

CHAPTER-I



Chapter I

Introduction

The Indian English novel has now been widely acclaimed all over the world. The significant contribution of the Indian English novelists has been appreciated and awarded due recognition. Due to the strong hold of history and tradition on Indian minds most of the novels in the early phase were historical novels. Bankimchandra Chatterjee wrote the first Indian English novel *Rajmohan's Wife* (1864). The second phase of the Indo-Anglian novel is after the First World War, which turned to be more realistic and idealistic. The old idealistic attitudes towards tradition started changing. The novelists started appreciating the strength and freedom of the individuals in the society. Indian struggle for political freedom and social freedom inspired the Indian writers. With the new social and cultural awareness, the novelists started exploring and interpreting the Indian sensibility by choosing the contemporary themes.

In the 1930s, stirred by Gandhian thoughts, the writers wrote on their own experience of the crisis, the tensions of the class struggle, social discrimination, communal frenzy and corruption in the bureaucracy. Their protagonists were common men who stood against their oppressors. In course of time some of the writers shifted their focus from

external social issues to the exploration of the individual's internal world. The post-independent novelists began their quest for individual identity male; female psyche became the subject of the analysis for the novelists.

In the third phase after 1970s, individual's quest for a personal meaning in life became a major theme. To seek and assert one's identity is a greatest challenge for these writers and the dispossessed person's search for his/her identity is the major theme for the novels. Mulk Raj Anand, Raja Rao and R.K. Narayan made significant contributions during this period. They spoke about the realities of colonial and post-colonial India.

Mulk Raj Anand was the first writer who found sympathy for the anguished and the hungry. His protagonists were sweeper, peasant, plantation labourer, sepoy etc., and till the last day of his life as a novelist he protested against all kinds of oppression and exploitation. His novels were *Untouchable* (1935), *Coolie* (1936), *The Village* (1939) a trilogy that included *Across the Black Waters* and *The Sword and the Sickle*.

R. K. Narayan created his own world of Malgudi, an imaginary fictional South Indian village and his protagonists were ordinary people of this village. He wrote about the intricacies of the Indian society. His novels were *Swami and Friends* (1935), *Bachelor of Arts* (1937), *The Dark Room* (1938), *The English Teacher* (1945), *The Man Eater of Malgudi* (1961), *The Vendor of Sweets* (1967), *The Painter of Signs* (1977), *A Tiger for*

Malgudi (1983). Raja Rao's writings revolve around the themes of impact of Gandhism. His works are *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965).

After 1950s Indian English fictional scene has become variegated, complex and thematically richer. Indian English literature no longer remains limited to the writings of the sons/daughters of the Indian soil but to the writers settled abroad and the ones who divide their time between India and abroad. The fictional works of these writers are significant for giving expression to cross cultural encounter from a different perspective. The writers shifted their interest from public to the private sphere. They began the search for the self in individuals. The writers have chosen their materials for their art from contemporary Indian socio-cultural situations.

Anita Desai, Arun Joshi, Kiran Desai, Rohinton Mistry, Vikram Seth have made their names while residing abroad. These non-resident Indian writers have tried to discover the feelings of displacement in their writings and have provided an inside view of the problems faced by the affected people in their adopted homes in a way that questions the traditional understanding of the concepts like home, native and alien.

Anita Desai and Arun Joshi explore the agonized existence of modern man in their writings brought a change in the treatment of themes of Indian English novels. Anita Desai

tries to portray the tragedy of human souls trapped in the circumstances of life. She is more interested in the 'Interior landscape of mind' than in political and social realities. The main point of concern in her novels is the loneliness of individual life. Her first novel *Cry, the Peacock* (1963) is an account of the incompatible marital life of Maya, a hypersensitive woman who is the cause of her husband Gautama's death by pushing him from the roof because he stands between her and a particular beautiful moonrise. The cry of the peacock symbolizes the elusive equipoise to which she aspires. In *Voices in the City* (1965), Desai captures eloquently the voices of the three young people who are sensitive, educated and self-conscious but plagued by the absence of goals in their life in the city of Calcutta. *Where Shall We Go This Summer* (1975) deals with Sita's awareness of basic dichotomy in the urban milieu between compassion and the odour of death and destruction, her resultant urge to free herself from the entire civilization and reach affirmation. Her *Artist of Disappearance* (2011) is a collection of three novellas. Each of these stories is firmly rooted in the dynamic world of Indian culture and torn between centuries of tradition and new forces of capitalism. Her novels deal with existential questions tormenting the individuals.

Arun Joshi's novels delve into existentialism. His emphasis is on the psyche of the individual/protagonist. One is drawn into his writing because of his approach; his psychological understanding of the inner conflict of human being and his philosophical

existential vision gives a consistent form to the shapeless face of human existence. His novels are *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), *The Apprentice* (1974), *The Last Labyrinth* (1981) and *The City and the River* (1990).

After 1980 began the period of the so-called 'new' fiction. Novelists of Salman Rushdie's generations like Amitav Ghosh, Shashi Taroor, Upamanyu Chatterjee are the makers of new patterns and traditions. These diasporic writers depict the post-colonial world plagued by economic disorder, social malaise, governmental corruption and state repression. Their experience of cultural transplantation lends new perspectives. They tend to recreate the contemporary social milieu and cultural crisis in their native land and attempt to redefine it in the emerging post-colonial context. These writers mix the past, the present and the future dislocating time. History is rewritten and realigned from the point of view of the victims. Writers explore and express the residual effect of foreign domination in the political, social and economic spheres. Writers aimed at enhancing an Indian cultural identity, and projecting Indian cultural and historical heritage to enable an assertion of the Indian self.

By examining the life of the migrant, Rushdie explores the universal mystery of being born and the puzzle of who one is. One can understand Rushdie's quest for identity by his deliberately chosen style of prose, the theme of 'double identity', 'divided selves', and

the 'shadow figures' in his novels and the benefits that many characters reap from being migrants. In his first novel *Grimus* (1975), Flapping Eagle is the protagonist of the novel who swallows the elixir of mortality and wanders the face of the earth for over seven centuries surviving because of adaptability which compromises with the past. The most important works are *Midnight's Children* (1980), *Shame* (1983), and *The Satanic Verses* (1988); these works draw heavily on the theme of migration.

Midnight's Children is a political novel presenting a realistic picture of Indian politics. Rushdie has highlighted the sordid politics of languages in Indian politics as the government on the basis of languages did the reorganization of the states after independence. The novel is named as *Midnight's Children* as the protagonist was born at the stroke of midnight. It could also be considered as 'autobiographical' as both the protagonists Saleem Sinai and Rushdie were born in the same part of the city Bombay and at the same time, midnight. *Midnight's Children* is tripartite in structure presenting a cross-section of humanity of Indian-Muslims-Anglo Indians. Book one covers the time from Jallianwallah Bagh up to Saleem's birth on August 15, 1947; book two up to the end of the Indo-Pakistan war in September 1963 and book three up to the end of Emergency in March 1977.

Shame is a satire on contemporary political situations in Pakistan involving two characters Raza Hyder representing the character of General Zia and Iskander Harappa

representing Zulfikar Ali Bhutto. The birth of Sakil is one story of the novel and Pakistan's recent history is the other story of the novel. He represents the Pakistan society as a repressive society crushing its women beneath the intolerable burdens of honour and propriety. With a bitter political and social atmosphere the characters and the events in the novel act and react with each other.

The Satanic Verses is a novel with several stories interlinked with each other to form the context of the plot. The characters are identical to the real names of religious figure. Rushdie used names like Mahound and Hanuman. He depicts the Prophet of Islam, many Hindu religious gods and Christian folklore in the novel. Oscillating between the Koranic past and the present, the past throws light on the absurdities of the present. The root idea of the novel tries to say that there is no boundaries between Heaven and Hell. He shows his awareness of social inequality in Indian society. He highlights the problem of untouchability among Hindus. Politics is the prime concern and deals with political issues as he thinks that politics has invaded every walk of the social life. He deals with the agony of mutation, death of migrants and emancipation and self-knowledge of rebirth. He has always been concerned with giving a voice to the voiceless.

Amitav Ghosh was fostered and nourished by Rushdie, Shashi Tharoor and others. He is immensely influenced by the political and cultural milieu of the post independent

India. He is an Indian Bengali novelist whose work offers a panoramic treatment of twentieth century history from a post-colonial perspective. He belongs to the nation that was once conquered and ruled by Imperial Britain. The stories and events that Ghosh heard from his parents during his childhood made an indelible impression on his mind. The images of the changing India, politically and socially, cast a deep shadow on his mind.

Amitav Ghosh works provide a transnational understanding of the self seen as the intersection of the many identities produced by the collision of languages and cultures; displacement and exiles – lives torn between India, Burma, England and elsewhere; families torn by the violence and psychological turmoil of colonial rule and post-colonial dispossession; a globe wracked by two world wars have been integral to Ghosh's work from his earliest novels, *The Circle of Reason* and *The Shadow Lines*.

His novels are *The Circle of Reason* (1986), which won the France's top literary award, Prix Médicis Étranger and was the New York Times notable book of the year 1987; *The Shadow Lines* (1988) won the Kendra Sahitya Akademi Award for the year 1990 and also won the Anand Puraskar Award in Calcutta in the same year; *The Calcutta Chromosome* (1995) won the Arthru C. Clarke Award, *The Glass Palace* (2000) won the Grand Prize for Fiction of the Frankfurt International e-Book Award; *The Hungry Tide* (2005) won the Hutch Crossword Book Prize in the year 2006; *Sea of Poppies* (2008), *River*

of Smoke (2011). His other works are *In an Antique Land* (1992), *Dancing in Cambodia and At Large in Burma* (1998), *Countdown* (1999), *The Imam and the Indian* (2002) and *Incendiary Circumstances* (2006).

Ghosh's fiction is distinguished by its precise, beautifully rendered depictions of characters and settings and by its sweeping sense of history unfolding over generations against the backdrop of the violent dislocations of people and regimes during the nineteenth and twentieth centuries. Ghosh depicts the characters of the novel as caught between two worlds, and the struggle to come to terms with both their present lives as well as their past forms the core of the narrative. Characters hailing from diverse socio-economic backgrounds and traditions, who follow different cultures and languages populate his novels. Thus it is a miniature globe that he presents in his novels.

The Circle of Reason is a novel encompassing a world that stretches from a remote village in Bengal to the shores of the Mediterranean. *The Shadow Lines* set in Calcutta of 1960s, the time span extends from 1939 to 1979 with the year 1964 being very important for the characters. Most of the characters live in the past than in the present and memory links the past to the present. Amitav Ghosh makes stresses on globalization rather than nationalization. His work *In an Antique Land* shows that he is not a mere fiction writer but a serious researcher, social anthropologist and a keen traveler as well. It is a non-fictional

novel delineates some ordinary characters with their encounters with religious rites and social customs. It mingles history, geography, voyages, trade, adventure, magic, memory and multiple viewpoints. Ghosh brings in his memory of his childhood experience of riots in Dhaka. It is the story of Bomma, an Indian slave and tracks the history of Abraham Ben Yiju, a Jewish merchant.

The impact of Western science and technology on non-western worlds and the consequent entanglement of political and environmental upheavals often lie at the centre of Ghosh's work. In *The Calcutta Chromosome*, Hindu beliefs about the transmigration of the soul intersect with modern day ideas about genetics and cloning. In the novel the two worlds of Science and Counter Science, European rationality and Indian myths are brought together against the backdrop of Calcutta's streets, markets and monuments. Displacement has been a central process in his writings

The title of the novel *The Glass Palace* represents the destruction, depredation and exploitation by the British. It is about the history of the 20th century across three generations spread over three interlinked parts of the British Empire: Burma, Malaya and India. It is the story of the half-bred Rajkumar who travels to many places freely and builds a fortune in teak and rubber trades; spans a century of Indian and Burmese history, from the fall of Konbaung dynasty to British rule through the Japanese invasion during World War II and

beyond. Unexpectedly, his happiness ends when his son is killed by Japanese bomb blast.

The reason for this calamity is fighting for national boundaries.

In *The Hungry Tide* Ghosh routes the debate on eco-environment and cultural issues through the intrusion of the West into East. The novel chronicles conflicts of culture, class and world-view through the interlocking stories of an American born marine biologist of Indian parentage, the illiterate native Fokir who becomes her guide and a Delhi professional who acts as her interpreter.

Sea of Poppies, is the first planned *Ibis trilogy*, paints a poignant picture of the human devastation caused by imperialism. It forecasts the dislocations of the twentieth century in its exploration of the intersecting tales of a free mulatto American, an Indian peasant, a disgraced Rajah and the orphaned daughter of a French botanist working in India. Primarily centering the story in mid-nineteenth century India, Ghosh records the political and socio-economic conditions that led to the mass migration of impoverished Indian peasants as indentured labourers to the Mauritius islands. The trilogy ends on a dramatic note of suspense, as these victims of colonial brutalities fashion a daring mid-sea escape from the ship, and are poised in great danger, with half of them trapped on board, and the remaining adrift on a raft amidst a stormy ocean. The range of characters from diverse backgrounds is a literary device Ghosh employs to highlight the many forms of subjugation

common under imperial rule in India, and also explores the various types of resistance put forth by men and women who are victims of political and economic hegemonies. The poppy functions as a metaphor at many opposing levels: as the creator and palliative agent of physical misery, as the cause of agricultural collapse, and as the sole means of eking out a livelihood under the British rule, and as the incentive for trade and war.

River of Smoke is the second volume of the Ibis trilogy. The story sets in the Fanqui town, a small strip of land used by foreigners to trade with local Chinese traders. Humour, adventure, history, romance, villainy and suspense are expertly blended into the narrative.

Ghosh's novels reflect tendencies and concern of the age. He attempts to understand the lives of his contemporaries in lands as diverse as India, Bangladesh, Egypt, England, etc. His novels are peopled with variety of characters. Being a social anthropologist and having the opportunity of visiting alien lands he comments on the present scenario the world is passing through, in his novels. He uses his novels as a means of diaspora and cultural representation.

Diaspora is regarded not as a single phenomenon but as a historically varied and heterogeneous in its aspects. Diaspora is the generally violent and compulsory migration of the people from their homeland to other regions. As a central event in colonization, diaspora involves millions of people who voluntarily displaced themselves from one place to another

to work. This means the enforced dislocation of these people as slaves to the plantation regions. The economy of these regions was exclusively based on the work of the slaves brought from elsewhere.

Colonization disrupts the colonized subjects sense of place but for the colonial, enslaved and diaspora subject, it is impossible to leave 'home' while it is almost impossible to remain untouched by the new home. People have travelled into other areas and encountered cultural differences, which they have either adapted, interrogated or resisted. So in most cases, identity and an actual place have been totally severed in all attempts to identify oneself with the original location have generally resulted in frustration and more displacement.

The present research on the select novels of Amitav Ghosh such as *The Circle of Reason*, *The Glass Palace*, and *The Hungry Tide* intends to exhibit Ghosh as a writer who focuses on the theme of displacement and who has utilized his fictions as a powerful weapon to bring about awareness and reforms in the society.

The Circle of Reason contains the 'Geographical Displacement' of the sailors of *Mariamamma* in general and Alu in particular who wander from place to place. It is a picaresque novel. Ghosh freely mixes a chain of thoughts. He mixes past, present and future of his book. The novel is crowded with characters. Alu is the one who lives by trial and error

method. In a typical picaresque fashion, Alu moves from Lalpukur in India to al- Ghazira in Egypt and then to a small town in north eastern edge of the Algerian Sahara. The first section of the book contains many instances of migration. One of the instances from the book is that of Balaram's birth year 1924, which forces the author to think about the mass Indian migration to the West. The people of Lalpukur, had seen "vomited out of their native soil" (59) in the massacre connected with the partition of Indian. The journey of Alu does not bring any kind of satisfaction or success. He goes on and on searching a vision suitable for present time. It is like chasing a phantom that ultimately vanishes into the thin air.

The novel basically tells three stories. The first part deals with the story of Balaram. He is rationalist and is very much influenced by Louis Pasteur. He has no involvement with people and he is equally cynical. Alu, the protagonist is a nephew of Balaram. He is a only one who survives in the family. The second part of the novel tells another tale. An earthly, zestful trader tries to bring together the communities of India and the Middle East. But those efforts remain unrealistic. The third part in the story is of Mrs. Verma, who out rightly rejects the rational thinking. At the end of the novel, these three are in the search of newer horizon, unformed hopes and ideas. On an allegorical plane Alu is someone rooted in identity. But his torturous wandering, seems only to satirize his name. In this thinking, Ghosh, takes loom not just as the instrument but it was the loom that united human race. It

brought victories to some, subjugation to others. Amitav Ghosh portrayed his diasporic feelings, loss of homeland and rootlessness.

Ghosh is obsessed with his idea of migration. Migration, diasporic feeling, rootlessness and a new kind of sensibility are born out of these factors – what is new, typical and unique, is loneliness and sense of vacuum that comes with the individual migration or migration of comparatively smaller groups. In real sense everyone is away from the roots – where have all the roots gone? There is nothing in this novel that can ordinarily be called a ‘home’.

The Glass Palace contains the ‘Psychological Displacement’ of the Royal family, Rajkumar, Arjun and Uma Dey. *The Glass Palace* is also a historical novel about the British colonization of Burma. Ghosh believes that empires imprison their rulers as well as their subjects. It is set against the background of political turmoil resulting from the cruelty and oppression exercised by the British imperialists, who tried to suppress the democratic rights of the people in Burma by the native rulers. The novel opens with the Anglo-Burmese war of 1865. Ghosh writes about families and nations to highlight a sense of dislocation. It is a saga about three generations of two closely linked families in Burma, India and Malaya from 1885 to 1956 and their lives and connection with each other. Ghosh describes the aspirations, defeats and disappointments of the dislocated people in India, Burma, China and

Malaysia such as king Thebaw, Queen Supayalat, Rajkumar, Dolly, Uma and Arjun. This novel is about many places, war and displacement, exile and rootlessness, depicting human helplessness.

The Glass Palace presents Amitav Ghosh's concern with nationalism. Ghosh presents multiple points of view of the dispersed people of different nationalities and makes a plea for internationalism. All that a human being can do is to try to adjust, compromise, live and above everything else form relationships. This forming of new bonds, mixing of races and castes is something that does not stop. He intends to show how the context of imperialism has changed in globalization. In his hands, the novel becomes a cultural instrument for hopes of social betterment.

The Hungry Tide contains the 'Displacement of *Persona*' of Kusum, Nirmal, Piya and Fokir. In *The Hungry Tide* the entire action of the novel takes place in Sundarbans. The settlers of the Sundarbans believe that anyone who dares venture into the vast watery labyrinth without a pure heart will never return. For hundreds of years, only the truly dispossessed brave man-eating tigers and the crocodiles rule there. However, the picture changed towards the start of the last century, when a visionary Scotsman bought a few of these fragmented islands from the British to form a utopian settlement, where people irrespective of race, caste, culture could live together.

The arrival of Piyali Roy, of Indian parentage but stubbornly American, and Kanai Dutt, a sophisticated Delhi businessman, disturbs the delicate balance of settlement life. Kanai has come to visit his widowed aunt and to review some writings left behind by her husband, a political radical who died mysteriously in the aftermath of a local uprising. He meets Piya on the train from Calcutta and learns that she has come to the Sundarbans in search of a rare species of river dolphin. When she hires Fokir, an illiterate, yet proud local fisherman to guide her through the mazelike backwaters, Kanai becomes her translator. From this moment, the tide begins to turn. Piya, through her conscientious drive to unravel the hidden wonders of nature, is instantly attracted to Fokir's animal instinct and raw charm. Piya is not impressed with Kanai's superciliousness, and between the two men, finds herself constantly leaning towards the natural, unalloyed world that Fokir represents.

Ghosh brings in the debate about human settlements in forested lands through Piya and Kanai. Given the vagaries of nature in this place, with its unrelenting storms, changing tides and thriving wild life, Piya believes God probably intended it that way and any human intrusion that harms it must be disallowed. Here, Fokir's fear of the outsiders like Kanai can be alternatively read as nature's resistance to people like Kanai who intrude upon its territory. On the other hand, Kanai supports the theory of human beings getting preference over animals. This highlights the growing hostility between the civilized world and rustics.

There's another story that runs parallel to this one. Kanai reads out notes from his uncle's diary which allows the author to introduce the readers to a different time period in Sundarban's history, its myths, legends, compulsions etc... The achievement of *The Hungry Tide* is in its exploration of a far darker and more unknowable jungle, the human heart. It is a novel that asks at every turn: what danger resides there, and what delusion?

'Geographical displacement' means dislocation; psychological displacement describes habits of attributing thoughts and actions and displacement of *persona* is loss of identity and its search for identity and dignity. Displacement refers to a physical moving out-of-place that results in a cognitive feeling out-of-place. Though the fictional characters move from place to place it is relocation but it displaces them because its result is to alter their psyche and make them feel uncomfortable. Displacement often leads to psychological consequences such as repression and loss of identity.

Displacement precipitated by dispossession, cultural fragmentation, post-colonial corruption, colonial and neo-colonial power structures, cultural degeneration and the loss of identity, materialistic off shoots of modern civilization, dying of human relationship, blending of facts and fantasy, search for love and security are the major preoccupations in the writings of Amitav Ghosh.

In the novel *The Circle of Reason*, the novelist occupies a unique place in the field of post-colonial diasporic life by depicting the condition of people with lost home who are displaced have become migrant in search of their livelihood. He foregrounds the various socio-economic problems faced by the Indian diaspora abroad due to illegal migration as in the case of Alu. These marginalized section of society run from pillar to post to earn their bread tries to shake off the culture, caste and patriarchal burden of the past in their diasporic life.

In *The Glass Palace* Ghosh's construction of new multinational nations of people with different pasts and memories is a reality like it was never before. Ghosh has registered a note of dissent against the hollow state of law while issues of race and supremacy continue to operate in civil society. His writings penetrate through various forms and institutions of power in society and seek to comprehend human existence in totality. Power structures have always prevailed and controlled individual's life as in the case of King Thebaw, Rajkumar, Dolly, Uma Dey and others in the novel *The Glass Palace*. The interest of Ghosh lies in etching out the life of characters who would have lived or are living through such power structures enduring the unpredictable scheme of time.

The novel *The Hungry Tide* is about the struggle of each person to find his or her place and identity in this world. The novel is about relationships, which are configured

around metaphors 'home' and 'homelessness'. Ghosh as a typical postmodern author, collects a cultural ragbag of sorts which he curiously gathered during his journey into different countries is at the root of an assumption which portrays the struggle of Bangladesh refugees to find a permanent abode only to prove the nullity and vacuum of the whole exercise.

To quote Anjali Gera Roy who in her article "Ordinary People on the Move: Subaltern Cosmopolitanisms in Amitav Ghosh's Writings" published in the journal *Asiatic*, clearly states that

Ghosh's novels refer to these displaced identities and the new notion of constructing identity. The village in *The Circle of Reason* is not an organic rooted village but a reconstructed village. Similarly, the narrative of resettlement recurs in *The Hungry Tide* through the presence of Partition refugees who move from Marichjhapi in Madhya Pradesh to the Sundarbans. The notion of 'becoming' both in the sense of making a nation and an identity that is invented or constructed, recurs throughout Ghosh's writing. These imaginings of nation in which the lines don't seem to matter because of the way the memories reconstruct the past alter the understanding of borders and nations. (44)

The present study entitled “Displacement Precipitated by Homelessness, Political Upheavals and Identity Crisis” scrutinizes Amitav Ghosh’s select novels *The Circle of Reason*, *The Glass Palace* and *The Hungry Tide* from post-colonial perspective. The study is divided into five chapters where besides introduction, each chapter deals with the examination of Ghosh’s select novels on the theme of displacement due to three reasons – ‘homelessness’, ‘political upheavals’ and ‘loss of identity’ and ends with the conclusion that sums up the argument and suggests the means of acquiring solution to the problems they experience. This research also attempts to explore how the writer has used the genre of fiction as a means of exploring the concept of displacement as a result of migration as in the case of all the characters of the select novels and cultural denigration in terms of the conscious and unconscious suppression of the indigenous cultural identity by the imposition of the dominant cultural model of the colonizer.

Chapter I entitled “Introduction” is on the literature coming from post-colonial topics and post-colonial writers living in Britain or the United States but were born and bred in colonized countries. This chapter gives a bird’s eye view of the Indian English novels and a gist of these novels published from the 1930s to the 21st century by the post-colonial writers. These writers pinpoint the theme with special reference to the diaspora and transculturation. So does Amitav Ghosh who in his novels presents the soul of man under colonialism; how

culture and nationalities divide more than they unite humankind; and their struggle for liberation. Displacement is a regular theme in all his novels. Displacement, whether forced or self-imposed, is in many ways a calamity. The paper analyses the concept of home as created by the writer in his works as a reaction to 'dislocation' and 'cultural denigration'.

In chapter II entitled "Geographical Displacement" is with reference to *The Circle of Reason*, which seems obsessed with Ghosh's idea of migration. The term 'home' is highly problematic with an experience of a double displacement, a deeper feeling of homelessness and reproduction of vitiated European colonizing mores by Europeanized natives practiced against the lower class strata. The story goes back and forth from Bangladesh to Calcutta, then Middle East to Kerala. Wherever Alu, himself an orphan, goes, he meets people who have left their homes in search of a better life. This continues all through the novel. From Bangladeshi refugees and immigrants living on the fringes of a wealthy Arab city state, to Indian doctors living in the midst of the Sahara, marvelling at the dunes, everyone has a far-away home that makes them who they are. They get on with it, and each one contributes to society in their own way. The characters Alu, Balaram, Zindi and Mrs. Verma are in the search of newer horizon, unformed hopes and ideas. The novel can be called an eternal chronicle of restlessness, uncertainty and change.

In chapter III entitled “Psychological Displacement” is with reference to the novel *The Glass Palace*, a narration of how the people are affected as a result of major political upheavals. People suffer from the inherent quality of dependence. The dependency complex is not the ‘cause’ but the ‘effect’ of colonialism. It brings discomfiting changes in the native’s culture, which affects their psyche. Buffeted about by the gale-winds of history, these protagonists are driven from Burma to India, Malaya, Singapore and back again, repeating each time a pattern of action. Ghosh’s cast includes king Thebaw, Queen Supayalat, the Burmese princesses and commoners like Dolly, Rajkumar, Saya John and Uma but what unites them all is the inescapable narrative of colonial displacement.

In chapter IV entitled “Displacement of One’s *Persona*” with reference to the novel *The Hungry Tide* is on forced migration, which gives birth to a number of refugees and asylum seekers leads to a sense of displacement in their search for identity. Ghosh’s experimentation with different destinies of characters like Piyali Roy, Kanai, Fokir, Nilima, Nirmal and Moyna are entangled with each other and with the natural and socio-cultural geography of the Sundarbans. He illustrates how the history of a place and its geography moulds lives, shapes identities and destinies. The novel explores the plight of displaced people, the struggle for land and survival in an endangered ecosystem.

In Chapter V entitled “Conclusion” concludes with the examination that Amitav Ghosh explores and exposes the residual effects of foreign domination in the political, social and economic spheres. He gives an account of the physical and psychological journey of an individual or a group. A migrant, journeying from place to place becomes a stranger in other land and this alienation makes effect on identity, psychological peace and existential status. Ghosh through his novels conveys that a migrant travels with a dream of home and a hope for a space to be made in the new land. The migrant seeks a place to make ‘a new beginning’ to start again, to make a better life.

Ghosh’s investigation of these forms of displacement is a necessary means of establishing notions of belonging, community and the ties to the nation state. His analyses through his novels draws to a pragmatic close suggesting that countries need to work out a balance between humanitarian and economic goals in its migration programme. He shows the possibilities of different cultures trying to understand one another and living in mutual harmony. He takes up the idea of ‘sea-change’ suggesting the need for change in community attitudes.