher caste people like Kanai and Piya. Connotations regarding caste issue are frequent in the narrative which is visible in many places as in

"But here, the ghosts of these creatures seemed to be quieted by their surroundings. The spell of Fokir's fingers was broken only when a breeze carried the acrid odour of burning chillies directly into her face. And then suddenly the phantoms came alive again, clawing at her throat and her eyes,

attacking her as though she were an enemy who had crossed over undetected. she retreated to the bow and when he followed her there, with a plateful of rice and cooked crab, she fended him off with her protein bars and her bottled water, smiling and bobbing her head in apology, to show she meant no offence. He accepted her refusal with a readiness that surprised her; she had expected protests, exclamations, a show of being wounded or hurt. But there was none of that; instead, he gave her a nod and a long, cool look of appraisal, as though he were mentally going through a list of reasons why she might decline to accept food from his hands. It alarmed her that he might imagine that it was for some mysterious reason of caste or religion that she had refused to eat his food, so she placed a hand on her belly and acted out a little charade of her intestinal sufferings. This seemed to serve the purpose, for he laughed, throwing his head back, and gave the plate to Tutul, who devoured it greedily.”

(Ghosh, *The Hungry Tide* ,97)

Kanai’s caste spirit burst out when he was mocked at by Fokir in the deepest part of Garjhontola when he was assisting Piyali Roy in her scientific research. In his language also he proved to be a higher caste when he talks to Fokir the words he chose is quite different from the choice of words to Piya .

”He saw that Fokir was smiling at him. I told you to be care.ful. Suddenly the blood rushed to Kana's head and obscenities began to pour from his mouth: 'Shala, banchod, shuorer bachcha His anger came welling up with an atavistic explosiveness, rising from sources whose very existence he would have denied: the master's suspicion of the menial; the pride of caste; the towns.man's mistrust of the rustic; the city's antagonism to the village.He had thought that he

had cleansed himself of these sedimentsof the past, but the violence with which they came spewing outof him now suggested that they had only been compacted into an explosive and highly volatile reserve.”

(Ghosh, *The Hungry Tide* ,326)

For Kanai the situation is quite a different one. during his school days in their sophisticated life style in their town talks about a process called ”rusticate” which means as a punishment for the naughty children they were forced to move for 10 or more days into any undeveloped rustic area like Sundarbans . Such an experience happens in Kanaai’s life in his childhood and as a result he had to spend some days with his aunt Nilima Bose and Niramal Bose in Lusibari. And as child this process called rusticate is a fearful thing for Kanai. And his childhood memories with Lusibari are always associated with snakes, reptiles, crocodiles and so on.

And a grown up Kanai Dutt was insisted to visit Lusibari the farthest of the inhabited Islands of the Sundarban by his aunt to disclose some surreptitious facts regarding his uncle’s personal life during his final days. She talks about Nirmal’s life in his last days how he was associated with the incidents in Morichjhapi and his subsequent mental disorder that resulted in his untimely death also. He had been a witness of the conflict that happens between the locals and the authorities in the island. The government force the refugees to return to their resettlement camp in Central India. And luckily Nirmal was identified by a policeman and forced him to return to Lusibari.

The environmental setting of the Sundarban serves s as a significant metaphor in the novel. The physical environment is a representation of an active force that connects the plant, animal and human life together and is always affected by the other

directly or indirectly. The topographic features of the habitat of the people decide the formulation of their beliefs and perspectives. It provides a co existence of the rich and poor, educated and ignorant and the local and the outsiders. Irrespective of any differences they must face the consequences which the environment have given them like hazards in rivers and forests -snakes ,crocodile, fishes ,tigers and also the natural disasters like the cyclone and terrible Storm. In truth the beauty of the forest and greenery, the all sufficient home for the natives becomes sometimes fatal for their life also. But the people who live in close proximity with Mother Nature have their own myths and legends about nature. The people of tide country believed in the customs and rituals of the sundarban jungle and obviously about its effects upon their lives. Bauley is a significant concept for the rustic people of Sundarbans as it displays a particular profession in which they were treated like saints of nature. They worship Mother Nature and they can understand the silent reverberations that happens in Nature. The novel projects Horen Naskar as one of the bauleys who accompanies Kusum and the young Fokir in their visit to Garjantola temple of Bon Bibi.

Don't you know, Saar?' she said. 'He is a"bauley". He knows themantras that shut the mouths of the big cats. He knows how to keepthem from attacking us.'Perhaps in another circumstance I would have laughed. But it wastrue that I was afraid now: I did not need to feign my fear. I knew Horen could no more shut the mouth of a tiger than he could conjure up a storm - but I was still reassured by his meaningless mumbles, by his lack of bravado. His manner was not that of a magician weaving a spell: he was more like a mechanic, giving a spanner an extra turn, in order to leave nothing undone. This reassured me. 'Now listen to me, Saar,' said Horen. 'Since you haven't done this before, I must tell you a rule. 'What rule, Horen?'"The rule, Saar, is that when we go ashore,

you can leave nothing of yourself behind. You cannot spit or urinate; you cannot sit down to relieve yourself; you cannot leave behind your morning's meal. If you do, then harm will come to all of us.

(Ghosh, *The Hungry Tide*, 244)

He obviously knows the pulse of the forest and a sort of unique awareness regarding the nature of the river and of the wild animals which made him a known bauley among the natives. Fokir as well as his mother Kusum took the help of Horen Naskar before their expedition to the river- one is going to visit the shrine of Bona Bibi at Garjhontola in her young days and for Fokir he was assisting a young researcher of Diolphin. Since the islanders are in constant fear with wild animals like Man eating Tigers and Serpents which are too common in that area bauleys are significantly on demand. .

Here in this novel there are references of Bona Bibi myth. Lusibari in total worshipping Mother Nature and their myths and legends that is closely associated with it.

But nothing untoward happened. We came to a clearing and Kusum led the way to the shrine, which was nothing more than a raised platform with bamboo sides and a thatched covering. Here we placed the images of Bon Bibi and her brother Shah Jongoli, and then Kusum lit a few sticks of fragrant dhoop and Fokir fetched some leaves and flowers and laid them at their feet. So far there was nothing unusual about the proceedings, except its setting - otherwise it was very much like the small household pujas I remembered my mother performing in my childhood. But then suddenly Horen began to recite a mantra, and to my great surprise I heard him say: Bismillah boliya mukhey dhorinu kalam / poida

korilo jinni tamam alam* baro meherban tini bandar upore / taar chhani keba ache duniyar upore* (In Allah's name, I begin to pronounce the Word 1 Of the whole universe, He is the Begetter the Lord* To all His disciples, He is full of mercy I Above the created world, who is there but He*) I was amazed. I'd thought I was going to a Hindu puja; imagine my astonishment on hearing these Arabic invocations! Yet the rhythm of the recitation was undoubtedly that of a puja: how often, as a child, had I heard those endless chants, rolling on and on, in temples as well as in our home? I listened enthralled as Horen continued his recitation: the language was not easy to follow - it was a strange variety of Bangla, deeply inter- penetrated by Arabic and Persian. The narrative, however, was famil- lar to me: it was the story of how Dukhey was left on the shore of an island to be devoured by the tiger-demon Dokkhin Rai, and of his rescue by Bon Bibi and Shah Jongoli.

(Ghosh, *The Hungry Tide*, 244)

When Horen had visited the shrine of Bon Bibi at Garjhantola along with Nirmal, Kusum, and fokir he led the prayers by chanting songs which is partly Arabic invocations. This instigates conjecture in Nirmal as how it is possible to enter such Arabic chanting in a Hindu pooja like this.

Kusum narrates how her father has created a shrine of Bona Bibi in the island to Nirmal Bose. As a native of Tide country she believes in the visions of her father. Once accidentally he reached a lonely island and the guiding force of Bona Bibi gave him the way to escape through the voice. And as a monument he created a lonely shrine and in each year they went a family pilgrimage to worship the idol. Kusum knows the forest and river in deep and she thought the dolphins in the river as the

messengers of Bona Bibi. For outsiders it is all a matter of mere joking but for the natives this is their myths and legends dissolved in their blood. The soil brought such strange beliefs to them. Another example is they were totally afraid of man eaters of the jungle the royal Bengal tiger . usually the people wont go near the conservative

Regarding the role of women in island Amitav Ghos's characters like Nilima Bose, Moyna, Kusum, Piyali Roy and so on proved as atestimony of the oppressed exploited part of women characters. Kusum, mother of Fokir is a victim of displacement and early widowhood. Subsequent exploitation and the sufferings she has suffered as a refugee proves the same in the narrative. A strong believer of myths and legends associated with the soil of Sundarbans she succumbs to the issues of Marichjhapi incident and Fokir became an orphan after the incident. As a result Fokir does not get an opportunity to educate himself and he became an introvert in the society. He is comfortable only within the lap of nature and no one from the society is there to comfort in his solace. Moyna another female character is the wife of Fokir and is a symbol of the educated modern generation of the tide country. Even though her husband is a poor good for nothing fellow in her mind she proved to be an active worker in the social trust of Nilima Bose the Bobadon trust. A self elevated person, she knows the pros and cones of life and how complex is to live in a country like Sundarbans. Nilima Bose an eminent figure in the island with her services at Bodabon Trust became a symbol of liberated womanhood. She found out her power and established her identity as Mashima for the whole community out there. She is an outsider in the island as she was later entered into Lusibari just after her marriage.

Since time immemorial the topic of literature is always people and how their life is going in a frame work of society. Indeed literature reflects society so as each

writer reflects the world where he belongs. Then the result is getting a sincere output of the life style, attitudes, predicament and various aspects regarding the people of the society in a physical space. As there are no solitary vision regarding space rather it tells about the cultural, religious, political and economical aspects of the physical space that was narrated within the fiction. The tensions and tribulations of the community who lives in a particular space within a particular span of time is the focal point of the writer. he represents an entire community- about their culture, rituals, religious practices , economic background, their political vibrations and so on throughout the narrative. The space is not just treated as a mere backdrop of events but it proves to be instrumental for generating a perfect vision reflecting its culture, Politics power and archetypes. Cultural space, social space and obviously historical space were represented in detail by the author when he simply takes the reader through the narration. Hence provides an entirely vivid picture of the facets of the life going through the space represented. Around the world the struggles still exist. For classifications based on caste creed colour race gender nation boundaries etc is still going on in the society. So literature which held a true mirror to society has to show all such demarcations also. Hereby Amitav Ghosh is an exceptional writer who takes us to his native space and discusses the issues of his society through the narrative. his novels discuss issues of refugees , dalits, marginalised women, and so on .

As a conclusion it must be noted that the novels are usually concerned with the nature and structure of a whole society in which the characters are abiding. .the primary importance of the novel resides in this process of anatomizing the society- in vivid detailing of multiple perspectives. it must be taken into consideration how the relationship between AG's novels to the social world of post colonial India in which they were created is analysed in this. Mostly the writers were recording and criticizing

of social abuses and social evils in a society through their literary outputs. in short Most writers are social commentators who used their fiction to talk against all social evils in their society. They must be a critic of their own society and indeed must disclose social inequalities and social issues through their narratives. But the way of presentation must not be sermonising which was not acceptable in fiction. Instead it can be nicely blended together and a reading aspirant can go beyond words to fetch the hidden realms in detail.

Chapter: III

Space generates narrative features

The third chapter of this study examines how space influences the production of fictional qualities such as character, story, dialogue, location, theme, occurrences, and conflicts. The space that a writer represents in his novels is more than just a backdrop for the story; it also serves other purposes. It goes without saying that the writer reflects the country from which he hails. It can't be as easy as writing a history book. Instead, he uses narration to walk us through the minute minutiae of the area where he lives. The depth of the narration displays the different intricacies of the characteristics of the space in which the narration takes place. It may be real or imagined, but it's clear that it's real.

A narrative is a spoken or written account of connected events in a story. It talks mainly about telling of related events and incidents in an interconnected layout around a significant theme or idea. Many literary elements are proved to be beneficial to maintain and develop the theme of the story. Story is frequently considered as a synonym for the narrative. When the narrative is taken into consideration it must be pointed out that there are seven elements in it. They are namely plot, setting, atmosphere, character, theme, point of view and literary devices.

Plot in a novel narrates what happens in the story. It includes events that occur from beginning to end. It may include conflicts or struggle between different forces. It may be either human versus human or human versus nature or it may be between human and society or human versus himself.

Setting is another momentous narrative feature. It comprises of details like where and when the story occurs. It may also denote the time and place of the narrative. Place may be the geographical location where the action of the story taking place.

It also talks about the time - when is the story taken place or about the historical period or the time of the day or may be about the year in which it happens. It may also point out whether it is a rainy day or sunny or stormy day. It may also indicate the social conditions of the characters in the narrative. Sometimes the story mentions intricately about dress, mannerisms, customs, society, lifestyle, attitudes through the speech of the characters incredibly.

Mood or atmosphere is discussing how the story is bright or cheerful or dark or frightening. These aspects together come under the topic mood or atmosphere of a novel. While reading a novel what feeling a reader gets in his mind is the mood created by the narrative. The mood is the feeling that was evolved in reader while reading a work of art through the alignment of setting plot characters and devices of it.

The term Character means a person, animal, creature or a thing in the fiction. The narrator made use of the character to talk about the actions and through whose dialogues the story moves as desired in the plot by him. His actions become crucial for the plot of the narration. Concepts like protagonist, antagonist, hero and so on revolves around the term character. There may be flat character as well as round characters. Protagonist is the central figure in the narrative where as the antagonist is the character who oppose the hero and always creates havoc for the hero. Sometimes there may not be any antagonist but protagonist's own personal traits cheated his

character. Round or dynamic character is complex portrayal of multidimensional persona who may have innumerable qualities. Such characters changes throughout the narrative where as static or flat characters never changes throughout.

Theme is explained as the main idea or the underlying meaning within a literary work which can be conveyed through characters, setting, dialogue, plot or a mix of all these . The main point or central concept around which the stories revolve is the theme of the narrative. Themes generally include love, betrayal, friendship, war and so on.

Point of view is another important feature of narrative. it includes method of narration . Either it may be through first person narration or third person. Sometimes it may be a narrative told through the personal perspective or a person other than mere character of the narrative. Omniscient narrator means an all knowing narrator who can talk directly about characters and events.

Literary devices are another important aspect of narrative feature .it talks about the style of writing and it defines its literary uniqueness. Writing made more interesting by attributing its literary devices employed within the narrative. imagery, symbolism , humour and so on comes under this category.

Many among the Indian English writers' express issues like colonialism, nationalist movements, state formation, and efforts of decolonization through their narration. Not just in India but many other colonized countries have similar experiences to share. Colonial legacy must be questioned through the literature. Whatever may be the genre of expression (poetry, fiction, short story) the narratives bring forth such hidden historical aspects. The cultural identity hidden within the unconscious mind of the author may unknowingly come into periphery when he

expresses his experiences into his literary output. Whatever may be in his mind either it may be ideology, personal interests, spatial identity and so on it gives a vent in his narrative. Some authors may have a travelling background which certainly adds to their narrative skills. That will inculcate wider perspectives regarding nation and its boundaries.

In this chapter, the objective is to look at three of Amitav Ghosh's books, *The Glass Palace*, *The Circle of Reason*, and *Gun Island*, to see how space helps to attach narrative features. The space represented has generated narrative features such as character development, plot, dialogue, setting, topic, incidents, and conflicts. Characterization and plot construction are brilliantly enhanced by spatial enlightenment. As a result, the historical, social, and political constructions of space give fiction writers a broader viewpoint. As a result, the readers will gain a more comprehensive understanding of the novel. The social, political, economic, and religious milieu of the time will be easily understood, in addition to the background and people.

Indeed, spatial detailing aids in gaining an understanding of how society believes, lives, thinks, reacts, and so on throughout that time period. Whether it is the conceived or the perceived space, it will undoubtedly aid in the addition of narrative aspects in a fiction.

Here the discussion begins with Amitav Ghosh's renowned novels like *The Glass Palace*, *Hungry Tide*, and *The Gun Island*. Each novel is a virtual saga through the various physical spaces which provide multilayered experience to readers. This will provide a virtual journey through different landscape. Thus it will add flavours to the story narrated by bringing forth flora, fauna, environment, climate; people,

animals and so on. Meanwhile reading a novel will certainly provide you deeper knowledge underneath the textual world.

This chapter aims at how space helps to produce narrative features. Space represented in each novel helps to depict socio, cultural, and political dimensions of the then time. particularly its historical significance, economic status, role of women (whether it's a patriarchal society or not), major social issues (whether there is scope for education for all) transportation facilities (can they easily move between places) or there are issues regarding boundaries (is there any freedom of movement) or do they have equality or equal opportunities (on the basis of their caste, creed, gender, material prosperity etc.)

Indeed space is a socio political construct. So it is totally connected with society and its politics in detail. Mostly he talks about the space – in minute details- nook and corner of the city is explained with a view to display what the life was in that particular time. Spatial description gives very wider scope in his writings. It helps to display life style, beliefs, rituals, main practices, attitudes, economic aspects, mentality, their physical structures, morality, social, political values, etc

He shows how the space can impact on the lives of all characters through his novels. Any public event that happens in a physical space will affect people in different ways- like physically, emotionally, economically, spiritually and so on. The event that has happened in a physical space becomes an active driving force in the life of many characters that were represented in that particular narrative. It may talk about how that physical space inspires the characters, advises them and sometimes punish them .they may operate on the characters of the narrative. In the narrative usually the physical space may act like a character and can also play as the seed of the story.

3.1 *The Glass Palace*

The Glass Palace (2000) is the well known Indian English novel of Amitav Ghosh which revolves around the physical spaces of Burma, Bengal, Malaya and indeed India. The novel takes the readers through the physical space Of Burma, Bengal, India and Malaya. The novel consists of seven parts in which both the first two chapters are entitled as part I Mandalay and part two Ratnagiri. Here itself it proves the importance of physical space and how it became a powerful tool in the hands of the author in creating his characters, plot, theme, and so on. The novel began in Mandalay (a city and former Royal capital in Northern Myanmar formerly Burma near Irrawaddy river).The city is the economic and religious hub of upper member and is centred on the Royal Palace.

By choosing Mandalay as the first space of narration in the novel provides the scope of detailing life in Mandalay , its history ,its politics ,its various aspects regarding culture, religion, beliefs ,perspectives etc. This enables us to construct character, plot, themes etc based on the physical space represented throughout the fiction. In detail the novel talks about how the space in the novel is literally interconnected with the history of the space represented. Actually the space had given ample scope of producing narrative features .Here Amitav Ghosh a much acclaimed writer of post colonial India discusses mainly the historical fiction which proves how he was fascinated with the history of the countries where he had visited in his life. He proved his academic brilliance in amalgamating the studied historical detailing with his sense of observation. This has resulted in the powerful narrative techniques employed in his fictions. He was born in India which is truly a meeting place for two cultures namely Indian and British during the time of colonisation.

Literature reflects the society in which it originates and it cannot be divorced from it. Religious rituals and ceremonies which are strongly rooted in the Indian soil are found expression in the creative works of writers like Amitav Ghosh. He presents characters and situations which are deeply rooted in Indian ethos. He takes his materials from the situations of the Indian environment and Indian reality. Myths, legends, religious and cultural heritage have rearranged his mind and it culminated in his narrations as well.

Fiction came from the writer either through imagination or simply taking shape from his direct personal experience. Memory and fancy combined together to form a perfect fiction. And reality it may be a blending of fact and fiction, this may not be classified typically as memory imagination reality etc. It encompasses all of this. Either it may be representing reality or a fictitious world the issues and the topics discussed will arouse curiosity among readers. It is not a thing which is improbable and can't happen in the world. It can be acceptable or probable around the world. Even though the writer conveys it as the problem within a particular area it can be representing the same around the world. It may happen anywhere. So there was no strictness into the place or the location of the fiction. Mostly the space selected by a writer gives him ample scope for characterization, plot construction etc. the characters bring forth the situations where they were in. here in the novel *Mandalay* is the space that plays an active role in the narration. It cannot be treated as a mere background of the novel but many dimensions to play. Amitav Ghosh took *Mandalay* as the space in which the narrative unfolds with a definite purpose. it is the same space that generates narrative features like character, plot, theme, atmosphere and so on in the novel.

The physical space of Mandalay provide ample scope for the writer to generate characters like King of Thebew(king of Burma), Queen Supayalat, daughter. Ashin Hteik Su Myat Paya, Dolly and so on. For characters like Saya John and Rajkumar Saha Mandalay is a foreign land whereas for characters like Ma Cho Manadalay is their native place. It is only in such a space characters like these can be generated. The story regarding the king and queen and their subsequent defeat by European colonisers were taken from the Burmese history and have given a true depiction of events and incidents related to the historic moment. The historical events took place in Burma during 1885 was the prime aspect of the narrative which actually triggers all other incidents that happened in the narrative later. This incident and the consecutive exile of king and queen to Ratnagiri a suburban place in India became the thread of the narrative which joins all other events in the story. Hence it became instrumental in generating theme of the narrative as well. Themes like treatment of Indian sepoy in war time and power hierarchy etc were depicted as the main idea behind the narrative.

Advent of colonisation in 1885 in Burma by defeating the king and queen is a fascinating tip from which the novel begins and subsequently it revolves around the other characters like Raj kumar Saha, an orphan who with his hard work achieved great success in his life and his love towards Dolly, a servant of Queen Supayalat. As the title of the novel suggests it talks about the glass palace which is the centre of Burmese Kingdom where e the king and queen ceremoniously rules the people.

The war between Burma and Britain can be simply referred as “A war over wood”. Britain established its colony all around the world to get whatever is precious and considered valuable for them. British army mad use of Indian sepoy to fight

against the Burmese kingdom as it was easy to borrow Indians as sepoy with minimum wages to offer. Indians during that time facing poverty and unemployment and the Indian youths fall for their plan very easily. Here Ghosh portrays the life of such Indian sepoy in the narrative.

'In Singapore, as a young man I worked for a time as a hospital orderly. The patients were mainly sepoy like these - Indians, back from fighting wars for their English masters. I still remember the smell of gangrenous bandages on amputated limbs; the night-time screams of twenty-year-old boys, sitting upright in their beds. They were peasants, those men, from small countryside villages: their clothes and turbans still smelt of woodsmoke and dung fires. "What makes you fight," I would ask them, "when you should be planting your fields at home?" "Money," they'd say, and yet all they earned was a few annas a day, not much more than a dockyard coolie. For a few coins they would allow their masters to use them as they wished, to destroy every trace of resistance to the power of the English. It always amazed me: Chinese peasants would never do this - allow themselves to be used to fight other people's wars with so little profit for themselves. I would look into those faces and I would ask myself: what would it be like if I had something to defend - a home, a country, a family - and I found myself attacked by these ghostly men, these trusting boys? How do you fight an enemy who fights from neither enmity nor anger, but in submission to orders from superiors, without protest and without conscience? In English they use a word - it comes from the Bible - evil. I used to think of it when I talked to those soldiers. What other word could you use to describe their willingness to kill for their masters, to follow any command, no matter what it entailed? And yet, in the hospital, these sepoy would give me gifts, tokens of

their gratitude - a carved flute, an orange. I would look into their eyes and see also a kind of innocence, a simplicity. These men who would think nothing of setting fire to whole villages if their officers ordered, they too had a certain kind of innocence. An innocent evil. I could think of nothing more dangerous. "Saya; Rajkumar shrugged offhandedly, they're just tools. Without minds of their own. They count for nothing.

(Ghosh, *The Glass Palace*, 29)

About the life of Indians in Rangoon Ghosh declares there are more Indians in Rangoon than Burmese. Their sad plight due to unemployment and poverty is analysed here.

There was a street in Rangoon, the Prince had said, that was named after the old emperor - Mughal Street. Many Indians lived there: the Prince had claimed that there were more Indians than Burmese in Rangoon. The British had brought them there, to work in the docks and mills, to pull rickshaws and empty the latrines. Apparently they couldn't find local people to do these jobs. And indeed, why would the Burmese do that kind of work? In Burma no one ever starved, everyone knew how to read and write, and land was to be had for the asking: why should they pull rickshaws and carry nightsoil? The King raised his glasses to his eyes and spotted several Indian faces, along the waterfront. What vast, what incomprehensible power, to move people in such huge numbers from one place to another - emperors, kings, farmers, dockworkers, soldiers, coolies, policemen. Why? Why this furious movement - people taken from one place to another, to pull rickshaws, to sit blind in exile?

(Ghosh, *The Glass Palace* , 49)

As the common man has beliefs and traditional rituals in their life similarly there are certain beliefs and practices among kings and queens. This was given in the narrative when the king Thebew and queen Supayalat talks about their lucky white elephant which is a good omen for their kingdom.

Strange things began to happen. There was news from Man- daTay that the royal elephant had died. The elephant was white, and so greatly cherished that it was suckled on breast-milk: nursing mothers would stand before it and slip off their blouses. Everyone had known that the elephant would not long survive the fall of the dynasty. But who could have thought that it would die so soon? It seemed like a portent. The house was sunk in gloom .

(Ghosh, *The Glass Palace* 51)

According to their belief whatever happens to the kingdom it had evil effects on the white elephant. Colonisation and the total destruction of their kingdom was the result of such a bad omen. In the palace they have a particular custom to follow. Anyone visits the palace should obey the rules and regulations prescribed by the tradition. But when they were conquered by the British army they were treated as if they are just mere slaves of British army and subsequently they have to obey whatever they ordered to.

The news startled the king. Which gate? he enquired in alarm. Every part of the palace was charged with portents. The auspicious, ceremonial entrance faced east. It was through these gates that honoured visitors came and departed. For years British envoys to Mandalay had been consigned to the humble west gate. This was a grievance of long standing. Sladen had waged many battles with the palace over such fine points of protocol. Would he now

seek to exact revenge by forcing the King to exit the palace by the west gate? The King directed an apprehensive glance at the colonel and Sladen hastened to reassure the King. He was to be allowed to leave by the east gate. In victory the British had decided to be generous.

(Ghosh, *The Glass Palace* ,40)

The colonisation have far reaching results in Burma as it is evident in the text where queen explained what happens to their kingdom after the advent of British power.

The Queen greeted them with her proud, thin-lipped smile. Yes, look around you, look at how we live. Yes, we who ruled the richest land in Asia are now reduced to this. This is what they have done to us, this is what they will do to all of Burma. They took our kingdom, promising roads and railways and ports, but mark my words, this is how it will end. In a few decades the wealth will be gone - all the gems, the timber and the oil – and then they too will leave. In our golden Burma where no one ever went hungry and no one was too poor to write and read, all that will remain is destitution and ignorance, famine and despair. We were the first to be imprisoned in the name of their progress; millions more will follow. This is what awaits us all: this is how we will all end - as prisoners, in shantytowns born of the plague. A hundred years hence you will read the indictment of Europe's greed in the difference between the kingdom of Siam and the state of our own enslaved realm.

(Ghosh, *The Glass Palace* ,88)

Later in the novel the narration is shifted to the ordinary characters Saya John and Raj kumar Saha who were working in the timber area. Both were proved themselves in the field of timber business and are closely associated with the forest. Saya John an intelligent man knows the pulse of forest and the locals of forest who work for them. Saya felt for the oppressed and exploited people of the forest where they are in utter pitiable condition. Diseases were common in their life. They had to fight with the different disease on a daily basis. Diseases were treated like curse from god which was evident from the text where Saya John talks to Rajkumar .

Rajkumar had seen many epidemics come and go - typhoid, stallpox, cholera. He had even survived the outbreak that had killed his family: to him disease was a hazard rather than a danger, a threat that had to be lived with from day to day. He found it impossible to believe that the oo-sis would so easily abandon their comrade's corpse. Rajkumar laughed. 'They ran as if a tiger was after them.' At this Saya John, usually so equable and even-tempered, turned on him in a sudden fury. 'Be careful, Rajkumar.' Saya John's voice slowed. 'Anthrax is a plague and it was to punish pride that the Lord sent it down. His voice slowed and deepened as it always did when he was quoting the Bible: 'And the Lord said unto Moses and unto Aaron, Take to you handfuls of ashes of the furnace, and let Moses sprinkle it toward the heaven in the sight of Pharaoh. And it shall become small dust in all the land of Egypt, and shall be a boil breaking forth with blains upon man, and upon beast, throughout all the land of Egypt.'

(Ghosh, *The Glass Palace* , 94)

The novel describes the attitude of Oo-sis who lives near forest area and taming elephants to work in the timber factory. They look after their elephant as a

family member. by providing care and attention to animals like elephant they prove they can understand animals in a better way.

If that is what this sight has done to you, Rajkumar," Saya John said, think of what it must mean to the o0-sis to watch their elephants perish in this way. These men care for these animals as though they were their own kin, But when anthrax reaches this stage the oo-sis can do nothing but look on as these great mountains of flesh dissolve before their eyes.

(Ghosh, *The Glass Palace* , 95)

The title is symbolic of the extravaganza of the higher aristocrats in a society. The practices of queen in the glass palace have an order to follow. As a queen how she follows that. Everything in glass palace is of gold or crystal which shows its lustre but it came to ashes in its majesty with the advent of Colonisers.

Do you remember anything of Burma?' remember the Mandalay palace. Especially the walls. Why the walls?' 'Many of them were lined with mirrors. There was a great hall called the Glass Palace. Everything there was of crystal and gold. You could see yourself everywhere if you lay on the floor.

(Ghosh, *The Glass Palace*,112)

How the Burmese people view foreigners is also illustrated through the character of Dolly. For every community is having a closed detached attitude towards refugees. They left their native place to reach this foreign land and the natives treated them as outsiders.

Never. Dolly's voice was emphatic. If I went to Burma now I would be a foreigner - they would call me a kalaa like they do Indians - a trespasser, an outsider from across the sea. I'd find that very hard, I think. I'd never be able to rid myself of the idea that I would have to leave again one day, just as I had to before. You would understand if you knew what it was like when (we left.:

(Ghosh, *The Glass Palace* ,113)

1.2 *The Circle of Reason*

The Circle of Reason is a rich, exotic saga set in Lalpukur, a village in West Bengal which was revolving around the central figure of Alu an orphan . He reached Lalpukur to visit his uncle Balaram who is a teacher in the village school of Lalpukur. Balram and his wife Toru Debi are childless and soon after the appearance of Alu they thought they have at least somebody to ponder over. Alu the central figure in the narrative and how his life was turned into complexities with the association of his space where he lives in is the crust of the story. Lalpukur the rustic area in Bengal became instrumental in triggering the life of the characters that lives there. The story reveals how he was trapped in the space and how hard he struggles to break the chain of spatial complexities to reach a new realm of existence.

Amitav Ghosh is an eminent Indian English writer whose anchor is always India and Indianness more specifically his fictional world revolves around Calcutta (now Kolkatta) .Lalpukur is located in west Bengal is the space where the narration is going on. The space is totally a rustic area where the villagers are uneducated and still not having any scientific knowledge as well. And instead they are totally embedded in false beliefs and blind faiths.

Lalpukur is a village where there are fewer visitors from outside since it's a space where there is nothing that attracts the foreigners. It's a typical rural village where the natives are not highly educated and fashionable. Usually there are people who gather around banyan tree just for gossiping and sharing their personal feelings and experience with each other. Since it's a very underdeveloped rural village that resembles any other part of India it shows the innate innocence of the villagers as well as the scientific attitude of the people who have settled there. This novel revolves around the character Alu who came to Lalpukur after the death of his parents to meet his uncle Balaram a teacher. Balaram and his wife Toru Debi live in Lalpukur after their marriage and they blend with the life style of the rustic Lalpukur. But Balaram was too scientific since his childhood so he explores scientific knowledge available to him thoroughly. His exploration in the scientific field led him to the deep understanding of scientific concepts and throughout the novel he was totally immersed in the magic effects of carbolic acid, the disinfectant.

The narrative's primary characters, such as Balaram, Toru Debi, Alu, and others, are completely influenced by their home environment. The influence of the space in which they are in shapes their attitude and perceptions, either directly or indirectly. West Bengal and its landscape have a huge impact on the people who live there. They were actually led by geographical dimensions, whether it was because of their cultural background, political overtones, or religious activities. Balaram's scientific zeal was bolstered by the associations of Madam Curie and Ronald Ross, both of whom visited Calcutta during his infancy and whom he met once.

Madam Curie's visit to Little Balaram in 1950 had a profound impact on him. In this case, his scientific temperament was vital.

I think, said Gopal stolidly, that if you must keep on with this science business you'd better go to hear Madame Curie this evening when she opens the Institute, of Nuclear Physics. And now I have to go. Men duv un Balaram did go to hear her, and so did Gopal. They stood far back in the crowd, behind cheering groups of schoolchildren and college students, and watched her cut the tape. She looked incongruous, surrounded by ministers and governors and petty pomp—a simple housewifely figure in a plain dress. Balaram listened intently as she began to speak of the importance of nuclear physics and the new chapter in the prosperity of mankind it had opened.

(Ghosh, *The Circle Of Reason*, 19)

Balaram's interest in phrenology is sparked by his proximity to the Calcutta space, where he had the opportunity to meet and learn from great scientists such as Madam Curie and Ronald Ross. As a result, an enlightened human has emerged, capable of thinking beyond religious dogmas and blind faiths. He is fully aware of the world's constantly evolving and changing technology and medical breakthroughs. His final years were spent in Lalpukur, when the introduction of electricity and roads were explored in depth.

The royal scientific society in Calcutta plays an important role in the development of the character Balaram's scientific mentality, which leads to the establishment of the school of reason in his mind.

With Alu it was another matter altogether; it was like sitting down to a wedding feast after years of stewed rice. His head abounded with a profusion of bumps and knots and troughs, each more aggressively pronounced than the next and scattered about with an absolute disregard for the discoveries of

phrenology. The array of bumps and protuberances grew cheerfully all over his head and showed no signs at all of dividing into distinct and recognizable organs. It was all very confusing and very exciting—a wealth of new stimulating material. In time it prompted Balaram's paper on the Indistinctness of the Organs of the Brain (he sent it to the Bombay Natural History Society and to the Asiatic Society in Calcutta, but unaccountably it was never acknowledged). Later, when Alu was old enough to understand, Balaram often said to him: You'd have to change your head if you read Spurzheim or Gall—wouldn't be able to live with the confusion. Take, for instance, that big spectacle-shaped lump which covered a large part of the back and sides of Alu's head. Starting a little above the hair-line, it stretched across the skull, but stopped short of the ears. To put it more precisely, it covered the squama occipitus and grew over the lateral areas of the lambdoidal suture, covering symmetrical parts over the asterion. It looked harmless enough, though hardly pleasing, but for Balaram it meant a fair number of sleepless nights. It was large enough to contain a multitude of organs and yet its boundaries were too shadowy to say which. And the worst part was that it was right on the trickiest part of the skull, for the founders of the science of phrenology were all agreed that the organs which govern the lowest and least desirable propensities all grow on the back and sides of the head. For all Balaram knew, a witch's brew could be bubbling in that lump—Destructiveness perhaps, mixed with Amativeness of Secrecy and peppered with Combativeness or Acquisitiveness. And if he could find no way of identifying and combating those organs it would be just a matter of time before they drove the poor boy to some hideous crime.

(Ghosh, *The Circle Of Reason*, 9)

Amitav Ghosh is quite specific about the space that he depicts in his novels. Calcutta was more than simply a backdrop for the story or a setting for the narration for him. Instead, he presented it as a powerful force capable of influencing the characters and their lives. It was clear from the novel, where he delineates the space of his story in great detail.

Ghosh discusses the role of newspapers in instilling a scientific temper in Calcutta's reading audience at the time.

As it happens, we know exactly when that happened. It happened on 11 January 1950 at 4.30 in the afternoon. We know the date because that was the day Madame Irène Joliot-Curie, Nobel Laureate in physics and daughter of the discoverers of radium, Pierre and Marie Curie, arrived in Calcutta ablaze with glory. Balaram was thirty-six at the time. He was working as a subeditor on the *Amrita Bazar Patrika*, which was still, at that time, Calcutta's best English newspaper. He had been working there for close on fourteen years, ever since he left college, so he was fairly well known in the office then. That was probably why he was allowed to go to the airport with the staff reporter that day. Of course, Balaram had planned for the day ever since the papers had announced the date of the Joliot-Curies' arrival in Calcutta on their way back from the Science Congress in Delhi. There were other scientific stars scheduled to arrive on the same day: Frédéric Joliot, Irène Joliot-Curie's husband, with whom she had shared her Nobel; J.D. Bernal, the English physicist later to win the Nobel himself; Sir Robert Robinson, distinguished chemist and president of the Royal Society.

(Ghosh, *The Circle Of Reason* ,15)

Ghosh uses a few brief comments to underline the political dimensions of the space he depicted in his narration. The space of narration and the time of narration are maintained open in front of the readers while the text talks about newspaper and the major topic of the newspaper.

Nonsense, said Gopal, but only to himself, for he knew how touchy Balaram was about his theories. Nonsense; politics interested Dantu much more than religion--it's just that your theory doesn't allow for a Political organ. And, sure enough, a year or so later he came upon an article in a newspaper about a Shri Hem Narain Mathur (which was only Dantu under his real name) who had been arrested somewhere in north Bihar for organizing the landless labourers of the area to agitate for fair wages. He snipped the article out and showed it to Balaram later, but he didn't say, as he had planned to: Veneration is a long way from leading strikes. What about your theory now?

(Ghosh, *The Circle Of Reason* ,15)

Ghosh's historical references to Madam Curie's visit to India for the launching of the Calcutta Institute of Science are significant in terms of the narrative's spatial dimensions. Balaram, a much enthusiastic scientific spirited individual in the novel, was in celestial happiness to see such remarkable dignitaries in reality, and his overwhelming emotions regarding his meeting with eminent persona, as well as the final dejection of receiving a rejection from scientific maestro, became instrumental in deciding his entire life.

Balaram knew that he had to say something. He knew Professor Joliot was wrong; 9,000 feet wouldn't tire a Curie. The Curies lived in the highest reaches of the imagination. Balaram strained eagerly forward, brushing a shock of his

springy black hair off his eyes. But, sir, he said loudly, hardly aware of what he was saying, are you not accustomed to keeping high altitudes? It was only a silly impulse; he knew that the moment he said it. It meant nothing. But it was too late. There was a moment's awkward silence and then everyone, led by Professor Joliot, burst into laughter. Even Madame Joliot-Curie smiled, For Balaram each peal of that laughter carried the sting of a whiplash. He turned, humiliation smarting in his eyes. They were all the same, all the same, those scientists. It was something to do with their science. Nothing mattered to them—people, sentiments, humanity. He pushed his way through the crowd and ran and ran until he reached Dum-Dum village. Back in Calcutta he wandered down the roaring traffic of Dharmotolla, away from the buses and trams of the Esplanade. He could not bear the thought of compounding his humiliation by going back to the office or facing Toru-debi at home. He went where his feet led him, and inevitably they took him to College Street. Soon, chewing acidly on his humiliation, he was back among the familiar crumbling plaster façades and the tinkling bells of trams; the students pushing their way to bus-stops and the rows of stalls piled high with secondhand books. A little way from the wrought iron gates of Presidency College he absent-mindedly picked up and paid book. It was called Practical Phrenology.

(Ghosh, *The Circle Of Reason*, 17)

Balaram and his strange sense of phrenology made some impacts upon him through the perspectives of the villagers. Some of them are really interested to hear his opinion regarding the individuals based on their head and skull in particular. Just like palmistry and astrology some believe in this type of premonitions as well. It was

evident when Balaram was visited by Bhudeb Roy to know about his son's life. As an astrologer tells similarly Balaram was asked to opine about the future of the boy based on his cranium.

Bhudeb Roy came to Balaram's house because a sixth son had recently been born to him. The astrologers had already seen the boy, he confided to Balaram swaying his gnarled head - forward, but their prognostications were not good, and he was worried. The palmists would be no use until the boy's hands grew a bit. In the meantime, he said, drawing his rubbery lower lip back in a smile, I may as well have phrenology. After all, it's scientific; and I'm a man of the future. Let it not be said that Bhudeb-Roy hung back when the opportunity to have the first phrenologized baby in Bengal, perhaps in Asia, was at hand. Balaram answered him with vague mumbles. His first instinct, knowing what he did about the hereditary nature of the criminal physiology, was to refuse. What would he say to Bhudeb if his son was exactly like him? And just then Bhudeb smiled again and said reassuringly; You'll like the little swine he's just like me. But at the same time Balaram was flattered. It was the first time he had been consulted like a doctor or a surgeon. In a way it was more than a triumph for his science- it was à he refused. Personal victory, Besides, Bhudeb would be terribly offended if he refused.

(Ghosh,*The Circle Of Reason* , 24)

Bhudeb Roy another character in the novel is victim of superstitions and blind faith. As a typical uneducated villager his beliefs are too strong and nobody could enlighten him through scientific guidance. his school is the only school in the village wher Balaram has been working as a teacher. but Bhudeb roy exploits children of his

school and a sort of child labour was somehow entertained. The school celebrates saraswathi pooja as saraswathy is considered as a deity of education. Such beliefs are crucial in his character which was the product of his connection with the space he lives in, Lalapukur.

That was the week of the autumn harvest. Bhudeb Roy, who had planted a new high-yielding seed, had a magnificent harvest that year. It was a very cheap harvest, too, for three classes of schoolboys did most of his harvesting, on pain of being failed in their examinations. There was a good reason for it, he explained, when Balaram protested feebly. It was a part of the botany practicals- the Lalpukur school had always believed in a judicious mixture of practical and theoretical knowledge. Otherwise, too, it was a good year for Bhudeb Roy. He didn't have to spend any money on the school's annual prizegiving because his five sons shared the prizes between them. He had had another son, and this time the astrologers were quite encouraging. So good was his fortune that a twinge of superstition led him to announce to the school that in thanksgiving he- in other words, the school- would hold an exceptionally lavish Saraswati Puja that year. What could be a more appropriate festival for a school than that of the Goddess of Learning? But, Balaram discovered, Bhudeb Roy's motives were not wholly spiritual. He also intended to invite and suitably impress the district's Inspector of Schools. If he was successful anything was possible- a grant, an appointment. And so Bhudeb Roy set about organizing his triumphal feast. A six-foot image of Ma Saraswati, with spinning, electric lights behind the eyes and a silver tai halo, was commissioned in Naboganj, the nearest large town. Bolai da, who had once been on a kitchen detail in the Army, closed down his cycle-shop and took charge of the cooking. Two goats and a pond full of fish were fattened for

the feast. A large multi- coloured tent, with a low platform for the image, was erected in the schoolyard, and the most learned pandit in Nabogan; was hired to preside over the ceremony.

(Ghosh,*The Circle Of Reason*, 31)

To live in a village like Lalpukur with all kinds of scientific knowledge will certainly make an individual alien to that space. Here in the novel the rustic village could not accept the existence of such a scientifically motivated school teacher Balaram who always strive too hard to instil reason among students. Later in the narrative it becomes so fatal for his life and existence. This was somehow very evident for his wife Toru Debi that may be the reason behind the demolition of all his books into ashes by her. She destroyed all the books when she realised what happens in between Balaram and Bhudeb Roy and how his studies have become a reason for his fall.

But the book entitled life of Pasteur which is like a holy bible for Balaram was secretly taken by Alu with the help of Maya Debnath and later it was given to him. tears in his eyes proves how much he values his school of reason and this work in particular.

The life of villagers is obviously bound by their beliefs and religious practices, mostly they believed in astrology. The instances from text proves the villagers are totally submerged in their beliefs when it talks about Balaram's birthday as it is according to their family astrologer it is inauspicious to talk about Balaram's time of birth in public. So his parents always hide it and the result is Balaram knows about his birthday only the year of birth.

Balaram's birthday, for example. Nobody knew exactly when it was. His parents had never told anyone because of something their family astrologer had said after working out the newly born infant's horoscope. All that Balaram knew was that he was born in 1914,

(Ghosh, *The Circle Of Reason* , 41)

The significant political background of the world in total and India in particular is depicted through the narrative. The spatial dimensions include social, political, religious and economic aspects. Political background of the fiction is displayed when in the novel have shown some remarks about first world war and its evil effects – massacre and butchery – darker aspects on life of the people who occupies there.

It was a difficult year to choose from, for Reason was embattled that year. Balaram could have chosen a date as many of his friends in college would have, to mark one of the many terrorist strikes against the British in Bengal. In distant Europe there was always the declaration of the First World War, and its assortment of massacres and butchery. Or there was the day in early August when an American judge in San Francisco, arbitrating on the second-ever application by a Hindu for citizenship in the United States, took refuge in prehistory and decided that high-caste Hindus were Aryans and therefore free and white. And, equally, there was another day in August when the colonial government in Canada rewrote a different prehistory when it turned the eight thousand O Indians on board Kamagatamaru back from Vancouver, after deciding that the ancient racial purity of Canada could not be endangered by Asiatic. immigration. Or, at much the same time, there was the date of the

launching of a drive by the imperial government to recruit Indians for an expeditionary force to join Algerians and Vietnamese and Senegalese in defending the freedom of the Western world from itself.

(Ghosh, *The Circle Of Reason* ,41)

Again political background of India is illustrated with the help of some instances regarding the space represented in the narration. The political upheavals that happened in India is resonated within the events and incidents that took place in the space depicted. Quit India movement is having a significant role to play in the history of Indian independence struggle. In reality it was a struggle organised by Mahatma Gandhi on 9 August 1942. This demands end of British rule in India and also declares the slogan do or die. And it also demands the British to withdraw its political strength and rules from India. This historical fact is referred when Balaram talks about Boson in his college days to his friends as shown in

A hubbub of consternation eddied through the room. Only Dantu laughed and he was quickly quelled by a roomful of frowns. Everyone there had long since boycotted British-made and foreign goods, and many had publicly burnt every scrap of Lancashire cloth in their houses. Bosons, made in Calcutta, they could applaud; but salutations to Italian particles? No, no, said Gopal. We can't salute everything. I think we'd better keep to Bosons. Now, sit down, Balaram. Balaram sat down.

(Ghosh, *The Circle Of Reason* ,51)

There are references in the narrative about a war that happens in Border and how it affected the space- Lalpukur in the narration. Most of the characters are

directly or indirectly influenced due to the war. The natives are totally drawn to different arenas only because of such a war. They literally changed their profession. Thus they lost their familiar job opportunities and instead they are in search of new unknown occupations in their villages. Victims of war were taken asylum in the village- Lalpukur.

The people of Lalpukur could not help knowing that a war was brewing across the border; their relatives on the other side never let them forget it. Often they were drummed to bed by the rattle of distant gunfire. But on the whole the fighting was to pass Lalpukur by. And, unlike some of their neighbours, no one in Lalpukur had the energy to join in of their own will. The reason was that the people of Lalpukur were too melancholy. Vomited out of their native soil years ago in another carnage, and dumped hundreds of miles away, they had no anger left. Their only passion was memory; a longing for a land where the green was greener, the rice whiter, the fish bigger than boats; where the rivers' names sang like Megh Malhar on a rainy day- the Meghna, the Dholesshori, the Kirtinsha, the Shitolokkhka, the majestic Arialkha, wider than the horizon. Rivers which bore the wealth of a continent to their land, from Tibet, from the Himalayas. Rivers overflowing with bounty, as wide as seas, their banks invisible from one another. Lalpukur could fight no war because it was damned to a hell of longing. The vocation of the melancholy is not anger but mourning. When in need they charge by the hour and sell a bitter sort of consolation. And all that Lalpukur had to offer was consolation of a sort-refuge. It could never be a battlefield; nothing but a dumping-ground for the refuse from tyrants' frenzies. Long before the world had sniffed genocide in Bangladesh, Lalpukur began to

swell. It grew and grew. First, it was brothers with burnt backs and balls cut off at the roots. Then boras count and moaning ed comic o The mien did pro prater

Bamboo shanties soon luxuriated around the village. The great banyan tree at its centre became a leaky shelter for dozens of families and their bundled belongings. Lalpukur burst its boundaries and poured out, jostling with the district road a furlong away. Bhudeb Roy's rice fields sprouted shacks of packing wood and corrugated iron. He didn't mind. On the e contrary, he was very helpful and even hired a few tough young men to organize the shacks properly. He had discovered that rents from refugee shacks yielded a better harvest than rice. The tea-shop under the banyan tree diversified into selling rice and vegetables, and Bolai-da began to stock corrugated iron and sheets of tin beaten out of discarded kerosene; containers. Soon cycle-repairing was the smallest of his concerns.

(Ghosh,*The Circle Of Reason*, 63)

The war and war refugees made the village Lalpukur a lonely humdrum of activities transforms as a point of miscellaneous activities and the result is the unhygienic living conditions. As it is not a permanent shelter of the refugees they are making temporary shelters and thus it became a land where they are usually spit in public places. Proper toilet facilities are absent as well. All this collectively made Lalpukur a worst place to live.

The fact is that, because of the extraordinary developments in the village, Balaram had almost forgotten about Alu. Soon after the refugees began flooding into Lalpukur, Balaram had gone to take a look at their shacks and shanties. He was appalled: he saw people eating surrounded by their children's shit; the tin

roofs were black with flies; in the lanes rats wouldn't yield to human feet; there were no drains and no clean water, and the air was stagnant with germs, pregnant with every known disease. Balaram could think of only one answer: carbolic acid. Nothing else would be remotely as appropriate. There was a kind of historical legitimacy about carbolic acid. The only alternative Balaram could think of were mercury-based disinfectants, and somehow he could not bring himself to use those. Weren't they created by the Great Adversary, Robert Koch, who had so tenaciously and falsely opposed Pasteur until he could no longer deny the truth? And weren't they invalid in a way, since Koch had come upon them almost by accident, believing their effects to be other than they actually were? Besides, they'd probably be too expensive anyway. No, it had to be carbolic acid, that masterly brainchild of Lister's, Pasteur's friend and Great Disciple. So Balaram started a campaign. He went around the shanties, warning people of the swift death they were calling on themselves. He called meetings and urged them to contribute what they could to buy carbolic acid. People listened to him, for they knew he was a schoolmaster, but they hesitated. It was not till he started a fund with a bit of his own money that they threw in a few annas and paisas. Soon they had enough to buy a fair quantity of disinfectant. Then, very systematically, with the help of a few volunteers, Balaram began to disinfect every exposed inch of the new settlements.

(Ghosh, *The Circle Of Reason*, 65)

The spatial dimension of Lalpukar revealed from the narratives not just all this but includes some other aspects as well. It helps in creating themes and plot, dialogues and setting and so on. It talks issues like the caste issues (problems suffered by lower

caste section of the society), weaving tradition of Bengal, blind faiths of natives , power structure in society and so on. All such subjects are coming under the narrative while taking the space Lalpukur in his mind.

Characters are usually at ease in their surroundings. Characters seem to be at ease with their space where they live in. There is an inner urge to return to one's comfy space whenever one leaves one's familiar space. Separation from one's comfort zone might lead to mental problems. This was the thing what the refugees felt in their life during their shift of the space. How much we love our native space is being instrumental in the intensity of separation. The refugees could not take it lightly as they have an innate love towards the space where they have some sweet memories for them to recollect.

Refugee issues are discussed in the novel only because of the space narrated in the fiction. What happens to India and Indians during 1950 and how the people survive post colonial and freedom struggle is under heated discussion. As it is post colonial time period the novel highlights what happens in India as well as in Al-Ghazira during that time. the spatial shift from India to al- Ghazira is really significant as it talks mainly about the life of refugees who flees from India to Al Ghazira. Alu the protagonist of the narrative had to move away from india to AL Ghazira only because of his contact and participation in a bomb attack that happens in his space Lalpukur. being afraid of the police officers who is in search of him to arrest Alu flees from Lalpukur travels to Al Ghazira through various villages. this paradigm shift in narration that happens only due to the shift in the spatial representation resulted in delineating various issues that are faced by the refugees from India in different other countries especially here it talks about life of Indians in Al Ghazira.

This fiction has an array of various instances that helps to delineate the crucial and critical life patterns of refugees who seek asylum in foreign lands. They are denied basic salary and minimum life standards. Most of them suffers because of not getting any recognition as a citizen of the and instead they are always in constant fear of police and other government authorities who would push them directly into jail.

The Professor had a fine job in those days: the best in the house, and one of the best anyone in the Ras could hope for. He was a manager's assistant in a huge supermarket in Hureyya Avenue. He spent his days wrapped in air-conditioning and the smells of freshly frozen Australian lamb and Danish mutton, French cauliflowers and Egyptian cabbages, Thai rice and Canadian wheat, English cod and Japanese sardines,awns and shrimps and lobster from the world over... All that and nothing to do but sit at a desk and add up numbers. It Was just luck, getting that job. Of course, it made good sense for them, for they paid him less they should have because he had no work permit

(Ghosh,*The Circle Of Reason* ,224)

1.3 The Gun Island

Amitav Ghosh, a proponent of his literary art form historical fiction wrote Gun Island by taking the spatial dimension of Sundarbans especially Lusibari in his mind. Born in Calcutta he spent his formative years moving from place to place only because of his father's military profession. It has opened a wide variety of experiences in his life. The years he had spent in Bangladesh, Sri Lanka and India had carved the writer in him.

This novel takes the reader through the swampy area of the tide country and was really shocking for the readers when they know the impending dangers with which the people of the tide country live. Man Versus Nature was the never-ending process of interaction that has decided the fate of the world since time immemorial. Man was in danger whenever there are some natural calamities. Both this is juxtaposing in the ontological reality. Life is usually engraved within the spatial aspects as there is having a strong bonding with them. Nobody can be extracted from the space where he belongs. Similarly Amitav Ghosh also is a person whose roots are strongly attached with the space of Calcutta, west Bengal, island like Sunadarbans etc.

This novel is actually set in two different spaces- Calcutta and Venice – which are entirely different to each other in all aspects. But Ghosh simply was trying to find out the similarities that they share with each other. And indeed he was successful at a certain level. This novel is actually a search behind a well known myth of west Bengal. Calcutta the land and the people believed in such myths and legends which are very strong within their blood itself. Their rituals, tradition, culture etc actually transports such beliefs to their next generations. So irrespective of their education and progress in life style and attitudes, they are literally trapped within their culture which actually instigates certain myths and beliefs which could not be questionable. Either it may be Calcutta or Venice people have the beliefs, rituals and practices which were scientifically not demonstrated. As shown in the novel

'I suppose in your eyes no Indian can be modern or rational? We're all supposed to believe in goddesses and witches and demons?' Madonna!" She stopped suddenly and flung up her hands in gesture of disbelief. "Why? Do you think that people elsewhere don't believe in such things? You are so wrong! I can tell

you that to this day there are many people in France and Italy for whom witches and spirit-possession are just simple facts of life.' 'Impossible!' The word sprung spontaneously from my lips; I could not square what she was saying with my conception of Europe, which I had always regarded as the wellspring of scientific rationality.

(Ghosh, *The Gun Island*, 35)

It may be either Calcutta or Venice but the space is inventive in prompting wider variety of characters, plot, themes, and dialogues and so on. The tide country Sunderbans in Calcutta is the space selected in Gun island with a view to narrate a wide variety of issues like migration, refugees, patriarchy ,education, marginalisation of women, casteism and so on . It's a saga disclosing the legend of Manasa Devi a Bengali legend and how it has affected the natives of the island. The legend is orally transferred from one generation to the other and it is strongly imprinted in their mind. Even in their conscious mind they are not aware of such a legend their unconscious mind goes after such legends. for example in the novel Dean or Dina Nath is an educated Bengali rare book dealer of international recognition externally mocks at Sundarbans and their life is fascinated towards the shrine of Mnagala devi and the myths related to Bona Bibi which culminated in his final succumb to the legend in Venice. He unknowingly wanted to escape from such unscientific beliefs and myths and the landscape of Sundarbans but in fact he was terribly haunted by the unconscious myths and legends even to distant spaces.

Gun Island opens up a vast universe of man versus nature scenario where the life of individuals is controlled by the whims and fancies of Mother Nature. So the space represented in the novel is opening up its themes and generates its characters

.Sundarbans is being instrumental in the novel for the flow of characters, incidents, thought, plot etc. Indeed only a space like Sundarban can emulate characters like Horen Naskar and Tutul's dead father as well who are more close to nature .they were called as shaman. This profession is called as bauley that means leading people into jungle. They can understand the language of nature with which they are able to communicate with nature.

What is a SHAMAN?' recoiled, frowning. 'Tipu, why do you keep asking me these things?' I wrote. 'Why don't you look them up yourself, on the Net?' 'I did. I found a site that said shamans can communicate with animals. And even with trees, and mountains, and ice and stuff. That's your answer then.'"So do you think its true? That these guys can communicate with animals? And trees and mountains?' TV Pushing my chair back, I forced myself to consider this seriously. I must have sat there for a long time because presently another balloon appeared within the pop-up screen. 'Hey Pops! u still there?' Startled out of my trance, I wrote: 'I was just thinking about your question. I suppose the answer depends on what you mean by "communication". For example, if a dog barks at me then I know that it's trying to communicate something. Maybe that it's angry, that it doesn't want me to come any closer. Whatever it is, it's certainly some sort of communication, isn't it?' 'I guess. But u know what I mean. Can they like communicate more complicated stuff?' I thought about this for a bit. 'Look, if someone like me, who knows pretty much nothing about animals, can figure out what a dog is trying to communicate when it barks, then I imagine that people who actually work with animals, like farmers, or dog walkers, or horse trainers, can understand some pretty complicated stuff

(Ghosh, *The Gun Island*, 105 – 106)

The space i.e., the tide country utilised by Ghosh gave him opportunity to discuss themes like discrimination of women, nature versus man conflict, issues of dalits, trauma of refugee, rootlessness, etc. The extensive topic like tragic plight of sex workers also is discussed. *Gun Island* vividly portrays themes like global migration crisis and the consequences of climate change through the focal point of Bengali legends. Hence his novel reproduces life and society near him so candidly by mixing some elements of fancy. Space represented by him in the novel replicate the accurate depiction of historical facts that that were associated within the narrated space. The novel started with a description of Calcutta, Ghosh's native space and the narration takes us through the journey of the main characters through different realms and the issues and main incidents of the narrative. In total the space may help to generate character, plot, dialogue, setting, theme, incidents and conflicts of the fiction.

Indeed space is instrumental in generating characters of a fiction. For example in this novel a space like Lusibari, the tide country can easily create list of native characters like Moyna, Tutul, Horen Naskar and so on. and to make a contrary situation he has created the westernised characters like Kanai Dutt, Piyali Roy, Nilima Bose and so on. The juxtaposition of East versus West is perceptible in its characterisation. It talks about the life of rural characters like Moyna, Tutul and so on. and at the same time portrays the westernised urban Indian characters like Piyali Roy and Dinanath. Data for the easterners their life and character is decided by the space where they are living in. Like the commanding Sundarbans, the tide country defines the characters and their way of life. Its climate and the

subsequent natural calamities define the characters and their life in total. Each character of the novel is affected by the cyclone Aila which hit Sundarbans . Moyna, an educated native woman lost her husband Fokir in the cyclone .For her and her only child they lost the earning member of their family. To compensate his loss she started to work and earns money for their living. Bodabon Trust founded by Nilima Bose became a shelter for many poor destitute. Moyna became a member of the trust and her services became so essential for their islanders. As a single parent she had to suffer many obstacles so as to brought up her own child, Tutul. But Tutul became an irrepressible boy who dreams beyond borders. And as his desire he got financial assistance from Piyali Roy who have some deeper connections with his father before his death. Piya and Fokir are entirely different poles but their attitude towards animal life brought them together. She being an American Bengali cannot comprehend any local language and Fokir instead cannot understand English as well because of his limited capacity for normal education in Sundarbans. Even then they have communicated with each other and had a strong bonding within their mind. But the cyclone Aila taken his life back and this created a kind of prick of consciousness and subsequently she has decided to look after wife and son of Fokir. Fokir is a character whom we could locate in only such a space. The innocence, soft nature and his deep knowledge regarding non human world made her wonderstruck. and as a consequence Tutul later renamed himself as Tipu for the convenience of foreigners managed to convince Piya and had a wonderful life in the island as well as he also had visited America as well. His life in Island as well as in United states becomes traumatic as he belongs neither to India nor to America in its complete sense. he become a transnational and he was

treated like a dalit from an island where there are only beggars and sexual workers according to the perspectives of the other communities within India.

Dean, another major character in the novel was proud of his western education and his scientific outlook with which he mocks at the belief system of the Sundarbans. In the initial part of the narrative he mocks at the trivialities of the silly uneducated islanders as depicted in

My heart sank. I had no taste for jatra performances, which often go on for hours with absurdly costumed figures screeching in falsetto voices. The worst part, as far as I was concerned, was that these performances tended to reduce classic texts to simple-minded parodies. But to explain all this to Cinta would have taken a long time so I allowed myself to be led towards the tent, although not without indulging in a little bit of sarcasm. 'I suppose,' I said, 'that this is the India you had expected to see, isn't it?' She turned to me with a puzzled expression. 'Why do you say that?' 'It's exotic, isn't it?' I said. 'Especially if you think of India as a land of snake-charmers, as many foreigners do. She raised an eyebrow. 'And all these people inside?' she said, pointing to the crowded tent. 'Are they foreigners? Do you think this is exotic for them too?' I shrugged. They are just simple people, with time to kill

(Ghosh, *The Gun Island*,32)

Again in other aspect he criticise the attitude of the poor rustics in their island as they were not so developed and educated as the city dwellers.

You should have seen how rapt they were!' she said. 'And so many of them too! You would never see a crowd like that in Europe today, for such a performance. If someone staged, say, Orlando Furioso they might get an audience of learned critics and professors but that would be all. You would never get people like that - simple people, young and old, men and women. Only for calcio - football - do you see such a crowd. But even that is not the same, for you would not see so many women at a football match. | No, for those people yesterday that poem is alive! It is about the here and now! It is more real than real life.' 'Well, what can you expect?' I retorted. *Those people are, as you say, simple and uneducated. Wasn't it Marx who said that peasants are like sacks of potatoes? Is it surprising that their lives are filled with gods and goddesses and demons?'

(Ghosh, *The Gun Island*, 34)

Dean would never feel satiated and complacent in a land full of snakes and wild animals and he desires to flee from Sundarbans. And his destination Los Angeles proved a new twist and turns in his life. Nobody is entirely free from his roots even though they were physically at a distance space. His mind will always turn round around the strange beliefs and myths of his native town. He thought L A as out of harm's way place for his life as well as in his career as rare book dealer. Natural disasters are common in every land .it is not an exemption for L A also. But the calamity is of a variant type. Since floods and cyclones are common in Sundarbans but in L A it is mainly wild fires. Both these have the same consequences. People will die and mass devastation of possessions will also be the main consequences.

I thought, at first, that they were talking about a film (they looked like Hollywood people). But then, as others joined in, it became clear that they were concerned about some sort of emergency that was currently unfolding in Los Angeles. Wild fire. (That's not kept up with the news that week. Now, looking at my smartphone, I learnt that massive wildfires had been raging around Los Angeles for several days. Thousands of acres of land had been incinerated and tens of thousands of people had been moved to safety.

(Ghosh, *The Gun Island*, 115)

Here he mentions then natural calamity like wild fire and how it affected the people who live there.

Characters are constructed with the help of the space represented .as in the case of characters like Tutul, Kusum, Horen and Fokir. The character generation is obviously associated with the space narrated. Only a space like Sundarbans can create characters like Fokir and Horen Noskar who were known as bauley a typical cluster of people of the tide country who were capable of communicating with animals..

I had a quick look at the dictionary.”a bauley is a man who leads people into jungle, right? in the sundarbans? ya. they get to do that coz they have this special thing with some animals . Rafi sez his granddad was like that.

(Ghosh, *The Gun Island*, 106- 107)

Strange beliefs of Lusibari especially like possession, jatra performances which are part of their culture is also discussed in the narrative. The novel very widely talks about the concept called possession when the characters are

responding in an abnormal way. The complex psychological issues are not given any relevance instead they were worried these are the results of possession. Possession according to the rustic villagers is a process where someone is taken over by a demon.

"Yeah, like for a month. What's the matter widdya, man? You look like ya got something inside a'ya. "Of course I've got something inside of me,' I retorted. 'We all do. Don't you know that bacteria are a big part of your body weight?' He gave a screech of laughter. 'Yeah, that's it! You've been taken over by bacteria. Isn't there a word for it? What do they callit? Possomething You mean "possession"? Yeah, that's it. 'Don't be silly,' I snapped. 'Possession is when someone is taken over by a demon.' "De" what?' 'Demon.' "What's that?' 'It's nothing. Just a metaphor for greed. An imaginary thing. "Y'think greed's imaginary?' He chuckled. 'Hey, Pops, I got news for you: greed's real, it's big. You got greed, I got greed, we all got greed. You want to sell more books. I want more phones, more headphones, more everything. Fuck man, it's not parasites we got inside of us, it's greed! If that's what a demon is, there's no way it's imaginary. Shit no! We're all demons.'

(Ghosh, *The Gun Island*, 111)

His Hindu background helped him to discuss Hindu beliefs and rituals in the novel. He knows Hinduism and its basic practices and was reflected in his narrative as well. The narrative reveals the beliefs and myths and legends of the tribal community who lived in Lusibari. Myth of Bonabibi and the myth of Gun merchant was the soul of their existence which was still in their psyche even after ages.

The setting of the narrative is the rustic island in West Bengal namely Lusibari in Sundarbans which plays an active role through which the events and incidents are unveiled. Lusibari is instrumental in delineating the plot of the novel. The plot revolves around Lusibari, the tide country and the different characters who are inhabited here. Many of the characters are born in the tide country but some main characters of the narrative are attracted to the tide country with each one of them having different reasons to stick on. For Nilima Bose it is the power and status as being their mistress and for Nirmal Kumar it was due to his strange love with Kusum a native woman of Island. But the case is different for Kanai and Piyali Roy for the first the attraction is Piya but for the latter it is a native man of immense knowledge regarding nature named Fokir. Thus characters are strictly associated with the space where they are residing. For the characters it is not just a backdrop of the plot instead it plays a vital role in structuring their life and existence. To live in a country like Lusibari it will not be as easy as we think instead its tumultuous yet not a predecided one. In each day they expect something unnatural as the tide country is a place where change is a common phenomenon. Nobody can predict the ways of nature with which it can easily control the human existence.

Incidents and events of the narrative are mainly natural calamities like cyclones and flood. Cyclone Aila which hit Sundarbans and its negative consequences were displayed vividly through the narrative. Poor destitute of the island became the victims of cyclone as they have no house and basic facilities after that. It became a destiny for them. They lost whatever is valuable they have achieved till then. Either it may be their personal belongings or may be the social

developments they lost everything and they have to spend more to achieve what they have already lost.

Since it is the space that helps in generating the themes of the narrative it must be very vivid in projecting issues which are in their ordinary daily life. They had to face mix up of several issues like displacement, man versus nature, issues of dalits, sexual workers, the marginalised community of the island people, and so on. Since literature reflects life the case is similar with Amitav Ghosh as well. He reflects and ponders deep on what he saw in his surrounding and his fiction is a product out of his experiences. This novel is closely watching the life of people in Sundarbans and how they lead a life there. They hold their tradition, myths, and legends in their heart so as they were even taken their legends in their mind into different space like Cairo and Calcutta. Even though there may be a difference regarding the physical space where they are currently living their subconscious mind is a reservoir of whatever beliefs they had since their childhood.

The main character is in a journey from Cairo to Calcutta and even then he is not exempted from his collective memories. Simply it creates a journey in between. As a proud Bengali, Ghosh demonstrated how his terra firma is full of myths and legends. In fact the central character of the novel is a diminutive facsimile of Ghosh himself as if both of them show some similarities in their life and attitude towards life. The novel talks how the legend of Manasa Devi is instrumental in driving characters through their life. It may be fatal for some characters like Dean but it may be like a blessing for particular other characters like Kusum's father. His character Deen is in fact like him is an academician who travels from place to place but is a strong Indian who have Indianness even in his

soul. Usually Deen mocks at his own space Sundarban and always argues this will not be a safe space for living but in his mind he unknowingly admires his native space- its climate, flora and fauna, culture, beliefs, myths and legends associated with the space where he had close bonding.

Bangla literature just like Bangla myths and legends influenced his life and thoughts .This is embedded in his consciousness that reflected in his narration as well. The novel revolves around a space which is known as Lusibari a small town on the edge of the Sundarbans where the protagonist accidentally visited and the further developments of the plot is just a continuation of such a casual visit. His visit became instrumental in triggering his innate feelings and beliefs related with his ancestral relations which have triggered legend sand myths in his mind.

Lusibari a beautiful space was provided by Amitav Ghosh through his narration brings forth life of the poor destitute and how they were expecting impending danger as a day today affair. It is very difficult even to imagine a life there for the protagonist but he happened to be a part and parcel of those people whose legend regarding gun merchant became crucial in his life journey. Deen Elias Dinanath is an emblematic representation of current modern Indian who was highly educated and had a scientific perspective in everything and a reservoir of wide experiences. He had a peripheral distaste for what is native of the place and instead he goes after all kinds of western outlooks and even his desires are framed accordingly. He never wanted to visit Lusibari or any part of Sundarbans but his only aim is to visit foreign lands as Los Angels and Vianna which will open up new vistas for his career development. His words reveals his character as shown in the text as ,

‘Not if it goes against reason,’ I said, ‘I pride myself on being a rational, secular, scientifically minded person. I am sorry if this does not conform to stereotypes of Indians - but I am not religious and don't believe in the supernatural. I will not, on any account, go along with a whole lot of superstitious mumbo-jumbo’.

(Ghosh, *The Gun Island*, 34)

Sundarbans as represented in his novels is a place where the human beings have a vulnerable life as it is continuously under the jaw of natural hazards. This is a tide country located in Bay of Bengal where the destitute rehabilitated due to many impoverished circumstances. The helpless communities of tide country were not considering facts and science and instead they were more worried of the tradition, myth, legends, and so on which they blindly follow in their life time. These aspects are spreading from one generation to next through oral stories. This shows the intensity of the role played by legends and myths in the life of the rustics of Sundarbans. they are bound to the myth of Bona Bibi and the legend of Gun merchant have far reaching influence on their psyche.

Here in the novel many became homeless destitute only because of a terrible cyclone which sweeps away life and existence of many people in Sundarbans. The remaining members of the family have to suffer a lot due to poverty and are forced either to leave their places or to continue in the swampy areas of Sundarbans where the nature is the strongest enemy for them.

In terms of casualties the Bhola cyclone was the greatest natural disaster of the twentieth century; its toll is conservatively estimated at three hundred thousand lives lost but the actual number may have been as high as half a million. Most of

those casualties were in East Pakistan where political tensions had long been simmering. West Pakistan's laggardly response to the disaster played a critical part in triggering the war of independence that resulted in the creation of Bangladesh. In West Bengal it was the Sundarbans that absorbed the impact of the cyclone. Lusibari, the island where Nilima and her husband lived, suffered a great deal of damage: a large chunk of the island was ripped away by the storm surge, houses and all.

(Ghosh, *The Gun Island*, 13)

Bhola cyclone hit hardly and the result is the total destruction of a peaceful life held by the people of Sundarbans. They are affected poorly and Horen Naskar was one among them. This natural disaster created a great loss for the whole society who lives there.

On each outing they saw horrific sights: hamlets obliterated by the storm surge; islands where every tree had been stripped of its leaves; corpses floating in the water, half eaten by animals; villages that had lost most of their inhabitants. The situation was aggravated by a steady flow of refugees from East Pakistan. For several months people had been coming across the border, into India, in order to escape the political turmoil on the other side; now the flow turned into a flood, bringing many more hungry mouths into a region that was already desperately short of food.

(Ghosh, *The Gun Island*, 13)

Appalling climate circumstances in Lusibari brought the people into other occupations for a living. Most of the people had to change their traditional occupation

to lead a life. Poor rustic fisher folk of their community could not earn much for their family due to fishing instead they wanted to find out new jobs for their upbringing. A typical representation is done through the character of Horen Naskar as he has been forced to shift from fishing to tourism only because of such natural calamities there. The novel takes us to the detailing of the cyclone Aila which hit the Sundarbans in 2009 which produced large scale devastation to the terrain in total.

Yet Aila's long-term consequences were even more devastating than those of earlier cyclones. Hundreds of miles of embankment had been swept away and the sea had invaded places where it had never entered before; vast tracts of once fertile land had been swamped by salt water, rendering them uncultivable for a generation, if not forever. The evacuations too had produced effects that no one could have foretold. Having once been uprooted from their villages many evacuees had decided not to return, knowing that their lives, always hard, would be even more precarious now. Communities had been destroyed and families dispersed; the young had drifted to cities, swelling already-swollen slums; among the elderly many had given up trying to eke out a living and had taken to begging on the streets. The Sundarbans had always attracted traffickers, because of its poverty, but never in such numbers as after Aila; they had descended in swarms, spiriting women off to distant brothels and transporting able-bodied men to work sites in faraway cities or even abroad. Many of those who left were never heard from again.

(Ghosh, *The Gun Island*, 48)

Indeed cyclones are being instrumental in the life of women who lives there. The tragic plight of women is truthfully portrayed through the narrative. The space

and the natural calamities rule the people. They could not resist the force of the space where they are succumb to live in. their fate was decided by the cyclones and tide surges that repeatedly hits their native space and made them to travel through the roads that were not taken by any before. it became crucial for their existence. their self pride and individual rights were shaken terribly as they were forced to sexual work and begging. as there are no other choices to take they are succumb to brothels in farthest places of Calcutta and subsequently fell into begging. This sad plight was evident when in the novel Moyna discloses how the women of the island were become prostitutes in Calcutta to Dina nath Dutta who came to visit Lusibari to meet his aunt.

As the quarrel raged on Moyna began to whisper into my ear, explaining that the women at the back were 'sex workers' (she used the English phrase) and had been rounded up by the police from various red-light districts in Kolkata and elsewhere. They were all originally from the Sundarbans, she said, so the police had called on the trust to help rehabilitate them, through its workshops and employment generation schemes. But the trust could not offer much by way of money and this was what the dispute was about. The women at the back were protesting that they would not be able to support themselves on the wages they had been promised; the trust's staffers were angrily refuting this claim. Unfortunately, Moyna told me, this was a losing battle. The trust's experience showed that many, if not most, of the rescued women would soon go back to the lives they had been living before. 'How can you be so sure?' I asked. Moyna gave a weary sigh. We've been dealing with these problems for many years,'she said. 'Ever since Aila.

(Ghosh, *The Gun Island*, 47)

Like the life of women, young generation of the Island also were driven into difficult situations only due to the space they live in. Sundarbans and the subsequent natural disasters made them reluctant to live there and as a consequence left their hometown to meet new vistas of the land. This was evident when Moyna mother of Tutul talks about such situation in the novel and how they were forced to flee from the land just to escape the cruelties of Nature.

Sometimes, said Moyna, it seemed as though both land and water were turning against those who lived in the Sundarbans. When people tried to dig wells, an arsenic-laced brew gushed out of the soil; when they tried to shore up embankments the tides rose higher and pulled them down again. Even fishermen could barely get by; where once their boats would come back loaded with catch, now they counted themselves lucky if they netted a handful of fry. What were young people to do? Making a life in the Sundarbans had become so hard that the exodus of the young was accelerating every year: boys and girls were borrowing and stealing to pay agents to find them work elsewhere. Some were slipping over the border into Bangladesh, to join labour gangs headed for the Gulf. And if that failed they would pay traffickers to smuggle them to Malaysia or Indonesia, on boats. The only way to avoid this fate was for the young to get an education. But how could boys and girls who had been brought up in mangrove country, studying by candlelight and sharing old textbooks, compete with city folk with their tuition centres and easy access to the Internet?

(Ghosh, *The Gun Island*, 49)

Obviously characters like Tipu or Tutul is a product of the space in which he lives. He being a native of the Tide country Lusibari can decipher the land more than anybody else. He knows the pulse of the island where the natural disasters are too common. His family is a victim to such a cyclone in which he lost his father. Tipu, son of Moyna had a dissimilar outlook regarding the life in Sundarbans. His life is different from all other rustic children of the island as he was given proper education and all the technological support by an educated American Bengali woman named Piya. His exceptional life situations made him fortunate enough to know the world in a more inclusive way. Piyali Roy became instrumental in his life providing financial support for Moyna and Tutul and that later resulted in the dilemma of Tutul's character. In reality Piya felt prick of conscience because of the death of Fokir , Tutul's father as he was assisting Piya in here research and he died during such a journey. This event later made Piya to invest all her money doing charities in the island of Lusibari to assist the poor people of the tide country. she was associated with Nilima Bose and her Borbadon trust. when considering the other young men of the community Tipu became a well educated youngman who even visited united states once for his education with the help of Piya. But due to circumstances he could not continue his education and returns to Lusibari which culminated in a kind of identity crisis for him. Tutul or Tipu as he calls himself can not belong neither to America nor to Lusibari. He had fled from his school where Piya had joined him as he felt discrimination based on his caste in a well known boarding school of Kolkatta.

For Tipu to go to school in Lusibari was clearly impossit so Piya had admitted him into an expensive boarding school in Kolkata. But that too had turned out badly. The attitude that Tipu had brought back from America had not sit well with his fellow students and teachers. Things had become worse sti when his

schoolmates discovered that he was a Dalit, from the Sundarbans. One day a classmate had said to him that only servants and whores came from the Sundarbans. Tipu had lost his temper and given the fellow the beating he deserved. But the other boy was from an influential family and they had ensured that Tipu was expelled.

(Ghosh, *The Gun Island*, 51)

The frustration and the subsequent disappointment of youth of the island is symbolically represented here through his character. He simply says about the life in Sundarabans as

He laughed again. 'Whoa there, Pops - you sure like those big words! What I'm doing is I'm offering an essential service. In these parts, there's a whole bunch of dirt-poor, illiterate people scratching out a living by fishing or farming or going into the jungle to collect bamboo and honey. Or at least that's what they used to do. But now the fish catch is down, the land's turning salty, and you can't go into the jungle without bribing the forest guards. On top of that every other year you get hit by a storm that blows everything to pieces. So what are people supposed to do? What would anyone do? If you're young you can't just sit on your butt till you starve to death. Even the animals are moving - just ask Piya. If you've got any sense you'll move and to do that you need someone who can help you find a way out.

(Ghosh, *The Gun Island*, 60.)

Here through his novel Amitav Ghosh depicts how space like Sundarbans can construct characters both rustic as well as some well educated city dwellers as well.

He juxtaposes the East and West of the world where Piya and Kanai Dutt are products of Western education and Fokir, Moyna are typical representation of rural uneducated setting. Hence it provides a space called Sundarbans and an array of wide variety of characters ranging from rich affluent enlightened Indian characters; like Piya , Kanai Dutt, Dina Nath, Tipu , Nilima Bose and so on to uneducated minority represented through Moyna, Fokir, Horen Naskar and so on. In Sundarbans some educated efficient Indians are there who controls the rustic people in a proper way. These characters reached the island not out of their bad life conditions but with a brilliant objective in their mind. These characters reached the island not out of their bad life conditions but with a brilliant objective in their mind .For Nilima Bose, her entry into the tide country and her subsequent growth as the most influential persona of the island is noteworthy to mention. Later she became the leader of an extended network of free hospitals, schools, clinics and workshops. She proved to be the real Mashima for the villagers as she guides the natives of Lusibari to enlightenment from darkness through establishing proper educational facilities and health facilities within their reach.

Piyali Roy, a well-educated Indian researcher of Indian ancestry but resolutely American, travels to Lusibari to explore a rare kind of Gangetic dolphin and their lives in the sea. But she soon becomes a part of Lusibari, from which she will never be able to escape. She is a rock of support for the entire community, with special attention paid to Tutul and his family. She later played a key role in introducing him to the world's vast information. Piya was the one who figured out what was causing the climatic change in and around Lusibari. She learns about the lives of dolphins in the country and, as a result, she recognises the negative impacts of chemical fertilisers. It poisons the Sundarbans' climate, flora and fauna, animals, and water

bodies, among other things. Overall, this was a case of man's brutality to nature. All of these critical scenarios are caused by polluted water resources. This later caused a rift between Piya and the Bodabon Trust on the one hand, and the wealthy manufacturing owners on the other.

As a result, it is important to remark that the writer vividly depicts the space represented in the story. Ghosh demonstrates his ability to create a space in front of the readers that has multiple dimensions - social, ecological, political, and economic. Characters such as Piya, Kanai Dutt, Dean, Moyna, and Nilima Bose provide us a thorough view of life in the Sundarbans. The story follows the life of the Sundarabans and how they battled social and natural anomalies. The fate of the people who dwell in the Sundarbans is being decided by the tides. It was a place where natural disasters rendered people orphaned, impoverished, and physically disabled. Floods and cyclones have wreaked havoc on the area.. Continuous floods and cyclones affected badly to the people. Here is describing a group of people who are tortured and ill treated within the boundaries of Sundarbans and are incessantly fighting with nature. Man versus Nature is an imperative theme discussed in the novel which discusses about long term consequences of natural calamities. The sea has infiltrated areas, turning productive land into a saltwater bog. People were uprooted from their villages as a result of all of this. For the remaining 95%, begging and destitution were the only options. There are also a few gangs that act as human traffickers, transporting women to far-flung brothels. Many became refugees in other countries after fleeing the Sundarbans, and they live in poverty in Bangladesh, the Gulf, Malaysia, and Indonesia.

As a conclusion it must be noted that this chapter is a search of three significant novels of Amitav Ghosh to analyse how space in each novel generate narrative features. Amitav Ghosh's novels *The Glass Palace*, *The Circle of Reason*, and *Gun Island* provide enough instances to delineate this concept under study. this helps to see how space aids in the attachment of narrative characteristics. The space represented has sparked narrative aspects such as character development, plot, dialogue, setting, theme, occurrences, and conflicts. A great breadth of personality and story construction emerges from spatial illumination. The historical, social, and political constructions of space thus provide fiction writers a broader viewpoint. As a result, readers will gain a more comprehensive understanding of the novel. Not only will the background and people be easily decoded, but also the social, political, economic, and religious environment of the time will be.

CHAPTER 4

Narrative space Versus actual space within the narrative.

Usually Narratives are not just inscribed on spatial objects but instead they are situated in a real world space. And this correlation of narrative space with the real space is not coincidental and vividly it is more than mere imitation as well. If it's a matter of mimetic representation it can be negated. But when it is muddled up with brilliant creativity and fascinating fictional elements it surpasses all other documentations. Non fictional works usually have some basic information, gestures and some elements to point out the actual location of the incidents. But certain landscapes or sites are a reservoir of myths, legends, and an oral history that passes from generation to generation associated within it will be a delicious food for a creative artist. This will help to build a spirit of place otherwise called as *genius loci* by the Romans. In different genres its execution is also different. Like in the tradition of aboriginal Australia, they have created stories otherwise called as song lines which make a clear attempt to mark the salient landscape features to remember routes through the droning desert. Peripherally it may seem absurd for others but it's a part of their tradition to make the people remember the difficult ways of transportation. . Again another instance of spatial situatedness is museum commentaries that are transmitted through earphones. It will be helpful to view historical landscapes, heritage sites and memorial areas and as a correspondence to the real world location of the commemorate events. Nowadays GPS and wireless technologies are quickly made it possible by creating narratives and attaching it to particular geographic locations and later uploading it in internet. as a result it will be available for the needy . While in reality ordinary print narratives are helpful as nomadic texts which may be

taken anywhere but the recent digital narratives are helpful in reconnecting stories with physical space by taking the support from the referent.

‘Space is more basic to human experience than time the meaning of which varies fundamentally from people to people.’

(Yi Fu Tuan, *Space And Place* ,393)

Yi Fu Tuan adds his views regarding personal experimental space. The structure and feeling tone of space is tied to the perceptual equipment, experience, mood and purpose of the human individual. We get to know the world through the possibilities and limitations of our senses. The space that we can perceive spreads out before and around us, and is divisible into regions of differing quality .farthest removed and covering the largest area is visual space. In his opinion monuments, artworks, buildings and cities are places because they can organize space into centres of meaning. People possess meaning and are the centres of their own worlds. he later adds the study of space from the humanistic perspective is thus the study of people’s spatial feelings and ideas in the stream of experience. Experience is the totality of means by which we come to know the world: we know the world through sensation (feeling) , perception and conception.

According to Henry Lefebvre the conceptual triad includes a) representation of space (conceptualised space) b) representational space (lived space) c) spatial practices (perceived space). Lefebvre adds space is produced before being read and it was produced not in order to be read but in order to be lived by people with bodies and lives.

(Andrew Merrifield 529)

He later postulates in his theory of production of space regarding the three dimensions of the production of space had to be understood as being fundamentally of equal value. Space is at once perceived, conceived and lived. None of these dimensions can be posited as the absolute origin as thesis and none is privileged. Space is unfinished since it is continually produced and it is always bounded up with time.

This may be the voice of a great theoretician like Henry Lefebvre on the topic space and its three dimensions. But in the literary world of Amitav Ghosh who created a conceptualised space before the readers through the depiction of a representational space is treated his lived space as a narrative tool to enhance his perceived space. His representational space many a time overpowers his actual lived space.

There are certain important but ambiguous terms that are discussed along with space and narrative. They have to be explained to get a clear perception. Among them narrative space is a much vague term. Narrative Space is the physically existing environment in which characters live and move (Buchholz & Jahn 2005). In other words it is known as “setting”. Since viewers distinguish the stage on which events happen eluded the broader world outside the stage through the characters. Just like that, in written narrative too readers can distinguish the individual locations where important events take place from the total space depicted by these events.

It is often true that space is much discussed in the arena of literature nowadays. Present spatial turn of literature accelerates the momentum of serious studies in this perspective. Space presented in literature can inform aesthetics, culture, and politics of the world which is familiar to the narrator. The living space of the

author can be a powerful source of conception of the narrative space. This aspect of space can actively participate to shape stories, influence the characters, and are represented with human qualities.

Space can be described as an unspecific, absolute and infinite entity. It includes not only the physical setting of the fiction instead it encompasses cultural, social, linguistic, racial, political and religious facets. Living space is fairly well acquainted for the author that later reverberates in the narrated space. The living space colored with imagination is occupied in the fictional space. Living space of each author may contribute for the development of the themes, characters, plots and events of their literary productions. Amitav Ghosh too profusely depends on his life experiences and the living space to enrich his narrative space.

This chapter aims to study the intricate relationship of living space and narrative space in literature especially in the works of Amitav Ghosh. Here three of his novels *The Sea Of Poppies*, *Flood Of Fire* And *The River Of Smoke* are taken under close observation to analyse how Ghosh employed his narrative space as a tool in narration that adds vitality to his literary output and also how his readers are wonderstruck by his brilliant portrayal of an actual space with his narrative space.

Calcutta the physical space of the novel open up the wider aspects like cultural, political, religious through which story and characters are generated. The living space of Calcutta is having much deep rooted relationship with the narrative space of the novel. Through observation and the vivid historical perspective his production of space provides an authentic narrated space where the theme, characters, setting, events are interrelated with the physical space. Based on the critical

evaluation of the novels he had written it must be evident in unveiling the author's sense of space and how it was formulated by his own living space.

Space in general may be treated as an unspecific, absolute, infinite entity. And at the same time it can be categorized as physical and philosophical entity. The living real-life space and the narrative space is the two dimensions of the space but may have polygonal aspects of space that are physical, religious, cultural, political, and linguistic phases within it. What does the term "space" in narratology mean? It is not limited to the representation of a world serving as container for existents and as location for events. It also point out the physically existing environment in which characters live and move .it act as a setting of the story . All the narratives imply a world with spatial extension which otherwise called as story world, text world and diegese. All of these concepts cover both the space- occupying existents and the temporally extending events referred to by narrative discourse. Narrative space both realizes and is determined by living space.

Real-world space is the living space of the author which obviously gets a reflection in his literary outputs. Narratives are usually situated within real-world space, and the relations between them are far beyond mimetic representation. The actual location of events is sought after by analyzing where it happened, what the major events and issues, the landmarks, historical monuments etc. Certain striking landscape features were replicated in the narrative space without which narration is impossible. Usually the narratives of myth, legend and oral history build a spirit of place which highlights the real space.

It was Stephen Heath in 1976 defined 'narrative space' for the first time. According to him narrative space is how the reader interprets events within their

respective landscapes. Later it includes the spaces that are talked about and alluded to, not just what's shown on screen or described in text. So the narrative space in total depicts the multiple aspects of the physical space.

“Who is interested more and more by life and the world. And that's where my imagination engages with real life, with the lives people lead.”

- Amitav Ghosh

As the words reveals, Amitav Ghosh was always after journeys and the truths revealed through it which obviously mould his literary output. Living space instigates the narrative space whose cultural, religious, political aspects were apparent for the writer. Representing enormous multiplicity of experience and of history was the obligation of the writer. Many of the Indian writers took pain in observing and recording their living space through the literature especially Arun Joshi, Naipaul, Kiran Desai and so on. Amitav Ghosh being the prominent figure among them was not an exceptional. Born in Calcutta studied in Delhi, Africa, Egypt and England Ghosh easily perceive the life of the people in those places and redirected his experience in his visualisation of his narratives. Since one's identity is decided by the space in which he lives Amitav Ghosh is a proud Indian whose indianness cannot be shunned.

Writers like Amitav Ghosh , Arun Joshi , Salman Rushdie and so on were actually help the readers to create stories in relation to geographic locations and make the readers more accessible to the descriptions of the physical space .By using historical landscapes, memorial areas or heritage sites, the spatial situation of the narrative corresponds to the real-world location of the commemorated events will enhance the outlook of the readers towards the physical space .reconnecting stories

with physical space will be read in a vivid manner because it can reflect life and society in its varied aspects. Such texts must be read in the presence of their referent is an interesting aspect for a curious reader. Since it is not so easy to accommodate a post colonial narration within a single spatiality there is more than one spatiality referred in his narratives. Sometime it may be centred around Calcutta or it may be around United States. It is very common that he combine more than one space in his narrative. In his momentous novels it is very evident that spatial shift i.e., an east west encounter is too common.

Calcutta his homeland was an incessant inspiration and an endearing space to explain. Its culture, politics religion, beliefs, traditions, rituals etc always fascinated the mind of Ghosh which vividly portrayed in his work. Partly he is familiar with the events and partly he has read about the location and its importance.

“I read a lot and I lived very much within my own head and very much within my own imagination.” – Amitav Ghosh

His words reveal how his reading helps to create a spectacular space before the readers. Calcutta depicted in his work is vivacious when it compared to the living space. His characters both major and minor characters in his fiction signifies their nationality and especially the space where they belong.

Calcutta looms large in his narration. Not just in one novel but in almost in all his nine novels references for the space- Calcutta is not avoidable. Since he is a proud Bengali, his real ethnic identity and its culture was vivid in his narration. His total immersion into the history of Calcutta and the facts associated with it have been influenced him thoroughly and the result is perceivable in his narratives. His space- Calcutta has strong impacts on his mind and thus it provides him ample scope of

narration. His wide variety of novels and the innumerable characters he created out of his pen is obviously being influenced by his sense of spatiality. Not just the knowledge regarding his contemporary Calcutta but the historical fact about his space is also influenced his creativity. The life and society of Calcutta during a particular time in the history is reinvented by the writer which definitely deserve appreciation.

Throughout his novels, Ghosh projected - Calcutta –the narrated space, taking its hues from the living space as well as its magical colouring of imagination to produce an effective background to unravel cultural, political, and religious aspects of society. Calcutta's people are a synthesis of two viewpoints: scientific and traditional. The educated upper class of Calcutta has fostered a scientific reason-based attitude, but the community's other uneducated populace is still enslaved by superstitions and blind faiths. Likewise, their tradition is similar. Even in the modern era, some people cling to their traditions with tenacity, refusing to accept change. So far, no changes in caste, class, or gender identity are acceptable.

How narrative space overpowers living space is another aspect which needs meticulous attention. Ghosh deliberately create a narrative space of Calcutta in his novel to highlight the various facets of the space which we could not find out merely from a geographic description. The merging of imagination with the real space brings charm to the narrative. Otherwise it may be equal to mere history. There are many historical records that show minute descriptions of certain space and its events and incidents which had happened there. But literature has more objectives to satisfy. The microscopic demonstration of culture, beliefs, rituals, and even politics of Calcutta is decipherable when the writer discloses the spatial dimensions within a narrative. The towering image of narrative space is not because of mere description but by the

minute observation of the writer who takes a mirror to reflect culture, politics, language, religion of the area which is narrated.

A well structured narrative space is more than a mere travelogue. The minute descriptions of city are available to the readers through words which advocate a clear picture of the city in the mind. Calcutta in its complete dimension disclosed before us through the narrative. Thus the narrative space of Calcutta become more impressive on readers. Regarding the physical space of Calcutta the role of Ghosh is worth mentioning it. Being a native of Calcutta he is lucid in illustrating all streets and cities. No monuments and shops miss his perception.

Ghosh focused on the various aspects of the living space to generate narrative space which is palpable from the descriptions. More than the real Calcutta the narrated space captures our attention. Similarly the New York he presented before the readers is far beyond the real New York. His portrayal of local characters and their beliefs are true to the core which actually shows the practice among the locals in a genuine manner. His depiction of foreign people and their beliefs are accurate because of his acquaintance with the people from places like England, Egypt, and Africa. This novel is talking about the difference between spaces, the living space, the narrated space, Calcutta Vs New York, science vs. religion, and development vs. retreat. How the space is influenced by all this duos is an important aspect to think. No religion bound space even think about the medicines to cure disease. They trusted prayers and fasting can only cure diseases. That will make a difference in the attitude of the people in the field of systems of treatment, language, search for truth, mystified stories.

Twentieth century observed the predominance of spatial form in Literature. The idea behind such a step might be to point out the geography of the text and how literature utilizes physical space for its own ends, not only to create the field of action and the background against which the activities of the characters take place but also to give life to a system of complicated relation of society, its culture, politics, language, race, religion into the structure of the work. As a result the narrated physical space wanted to disclose the divergent aspects of the then existing living space.

It is often true that every place occupies a physical space and is visually perceived and measured in spatial terms. The living space in a way reflected in the works of art revealing its diverse aspects. Generally a community settles and establishes itself in a specific place and it is also influenced by that place in the formation of its own identity, its customs and traditions. So was the case regarding literature? Amitav Ghosh was excellent in creating a narrative space taking traces from his own living space.

Amitav Ghosh projects the vast outline of spaces from where he digs up innumerable characters and plots. His spatial representations includes Calcutta and New York in *Calcutta Chromosome*, Dhakka, Calcutta, Delhi and London in *The Shadow Lines*, Bengal and Bombay in *The Circle Of Reason*, Bay of Bengal and especially Sundarbans in *The Hungry Tide*, Canton, Calcutta and Bihar in *Flood Of Fire*, Bombay and Canton in *River Of Smoke*, Bengal, Burma and India in *Glass Palace* and so on. His novels are indeed a virtual saga of these spaces and its minute exemplifications regarding the culture, social and political milieu.

History books will provide only the facts that happened within a particular space but in fact literature gave us a newer and wider perspective regarding the events

and incidents associated within the real space. Sometime it may be colourful with imagination. Even then it provides a whole vision of a space – meticulously inculcating the various dimensions of spatiality. Ghosh's portrayal is not exempted from historical facts but it encompasses a whole vision of the space he represented in his fiction.

This chapter examines how Amitav Ghosh used space as a significant narrative tool in three of his books, namely *Sea Of Poppies* (2008), *River Of Smoke* (2011), and *Flood Of Fire* (2015) (together known as the Ibis trilogy of Amitav Ghosh).

4.1 Sea Of Poppies

According to the Business Standard, “Ghosh is the most scholarly of fiction writers – an anthropologist with a deep interest in the convoluted histories of people and places.” In his narration, both people and places play important roles. As he is very keen in observation in his personal life, his narratives literally transport readers through various spaces. His fiction is a reflection of his own society; there may be plots, characters, events, and incidents directly inspired by the real world in which he lives. Because he was the son of a military man, he had to travel from place to place since he was a child, and his fiction reflects that movement throughout.

This is a novel that talks about girmitiyas who travelled in a ship named Ibis. Even though they came from different parts of the country they all have some common life situations. Girmitiyas or Jahaiis means a group of people who transported from India to workplaces in Fiji, Mauritius, South Africa and the Caribbean islands. They are indentured labourers who went to work on the plantations under the colonial powers around the world. Nineteenth and Twentieth century

witnessed such mass evacuation of people from British India to different parts of the world. Since such people are too common in India Ghosh portrays the same in his fiction. They later happened to be settled in foreign and alien places. the novel displays a list of characters who are like girmityas on the ship Ibis and what made them to enter into such a situation in detail.

Sea of Poppies was the first novel in the ibis trilogy, which brought him fame. It follows Deeti and her husband Hukham Singh in the village of Ghazipur. Ghazipur, in its smallest form, is portrayed in the novel Ghosh as a tool for enhancing real space. Ghazipur is known for its opium trade, and Hukham singh, Deeti's crippled husband, worked in an opium factory. The people of Ghazipur were completely immersed in opium and experienced dizziness all the time.

Ghosh provides minute description of opium cultivation and the process of harvesting poppy flowers. This provides a visual experience for the readers regarding the space- Ghazipur and the lands of opium cultivation.

The sun was past its zenith now and a haze was dancing over the flowers, in the warmth of the afternoon. Deeti drew the ghungta of her sari over her face, but the old cotton, cheap and thin to begin with, was now so worn that she could see right through it: the faded fabric blurred the outlines of everything in view, tinting the edges of the plump poppy pods with a faintly crimson halo. As her steps lengthened, she saw that on some nearby fields, the crop was well in advance of her own: some of her neighbours had already nicked their pods and the white ooze of the sap could be seen congealing around the parallel incisions of the nukha. The sweet, heady odour of the bleeding pods had drawn swarms of insects, and the air was buzzing with bees, grasshoppers and wasps;

many would get stuck in the ooze and tomorrow, when the sap turned colour, their bodies would merge into the black gum, becoming a welcome addition to the weight of the harvest. The sap seemed to have a pacifying effect even on the butterflies, which flapped their wings in oddly erratic patterns, as though they could not remember how to fly. One of these landed on the back of Kabutri's hand and would not take wing until it was thrown up in the air.

(Ghosh, *Sea Of Poppies*, 28)

Ghazipur's the very fertile land known for agriculture had been destroyed, and it was now being harvested for poppies. Landowners are not interested in traditional agriculture that harvests grains and vegetables; instead, they advocate opium cultivation because they will make a lot of money from the opium trade.

In the old days farmers would keep a little of their home made opium for their families to be used during illness or at harvests and weddings; the rest they would sell to the local nobility, or to pykari merchants from Patna. Back then, a few clumps of poppy were enough to provide for a household's needs, leaving a little over, to be sold: no one was inclined to plant more because of all the work it took to grow poppies- fifteen ploughings of the land and every remaining clod to be broken by hand, with a dantoli; fences and bunds to be built; purchases of manure and constant watering; and after all that, the frenzy of the harvest, each bulb having to be individually nicked, drained and scraped. Such punishment was bearable when you had a patch or two of poppies--but what sane person would want to multiply these labours when there were better, more useful crops to grow, like wheat, dal, vegetables? But those toothsome winter crops were steadily shrinking in acreage: now the factory's appetite for opium seemed never

to be sated. Come the cold weather, the English sahibs would allow little else to be planted; their agents would go from home to home, forcing cash advances on the farmers, making them sign asámi contracts. It was impossible to say no to them: if you refused they would leave their silver hidden in your house, or throw it through a window. It was no use telling the white magistrate that you hadn't accepted the money and your thumbprint was forged: he earned commissions on the opium and would never let you off. And, at the end of it, your earnings would come to no more than three-and-a-half sicca rupees, just about enough to pay off your advance. (Ghosh, *Sea Of Poppies*, 29-30)

Ghazipur society is less developed and no progress for the lower caste villagers. In a way they were forced to do labour like slaves and in end they will not get enough to live their life. This has led to people ingesting poppies in order to obtain a brief burst of happiness from the drug opium. They became addicted to opium and quickly forgot everything. Deeti was a victim of sexual abuse here, which occurred while she was dozed off with opium, which was purposefully induced by her mother-in-law. This resulted in her pregnancy, and Kabutri, her daughter, was born as a result. Her husband died in the factory and this had made her to leave the place as she is more threatened of rape from her brother in law. For a widow like her in Ghazipur they will be forced to follow the ritual of sati. As an escape she left Ghazipur and boarded a ship as an indentured labourer to Mauritius with the help of Kalua a lower caste humiliated man of Ghazipur. Ghazipur her native space and the whole dimensions of it can be deciphered from the narrative. Stinging issues of caste discriminations is depicted truthfully within the narrative when Kalua was ill treated by three lazy upper caste landowners in Ghazipur.

But not long afterwards, stories began to blow back that gave a different accounting of Kalua's defeat. It was said that on taking Kalua to Benares, the three young landlords, being seized by the licentious atmosphere of the city, had decided that it would be excellent sport to couple Kalua with a woman. They had invited some friends and taken bets: could a woman be found who would bed this giant of a man, this two-legged beast? A well-known baiji, Hirabai, was hired and brought to the kotha where the landlords were staying. There, with a select audience watching from the shelter of a marbled screen, Kalua had been led into her presence wearing nothing but a langot of white cotton around his waist. What had Hirabai expected? No one knew--but when she saw Kalua, she was rumoured to have screamed: This animal should be mated with a horse, not a woman. It was this humiliation, people said, that cost Kalua the fight at Ramgarh Palace. Thus went the story that was told in the galis and ghats of Ghazipur.

(Ghosh, *Sea Of Poppies* 55)

Again Kalua is mistreated by the rich landlords who is drunkards forced him to mate with horses and the situation ends in a tragic situation for him. Which later mortified even his spirit? kalua 's unfortunate experience with animals in a desolate place .

By pulling on his halter, the men forced Kalua to his feet and pushed him stumbling towards the mare's swishing tail. One of them stuck his whip into the fold of Kalua's cotton langot and whisked it off with a flick of his wrist. Then, while one of them held the horse steady, the others whipped Kalua's naked back until his groin was pressed hard against the animal's rear. Kalua uttered a cry

that was almost indistinguishable in tone from the whinnying of the horse. This amused the landlords: . See, the b'henchod even sounds like a horse . Tatva daba dé . . . wring his balls . . Suddenly, with a swish of its tail, the mare defecated, unloosing a surge of dung over Kalua's belly and thighs. This excited yet more laughter from the three men. One of them dug his whip into Kalua's buttocks: Arre Kalua! Why don't you do the same?

(Ghosh, *Sea Of Poppies* , 57)

Kalua had to flee his native land because he was a poor lower caste person in Ghazipur. The novel realistically depicts the intensity of the caste system and the plight of the poor lower caste people of Ghazipur. Because Kalua is from a lower caste in society, Deeti has to cover her face with a saree whenever they see each other. Otherwise it will be a discussion among the villagers and will certainly affect her identity.

The poor down trodden class of people were further in trouble with the advent of colonisers into their land. Their land was taken by the European powers and what they get in turn is utter poverty and total disappointment.

Ghazipur and the attitude of the people is revealed when they heard of a sati is going to be performed. Even people from far off places are eager to reach Ghazipur to witness sati a burial of the living women only due to the death of her husband

The news came to him by chance: it was evening, and he was on his way back to his dwelling, in his cart, at the end of the day, when he was stopped by two men who were travelling cormonn land defitis th VoW NY a porn kalua brew sinessliad gopne a lone way because their fions were dark with dust and

they were leaning heavily on war sticks. They held up their hands as he was passing by, and when his cart rumbled to a stop, they asked if he knew the ghelling of Hukam Singh, the former sepoy. I know it, said WRilua, and he pointed down the road and told them that to get there they would have to walk straight for two kos, and turn heir after reaching a large tamarind tree. Then, after following la path through the fields for one hundred and twenty paces, her would have to turn left again, to walk another two hundred and sixty. The men were dismayed: It's almost dark, how will we find these paths? Just keep looking, said Kalua. And how long will it take? An hour, said Kalua, but maybe less. Late for what? Kalua asked, and the older of the two men said: For Hukam Singh's cremation and He was about to say something else, when his companion nudged him sharply with his stick. Has Hukam Singh passed away? Kalua asked. Yes, late last night. We set out as soon as we heard the news. All right then, said Kalua. Come. I'll take you there. The two men climbed on to the rear of the cart and Kalua shook his reins to set his oxen moving. After a good while had passed, Kalua inquired cautiously: And what of Hukam Singh's wife? Let's see what happens, said the older man. Maybe we'll know tonight . But here again he was interrupted by his companion and the sentence was never finished. U The oddly surreptitious, behaviour of the two men set Kalua to wondering whether something untoward was under Way. He made it his practice to think hard about everything he SaW around him: as the cart rolled down the road, he asked himself why these men, who didn't know Hukam Singh well enough to be aware of the location of his dwelling, would come such a great distance to be present at his cremation, And why was the cremation to be near the dead man's home rather than in the cremation ghat? No: there was something in this that

was out of the ordinary. Kalua became more and more convinced of this as they approached their destination--for he saw now that there were a great many others heading towards the same place, more than seemed likely to attend the funeral of a man like Hakam Singh, known by the world to be an incorrigible afeemkhor. When they reached the dwelling, his suspicions deepened, for he saw that the pyre was a great mound of wood, on the banks of the Ganga. Not only was it far larger than was necessary for the cremation of a single man, it was surrounded by a profusion of offerings and objects, as if it were being readied for some larger purpose.

(Ghosh, *Sea Of Poppies*, 176)

Ghazipur and the condition of women in society are still in their infancy. They had to face sexual violence and gender prejudice. In Ghazipur, sexual harassment is too common among the villagers.. Deeti reveals how her impotent husband might pregnant her using opium. In truth, on the night of her wedding, her brother-in-law raped her in her own home. Kabutri, her daughter, is the outcome of this.

Paulette, a young beauty of French origin (the daughter of Lambert Saaheb) is also suffered sexual harassment. She was mistreated by Mr. Burnham who was in charge of her safety after the death of her father. So in fact there is no difference to sexual exploitation on behalf of wealth as well. The mental agony and the suppression of what had happened in between made her life traumatic and this made her to leave Calcutta from the hands of Burra sahib to Mauritius through Ibis. Since it was under the control of Mr. Burnham, to board on Ibis is not an easy task for her. For that she disguised as the Indian niece of one of the Mr. Burnham's employees.

Not just about Deeti, but about all the characters it presents a back-story to prove what made them to leave their country to join Ibis for Mauritius. They thought the new and unknown life ahead will be more amiable when it compared with the present life with complete exploitation and sufferings. All the characters are either victims of caste or gender based discriminations in their society which instigate a strong reason to leave their country.

For Zachary Reid, the second mate of Ibis it's a matter of racism.. He was an American sailor of quadroon mother and a white father which made him treated like an alien and forced him to social segregation. Predominantly his mother was a victim of sexual abuse and he was not a product of a happy marriage. This too worsened his existence in a society. To survive the trauma of racism he joins Ibis and started his journey. When he started his journey luck favours him with a positive knot on his life. From a middling employment he was transferred to the prestigious job of second mate in the Ibis and his social acceptance too was changed. Calcutta became a happy land for him as it provides him an identity and possibility of self pride.

Raja Neel Ratan, a wealthy and unworldly rajah of Raskhali is a typical representation of how the rich live during that time in India especially in Bengal. Spatiality discussed in the narratives proves the evil effects of colonisation among the rich landlords and how their life changed from luxury to penury. The magnificence of their life is well explained in the fiction. They have some taboo in their community .For example they are not allowed to eat food prepared by a lower caste. Such a rich man has fallen victim to colonisation and later arrested and got penal transportation for seven years in Mauritius through the ship Ibis. This has made him lose his caste by crossing the black water which create negative impact on his wife and son.

Two slow days on the silt-clogged river brought the Ibis to the Narrows at Hooghly Point, a few miles shorr of Calcutta. There, beset by squalls and sudden gusts of wind, she dropped anchor to await the incoming tide that would carry her to her destination early next morning. The city being only a short distance away, a messenger was dispatched on horseback, to alert Mr Benjamin Burnham to the schooner's impending arrival, The lois wasn't the only vessel to seek shelter at the Narrows that afternoon: also moored there was a stately houseboat that belonged to the estate of Raskhali, a large landholding a half-day's journey away. Thus it happened that the approach of the Ibis was witnessed by Raja Neel Rattan Haler, the zemindar of Raskhali, who was on board the palatial barge with his eight-year-old son and a sizable retinue of attendants. Also with him was his mistress, a once-famous dancer, known to the world by her stage-name, Elokeshi: the Raja was returning to Calcutta, where he lived, after a visit to his Raskhali estate. The Halders of Raskhali were one of the oldest and most noted landed families of Bengal, and their boat was among the most luxurious to be seen on the river: the vessel was a brigantine-riggedpinnace-budgerow--an Anglicized version of the humbler Bengali bajra. A double-masted houseboat of capacious dimensions, the budgerow's hull was painted blue * and grey, to match the Raskhali estate's livery, and the family's emblem--the stylized head of a tiger--was emblazoned on its prow and its sail. The main deck had six large staterooms,with Venetian windows and jillmilled blinds; it also boasted a grand, glittering reception chamber, a sheeshmahal, panelled with mirrors and fragments of crystals: used only on formal occasions, this cabin was large enough to stage dances and other entertainments. Although sumptuous meals were often served on the budgerow, the preparation of food

was not permitted anywhere on the vessel. Though not Brahmins, the Halders were orthodox Hindus, zealous in the observance of upper-caste taboos and in following the usages of their class: to them, the defilements associated with the preparation of food were anathema. When at sail, the Halder budgerow always towed another, smaller boat in its wake, a pulwar; this second vessel served not only as a kitchen-tender, but also as a floating barracks for the small army of piyadas, paiks and other retainers who were always in attendance on the zemindar. The top deck of the budgerow was an open gallery, ringed by a waist-high deck rail: it was a tradition among the Raskhali zemindars to use this space for flying kites. The sport was much beloved of the alder menfolk, and as with other such favoured pursuits--for example, music and the cultivation of roses--they had added nuances and subtleties that elevated the flying of kites from a mere amusement to a form of connoisseurship. While common people cared only for how high their kites soared and how well they fought' with others, what mattered most to the Halders was the pattern of a kite's flight and whether or not it matched the precise shade and mood of the wind. Generations of landed leisure had allowed them to develop their own terminology for this aspect of the elements: in their vocabulary, a strong, steady breeze was neel, blue; a violent nor'easter was purple, and a listless puff was yellow.

(Ghosh, *Sea Of Poppies*, 39-40)

Next is Nob Kissin Baboo, whose spatial parameters made him a strong believer of a human god, named Taramony. He could not understand the feeling towards her is it merely lust or a kind of devotion. And since he wanted to build a temple with all facilities he left his space and joined Ibis. He is a vaishnavite would

be priest and he thought Zachary Reid as an avatar of lord Krishna. He imagines so many instances out of which he proves himself that Zachary Reid is an Avatar of Lord Krishna.

Most of the characters left their space and joined Ibis and they get new role definitions there. Ibis became a space where there is melting pot of tradition, culture, power, caste, and politics and so on. It acts like a shelter to the misfits, outcastes, and migrants. Sea had a power hierarchy which is quite different from the land outside. The water and the ship had a different way of controlling the people with a different set of rules and regulations. Caste is not a quotient that can divide people. Instead the profession or career defines role definitions on board. Social discriminations happen when there is difference in race and gender in society but in Ibis the power hierarchy is a product based on the career. There is captain, first mate, second mate, lascars and so on according to the power structure and it ends in convicts. Ibis is a miniature of the society as it is a mixture of various characters that are entirely different in gender, race, caste, job, culture, tradition, beliefs, and politics and so on.

Ibis proved the traditional hierarchy of power is shattered in to pieces while considering the people on board. Instances are many from the novel. When Zachary Reid is treated as second mate of Ibis he got an opportunity to enjoy social inclusion and recognition otherwise he is a desperate victim of racial implications. Similarly for Kalua the land gives no social recognition as being a lower caste but in ship he is treated well because of his strong physique.

As the novel moves forward the fictional space shifts from Ghazipur to the Ibis, the schooner to take people from India to Mauritius. Earlier the primary objective of Ibis is opium trade and later when it is officially abolished it became a

means of transportation for the migrants who wish for job in Mauritius. Ibis acts as a typical spatial background for the narration as it provides scope of creating many characters according to the power structure that exists within the sea. It gives a detailed description of what is the real happenings in a ship. A very realistic and stubborn portrayal of issues and events that can be happened in any ship is vividly portrayed here. Not just about a single ship and its experience but it reveals whatsoever is happened in ships all over the world. The spatial parameters of the Ibis is taken into consideration while providing the plot, themes, events, incidents, characters of the narrative is concerned.

Ibis, the space taken as a narrative tool to highlight the predicament of not only lower caste but also it dealt with the uneducated, poor, women, and the oppressed sections of a society. Ibis became a miniature society. It includes many people on board which have characters like Kalua, Deeti, Zhachary Reid Paullette, Jodu, Ah Fath, Raj Neel Munia, Sarju, Heeru, Rtna, Champa, Subedar Byron Singh, Baboo Nob Kissin, Serang Ali, and so on. All such characters are directed to certain works in the ship as the travel takes a long duration of time. Throughout the journey most of the characters especially the coolie migrants and the convicts have to suffer various indictments as decided by the authorities of the ship. Subedar Byron Singh was instrumental in providing physical as well as mental torture for the indentured labourers.

The Ibis is a space where almost many of the characters were acquiring a new and different identity. It creates a double personality for all of them. Even their names and their life stories were a created one for their safety. It was taken as a safety measure to cook up stories about their own private past life. This was evident when

Kalua and Deeti provide their name as Madhu and Aditi for the Girmitiya registration to aboard the ship. Their real identity and name will certainly create problems for their future life since their elopement was a hot topic of discussion among the villagers. Similarly Paulette known as Putleshwari or Pugly in the Ibis since her real name is also very famous among the officials of the ship. So it may create trouble for her. These are some instances of identity crisis in the ship yet there are many more like this.

The convicts who are happened to be on the Ibis were ill-treated by the powerful men of the ship in terms of position. They were treated less than animals in the ship. Their identity as well as individuality as a human being is questioned in the narrative. They were asked to do dirty activities by calling derogatory terms.

Neel. 'Here's the gaff then,' said Mr Crowle. 'Me and my good frtend Subby-dar Muffin-mug, we was coguing our noses with a nipperkin of the boosey and he says to me: Jackin-ape and Jack-gagger are as topping a pair of pals as I'se ever seen. So I says to him, I says, never saw a brace of jail-birds who wouldn't turn on each other. And he says to me: not these two. So I says: Muffin-mug, what'll you bet me that I can talk one 'em into pumping ship on t'other? And blow me if he doesn't show me a quartereen! So there's the nub of it, Jack: ye're here to settle our bet.' What's the wager, sir?' said Neel. That one o' yer is a-going to empty the Jordan on t'other.' 'The Jordan, sir?' *Jordan's greek for piss-dale; Jack,' said the mate impatiently. Tm betting one o'yer is going to squeeze his taters on t'other's phizz. So there y'have it. No blows or beating, mind: nothing but suasion. Yer a-going to do it o' yer own will or not all.'

(Ghosh, *Sea Of Poppies*, 455)

In fact in the Ibis women were assigned tasks such as sewing and buttoning the clothes of the entire crew of the ship. All members were assigned meagre jobs, as if they were forced to do certain jobs on their ship. Munia a minor character is given the job of taking care of the livestock of the ship and this was only meant for eaten by the upper-class section of the ship.

The maistries quickly let it be known that the female migrants would be expected to perform certain menial duties for the officers, guards and overseers. Washing their clothes was one such; sewing buttons, repairing torn seams and so on, was another. Eager for exercise of any sort, Paulette elected to share the washing with Heeru and Ratna, while Deeti, Champa and Sarju opted to do the sewing. Munia, on the other hand, managed to snag the only job on board that could be considered remotely glamorous: this was the task of looking after the livestock, which was housed in the ship's boats and consumed almost exclusively by the officers, guards and overseers.

(Ghosh, *Sea Of Poppies* , 379)

Sometime Kalua acted like an external agency that is so powerful in the space of Ibis where women were taken abode. It was evident when the women on board started a small quarrel, it was Kalua who entered and controlled the quarrel. Ibis is created as any other social space where all the events took place just like in land but all in a diminutive form. Just as in land they are arranging weddings- with songs and food – among the shipmates of Ibis. Similarly love stories also working out within the Ibis and some are expecting. and some were died of causality within the ship so altogether Ibis become just like any other space where there are birth, death, weddings, quarrels, love and so on.

As the stories converge, the Ibis becomes a shelter to these various misfits and exiles. A crisis on board is precipitated when Jodu is violently punished for talking to one of the women being transported. He is imprisoned with Halder and Ah Fatt and, along with Serang Ali, whose secret piratical past has become known, hatches a plan to escape. Meanwhile, Deeti intercedes on behalf of the woman, but is recognised by a relative, who tries to rape her and flog Kalua. Kalua manages to kill him. The novel closes with Neel, Ah Fatt, Jodu, Serang Ali and Kalua escaping in a longboat towards Singapore, while Deeti, Paulette, and Zachary proceed towards Mauritius.

4.2 River Of Smoke

“A richly detailed panorama of the opium wars...through the depth of his research, lightly worn, Ghosh has captured the many cross- currents of a fascinating historical period.”

Telegraph (U K)

River of smoke (2011) is the second novel in the Ibis Trilogy of Amitav Ghosh . It is focussed primarily on the Canton city of China where the five characters reach after escaping the prison life of Ibis. And also it tells about the life of the other characters that left for Mauritius soon after the terrible storm that happens in Ibis when they are at sea. The historical fiction narrates an event associated with the space- Canton where the characters like Bahram Moddie and his assistants are eagerly waiting with a ship full of Opium for trade in China. The time denotes the political pressure to abolish opium trade in China. The things happened just before the first opium war is the background of the narrative. and obviously the main narrative is revolving around the character Bahram Modi who is a Parsi businessman from

western India .By focussing him Amitav Ghosh proceeds elaborately to discuss what is the importance of Parsi beliefs and practices and how their life goes on in Bombay and again how excellent they are in Business and trade.

As a historical fiction the novel brings forth the past to life and makes it better. More than mere historical facts it blends some imaginative characters and their life as well. It conjures up an important event from history and treated it as an exotic backdrop for a narrative. The history is not just treated as a backdrop of the narrative instead it provides larger scope of characterisation, plot construction, myth expansion and so on. It provides opportunities to discuss politics, religion, economic and the social aspects of the space narrated. History regarding Opium trade, art and botanical gardens in China are closely observed and studied by Amitav Ghosh which was later given in a very lengthy and meandering disquisition. Historical explanations of first opium war in china with the British empirical power is framing the background of the narrative and Ghosh weaves a web of characters who are closely interlinked within the specified time and space. Spatial dimensions helps the readers move beyond the words and get a visual experience of Canton and the port in trade.

His narration is so accurate and elaborate and many a time it surpasses the actual real space of Canton as geographically and historically represented. His novel moves its incidents just as the flow of traffic on the Pearl River at the Canton Port as smoothly and it certainly satisfies the title of the novel. Obviously the river is treated as a path to China where the opium is flowing through ships from India throughout with the control of British imperial powers. Since such a drug like opium have far reaching negative impacts for the Chinese citizens it is their authority who decides to abandon opium availability in their country. But the British authority takes it as a best

way to achieve financial prosperity for their home country without affecting any of them. Since India was under their colonial power they compels them to cultivate opium on large scale and the usable opium extracted out was imported with the help of ship. And this has resulted in a friction between the Chinese authorities and the traders in the Pearl River. This culminated in the first opium war in China. This was in 1838 when the Chinese emperor has newly enforced the longstanding desire to ban on opium. The situation in Fanqui-town, the foreigners' enclave, grows volatile and these uncertainties are well disclosed in the novel.

This historical fiction of Amitav Ghosh projects hope for the readers to imagine what was the psychological dilemma of a Bengali opium merchant in Canton during 19th century when there is a full load of opium and the official ban is also declared. Historical setting also helps to reveal the sensibilities of various characters and the entire world view during the time. It helps in revealing some hidden preconceptions which otherwise is not known in history. It will add something more vivid to the generalised fact oriented history to make it a perfect insight for the readers.

In fact Events and incidents were taken directly from the history as it is known as a historical fiction. Amitav Ghosh is a master craftsman of this genre in Indian English literature. Not merely that, Amitav Ghosh certainly took some individuals as well from history while narrating the story regarding the space- China. George Chinneri is a well known English painter who lives in Asia, especially in India and southern China in 18th century. He was born in London and he later left his wife and children and moved to Madras.

He was the leading painter of the British community in India. His painting career flourished in Calcutta and he produced innumerable paintings like family pictures and images of renowned people. Later he shifted to Macau and drew pictures of Chinese and Western merchants and their families. And he later painted landscapes and made numerous portraits of people of Macau as well. This was referred to when Amitav Ghosh invented an imaginary character Robin Chinneri as the son of George Chinneri, a historical figure who is a childhood friend of Paulette.

Similarly, the character named Commissioner Lin Zexu is directly taken from the history of China where his role is so crucial. In Chinese history he was the viceroy, governor general under the King of the Qing Dynasty who had great contributions in the first Opium War of 1839-1842. His compelling voice against opium trade became catalytic in the war. His moral and brave nature is well appreciated both by the authorities and the common folk of China. But his stubborn attitude in banishing opium trade later proved to be fatal by instigating the British people to think about the first Opium War with China.

The novel here mentioned is talking about the war on drugs and the darker side of globalization. How forcefully Chinese people were made addicted to opium in the 19th century is disclosed here. The novel started from Deeti, the wife of Kalua, who escaped from Ibis during a stormy night with the help of other four members. She remembers what had happened after the terrible storm. She talks about her life in Mauritius and how she established a rich and traditional family of her own Colver family in Mauritius with an innumerable number of people. It was she who started temples and kinds of rituals and worships for them. Neither Deeti's nor Kalua's rituals were blindly followed; instead, she made a set of new rules and regulations for her own

family according to the space where she reaches. It's the island of Mauritius where she began her life with her son and henceforth she became a master power in her family even in her old age. The temple she has selected for her family worship is a hidden place behind a rocky area located in a mountain. And it was she who instill some rules for them to follow before their usual annual visit to the hidden shrine. Elaborated description of the beliefs and ritual were given in the narrative.

The entrance to the shrine's inner chambers can be seen over her shoulder: it is no more than a tilted fissure in the cliffside, so narrow that it seems impossible that a cavern could lie hidden behind it. In the background, a paunchy man in a dhoti can be seen, trying to chivvy a brood of children into forming a line so that they can follow Deeti inside. This too was an inviolable part of the ritual: it always fell to Deeti to make sure that the youngest were the first to perform the puja, so they could eat before the rest. With a cane in one hand and a branch of candles in another, she would usher all the young Colvers-chutkas and chutkis, laikas and laikis- straight through the hall-like cavern that led to the inner sanctum. The famished youngsters would hurry after her, scarcely glancing at the painted walls of the cave's outer chamber, with its drawings and graffiti. They would run to the part of the shrine that Deeti called her 'puja-room': a small hollow in the rock, hidden away at the back. If the shrine had been an ordinary temple, this would have been its heart-a sanctum with an array of divinities that was centred upon one of the lesser-known deities of the Hindu pantheon: Marut, god of the wind and father of Hanuman. Here, by the light of a flickering lamp, they would perform a quick puja, mumbling their mantras and whispering their prayers. Then, after offering up handfuls of arati flowers and swallowing mouthfuls of tooth-tingling prasad, the children would scamper

back to the Chowkey, to be met with cries of: Átab! Atab!- even though there was never a table to eat off, but only banana leaves, no chairs to sit on, but only sheets and mats. Those meals were always vegetarian and perforce very plain, for they had to be cooked on open fires, with the rudest of utensils: the staples were parathas and daal-puris, and they were eaten with bajis of pipengay and chou-chou, ourougails of tomato and peanut, chutneys of tamarind and combava fruit, and perhaps an achar or two of lime or bilimbi, and maybe even a hot mazavaroo of chilis and lime--and, of course, dahi and ghee, made from the milk of the Colvers' cows. They were the simplest of feasts, but afterwards when all the food was gone, everyone would lean helplessly against the stony walls and complain about how they'd banbosé too much and how their innards were growling and how bad it was to eat so much, manzé zisk'arazé.

(Ghosh. *River Of Smoke*,7-8)

Amitav Ghosh's central character Bahram Moddie in the novel *River of Smoke* belongs to Parsis and obviously his deep understanding and close observation made the narration realistic and truthful when the culture and practices of Parsis were concerned. Parsis are direct descendents of Persian Zoroastrians who immigrated to India for avoiding the persecution by the Muslims. They settled mainly in Mumbai, Karachi and Chennai. They established their roots in India and soon proved their capabilities and became the richest among the Indian population. They are evidently not like Hindus in India instead they have a different religion of their own Zoroastrianism. As it is practiced mainly by the parsis and their families beliefs in certain religious practices like (nasu), initiation (navjot), daily prayers, worship at Fire Temples, marriage, funerals, and general worship. The protagonist belongs to a very

poor family but highly educated which attract a rich family to offer their daughter to tie the knot with him. Through the wedding Bahram became rich and an active member of Rustham family and he navigate the opium trade in Canton for the in law family.

Parsi community and their strong beliefs regarding religion, politics and economic aspects also is evident from the narrative through the portrayal of a 55 year old man of Bahram Moddie the owner of Anahita and the father of Ah Fath. Their beliefs regarding the religion Parsi is elaborately suggested in the narrative when he fell into the opium within the ship. `

His hands went instinctively to his kasti-the seventy-two- thread girdle, sacred to his faith, that he always wore around his waist. Since his boyhood his kasti had been the talisman that protected him from the terrors of the unknown- but touching it now, he realized that it too was soaked in the sludge.

(Ghosh. *River Of Smoke* ,31)

As a native of Bombay Zoarastrian he believes in certain omens and signals that predicts the near future. Since the ship journey is entirely a game which is controlled by the whims and fancy of the ultimate power they strongly behold certain beliefs that will decide the advancements in future. This was evident when he connects the figurehead in the ship as a positive part for their successful journey.

The figurehead was a sculpture of Amahita, the angel who watched over the waters, It was a prized heirloom of his wit' family, the Mistries, who were the Anahita's Owners. He kne *bertewwald consider its loss a portent of bad luck-

but he hal Portia pothis our to deal with now, ana all tie could pin at "Watte-ing into his cabin and taking off his clothes "

(Ghosh. *River Of Smoke* ,34)

Fanqui town is the narrative space of the novel is commercial hub of innumerable foreigners who came there for trade. They want to either trade opium or take away what is valuable within China. Canton became the centre of opium trade and thus it became a favourite spot of the foreigners like Americans, British, Portuguese, Indians and so on. In Canton there is a space called Acha Hong where there are many Indians settled over there. Even though within India there are as many varieties as possible and nobody could find any similarity in culture and tradition, but outside India all will be addressed as the same- Indians.

Even as he was settling in it became clear to Neel that no .1. Fungtai Hong was a world in itself with its own foods and words, rituals and routiness it was as if the inmates we he first inhabitants of a new countey, a yet unmade Achie Wha. What was more, all its residents, from the lowlised pitoom, wielding kussabs to the most Fastidious of com silting shrolis, rook a certain pride in their house, not unlike that of a family. This surprised Neel at first, for on the face of it, the idea that the Achhas might form a family of some kind wa not just improbable but absurd: they were a motley gathering of men from distant parts of the Indian subcontinent and the spoke between them more than a dozen different languages; some were from areas under British or Portuguese rule, and others hailed from states governed by Nawabs or Nizams, Rajas or Rawals; amongst them there were Muslims, Christians, Hindus, Parsis and also a-few who, back at home, would have been excluded by all. Had they, not left the subcontinent

their paths would never have crossed and few of them would ever have met or spoken with each other--far less thought of eating a meal together. At home, it would not have occurred to them to imagine that they might have much in common--but here, whether they liked it or not, there was no escaping those commonalities; they were thrust upon them every time they stepped out of doors, by the cries that greeted them in the Maidan: "Achha! Aa-cha?" To protest the affront of this indiscriminate lumping together served no purpose; the urchins cared nothing of whether you were a Kachhi Muslim or a Brahmin Catholic of g Pari from Bombay: Was it possibly a matter of appearance. Or was it your clothes? Or the sound of your languages. but diánes how, when they were all so different)? Or was it perhaps just a smell of spices that clung indifferently to all of you? Whatever it was, after a point you came to accept that there was something that tied you to the other Achhas: it was just a fact, inescapable, and you could not leave it behind any more than you could slough off your own skin and put on another. And strangely, once you had accepted this, it became real, this mysterious commonality that existed only in the eyes of the jinns and jai-boys of the Maidan, and you came to recognize that all of you had a stake in how the others were perceived and treated.

(Ghosh. *River Of Smoke*, 192)

The natives of The Fanqui town live within the premises of Pearl River are closely bound to the river. Since they do not possess any other properties in the main land they have only a boat for their living. They stay within the boat within an allotted space on the coast of the river. The river is full of sampans and boats which are selling different products.

The evil effects of opium trade is vicariously pointed out in the narrative where Robin Chinneri friend of Paulette wrote about the new china town and his visual portrayal of the young Chinese people is an eye opener for the same. They spend their income in shops where they get opium mixed drinks and they will drink till they forget everything from their mind. This was clearly portrayed within the narrative without losing its intensity.

New China Street is positively genteel in comparison to Cof Tos tine, although it is only a clamorous, crowded gall, (He those around Calcutta's Bow Bazaar: here too shops 'are wicked upon shops; here too touts will tug at your clothes just you begin to wonder what their intentions are. The bider fanquis are not daunted by this and will clear a path by laying about with their whangees-but since I can not conceive of carrying one I generally try to stay clear of this street. By comparison with our other roadways Old China Steer is a haven of cleanliness and quiet: it is in fact more Jam arcade than a roadway, being lined with shop houses. Some of the shop houses are quite tall but they are dwarfed by the walls of the factories that flank the street, The gap overhead is covered with a kind of matting, which is laid down so artfully that below, at the level of the street, it is always cool and shady, like a pathway in a forest. As for the shops, they are utterly beguiling and their wares are laid out in the most charming fashion, on shelves and in glass- topped cases. There are shops for lacquerware, pewterware, silk and souvenirs of all kinds (the most ingenious of these are some amazing multi-layered balls, carved out of whole blocks of ivory, with the outer shell enclosing others of diminishing size). The name of every merchant is written above the door, in English and Chinese, and there is always a sign to mark his calling: 'Lacquer Merchant', 'Pewter Seller, Ivory

Carver' and the like. Many other banners, pennants and painted signs are strung above the shops and When there is a breeze the whole street shimmers and Hutters with colour. It is quite wonderfully picturesque;

(Ghosh. *River Of Smoke* ,209)

Amitav Ghosh is an interesting researcher on different space and its multilayer's of meanings. This was evident in his narrative style also. His focus is mainly on a spatial dimensions rather than mere temporal aspects. His novels project the space in its wider angles of exploration. Its landscape, flora and fauna and so on were keenly observed and it was expressed with greater authenticity. Physical space – China- in the novel provides him immense chance to explore on it in a deeper level. He even talks about a rare species of a plant in China in his novel. He thought it as a tool to highlight his character Paulette who is in search of the back history of a painting on Camelias, a rare species of plant found in China.

Why; said Fitcher, scratching his chin, "it must be Billy Ker they were speaking of. Paulette looked up from Robin's letter. "But sir, surely the man who introduced the world to the Tiger Lily and the Chinese Juniper and Christmas Camellia was not a smoker of opium?" Oh he had his share of troubles, did poor Billy Kerr. Kerr had been in China a couple of years already when Fitcher met him for the first time, in Canton, in the winter of 1806. He was in his mid-twenties then, a little younger than Fitcher: a tall, strapping Scotsman, he had more energy and ambition than he could put to good use. He had arrived in Canton bearing the gaudy title of 'Royal Gardener' but only to find that it carried no weight in the British Factory, which was as starchy in its own way as a manor house. A gardener was, after all, just a servant and was

expected to comport himself as such, remaining below stairs and refraining from intruding upon his superiors. It was true certainly that Billy had been born with dirt beneath his fingernails--his father had been a gardener before him, and probably his grandfather too. But Billy was a sharp, hard-working fellow who had applied himself to his books and his botany with a mind to bettering himself. His position in the British Factory didn't jibe with his idea of his own consequence and he was a little bit forward at times: as a result, instead of finding a place at the high table, he was fed a steady diet of snubs and slights. Nor did it help that his salary, which, at a hundred English pounds a year, would have been perfectly adequate elsewhere, was a trifling sum in Canton: Billy could not even afford to pay for his own washing. Billy was a forthright fellow, prickly as a hedgehog.' One summer he had run off to the Philippines, in defiance of Sir Joseph's instructions. Unfortunately for him the voyage had turned into a disaster: the collection he had put together in Manila was destroyed by a typhoon, on the way back to China. Billy took it hard: the journey was but a few months behind him when Fitcher arrived in Canton. Fitcher could see that he had been greatly affected: one sign of it was that he had moved out of the British Factory, cutting himself off from his compatriots. A Chinese merchant had granted him the use of a plot of land, near Fa-Tee, and he had built himself a little shack there. Fitcher had visited him once and so far as he could tell, Kerr's existence was one of hermit-like solitude. His house consisted of a single room, surrounded by clusters of saplings and rows of experimental plant-beds. His only companion was the boy he had hired to help with his garden, Ah Fey: he was some thirteen or fourteen years old at that time, and by dint of his service with Kerr, he already spoke fluent English.

(Ghosh. *River Of Smoke*, 292)

Again Ghosh was not limited his narration only to Fanqui Town instead he takes us to the nearby places as well. Its spatial dimensions including its culture and politics are well explored and presented before the readers. Since Honam is the nearby place it too is explained in detail in the narrative.

Honam is on the other bank of the river. I think I have mentioned this island to you before; it lies opposite the c of Canton and is of considerable size, extending sixteen miles from end to end. Jacqua told me that there are some who believe the island should be called not Honam but Honan-which is the name of another province in China. As with everything here, there is a complicated story behind it, something about a mandarin who caused snow to fall on the island by planting pine trees from Honan. It sounds most unlikely-- but I think perhaps the story is meant to point to the contrast between the two banks of the river, which is indeed so marked that they might well belong to different provinces. The north bank, where Canton lies, is as crowded a stretch of land as you will ever see, with houses, walls, bustees and galis extending for miles into the distance; Honam, by contrast, is like a vast park, green and wooded: several small creeks and streams cut through it and their shores are dotted with monasteries, nurseries, orchards, pagodas and picturesque little villages.

(Ghosh. *River Of Smoke*. 278)

Spatial dimensions of China especially about Cnaton are the main point of discussion. Since its political aspects as well as the historical background is well utilized within the narrative. More than the reality depicted in history it rather discuss

in detail what happens to individuals during that time in that discussed space. Political background and the subsequent analysis of Ban in opium Trade and its consequences were realistically portrayed. The life and contributions of Lin Zexu a political figure in the history of China is depicted as truthfully as possible.

Wah kemih ji . . . said Punhyqua, and the linkister began to translate: *My master ask: from who you hear new mandarin come to Canton?' 'Doesn't matter.' Bahram shrugged. "But it is true?" He say: surprise you hear so soon. No one know for sure anything, except that Emperor has called Governor of Hukwang province to Beijing: his name Lin Zexu . . . Although he was not personally acquainted with Lin Zexu, said Punhyqua, he knew a good deal about him for he too was from Fujian province. He came from a family that was poor but highly respected, having produced many reputed officials and statesmen. Lin was himself a brilliant scholar, and had passed his Civil Service examinations with distinction at an unusually early age. Rising quickly through the ranks of officialdom, he had earned a reputation for exceptional ability and integrity: not only was he known to be incorruptible, he was one of the few men in the realm who was unafraid of expressing opinions that ran contrary to the views of the Court. Whenever there was a serious problem- a flood, an uprising of disaffected peasants, a breach in some essential dike it was to Lin that the government turned. Thus it happened that while still in his forties Lin Zexu had been appointed to one of the most coveted posts in the country: the governorship of Kiangsi province. It was there, apparently, that he had had his first encounter with British opium smugglers.

(Ghosh. *River Of Smoke* ,289)

This was more evident in many other parts of the narrative as well. The contributions of Lin Zexu could not be easily erased from the memory of the Chinese people. Since it later befalls on China in the pretext of the first opium war with the British imperial powers and subsequent tragic failure and opens up free trade policy in China. Political suggestions are numerous in the novel which is more evident when Lin Zexu is represented.

In any event, the matter of the Lord Amherst had evidently made a deep impression on Lin Zexu. On taking up his next post, in Hukwang, he had launched a massive campaign to eradicate opium- and being the man he was, his efforts had met with far greater success than any before. Indeed he had become such an expert on opium-trafficking that he was one of the select few to be asked to submit reports on opium to the Son of Heaven-and his memorial on the subject had proved to be the most comprehensive ever written.

(Ghosh. *River Of Smoke*, 291)

The novel takes the opium trade in China as its background. And it highlights rich tapestry of characters from various cultural and geographical backgrounds whose common point is its trade with China. The plot is centred in Fanqui town, a small strip of land used by foreigners to trade with local Chinese traders before the first opium war begins in China. And it's a blend of Parsi, Malay, Chinese and pidgin framing a cultural amalgamation with the influence of imperialism and global trade. as the Observer notes Amitav Ghosh conjures plotlines out of trading routes, which, in his supple and compulsive imagination, come magically alive as the conduits for human history; they effect the exchange not just of silk and silver but of language and love and enmity'.

4.3 *Flood of Fire*

The last of the ibis trilogy *Flood of Fire* published in 2015 is an interesting journey of characters like Kesari Singh who was Deeti's brother and his military life, Zachary Reid and his life in Bethel under Mrs. Burnham, Shireen Bhai and her maiden journey to Canton in pursuit of her husband's unfortunate death. The novel revolves around the spatial dimensions of Calcutta, Mumbai and Canton. The spatiality does not provide mere scope for delineating a background for the narration instead it projects a more expansive out view of the space. It projects a spatiality which is more truthful and realistic in its complete portrayal of people and their attitude to life who breathes there. It helps to project an array of characters that are the product of spatiality and have undergone various incidents and events taken out of history. Chinese government prohibited trade on opium in China and control the opium usage of its citizens by imposing strong rules and punishments.

Kesri Singh, brother of Deeti is the eldest son of Ram Singh so he is supposed to take part in agriculture as their tradition determines. But his spirit does not succumb to such an inactive job and he left to join military service. He belongs to Nayanpur a village known for brave and honest soldiers. The military services and how the young generation is attracted to this profession is also displayed. Even in army there is caste differentiation just like any other part of Indian culture. How caste is an important factor even in military is evidently known when Ghosh argued it in the narrative.

Theirs was a landowning family from the outskirts of the town of Ghazipur, near Benares. Since most of the battalion's sepoy's hailed from the same area and were of the same caste, many - were inevitably connected to the subedar's clan -

indeed a number of them were the sons of men who had served under his father and grandfather.

(Ghosh, *Flood Of Fire*, 3)

Nayanpur the village where Deeti and Kesri spend their young days with their parents and siblings is a typical village of rustic people. The spatial implications asserts the fact that their uneducated under developed poverty stricken life made them believe some strange things and follow all traditional practices without ever questioning its authenticity. Any inequality either by caste or by gender is treated like too natural and normal for them.

One thing they shared was the colour of their eyes, which was a light shade of grey. For Deeti this had been something of a handicap, for there were many credulous people in their village who believed that light-eyed women were endowed with uncanny powers. The feature did not have the same consequences for Kesri as it did for Deeti - in a boy, light eyes were considered merely unusual, not a disturbing oddity - but it still created a bond between them and Kesri was always quick to jump to Deeti's defence when she was taunted by other children.

Another thing they had in common was that they both grew up believing that kismet was their enemy. For Deeti this was because her astrological chart showed her to have been born under the influence of an unlucky alignment of the heavens. Kesri had a different reason: it was because he happened to be his father's oldest son.

(Ghosh, *Flood Of Fire*, 48)

Horoscope and the astrologers who define future according to the stars of one's birth stars were too commonly approached by the rustic villagers whenever they have a baby in their family. According to the words of astrologers they lead a life expecting what they were being told.

Since Deeti spent a good deal of time in the fields with Kesri she was the only person in the family who understood his state of mind. The other girls were kept indoors as much as possible, to protect their complexions, but Deeti's chances of a good marriage were slight in any case because of her ill-aligned stars, so it was decided that she needed to know how to work the land. She was no taller than Keri's knee when he began to teach her how to handle a nukha - the eight-bladed instrument that was used to nick ripe poppy bulbs. They would walk along the rows of denuded Alowers, each with a nukha in their hands, scoring the tumescent sacs to bleed them of their sap. When the heady odour of the oozing opium-gum made them drowsy they would sit together in the shade of a tree.

(Ghosh, *Flood Of Fire*, 51)

Calcutta the narrative space selected by Ghosh helps him to analyse legal system and the stature of the judiciary in India during colonisation. Here it is unveiled through the character of Zachary Reid who awaits legal procedures because of helping the natives to escape the Ibis. After an elaborated trial and testimony taken from the honest co-workers of Reid he was declared free finally. The extended trial and enquiry made him strenuous in his life and the final judgement made him to stay further in Calcutta to earn money to get rid of the legalities.

Bombay in its microscopic detailing is projected throughout the narrative. Especially the Parsi life style and tradition is portrayed through the character of Bahram Modi and his wife Shireen Modi. Their life in Bombay indicates how luxurious the life of Zoroastrians who are rich and well settled in society. The typical Parsi beliefs and traditions they follow is truthfully depicted when Shireen Modi thinks about how it is uncommon to live in one's own house even after their marriage and also they are not entitled to enjoy the property rights from their own home after marriage.

Shireen's apartment was on the top floor of the Mistris family mansion which was on Apollo Street, one of Bombay's busiest thoroughfares. The house had long been presided over by her father, Seth Rustomjee Mistris, the eminent shipbuilder. After his death the family firm had been taken over by her brothers, who lived on the floors below, with their wives and children. Shireen was the only daughter of the family to remain in the house after her marriage; her sisters had all moved to their husbands' homes, as was the custom.

The Mistris mansion was a lively, bustling house with the voices of khidmatgars, bais, khansamas, ayahs and chowkidars ringing through the stairwells all day long. The quietest part of the building was the apartment that Seth Rustomjee had put aside for Shireen at the time of her betrothal to Bahram: he had insisted that the couple take up residence under his own roof after their wedding. Bahram was a penniless youth at the time and had no family connections in Bombay. Ever solicitous of his daughter, the Seth had wanted to make sure that she never suffered a day's discomfort after her marriage - and in

this he had certainly succeeded, but at the cost of ensuring also that she and her husband became, in a way, dependants of the Mistris family.

(Ghosh, *Flood Of Fire*, 12- 13)

Being a Parsi woman Shireen Modi is not exceptional from the traditional beliefs and rituals in their community. She is a strong believer of her own religion and strictly follows the patriarchal system within it. Not just about their luxuries mentioned their real beliefs and rituals and traditional practices as well is referred within the narrative. Their blind faiths and superstitious outlooks were referred in the text as

Shireen frowned; she had known the Anahita intimately since the day the vessel's keel was laid, in her father's shipyard: it was she who had named her, after the Zoroastrian angel of the waters, and it was she too who had overseen the craftsmen who had sculpted the figurehead and decorated the interior. If Sethji was walking, he must have been up on the quarter-deck, no? Vico nodded. Yes, Bibiji. It must have been the quarter-deck.

(Ghosh, *Flood Of Fire*, 16-17)

Again the text provides enough passages where her blind beliefs in omens are clearly represented. They still believe in certain practices and rituals associated with their religion even though it does not have a meaning in terms of education and progressive attitudes.

She seated herself on the bed and recalled the day in September, the year before, when Bahram had left for Canton. She had been much troubled that morning by inauspicious signs - she had broken her red marriage bangle as she was dressing

and Bahram's turban was found to have fallen to the floor during the night. These portents had worried her so much that she had begged him not to leave that day. But he had said that it was imperative for him to go - why exactly she could not recall.

(Ghosh, *Flood Of Fire*, 14)

Parsi religion is very strict in its rules and regulations. nobody is allowed any exception. When it comes to the female community of Parsis it's too rigid to change. Many taboos associated with the feminine gender are well depicted in the novel. The character Shireen Modi really knows about her role in the society according to the role definition of their community. Wearing purdah and always secluded from the socialisation is treated like beneficial for the woman of their community.

Shireenbai, what are you talking about? It's true that our wives don't keep strict purdah but we have a certain standing in society. We would never allow our sisters and daughters to wander around the world on their own. Just imagine the scandal. What would people say? Is it scandalous for a widow to want to visit her husband's grave? At that point, they seemed to decide that she needed to be humoured and their voices softened.

(Ghosh, *Flood Of Fire*, 44)

There is a passing reference of the Parsi ritual that was practiced after the death of an individual in their family. It was known as "Farvandin roj" that means a day dedicated to the memory of the departed souls within their family. This was done to commemorate the guardian spirits according to the Zoroastrian Calendar. They usually visit the tower of silence on Farvandin Roj where they kept the dead body

openly to be eaten by the vultures. Shireen Modi wanted to perform the farvandin roj ceremony of Bahram modi in the narrative to get salvation for the departed soul.

Shireen was not ungrateful for her family's support, yet, after a while, it became apparent to her that there was something odd about the nature of their sympathy. Her relatives' concern seemed to be focused entirely on herself - her departed husband seemed hardly to figure in their thoughts. When she made an attempt to reverse this, by announcing that she wanted to hold a lavish 'Farvandin roj ceremony for Bahram, in the Fire Temple, no one paid her any mind. Instead, without consulting Shireen, the family organized a small service that was attended only by a few close relatives.

(Ghosh, *Flood Of Fire*, 40)

According to Parsi belief they have worn a holi kasti in their body as part of their Zoroastrian tradition. The Kasti is a thin woollen waistband worn over the sadra thrice around the waist. It's a holy process of making the kasti by weaving 72 fine threads of lamb's wool by women chanting manthravani prayers from priestly families. The word also means a boundary and it reminds them to keep within their religious duty. It suggests spiritual boundary to keep evil away. This was the religious implements of the Zoroastrians which forms an invisible but strong circuit of prayers around one's physical body that protects people from negative forces. Kasti became like a strong anchor where they touch for moral strength whenever they are in menace.

The situation was very unfortunate, they said. Bahram-bhai had made some terrible mistakes; his love of risk had led to calamity; he had taken an enormous gamble and his wager had gone disastrously awry. Shireen's fingers snaked

through the folds of her white sari seeking the comfort of the sacred kasti threads that were girdled around her waist. What happened? she said. Tell me about it. After some hesitation they began to speak together:

(Ghosh, *Flood Of Fire*, 41)

The novel discloses army and their practices in generally. There are references of Paltan in the text as it simply means a group of people who fight for one cause. The name Paltan came from a cantonment of the British East India Company. How poor people of India were attracted and joined for the British army and took part in wars is described within it. The name Paltan was derived from platoon that means a size of battalion or regiment. Each Palton usually have a mascot (means a person or thing that brings luck) and a mendicant (given to begging). In the army they will predict the future of the activities that thr army took part in. this may provide strength and hope of victory for the battalion. The character Pagla Baba is a mascot and mendicant of the army who will give clues of future to the team members.

Kesri! Sunn!

-It was Pagla-baba, the paltan's mascot and mendicant: like others of his ilk, he had an uncanny knack for guessing what was on people's minds. A Ka bhaiyil? What is it, Pagla-baba? Hamaar baat sun; listen to my words, Keri - I predict that you will receive news of your relatives today. Bhagwaan banwale rahas!// cried Keri gratefully. God bless you! Pagla-baba's prediction whetted Keri's eagerness to be back at the camp and he forgot about Gulabi. Spurring his horse ahead, he trotted past the part of the caravan that was reserved for the camp-following gentry- the Brahmin pundits, the munshi, the bazar- chaudhuri with his account books, the Kayasth dubash, who interpreted for the officers, and the

baniya-modi, who was the paltan's banker and money-monger, responsible for advancing loans to the sepoys and for arranging remittances to their families. These men were travelling in the same cart, chewing paan as they went.

(Ghosh, *Flood Of Fire*, 24)

Mrs Burnham belongs to the affluent family of Calcutta and a very aristocratic proud lady of the society. She thought about the city dwelling as advantageous and more comfortable as it was associated with cleanliness and decent as compared to her palatial bungalow. And the nearby places like Kidderpore are having some negative allusions to it. Spatial dimensions of Kidderpore do not attract rich people like her to live there. So as a condemnation perspective she talks about kidderpore with Zachary Reid who was the newly appointed worker of the budge row of the house.

And may I ask, Mr Reid, she said, 'where you intend to reside if I hire you for this job?' This took Zachary by surprise and he began to stutter. 'Why, ma'am ... I've been renting a room in Kidderpore- Tm sorry, she said sharply, cutting him off, 'That will not do. Those Kidderpore boarding houses are known to be dens of disease, iniquity and vice. I cannot allow it, in all conscience. Besides, the budgerow needs to be guarded at night and I have no chowkidar to spare.

(Ghosh, *Flood Of Fire*, 29)

Home is just a feeling of oneself regarding where you are at peace with the surrounding. Mostly about getting peace and happiness in the memory regarding one's living space. it must not necessarily about nativity but certainly about the society where we find happiness during one's lifetime. For Raja Rattan Singh it was not his palace gave happiness but it was the Fanqui town that gave him a positive

feeling. After escaping from the Ibis he reaches Fanqui town as a free individual who has self pride and confidence. spatial dimensions not only brings happiness but along with the emotional experience associated within that particular space is giving everlasting memories for the individual. For Neel it was Fanqui town where he got a solace after Modi's death. He does not want to go back to India as it will be perilous for him as an escaped convict. He is more comfortable in china as a free individual rather than a prisoner in India.

I am writing now in my new lodgings, in Canton's American Hong, which is where Mr Coolidge, my new employer, has taken an apartment. He does not live in the lavish style of Seth Bahram; his staff have been relegated to a servants' dormitory at the back of the Hong. But we manage well enough and even though the accommodation is rudimentary I must confess that I am overjoyed to be back in Canton's foreign enclave - that unique little outpost that we used to call Fanqui-town! It is strange perhaps, to say this about a place where cries of Gwailo!, 'Haak-gwai!' and 'Achha!' are a constant reminder of one's alienness - but nonetheless, it is true that stepping ashore at Canton was like a homecoming for me. Maybe it was only because I was so relieved to be gone from Hong Kong Bay, with its fleet of English merchant ships. Of late a forest of Union Jacks has sprouted there - and I must admit that a weight lifted from my shoulders when they disappeared from view: I can never be comfortable around the British flag. My breath seemed to flow more freely as the boat carried me deeper into China. Only when I stepped off the ferry, at the foreign enclave, did I feel that I was at last safe from Britannia's all-seeing eye and all-grasping hand.

(Ghosh, *Flood Of Fire* 18-19)

Usually newspapers are meant for disseminating information regarding the current events and incidents in detail for the society. It is from the newspapers that people get a spatial dimension which is of a certain level true and vivid in its authenticity. Even there are hidden agendas and political biases among the newspapers up to a certain limit it is more reliable. There are reports on newspaper whenever something really important happens in the world. Before the first opium war of China, newspapers disclose the life of young Indians and how they were tortured by the British imperial powers is disclosed. Opium cultivation and production of opium in Indian factories are reported in various newspapers in China. Newspapers disclosed how opium is produced in India

The subject that Compton follows most closely is of course the daaih-yin 'the big smoke' - and it happened that he was going through an article in the Chinese Repository, on opium production in India. It was lucky for him that I came by for he was having trouble making sense of it. Many of the words in the article were unfamiliar to him 'arkati', 'maund', 'tola', 'seer', 'chittack', 'ryot', 'carcanna' and so on. Compton had not been able to find them in his English dictionary and was at his wit's end. Nor did he know of many of the places that were mentioned in the article - Chhapra, Patna, Ghazipur, Monghyr, Benares and so on. Calcutta was the one place he had heard of - it is known here as Galigada.

(Ghosh, *Flood Of Fire* , 21-22)

Spatial dimension of China is given in detail by Amitav Ghosh in his narrative. His deep understanding of the spatial dimensions helps to project China in its full

vivacity before the readers. Not just a mere background for the narrative but more than that it has special significances here in the narrative. It projects China and its political background in a detailed manner. Since the country is near the first opium war the political situation is turbulent whereas the native Chinese people are in danger of attack by the British imperial powers. This was mentioned when it talks about the political situation in China under the control of Lin Xu, the master mind behind the official ban of opium trade.

What happened? she said. Tell me about it. After some hesitation they began to speak together: It was not entirely Bahram's fault, they said. He had been caught unawares by recent developments in China. Soon after he reached Canton a new viceroy had been appointed, a mandarin by the name of Commissioner Lin - by all accounts a power-crazed madman. He had detained all the foreign merchants and forced them to surrender the opium they had shipped to China that season. Then he had personally overseen the destruction of their cargoes - goods worth millions of Spanish dollars! Bahram was among the biggest losers; his entire cargo had been seized and destroyed - a consignment that he had bought mostly with borrowed money. As a result his debts to his creditors in Bombay were still unpaid; had he returned he would have had to default and declare bankruptcy - this wasn't surprising perhaps; he had always been a gambler and a speculator, just like his grandfather before him.

(Ghosh, *Flood Of Fire*, 41)

Truly the First opium war is going to begin soon when the narrative happens. China is going to have a fight with the British army only because of the opium trade and the subsequent negative impacts of opium on the future generation of China. How

the British Empire took hold of such a war by taking sepoys and soldiers from different places of India is also examined here by the writer. Since it was a major fight for the monetary advancement of the British people they fought very strongly and established their victory later on. Hence they established policy of free trade in China very soon and that led to the typical fall of the Chinese wealth.

But sepoys are not slaves! I protested. Like British soldiers, they are paid. Are they paid the same wage as red-haired English troops? No, I had to acknowledge. They are paid much less. About half. Are they treated the same way? Do the Indian and British troops eat together and live together? No, I said. They live apart and are treated differently. And do the Indians rise to positions of command? Are there Indian officers? British. No, I said. Positions of command are held only by the British. A silence fell while Zhong Lou-si meditatively sipped his tea. Then he looked up at me and said: So the Indians fight for less pay, knowing that they will never advance to positions of command? Is this right? you are saying is right. None of this could be denied. Jaub baih lo, I said: what you are saying is right But why do they fight then? I did not know how to answer: how does one explain something that one doesn't understand oneself? Something that no one understands? All I could say was: They fight because it's their job. Because that is how they earn money. So they are from poor families then? They are from farming families, I said. They come from certain places in the interior of the country. But they are not poor - many are from families of high rank and many of them own land. This deepened Zhong Lou-si's puzzlement: Why do they risk their lives then, if not from necessity? Look, I said, it is hard to explain, but it is because many of them are from clans - I could think of no word for 'caste' - that have always made their living by fighting.

They give their loyalty to a leader and they fight for him. At one time their leaders were Indian kings, but some years ago it was the British who became the major power. Since then sepoys have been fighting for them just as they did for rajas and nawabs. For them there is no great difference

(Ghosh, *Flood Of Fire* ,46-47)

The actual space and the narrative space is externally diverse but in reality closely connected with each other. Simultaneously it supports and nurtures each other. The space created by the writer through his literary works usually takes its credits from the real space of the author. Here Amitav Ghosh focuses his attention on the various aspects of the living space to generate narrative space which is palpable from the descriptions. Many a time the real space is less prominent before his narrated space as it is wider and deeper in his portrayal. His portrait of characters is genuine and true to reality by presenting their true self and their existence in a prescribed society. He is a master craftsman in describing people and their practices and beliefs according to the space where they spend their life time. He knows both the local suburban cities as well as villages within India and outside India. as a great scholar having wide variety of experience in different journeys around the world his mind is full of narratives associated with a variety of physical spaces where he had visited. The history, politics, myths, legends, economic background, cultural scenario and so on was grabbing his attention in his journeys and subsequently they were reflected in his narratives as well. He is excellent in portraying foreign western land as well in his fiction as he is too familiar with their life also. Life in England, Egypt, China, and Africa and so on were so familiar for him and he propagates characters out of this physical space to delineate its multidimensional aspects of the society in his narrative.

The predominance of spatiality in literature is seen in the twentieth century. The idea behind such a step could be to highlight the geography of the text and how literature uses physical space for its own ends, not only to create the field of action and the backdrop against which the characters' activities take place, but also to give life to a system of complicated relationships between society, its culture, politics, language, race, and religion, into the structure of the work. As a result, the narrated physical space seeks to reveal the disparate aspects of the then-current living space. It is frequently true that every location occupies a physical space and is perceived and measured visually in spatial terms. The living space is reflected in works of art in a way that reveals its many facets. In general, a community settles and establishes itself in a specific location and is influenced by that location in the formation of its own identity, customs, and traditions. This was also true of literature. Amitav Ghosh did an excellent job of creating a narrative space using traces from his own living space as well as historical references. His narrative reflects his own personal experience combined with his reading expertise in historical evidences and records, as well as his contemplation on the space he intends to represent in his narrative.

When an author thinks too much about real physical space for his storylines, it naturally limits the reach of universality in writing. Instead, it promotes subjectivity and narrow preconceptions when it comes to the topics and situations that occur within it. It amplifies individualised viewpoints and spatial aspects, perhaps blurring the universal significance of literature.

CHAPTER 5

CONCLUSION

The concept of space took a wider range of vindication in the contemporary literary scenario. It does not perceive merely as a continuous area or expanse that is free, unoccupied and available. But it is viewed as a multidimensional and profound explication. The spatial dimension includes cultural, social, political and economic aspects of the physical space represented in literature. As delineated by Edward Soja who clearly understood space as both real and imagined as it always represents a connection between physical, geographical spaces, and mental as well as cultural constructions of space. His theory of Third Space identified three spaces- First Space, Second Space and The Third Space. His first space includes physical built environment (can be measured and mapped). Second space consists of conceptual space (the space conceived in the minds of the people who inhabit it). The third space includes real and imagined space (action in the real space). The conceptualised space includes how the imaging and social norms are determined and people act or behave in that space accordingly. Contrary to this his third space talks about lived space – the way the people actually live in and experience their existence. It means the action that happens in real space (first space) according to the expectations of the second space. But in reality third space encompasses all – here comes everything together. It may be either subjectivity or objectivity may be the abstract or the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history. So in total it consist all the things that happened in relation with the mentioned first space. As he

sums up, "I define Third space as an-Other way of understanding and acting to change the spatiality of human life, a distinct mode of critical spatial awareness that is appropriate to the new scope and significance being brought about in the rebalanced trialectics of spatiality–historicality–sociality.his contributions in the fields of spatial theory is based on his understanding of Michel Foucault and Henri Lefebvre.

Generally space has been perceived as a mere backdrop to plot in the narration whereas in reality it has more role to play. Space serves other narrative roles as well. It became the focus of attention and always a bearer of symbolic sense. Sometimes it acts as an object of emotional investment and a means of strategic planning. This will be a principle organization in a narrative and even act as a supporting medium for the whole narration. This could not be sidelined by comparing only the surface level comprehension instead a deeper analysis is needed to get a complete perception.

The second of the terminology in the thesis that demands detailing is narratives which not only describe space but it also include the writers and the readers who occupy the physical space. The space is usually referred as the context and as a referent for the text itself. The act of storytelling and the use of narrative devices are deeply influenced by the spatial references within the narrative. The spatiality is referred in the narrative either by directly naming the space or symbolically suggesting it as a universal existence of a space wherever such actions can took place. Narrative space is the space or places that provide the physical environment in which the characters of the narrative lives and also moves.

Narrative Space in literature constitutes the complete breadth and depth of subject matter in which you seek to define a story. It's actually a perfect craftsman

who creates a narrative space out of the subject matter, setting, time period, activities, personalities, events, snippets of dialogue, situations and so on to make a deep impact on the readers. In the structure of story the subject matter can be compared to interstellar gas and material from which the solar system have evolved. And hence create a narrative space. The duty of the author is to frame the materials into a story by understanding the nebulous nature of the subject matter and to decipher the historic event and the aspects of human nature in detail. Thus such a tale will be exploring the subject matter and make a statement about it in a particular given narrative space. That may sometimes transcend or stoop the level of its creativity. It does not mean that there is only a single story that emerges from a narrative space but it can produce innumerable stories within a given narrative space. So a single narrative space can obviously produce as many stories as possible.

The spatiality of the narrative is unavoidable, whether it is a biography or a story about a significant event or incident. It may be closely related to historical or temporal imaginations, as well as social or sociological imaginations. Every event described reveals a historical as well as a social dimension. This will include the spatiality of the narrative as well. There are numerous ways to connect the concepts of space and social spatiality. The three terms – social, historical, and spatial – have been classified as distinct concepts on the outside, but they are intertwined on the inside.

This research undertook the study of spatial dimensions of Calcutta(India), Canton(China), Mandalay(Burma), Ghazipur(India,) Sundarbans(West Bengal)-and so on in relation to the nine novels of Amitav Ghosh. Through the nine novels, spatial studies proved how intensely Ghosh had interwoven concepts of culture, social, politics and economic background within the stipulated framework of narration. The

concept and practice of spatiality work in heterogeneous way to disclose spatial details of narrative. Spatial dimensions became an important tool in the analysis of the nine novels of Amitav Ghosh in exemplifying deeper connotations. This tool becomes more authentic and fruitful in the deeper analysis of the fiction in terms of literature and its role in society. Recently literary and cultural parameters of analysis have given significance to spatiality and its diverse exemplifications. As a theoretical framework spatiality achieves more acceptability in the contemporary scenario that open up new vistas of literary discourse. In a way spatial dimensions provided instances of informing the readers about the culture, politics, social and economic proportions of the narrative. Moreover space has become a strong foundation of literature than mere history and time and in particular it can enhance the temporal and historical explications. The term 'space' signifies boundless three dimensional points in which it arranges things and incidents in a cautious approach. Discussions on the possibilities of spatial studies dates back to ancient times and evidently post modern era is not evicting the affirmativeness of spatial theories. Nowadays space is multidimensional since it encapsulates fields like geography, textuality, identity, power, politics, society, archetypes, and legends and so on. More frequently Indian English writing too discusses these spatial dimensions apparently mentioning many of its intricacies in utilizing other intellectual field. Amitav Ghosh's novels are interwoven many of the spatial dimensions within its narrative so intensely and providing ample scope of discussion.

The primary objective of this research is to study the different spatial dimensions and how it is organized through his fiction. The first spatial dimension includes how space is encompassed of cultural, social, political dimensions within it. It further studies in each of Ghosh's novels how the space becomes instrumental in

providing the complete version of a space with its minute details regarding its culture- how tradition is perceived and about the various power positions and then talking about politics- how the political background of the space helps in the narrative to suggest the political issues of the then time. And also it suggests the social background of the narrative as well. It includes how women were portrayed, how the lower caste people are perceived, and how the refugees were treated and so on.

This chapter reveals and investigates the space's social, cultural, political, and religious aspects. Calcutta, the physical space that is also Amitav Ghosh's native space, has enormous implications in his novels because it primarily discusses its rich and varied cultural heritage, power hegemony, social divisions, and so on. Space in each novel reflects culture, politics, power and archetypes associated within that particular space. It also discusses the dichotomy of cultural space i.e., Eastern and Western. East vs West is a recurrent theme in Ghosh's fiction. He juxtaposes two worlds which are contradictory with each other in all aspects. Not just in the realm of development it differs in all matters including social norms, religious practices, and traditional values and so on. India in one hand is a land of rural semi urban villages and the western world symbolic of fast development and scientific advancement. Hence the spatial dimensions certainly affect the people who inhabit there. Literally this will make the people in India a reservoir of blind faiths and still revolving around the social norms and cultural practices. Contrary to this westerner got scientific spirit and progressive mind separated from tradition.

It's been very vivid to Amitav Ghosh being an Indian had undoubtedly indebted to the Indian culture, politics, power relations existing within India from which his perspectives are strongly rooted. He represents the vast canvas of India

through his works. Indian culture especially around Calcutta or West Bengal had immense contributions in his literary output. Apart from these he is immensely overdrawn by his journeys within and out of India as part of his academic pursuits. Each journey adds to his mind an immense variety of experiences in different levels. Throughout his novels he presented a different colour of Indian Culture along with which he presented a glimpse of how life is going on through a western world. Exactly his raw materials are taken from India but his target audience spans countries far away.

The physical space of Calcutta frames the soul and source of his fiction. His deep impression regarding his native space was often reflected in it. Not just a periphery but in detail it resolves topics like Its history, politics, religious beliefs, rituals, tradition, cultural practices, language, myths, archetypes etc strongly woven into his narration. The space Calcutta is not just a background of his novels; but more than that. Calcutta with its pre colonial history and post colonial history provided ample scope of narration to Amitav Ghosh. He has proven his excellence in highlighting the society in its wide variety of spatial dimensions. His mastery over history and anthropology helps him to narrate the culture, politics, power and archetypes of the represented society. His calibre in transporting the experiences that are incommunicable to those who are not directly belong there is matchless.

Amitav Ghosh recreates the sights, sounds, the people, and places in a reincarnated version through his novels. Not just conceived or perceived space but he also talks about the lived space as mentioned by Henry Lefebvre. Ghosh's novels are literally a journey through some known and unknown spaces where flow of characters, thought and plot make memorable impacts on the reading society. His

Indianans is within his blood and there is absolute honesty in his depiction of India. Similarly his portrayal of foreign land is as equal in honesty since it's were being recorded and observed directly by himself in his journeys. Indian life and history of the Indian soil is strongly imprinted and it reflected in his presentation of Indian life, history, culture, politics, power relations and archetypes. A sense of Indianness is clearly visible in his narratives.

Ghosh treated his novels as a vehicle through which he conveyed his vision to the readers. Ghosh cannot remove himself from his accustomed environment Calcutta, the world he had known since childhood. Writing fiction is actually a way to express his perceived and conceived space through narrating his experiences with a tinge of imagination. Thus he wants to represent the commonplace details, those descriptions of circumstances and environment with which his characters are living throughout the narrative. Naturalistic details by the unity of spatial apprehension- convince us that the characters are actual flesh-and-blood human beings. We must accept their world as we accept an abstract painting or return to literature as we accept a Shakespearean play. He had total knowledge of his characters and at the same time attached them with a set of external social and historical details which actually gave them perfection.

Ghosh's literary output is both aesthetically driven and known for political activism as well. His stand in matters of refugees, political boundaries, trauma of the oppressed, marginalised section in the name of untouchability and so on is very pertinent when it is taken into consideration. The political and cultural views regarding all the matters that are currently affecting Indians is given prominence in his literature. Indian English literature offers freedom to writers to write about India and its proud heritage before the world through a westernised language which was

explored deeply by Ghosh. Because of the contributions of such well known writers of Indian Heritage intricacies of language as well as culture is known to the whole world.

Spatiality is treated as a key concept in literary and cultural studies when the spatial turn happens. And subsequently meaning is attributed to the connotations of space, place, and mapping. This has further developed into literary cartography, geography, and geocriticism and so on. And thus provides new approaches to traditional literary analysis, history, and even theory. This has further elaborated by Robert T. Tally Jr in his seminal work titled “ Spatiality (The New Critical Idiom) “ As it is an epoch making work on Space it acclaim global recognition by pinpointing the views of the major theorists of spatiality including Michel Foucault, Gilles Deleuze, David Harvey, Edward Soja, Georg Lukács, and Fredric Jameson . In it he identified differing aspects of spatiality in literary studies in the contemporary society. He mentions the shift of spatial turn according to the shifting paradigms of historicism and postmodernism from postcolonialism and globalization. His analysis found out the seminal conceptuality of identifying the writer as a map- maker by providing a literature of the city and urban space and also for his contributions in the field of literay geography cartographics and geocriticism. This is a valuable contribution to literature and space theory.

Spatiality the term which always have deeper connotations in literature is talking about the effects of space on actions, interactions, entities, and theories. ‘Spatiality is a social construct, not an exogenously given, absolute coordinate system...but a product of the political economic system’ (Sheppard (2004) *Antipode*, 36, 3). It is often true that space and society do not stare at each other, but

rather are mutually enmeshed, as Ettliger and Bosco put it. And this phrase is frequently used interchangeably with distribution or spatial expression.

Space is the domain of settings and surroundings of objects, events and characters in literacy narrative to constitute a fictional universe. It combines with other domains like story, character, ideology and time as well. A similar term “story space” is to be identified as the space relevant to the plot which is mapped by the actions and thoughts of the characters. It may consist of all the spatial frames and the locations displayed within the narrative.

Amitav Ghosh’s novel *The Shadow Lines* provided Calcutta, the physical space as having more significance to its spatial dimensions. Its culture, politics, power pattern, archetypes are getting revealed throughout to enclose the text into spatiality. This historical fiction dealt with a expedition through the physical space of Dhakka, Calcutta, Delhi, and London to display the deeper perspectives on the spatiality. It tries to resolve the back-story of Indian freedom struggle and the subsequent political issues that led to partition of Bengal. These political events in India affected the characters of the novel and their life is driven into various spheres because of this.

Political dimension of the spatiality is really advantageous for the writer to delineate a story and a list of characters that moves around according to the incidents and historical events. Political background of the then society (Calcutta, Bangladesh, India) in whole gives the real picture behind India -Bangladesh partition and how the people are affected by such a political partition. Once they all are a single group as if in a family but within short span of time they were become part of two neighbouring nations. Partition and the subsequent trauma of the people are realistically portrayed here. The novel is primarily about nationalism, specifically the meaninglessness of

partition and the subsequent communal riots in Calcutta, Dhaka, and Khulna. It tells the story of three generations of characters who are all related to each other and will take us through Dhaka, Calcutta, and finally London. The novel's two parts, *Going Away* and *Coming Home*, describe how such an interesting narration of an authentic historic political event is blended within a narrative and literally takes the reader to a new vista of perspective through the political perspective. And similarly the novel talks about an encounter of east and west tradition through the characters May Price and Tridip who loves each other.

The spatial dimensions based on the time of communal riots in 1964 have witnessed havoc in their family and subsequently many of them are in psychological trauma since that tragedy. Hence Amitav Ghosh discusses the almost forgotten incidents of the 1964 communal strife and gave it a new perspective through his narrative. Main stream history gave a different view of the same incident – partition and communal riots – which is obviously highlighted Eurocentric attitudes but Ghosh wants to simply portray how such an incident affects the daily life and the pattern of living for the common man who lives out there. His narration is indeed a mixing of past and present events and also blending many different stories into a new organic whole finally.

Culture includes symbols, language, norms, beliefs, values, and artifacts that are part of any society. For culture, there are two basic components one is ideas and symbols and the second is the artifacts (material objects). The first is known as nonmaterial culture that includes the values, beliefs, symbols, and language that define a society. And the next is known as material culture which includes physical objects of the society like tools and technology, clothing, eating utensils, and means

of transportation. Each culture possesses symbols or things which stand for something other than that but easily conveyed the concept within a typical community because of its shared symbol of social interaction

His novel *The Calcutta Chromosome* (1996) received worldwide recognition as it is revealing the back story of a significant historical fact. It took the life of Ronald Ross who spends his life time within India and was awarded Nobel Prize for a scientific discovery as the plot of his narrative. It deals with Calcutta, the physical space which easily generates characters and incidents out of its rich heredity and tradition. Thus its spatiality provides a variety of possibilities for the writer to delve deep into and thus produce a memorable narrative out of it. Similarly the novel discusses the east – west encounter in terms of education and development which is really evident from the narrative. this is in fact based on Ross' *Memoirs* which is a remarkable work came into light in 1923. Ghosh here moves much deeper into the scientific discovery of malaria by Ronald Ross. It needs wider reading and reference from the part of the author to delineate the historical aspect of the then time. The history, culture, economics etc of the then Calcutta is studied in a deeper way. History of Calcutta during and before 1923 were analysed very deeply. How the foreigners perceive diseases and how the natives of India view diseases were discussed. It is a common observation that the uneducated Indians view diseases as a curse is vividly portrayed. The characters like Mangala , Lakhan, Urmila and so on are actually a product of the physical space of the narrative. The character or the actions that happened in the novel is guarded by the space represented in the novel. Investigations behind Ronal Ross and his discovery of Malaria parasite is the crux of the narrative in which there is unfolding of tradition and cultural backdrop of the physical space- Calcutta. This further unveils the nuances of Calcutta and its different perspectives

regarding culture, politics, and economics, religious and political aspects. It is simultaneously a hub of education and a school of blind faiths, a conundrum of scientific and religious attitudes. It is within the landscape of Calcutta Lakhan and Mangala practice strangest bustles where the foreigners established their power through western education in the name of colonisation. . It's like a fighting with each other – rituals and strange believes on one side and in opposite a scientific explanation based on true education and experiments. It's only because he was born in India that provide him some spatial dimensions within himself as it contributed in his creation of themes and plots based on the native villagers of Calcutta.

Next is *The Hungry Tide* where the writer revolves his creativity in a tide country of Sundarbans. His affinity with Sundarbans is a long story to narrate. As he is a writer who has a strong observation and a jostling spirit his depiction of the people and their life in the physical space of Sundarbans is of absolute and entirely authentic. The reading public will certainly know about Sundarbans as a mangrove area in the delta formed by the confluence of the Ganges, Brahmaputra and Meghna Rivers in the Bay of Bengal but in detail they will get to know its culture, politics, social values, religious practices and economic backgrounds from his writing. His 2004 novel discuss how Sunderbans became instrumental in deciding the fate of the people who inhabits there. It's not just a mere physical space instead it has deeper level of meaning in the novel. It is a space which defines the life in it. Sunderbans and its landscape and more specifically its cultural, religious, ritualistic, political and economic aspects were easily decipherable from the narrative. In fact the landscape of the island comprises of open mangrove forests, land used for agricultural purpose, mudflats and barren land, and is intersected by multiple tidal streams and channels. It's a land with four protected wild life sanctuaries as

approved by UNESCO which prohibits human interventions. It must be true from the newspaper reports on the cyclone attacks of Sundarbans in 2007 that the land is terribly in havoc due to environmental hazards. Since the physical space is under the threat of natural hazards intermittently the people and the animals are always in complex life situations. The immediate consequences were increased salinity due to rising sea levels and reduced fresh water supply. It generally affects both natural systems, human populations in the region and degradation of the ecosystem. Migration of people and their life is dragged into utter poverty were the result of such mishaps. they later was driven onto begging and sexual work in other parts of the country.

Amitav Ghosh usually stresses the importance that he has been given to his people, their lives, histories and their predicament. The new territory, Sundarbans is summoned as a singular, fascinating place, another world, from its history and myth and bringing it to life. And thus discussing the politics, religion and perspectives regarding freedom, nationality etc of the people who inhabited. The characters and their life are moulded by the tide country since it was a place known for terrible natural calamities like flood, cyclone and so on. The characters like Fokir were constantly victims of such calamities and also there's no safety for wealth and jobs. Even their life is in danger and nobody could escape it since their childhood. Many of them moved to other lands as refugees due to floods and cyclones and still their life is in trouble as they do not have role in the new land because they are not the natives of that place. Generally it must be true to believe that we must live in accordance with what we have in our surroundings. The settlers of Sundarban have their own belief, culture, tradition, rituals, language, treatment of nature, perspective regarding

humanity, conceptions regarding existence of life in accordance with the physical space of their existence. .

The spatial history cannot be relegated as it is so significant for a writer to dwell on whenever he wanted to make his writings appealing. The Predicament of the refugees in Sundarbans is an important aspect of this novel. Historical incidents like Marichjhapi massacre were taken into the background of the narrative. This was happened in January 1979 in Marichjhapi due to the forcible eviction of hundreds of Bengali Hindu Dalit refugees from the legally protected reserve forest land on the island in the Sundarbans, West Bengal. And a subsequent fight between government officials and the refugees took place which ends in killing of refugees. During 1947 after the division of Bengal many Hindu Bengalis moved to East Pakistan. Initially the upper caste affluent resettled in west Bengal. Subsequently lower caste Hindus also had to shift their location as they were persecuted by Muslims. But they could not get a suitable place to settle in which actually instigate them to move to settling in Marichjhapi- later renamed as *Netaji Nagar*- a protected place under Reserve Forest Act. Initially it is just a group of shrubs then they recaptured it's as an area with schools and hospitals and were involved in fishing. But unauthorised occupation of reserve forest is treated as illegal and government ordered them to go back to their earlier place. This has created a conflict between the refugees and police force in the island of Morichjhapi on 24 January 1979. Later after poisoning a tube well 13 people were killed and the remaining refugees were asked to shift their place. Many people returned to their earlier places but some settled in Morichjhapi and nearby places.

Thus Amitav Ghosh very sincerely took the space Sundarbans and its history beneficial for his narrative. His historical fiction gives an account of the events of the tragic episode that took place in 1979 and its impacts upon the characters who lives there. The diary written by Nirmal Bose to his nephew Kanai Dutt in the novel became a testimony for the same. This gave new dimensions to the historical event through Nirmal's voice. The physical space provides a chance to discuss the power structure of the society where there is strong casteism still exist. And also there are distinct demarcations as poor and rich among the inhabitants of the island. Caste system divides the people on the island in their life style, attitude, perspectives, and profession and so on. The lower caste rustics of the village have a different way of living as they were also poor. Since Fokir and Moyna the rustic villagers were low in their caste their food and way of living was not acceptable for the higher caste people like Kanai and Piya. Connotations regarding caste issue are frequent in the narrative which is visible in many instances.

The environmental setting of the Sundarban serves as a significant metaphor in the novel. The physical environment is a representation of an active force that connects the plant, animal and human life together and is always affected by the other directly or indirectly. The topographic features of the habitat of the people decide the formulation of their beliefs and perspectives. It provides a co existence of the rich and poor, educated and ignorant and the local and the outsiders. Irrespective of any differences they must face the consequences which the environment have given them like hazards in rivers and forests -snakes ,crocodile, fishes ,tigers and also the natural disasters like the cyclone and terrible Storm. In truth the beauty of the forest and greenery, the all sufficient home for the natives becomes sometimes fatal for their life also. But the people who live in close proximity with Mother Nature have their own

myths and legends about nature. The people of tide country believed in the customs and rituals of the sundarban jungle and obviously about its effects upon their lives.

Here in this novel there are references of Bona Bibi myth which is so sacrosanct for the villagers. Lusibari in total worshipping Mother Nature and their myths and legends that is closely associated with it. Kusum narrates how her father has created a shrine of Bona Bibi in the island to Nirmal Bose. As a native of Tide country she believes in the visions of her father. Once accidentally he reached a lonely island and the guiding force of Bona Bibi gave him the way to escape through the voice. And as a monument he created a lonely shrine and in each year they went a family pilgrimage to worship the idol. Kusum knows the forest and river in deep and she thought the dolphins in the river as the messengers of Bona Bibi. For outsiders it is all a matter of mere joking but for the natives this is their myths and legends dissolved in their blood. The soil brought such strange beliefs to them.

The second dimension of the research concludes how space generates narrative features in Amitav Ghosh's fiction. There is strong influence of physical space in triggering construction of plot, character, dialogue, setting, and so on. Here it is revealed that physical space influences the production of fictional qualities such as character, story, dialogue, location, theme, occurrences, and conflicts. The space that Amitav Ghosh used here is not a mere backdrop for the story; but it has other purposes as well. He reflects the country from which he hails. This is not like writing a historical record. Instead, he uses narration to take us through the minute minutiae of the area where he lives. The depth of the narration displays the different intricacies of the characteristics of the space in which the narration takes place. It may be real or imagined, but it is the product of close observation and deep research work. Each

narrative is a spoken or written account of connected events in a story. It talks mainly about telling of related events and incidents in a interconnected layout around a significant theme or idea. Many literary elements are proved to be beneficial to maintain and develop the theme of the story. Story is frequently considered as a synonym for the narrative. When the narrative is taken into consideration it must be pointed out that there are seven elements in it. They are namely Plot, Setting, Atmosphere, Character, Theme, and Point of view and Literary devices.

The observation of the three novels proved that the physical space actually helped the author in generating the narrative features of his fiction. His physical space had helped him in constructing the characters of his novels. To be more precise the physical space – Burma in *Glass Palace* – became instrumental in providing the royal characters of the novel like King Thebew and Queen of Supayalat who are typical representation of the society directly indebted to Burma and its history. Similarly in character generation Amitav Ghosh employed his physical space Lalpukur in *The Circle of Reason* which provides characters like Balaram, Alu , and the weavers and their weaving community. Characterization and plot construction are brilliantly enhanced by spatial enlightenment. As a result, the historical, social, and political constructions of space give Amitav Ghosh a broader viewpoint. Subsequently the readers get a more comprehensive understanding of the novel. The social, political, economic, and religious milieu of the time is easily understood in addition to the background and people.

His works provide several examples of how spatial detailing contributes in comprehending how society believes, lives, thinks, and behaves, and so on within that historical period. Both conceived and perceived space is projected in his writings. His

novels are a virtual saga through the various physical spaces that provide multilayered experience to readers. This created an impact like going a virtual journey through different landscape. His story reflects a physical space by bringing forth flora, fauna, environment, climate; people, animals and so on in the narrative. Space is, after all, a socio-political construct. As a result, it is inherently connected to society and politics. Mostly, he talks about space — every nook and cranny of the city is described in minute detail in order to show what life was like at the period. In his texts, spatial description provides a far broader reach. It facilitates the display of life style, beliefs, rituals, main practises, attitudes, economic aspects, psychology, physical structures, morals, social, and political ideals, among other things.

Through his works, he demonstrates how space may have an impact on the lives of all characters. Any public event held in a physical space has the potential to touch individuals in a variety of ways, including physically, emotionally, economically, spiritually, and so on. The occurrence in a physical area becomes a powerful driving factor in the lives of many of the persons shown in that story. It could discuss how that actual location motivates, instructs, and occasionally punishes the characters. They may have an effect on the narrative's characters. Physical space can often act as a character in a story and can also serve as the story's seed.

The Glass Palace (2000) has presented at large how the physical space helped the author in generating narrative features. The narrative revolves around the physical spaces of Burma, Bengal, Malaya and indeed India. And hence the novel takes the readers through the physical space Of Burma, Bengal, India and Malaya to observe. The novel consists of seven parts in which both the first two chapters are entitled as part I Mandalay and part two Ratnagiri. Here itself it proves the importance of

physical space and how it became a powerful tool in the hands of the author in creating his characters, plot, theme, and so on. The novel began in Mandalay (a city and former Royal capital in Northern Myanmar formerly Burma near Irrawaddy river).

Again in his novel *The Circle of Reason* he projects a rich, exotic saga of events and incidents that are born out of the physical space of Lalpukur. Lalpukur is not accidentally taken out as the narrative space by Amitav Ghosh. However, his goal is to combine the historical and social traditions of Lalpukur, a weaving community in west Bengal, with a variety of reading experiences for the general public. Not only in terms of language treatment, but also in terms of substance, Ghosh uses the spatial dimensions of Lalpukur in the storyline and topic. His central figure is Alu an orphan who reached Lalpukur to visit and stay with his uncle. Hence he became a part of Lalpukur and later started his journey to al Ghazira to escape the police arrest. Lalpukur, a rural Bengali town, had a key role in the lives of the characters that reside there. The story shows how he became caught in space and how he battles to break the chain of spatial complications in order to reach a new dimension of existence.

In his writings, Amitav Ghosh reflects on his growing obsession with his hometown of Calcutta. Calcutta (now Kolkatta) is the centre of his fictitious realm. The setting for the story is Lalpukur, which is located in West Bengal. The territory is completely impoverished, with the residents being ignorant and lacking in scientific knowledge. Instead, they are completely enslaved by erroneous assumptions and blind faiths.

Balaram and his wife Toru Debi have settled in Lalpukur after their marriage and have assimilated into the rustic Lalpukur lifestyle. Balaram, on the other hand,

has always been very scientific, thus he meticulously investigates any scientific knowledge that comes his way. His scientific research led to a thorough comprehension of scientific principles, and he was completely absorbed in the disinfectant carbolic acid's magical properties throughout the narrative.

The key characters in the story, such as Balaram, Toru Debi, Alu, and others, are entirely influenced by their surroundings. The space people are in has an impact on their attitude and perceptions, either directly or indirectly. The inhabitants of West Bengal are profoundly affected by the state's terrain. Whether it was due of their cultural heritage, political connotations, or religious activities, they were genuinely directed by spatial aspects. Madam Curie and Ronald Ross, both of whom visited Calcutta during Balaram's childhood and whom he met once, boosted Balaram's scientific interest. The visit of Madam Curie to That little Balaram in 1950 had a tremendous effect on him. His scientific temperament proved to be crucial in this case.

So in a nutshell Amitav Ghosh extracted his character, plot, thought, language, setting and so on from the physical space that he used for his narration. This was apparent from his novels.

Then there's *Gun Island*, which uses the Sundarbans' spatial dimension, particularly Lusibari, to tell his story. His early personal life provided him with a diverse set of experiences that he subsequently found to be beneficial. He had carved the writer in him during his years in Bangladesh, Sri Lanka, and India. This book takes the reader through the swampy areas of the tidal country and is quite disturbing for the readers once they realise the imminent threats that the tide country residents face. Since time immemorial, Man vs. Nature has been the never-ending process of

interaction that has determined the fate of the world. Whenever there are natural disasters, man is put in jeopardy. Both of these things are at odds in ontological reality. Because there is such a close relationship with them, life is frequently etched inside the spatial features. Nobody can be taken out of their natural habitat. Similarly, Amitav Ghosh is a person whose roots go deep in Calcutta, West Bengal, and islands like the Sundarbans..

Venice, like in any of Amitav Ghosh's other works, is depicted in the story to juxtapose the East – West meeting. Calcutta, on the one hand, and its rural and traditional way of life are depicted in comparison to Venice's sophisticated society, providing a point of comparison and contrast throughout the story. This is set in two different spaces- Calcutta and Venice which are entirely different to each other in all aspects. But Ghosh simply was trying to find out the similarities that they share with each other. And indeed it is shocking to see the intensity of similarity in legends and traditional myths.

This work unveils the truth behind a well-known West Bengal legend. People in Calcutta believed in myths and stories that ran deep in their veins. Their rituals, traditions, culture, and so on are responsible for passing on such beliefs to future generations. So, regardless of their education or progress in terms of lifestyle and attitudes, they are ineffectually locked within their culture, which promotes certain myths and ideas that cannot be questioned. It is impossible to deny that people who live in Calcutta or Venice have beliefs, traditions, and behaviours that are based on their surroundings.

The third dimension of the research has found out the real world space that serves as context and referent to narrative text. Textuality of spatial dimension is

revealed when it is analysed deeply. Mostly his narrative space corresponds to the real world location of certain events and incidents associated within that physical space. Usually Narratives are not just inscribed on spatial objects but instead they are situated in a real world space. And this correlation of narrative space with the real space is not coincidental and vividly it is more than mere imitation as well. If it's a matter of mimetic representation it can be negated. But when it is muddled up with brilliant creativity and fascinating fictional elements it surpasses all other documentations. Non fictional works usually have some basic information, gestures and some elements to point out the actual location of the incidents. But certain landscapes or sites are a reservoir of myths, legends, and an oral history that passes from generation to generation associated within it will be a delicious food for a creative artist. This will help to build a spirit of place otherwise called as *genius loci* by the Romans. In different genres its execution is also different. Like in the tradition of aboriginal Australia, they have created stories otherwise called as song lines which make a clear attempt to mark the salient landscape features to remember routes through the droning desert. Peripherally it may seem absurd for others but it's a part of their tradition to make the people remember the difficult ways of transportation. Again another instance of spatial situatedness is museum commentaries that are transmitted through earphones. It will be helpful to view historical landscapes, heritage sites and memorial areas and as a correspondence to the real world location of the commemorate events. Nowadays GPS and wireless technologies are quickly made it possible by creating narratives and attaching it to particular geographic locations and later uploading it in internet. As a result it will be available for the needy. While in reality ordinary print narratives are helpful as nomadic texts which

may be taken anywhere but the recent digital narratives are helpful in reconnecting stories with physical space by taking the support from the referent

There are certain important but ambiguous terms that are discussed along with space and narrative. They have to be explained to get a clear perception. Among them narrative space is a much vague term. Narrative Space is the physically existing environment in which characters live and move (Buchholz & Jahn 2005). In other words it is known as “setting”. Since viewers distinguish the stage on which events happen eluded the broader world outside the stage through the characters. Just like that, in written narrative too readers can distinguish the individual locations where important events take place from the total space depicted by these events.

It is often true that space is much discussed in the arena of literature nowadays. Present spatial turn of literature accelerates the momentum of serious studies in this perspective. Space presented in literature can inform aesthetics, culture, and politics of the world which is familiar to the narrator. The living space of the author can be a powerful source of conception of the narrative space. This aspect of space can actively participate to shape stories, influence the characters, and are represented with human qualities.

Space can be described as an unspecific, absolute and infinite entity. It includes not only the physical setting of the fiction instead it encompasses cultural, social, linguistic, racial, political and religious facets. Living space is fairly well acquainted for the author that later reverberates in the narrated space. The living space colored with imagination is occupied in the fictional space. Living space of each author may contribute for the development of the themes, characters, plots and events

of their literary productions. Amitav Ghosh too profusely depends on his life experiences and the living space to enrich his narrative space.

Great theoretician like Henry Lefebvre and Edward Soja has discussed the conceptualised triad of spatiality. They have propagated ideas on the topic space and its three dimensions. But in the literary world of Amitav Ghosh it is he himself has created a conceptualised space before the readers through the depiction of a representational space. and he treated his lived space as a narrative tool to enhance his perceived space. His representational space many a time overpowers his actual lived space.

This chapter observed the intricate relationship of living space and narrative space in literature especially in the works of Amitav Ghosh .Here three of his novels *The Sea Of Poppies*, *Flood Of Fire* And *The River Of Smoke* are taken under close observation to understand how Ghosh employed his narrative space as a tool in narration that adds vitality to his literary output and also how his readers are wonderstruck by his brilliant portrayal of an actual space with his narrative space.

The Sea Of Poppies is a novel that talks about a group of girmityas who were travelled in a ship named Ibis. Ibis proved to be a space where there are people gathered together and share things. A group of individuals known as Girmityas or Jahaiis was brought from India to work in Fiji, Mauritius, South Africa, and the Caribbean islands. They are indentured labourers who worked on plantations around the world for colonial powers. People from British India were mass-exported to other regions of the world during the Nineteenth and Twentieth Centuries. Ghosh portrays such individuals in his novels because they are so widespread in India. They eventually found themselves in strange and exotic environments. The story presents a

list of persons on the ship Ibis who are similar to girmityas, as well as the circumstances that led to their involvement.

It presents a village named Ghazipur, where his main characters are rooted. In the novel Ghosh, Ghazipur is depicted as a tool for augmenting real space in its most basic form. Deeti's disabled husband, Hukham Singh, worked at an opium factory in Ghazipur, which is known for its opium trade. Ghazipur's residents were entirely engulfed in opium and constantly dizzy. Amitav Ghosh excels in depicting opium production and the harvesting of poppy blossoms in minute detail. This gives readers a visual impression of Ghazipur. Ghazipur's once-fertile agricultural area had been ruined, and poppies were now being picked. Landowners are not interested in traditional agriculture, which harvests grains and vegetables; instead, they promote opium production because the opium trade pays well. Ghazipur civilization is less developed, and the lower caste peasants have made no progress. They were compelled to work as slaves in certain ways, and they will not be able to live comfortably. As a result, people are consuming poppies in order to get a temporary burst of happiness from the opium narcotic. They were addicted to opium and lost track of time. Deeti, a significant character was sexually abused while dozing off on opium, which her mother-in-law purposely caused. As a result of this, she became pregnant and gave birth to Kabutri, her daughter. Her husband died in the factory, prompting her to flee because she was threatened with rape by her brother-in-law. In Ghazipur, widows like her would be forced to do the sati rite. Later With the assistance of Kalua, a lower caste humiliated man from Ghazipur, she fled Ghazipur and boarded a ship to Mauritius as an indentured labour. The narrative reveals Ghazipur's native space and all of its dimensions. When Kalua was mistreated by three sluggish upper caste landowners in Ghazipur, stinging themes of caste prejudice are depicted realistically

inside the narrative. Kalua had to depart Ghazipur since he was a poor lower caste person. The novel exposes the harshness of the caste system as well as the hardship of Ghazipur's poor lower caste residents. Deeti had to conceal her face with a saree everytime they encounter each other because Kalua is from a lesser caste. Otherwise, it will spark a debate among the locals, which will undoubtedly impact her identity. With the arrival of colonisers into their territory, the destitute and downtrodden class of people became even more vulnerable. Their land was stolen by European forces, and they now live in abject poverty and disappointment as a result. As a result, it's a novel that raises social difficulties by projecting a list of characters born out of Ghazipur's physical location.

Of his second novel in the Ibis trilogy (*River of Smoke*), Amitav Ghosh focuses mostly on Canton, China, where the five characters arrive after escaping Ibis' jail existence. It also narrates the story of the lives of the other characters that left for Mauritius shortly after the catastrophic storm that hit Ibis while they were at sea. The historical fiction depicts a space-related event in Canton, where individuals such as Bahram Moddie and his assistants excitedly await the arrival of a ship laden of opium for commerce in China. The date refers to the political pressure in China to end the opium trade. The events leading up to the first opium war serve as the narrative's backdrop. The story revolves around Bahram Modi, a Parsi businessman from western India. By concentrating on him, Amitav Ghosh goes on to explain the significance of Parsi beliefs and traditions, as well as how they live in Bombay and how good they are at business and trade. The novel brings the past to life and improves it as a historical fiction. It incorporates some fictional people and their lives in addition to historical truths. It conjures up a significant historical event and uses it as an exotic setting for a fiction. Characterisation, plot development, myth growth,

and so forth are all enhanced by the historical context. As a result, it allows for discussion on politics, religion, economics, and social aspects of the narrative space. Amitav Ghosh observes and studies the history of the Opium trade, art, and botanical gardens in China, which he later presents in a long and winding disquisition. Amitav Ghosh constructs a network of characters that are closely interconnected within the designated time and area, with historical explanations of the first opium war in China with the British empirical power forming the background of the narrative. Readers can acquire a visual picture of Canton and the port in trade by using spatial dimensions in addition to words. His account is so detailed and accurate that it frequently exceeds the geographical and historical representations of Canton. His narrative flows as effortlessly as the commerce on the Pearl River at the Canton Port, and it surely lives up to the novel's title. Clearly, the river is regarded as a route to China, where opium is transported by ships from India under the supervision of British imperial powers. Because opium has such far-reaching negative consequences for Chinese individuals, it is up to their government to decide whether or not opium should be available in their country. The British authorities, on the other hand, see it as the finest method to ensure financial prosperity for their homeland without harming any of them. Because India was under British colonial control, they forced them to cultivate opium on a vast scale, and the usable opium was shipped in. As a result, the Chinese authorities and the Pearl River traders have been at odds. The first opium war broke out in China as a result. This happened in 1838, when the Chinese emperor finally put his long-held wish to prohibit the use of opium into effect. The situation in Fanqui-town, the foreigners' enclave, becomes increasingly tense, and the novel does a good job of depicting these ambiguities.

The novel in question deals with the drug war and the darker aspects of globalisation. This article details how Chinese people were forced to get addicted to opium in the nineteenth century. The story begins with Deeti, Kalua's wife, escaping from Ibis on a stormy night with the help of the other four members. She recalls the events that followed the devastating storm. She discusses her life in Mauritius and how she built a large and prosperous Colver family in Mauritius. She was the one who established the temple and various ceremonies and worships for them. Deeti and Kalua's rituals were not blindly followed; instead, she devised her own set of rules and regulations for her own family, based on the space she enters. It was in the island of Mauritius that she began her life with her son, and from there she rose to become the family's supreme power, even in her old age. Her family's temple is tucked away behind a rocky outcropping on a mountain. And it was she who imposed some conditions on them before their annual pilgrimage to the buried shrine. The narrative included a detailed account of the beliefs and rituals. The fictional town of Fanqui serves as a commercial centre for a large number of foreigners who have come to trade. They either want to trade opium or remove something important out of China. Canton became the epicentre of the opium trade, making it a popular destination for international visitors such as Americans, British, Portuguese, and Indians. In Canton, there is an area known as Acha Hong, where many Indians have lived. Even though there are as many varieties as possible within India and no one can find any cultural or traditional similarities, everyone will be addressed as Indians outside of India. The opium trade in China serves as the setting for the tale. It also features a diverse cast of characters from varied cultural and geographical backgrounds, all of whom have one thing in common: their trade with China. Before China's first opium war, foreigners utilised Fanqui town as a trading post with local Chinese traders. And it's a mash-up

of Parsi, Malay, Chinese, and pidgin that encapsulates a cultural fusion shaped by colonial and global trade. as the Observer points out Amitav Ghosh creates plotlines out of commercial routes, which come wonderfully alive as conduits for human history in his elastic and compulsive imagination; they impact the exchange of not just silk and silver, but of language and culture as well.

Flood of Fire, the last chapter of the ibis trilogy, was published in 2015 and presents characters such as Deeti's brother Kesri Singh and his military career, Zachary Reid and his life in Bethel under Mrs. Burnham, and Shireen Bhai on her maiden visit to Canton in search of her husband's untimely death. Calcutta, Mumbai, and Canton all have different spatial dimensions in the narrative. Instead of simply delineating a background for the story, the spatiality projects a more expansive outward view of the space. It portrays people and their attitudes about life in a more accurate and realistic manner. It aids in the projection of a diverse cast of individuals who are spatially based and have been through a variety of historical episodes and events. The Chinese government outlawed opium trade in the country and imposed strict laws and fines on anyone who used the drug. As Ram Singh's eldest son, Kesri Singh, Deeti's brother is expected to participate in agriculture, as is their custom. His spirit, however, would not be satiated by such a sedentary employment, and he enlisted in the military. He is from the village of Nayanpur, which is famed for its brave and trustworthy troops. The military services are also highlighted, as well as how young people are drawn to this field. Like any other aspect of Indian culture, caste distinction exists in the army as well. When Ghosh argued it in the narrative, it was clear that caste is a significant issue even in the military.

Nayanpur, where Deeti and Kesri spent their childhood with their parents and siblings, is a typical rustic community. The spatial implications claims that their illiterate, underdeveloped, poverty-stricken lives led them to believe bizarre things and accept all old rituals without questioning their legitimacy. For them, any inequity, whether based on caste or gender, is considered natural and normal. Calcutta, Ghosh's chosen narrative space, aids him in analysing the legal system and the status of the judiciary in colonial India. It is shown here through the figure of Zachary Reid, who is awaiting judicial proceedings for assisting the indigenous in escaping the Ibis. Following a lengthy trial and testimony from the witnesses. Bombay is represented throughout the story in all of its minute details. The figure of Bahram Modi and his wife Shireen Modi are particularly representative of Parsi culture and heritage. Their lifestyle in Bombay exemplifies how affluent and well-established Zoroastrians live. When Shireen Modi considers how uncommon it is to reside in one's own home after marriage, and how they are not permitted to enjoy property rights from their own home after marriage, the traditional Parsi beliefs and traditions are genuinely depicted.

Calcutta the physical space of the novel open up the wider aspects like cultural, political, religious through which story and characters are generated. The living space of Calcutta is having much deep rooted relationship with the narrative space of the novel. Through observation and the vivid historical perspective his production of space provides an authentic narrated space where the theme, characters, setting, events are interrelated with the physical space. Based on the critical evaluation of the novels he had written it must be evident in unveiling the author's sense of space and how it was formulated by his own living space.

Space in general may be treated as an unspecific, absolute, infinite entity. And at the same time it can be categorized as physical and philosophical entity. The living real-life space and the narrative space is the two dimensions of the space but may have polygonal aspects of space that are physical, religious, cultural, political, and linguistic phases within it. Space is not limited to the representation of a world serving as container for existents and as location for events. It also point out the physically existing environment in which characters live and move .it act as a setting of the story . All the narratives imply a world with spatial extension which otherwise called as story world, text world and diegese. All of these concepts cover both the space- occupying existents and the temporally extending events referred to by narrative discourse. Narrative space both realizes and is determined by living space.

Real-world space is the living space of the author which obviously gets a reflection in his literary outputs. Narratives are usually situated within real-world space, and the relations between them are far beyond mimetic representation. The actual location of events is sought after by analyzing where it happened, what the major events and issues, the landmarks, historical monuments etc. Certain striking landscape features were replicated in the narrative space without which narration is impossible. Usually the narratives of myth, legend and oral history build a spirit of place which highlights the real space.

It was Stephen Heath in 1976 defined ‘narrative space’ for the first time. According to him narrative space is how the reader interprets events within their respective landscapes. Later it includes the spaces that are talked about and alluded to, not just what’s shown on screen or described in text. So the narrative space in total depicts the multiple aspects of the physical space.

This research has found the spatial practices which are inseparable from the socio-economic, political and cultural course of the world. As in the words of Gaston Bachelard human spatial experience can be categorised into three labels- 1) the one with the biologically given(organic space) 2) the neurologically given (perceptual space) and 3) the abstract that relates to architectural, pictorial, politic space generating distinctive meanings (the symbolic space). Here the physical spaces Amitav Ghosh employed in his narrative which starts from Calcutta to a list of other spaces provide a variety of purposes for the writer. He does not project it as a dead space for his narration instead it is a vibrant display of its culture, religion, society and economic background as well. Space of Calcutta is sometimes acted as a character who directs all other characters of the narrative to move ahead and resolve their issues. He postulates spatial dimension of Calcutta as a background for many of his novels including Calcutta Chromosome, The Hungry Tide, Sea Of Poppies, The Gun Island and so on. Culture, politics, power, and archetypes are all reflected in physical space, and his physical space is obviously very useful in developing his story features. Characters, story, thought, language, themes, location, and atmosphere are all contributions from his physical space, which he used to create his narrative space. In shadow lines, he combined Dhaka, Calcutta, Delhi, and London to construct his narrative universe.

In *The Circle of Reason*, he interweaves the weaving village of Lalpukur throughout the narrative to create an assortment of personalities and topics. Similarly, in *The Hungry Tide*, the Bay of Bengal, particularly the Sundarbans, frames the narrative framework in order to improve the reader's ability to comprehend the events and situations that occur within the physical environment. Canton, Calcutta, Mumbai, and Bihar provide as the structural backdrop for his Ibis trilogy, in which he

transports us to India's most remote villages and explores the country's overall mentality. Bengal, Burma and India in *The Glass Palace* make the reader aware of the kingdom of King Thebew and his later life in the narrative. As it is talking mainly about the king and queen of Supayalat the aristocratic life of the upper class is signified within the narrative. and this is the same for all his nine novels where each of his novels and the creation of the physical space in the novel is closely connected with each other. It is arguable that his novels could have been written by simply taking any other physical space. But this will be denied as his physical space as well as the narrative space is having a close bond with each other. which unveil his characterisation, plot development, display of setting and so on. so this could not be easily divisible from the story as it is closely interwoven with the history of that particular space. Obviously his novel is adhered to the political cultural social and religious aspects of the space.

The social theory of space expostulate social space as social action, social existence, social practice and social relationships. Henri Lefebvre, a major theorist in his magnum opus *The Production of Space* suggests space as a social cultural existence and actions which constructs social reality of forms and representations of reality. Starting from 1970's the spatial theory were strengthened and treated as a tool of analysis in the literary sector.

This research includes an analysis of his nine novels by summarising the essential points from his first novel *Circle Of Reason* to his most recently published novel *Gun Island* which encapsulates his spatial journey from Calcutta to various spaces like United states, Venice, al- Ghazira, west Bengal, Delhi and so on. The spatial dimensions of his novels project the character development plot construction

thematic structuring and fictional presentation of political as well as religious backgrounds as well. His narration foretells the life and situations of the people who lives within a space and how they are intricately associated with it.

Amitav Ghosh is a prolific Indian English writer belongs to the Indian Diasporic community. All his novels influenced by his journeys which spans from Calcutta to United States. The spatial explorations of the East as well as the West encapsulate the wider aspects like the society- its politics, culture, and social implications are well defined. His narrative mainly talks about issues of nation, boundary, borders, refugee, loneliness, migration, movement, and so on. Thematically his fiction revolves around Indianness and subsequent delineation of characters whose strong roots are within Indian Culture. Majority of his characters reflect the post colonial free India where there are still fetters of social segregation

The concept of spatiality becomes a pertinent topic in the era of post colonial literature especially in Indian English literature. The space- India- in its varied structure offers a much diverse topic for the narration. Not just the western oriented marginalised perspective about India should be published instead the open and realistic and true perspective about India too should be published. For that Indian writers have to use the global language to convey their genuine and honest predicament of themselves. Since all communities wanted to exist within a particular space which is familiar and known to them which defines their identity as well. they established an identity in terms of the culture, social values, political milieu and the economic status . The spatiality of their lives determines their identity and culture according to the society where they live in it. They in terms of spatiality could not blend or assimilate with the new land where they are forced to leave which is far

beyond their native space. If they are forcefully withdrawn due to war or any distressful situation they are in that will made them to accept the status of refugees.

Writers may engage in abstract and absent objects in narratives. Similarly they may engage in reconnecting stories with physical space as the immediate referent. This immediate referent brings an opportunity in discussing certain events and incidents as lacking universality but the feelings and the emotional exposition that discussed will be universal in character.

The use of real-world geography in stories has been used since the dawn of time. It sticks too much with the physical space previously mentioned by the name in the name of characterisation and story construction. As a result, mapping literary texts onto real-world geography isn't a very novel topic to consider.

RECOMMENDATIONS

When it comes to time and space in literature, the majority will choose time. And the value of space is clearly undervalued. In the current literary landscape, this uncharted narrative area has become a point of interest. It also emphasises the need of connecting stories to real-world space and creating memorable works from historical documents about a space. Spatiality is important nowadays since it provides a new perspective in the literary world. Both fictional narrative space and real-world space have a close relationship. Nowadays it is too common in designing spatial architectures as displayed by Jenkins in 2004 in the field of Computer Games by providing a virtual space to give the players an opportunity to explore a fictional world by actively participating in the game.

After the Second World War space started to assert itself in literary theory juxtaposed with the concept of time. New aesthetic tradition under the post modernism became a fertile soil for its further growth as a significant area. When the spatial turn occurs, spatiality is considered as a central term in literary and cultural studies. The connotations of space, place, and mapping are given meaning as a result. There are innumerable new fields are emerging out of the spatiality in the literary setting. There are different genres like literary cartography, geography, and geocriticism that may provide ample scope for space in the field of literature.

Postcolonialism, globalisation, and the advent of ever more complex digital technologies have all pushed space into the foreground, blurring, erasing, or redrawing old geographical or geographic boundaries.

There are genres like landscape narratives which are developing nowadays in which the events took place over large areas or periods of time that attracts readers.

mostly the common print narratives are nomadic texts that can be taken anywhere whereas the modern texts are reconnecting stories with physical space by creating texts that must be read in the presence of their referent. Literature may also uphold the ability of the people to construct mental images of the narrative space.

Another significant genre connected with the space theory is locative narrative as in the words of Ruston in 2010 is about the genius loci of a city by giving participants an appreciation of its rich narrative legacy. Here Stories are indicated with visible signage that displays phone numbers where they can be accessed in the actual city. Participants wander about the city with a paper map showing these locations in search of the landmarks that are linked to the story.

More recently, the Institute of Cartography and Geo information, ETH Zurich, in partnership with the Georg August University in Göttingen and the Karl University in Prague, established an Atlas of European Literature that maps hundreds of books using advanced cartographic methods and includes interactive capabilities. As in the words of Barbara Piatti (2009) the mapping is not an aim in itself, but rather a research instrument that will aid in the examination of a variety of new problems, such as how landscapes imprint themselves in the human imagination, which places are densely filled within literary works and which are relatively vacant, and how extensive is the network of place-names mentioned in stories inspired by a certain area.

Post modern scenario provides opportunities for making, reading, and revising our maps for helping the targeted audience. Space is always bound within the time as well. It was Bertrand Westphal who in his work *Geocriticism: Real and Fictional Spaces* argues it is also timely. Westphal later directs the research team devoted to

“Espaces Humains et Interactions Culturelles” at the Université de Limoges, has put forward a “geocentered” approach to literature and cultural studies, which would allow a particular place to serve as the focal point for a variety of critical practices.

In a nutshell a place is only a place because of the ways in which humans, individually and collectively, organise space in order to distinguish the topos from the spaces surrounding and infusing it. Our knowledge of a place is shaped by our personal experiences with it, as well as what we learn from others' experiences, and our point of view, which includes our prejudices and wishful thinking.

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