CHAPTER-II

Chapter II

Geographical displacement

The expatriate Indian writers are not a monolithic category and cannot be viewed as a single homogeneous group. It is essentially a composite cultural context, drawing from different nations, cultures and societies, with the single thread of Indian background running through this variegated grouping. The situation of these writers enables them to leverage their experience of living on the cusp of cultures, their happy or unhappy positioning bestowing upon them a privileged perspective of outside or insider, mixing cultural memory with desire in many ways. Most of the time their marginality in host nations enables them to strike a chord of homelessness of modern individual. The starting point is the idea of not belonging, of being not-at-home. Their writings range from expression of postcolonial angst, immigrant experience, and caught-on-the-cusp syndrome or outsider/insider perspectives.

Journey or travel is one motif that forms an integral part of all Ghosh's novels. He narrates stories not only of the past but also of migration and displacement. His characters both historical and unhistorical experience a movement from their place of birth to a foreign or alien land. The characters as well as the different situations of the novel stand for rootlessness. Thus a close association between history of a nation and migration and displacement of its people cannot be overlooked.

The novel *The Circle of Reason,* is a journey from Satwa to Rajas to Tamas, the three parts of the novel. The first part features Alu with his uncle and foster father, Balaram, in the village of Lalpukur. The second part revolves around Zindi, the earthy, practical trader whose presence brings together a community of Indians in the Middle East. The third part in

the story is of , who out rightly rejects the rational thinking. She tries her hand at creating an oasis of Indian community life in the desert. The novel can only be called an endless saga of restlessness, uncertainty and change.

In *The Circle of Reason,* the circle is an epic of restlessness of victims of political partition. Ghosh's focus is on the motley group of migrants drawn from various parts of India and on an imaginary island al-Ghazira and then Algeria; their misery and displacement caused by the Bangladesh war, and on the lack of job security or legal rights faced by migrant workers in the Gulf States. Forced migration becomes the foundation for their migration and displacement. The novelist feels very deeply about such victims of history who are forced into exile by circumstances beyond their control.

Ghosh sketches the response of the migrants, who are on the verge of arrival at the new land, Lalpukur. It is a place where nothing important really happens. According to the novelist "Lalpukur could fight no war because it was damned to a hell of longing" (64). They engage all their potential of life in thinking what they have lost, how they have become almost have-nots despite of having all those lavishness of life left over in the other part of the border. In Ghosh's words "Their only passion was memory; a longing for a land where the green was greener, the rice whiter the fish bigger than boats; . . ." (60). The memory and moaning of lost home has seized away all their saps of lives. It is ". . . nothing but a dumping-ground for the refuse from tyrants' frenzies" (64). The present condition of the people of Lalpukur raises the question of what nationality means and how it affects the mass psychology of the migrants. They are forced to a situation, which they are not ready to face and are victims of political power.

People's attitude about border people and positioning them in a complicated space is more vivid in Maya's uttering, "Yes, kill us all, . . .we're all weapons . . ." (155). The gap of being united with the people of West Bengal and their rejection of taking the 'refugees' to the main stream, and the space of the migrant identity is exploited by many powers who make them prey and brew anything profitable for the manipulator. The potentiality of diasporic people and border people is also susceptible to human greed and materialism of power play. The emergence of new nation somehow displaces them from their country of origin, makes their life uncertain and vulnerable placing them within the term 'refugee'.

On the other hand, these bundled belongings of burst boundaries of Lalpukur become economically profitable for Bhudeb Roy. His rice fields sprout shacks of packing wood and corrugated iron. Ghosh writes that "He had discovered that rents from refugee shacks yielded a better harvest than rice" (64). The tea stall under the banyan tree turns into vegetable vendors and grocery shop. Bolaida starts his new business of stocking corrugated iron and sheets of tin beaten out of discarded kerosene-containers. Bhudeb Roy and Bolaida take the migrant people of Lalpukur as a source of their income generating factor, which is an important issue one finds in conditioning the predicament with diasporic people as sometimes their predicaments are deliberately created for the cause of economical check and balance.

Ghosh shows that, for residents of third-world countries in the late twentieth century, the utopian myth of a 'New World' of wealth and opportunity has been transposed onto the oil-rich states of the Middle East. The novel illustrates that, while there is some truth in Indian rumours of great material success to be had in the Gulf, the reality for migrants tends

to be very different. In a harrowing passage, migrant workers who have been shipped to al-Ghazira are described as follows:

> . . . those ghosts behind the fence were not men, they were tools — helpless, picked for their poverty. In those days when al-Ghazira was still a real country they were brought here to slip between its men and their work, like the first whiffs of an opium dream; they were brought as weapons, to divide the Ghaziris from themselves and the world of sanity; to turn them into buffoons for the world to laugh at. (281)

This description of the workers as 'ghosts', 'tools', 'weapons', and 'buffoons' contrasts with the hope represented by the 'New World' in European picaresque narratives. Ghosh makes the picaresque's original aims relevant for the contemporary society, giving a voice to obscure economic refugees and satirizing the society that oppresses them. The novel marks the search for meaningfulness of those whose lives are displaced by globalization and whose very bodies bear the violent marks of this passage, the history.

Ghosh in the chapter entitled "Becalmed" makes it most revelatory and powerful in articulating his vision of globalization. He gives a glimpse of the different lives, motives and aspirations of the passengers of the rickety boat *Mariamma,* which transports Alu and a small group of (mostly illegal) immigrants to al-Ghazira as migrant labourers. En route the readers are shown the lengths to which these Indians will go to avail themselves of the alleged employment opportunities, consumer goods, and freedom and rights of this promised land. *Mariamma*'s engine is defective and the immigrants spend several days stranded on the ocean, wondering if they will ever reach the Gulf. Ghosh presents the attitude of the Government regarding them from Professor Samuel's speech while all of them were literally

stuck up in middle of the sea. Professor Samuel muttered these words into Alu's ear: "Bringing helpless men and women out to die like animals on the sea. Why is the government not doing something?" (187). Yet the narrative suggests that they are fortunate in traveling onboard an expensive and comparatively safe boat. Some boats are so overcrowded with people desperate to emigrate that they capsize or sink, while the harbour police apprehends others.

Mariamma's migrant women's condition is the most illustrative of migrancy's paradox of opportunity and oppression, betterment and loss. A disturbing description is given of Karthamma, a heavily pregnant woman who is convinced that if she can get to al-Ghazira her child will have "houses and cars and multi-storeyed buildings" (190). She heard that she has to complete some forms for attaining those facilities, if not, her child will be back in India. When her labour starts, she resists it with all the strength of her will, between screams demanding the papers that she believes will convey Ghaziri citizenship and rights on her baby. She would rather kill it than allow that to happen; kill it right now with a bottle while it is still in her womb. But considering all these situations Gosh is really concerned about "Where do these villagers get these ideas?"(190). Yet Karthamma's confidence in the inexhaustible prosperity and opportunities of al-Ghazira is shown to be unfounded.

On arrival, Karthamma and the other newcomers find accommodation with the larger-than-life Egyptian madam, Zindi at-Tiffaha. Zindi's house provides refuge for a group of migrants from Egypt, the Indian subcontinent, and North Africa, on the condition that they find work and contribute towards the house's upkeep. As Zindi points out, work in al-Ghazira is far scarcer than the Gulf's reputation suggests: "There are hundreds, thousands of

chhokren [boys] . . . begging, begging for jobs" (193). Many of those in the house who manage to find work suffer terrible misfortune.

The conscientious and moralizing Professor Samuel sees the Indian women who are going to be al-Ghazira to be prostitutes in Zindi's house as enslaved and exploited. In the words of Ghosh "She's a madam . . . , if she wasn't, why would she be herding these poor women across the sea? Why would she be keeping them shut away like prisoners in the cabin? I tell you, she's going to sell them into slavery in al-Ghazira. Something like that. Or worse"(185-86). Ghosh reflects a reality of the struggle of life particularly among the marginalized that may be called the deprived section of the society.

Zindi, a 'madam' runs a house of prostitution in al-Ghazira after she is banished from her matrimonial home on account of her barrenness. From her perspective she not only sees herself as being of help to the women, but she also insists that the relations between them are not of 'business' but of 'family:'

> And, as for women, why, when I go to India I don't have to do anything. These women find me and come running: Take me, Zindi – no, me, Zindi-diddi – don't take her, she's got lice. They go on like that. But I don't take them all. I take only the good girls – clean, polite, hard-working. That's why I have to go to India myself to look . . . the whole of al-Ghazira knows that Zindi's girls are reliable and hardworking . . And so I get little extra, too, not much. It's not a business; it's my family, my aila, my own house, and I look after them, all the boys and girls, and no one's unhappy and they all love me. (194)

She insistently names prostitution as 'work' and the women as 'hard workers' so as to legitimate this work 'entrepreneurship.' The migration of these women entails a loss of home.

Displacement in the present job comes unforeseen in the lives of Professor Samuel and Rakesh. Professor Samuel is sacked from his job for his insolent behaviour towards a rich and beautiful Ghaziri lady. One day when he is at his desk to discharge his duty, a rich lady finding no one to answer her query in the shop approaches Professor who has poured his full attention on his accounts. Unable to understand her question he happens to raise his *lungi* up over his knees as it is the habit of the South Indian people. But this is construed as indecent behaviour in the Muslim countries. The lady falls unconscious catching sight of his hairy legs and falls to the ground. In a bid to protect her from falling down with the shelves containing bottles, he falls upon her as his feet slip. Unable to explain to the police his helpless condition in Arabic, the police personnel take him into custody. This unfortunate incident is caused due to lack of knowledge of the local custom and language.

Rakesh's story discloses the frustration of his lost job that can also be linked with contemporary world's business values that destroy India's traditional business motives. Rakesh was working as a salesman for a small Ayurvedic pharmacy in Bhopal, which is specialized in a patented herbal laxative. He got the job after finishing his graduation in commerce and continued for six months. But:

> . . .people no longer wanted Ayurvedic laxatives. There was no market for black viscous liquids in old rum-bottles; they wanted sparkling, bubbling salts which dissolved in water, or milky syrups in bottles with bright labels. They wanted advertisements and slogans which promised more

> than mere movement – promotions and success at work, marital triumphs, and refrigerators in their dowries. Regularity, balance and inner peace no longer sold. (195)

The ultimate result of all these affected Rakesh's life and he threw the rest of the laxatives into the Narmada and within a month he sold his share of land and decided to leave the country desperately.

Amitav Ghosh thinks of those people who are not at home in any single community or eventuality, and therefore constantly remaking themselves. He has written about families and nations to highlight the sense of dislocation and has also described the defeats and disappointments of dislocated people in various places.

Amitav Ghosh charts the geographical and ideological journey of a young weaver, Alu, who is brought up in a small Bengal village. The story begins with the orphan Nachiketa Bose who comes to live with his uncle Balram Bose in Lalpukar. Although Alu enters the family of Balaram he remains detached from them. At al-Ghazira, although he becomes a part of Zindi's circle of friends and lodgers, he remains detached from the group. He is an outsider both to Balaram who does not understand him and to Zindi who simply wants to help him since he appears confused and helpless.

As described by Ghosh the only remarkable thing with this boy is his ". . . extraordinary head – huge, several times too large for an eight-year-old and curiously uneven, bulging all over with knots and bumbs" (3). Boloi da, give him a name 'Alu, ' his life long name as well as part of his identity. Alu becomes a curious case study for Balaram. Alu is admitted to Bhudep Roy's school. Roy's son Gopal bullies him and finally Alu is forced to leave school. It is then that Alu finds the opportunity to learn weaving from

Shombhu Debnath. According to Shubha Tiwari in *Amitav Ghosh: A Critical Study* writes

> Ghosh is eloquent about the past value of weaving: 'Man at the loom is the finest example of mechanical man[. . .] it has created not separate worlds but one, for it has never permitted the division of the world. The loom recognizes no continents and no countries. It has tied the world together with its bloody ironies from the beginning of human time. . . When the history of the world broke, cotton and cloth were behind it . . . . (12)

In addition, Ghosh narrates "It is a gory history in parts; a story of greed and destruction. Every scrap of cloth is stained by a bloody past. But it is the only history we have and history is hope as well as despair" (61). Ghosh declares loom and weaving as true migrant phenomena that binds the world other than tearing apart.

Rakhal, Shombhu Debnath's son symbolizes the change in trade reflecting colonial misrepresentation of science. He goes crazy for money forgetting about the values, out of diasporic condition. He learns how to make bomb instead of weaving because it has market in war and it is more profitable. The activities of Rakhal, is to be rich by selling bombs in war. He says "They're bombs, . . . Bombs. . . Alu said, what will you do with them? Make money, he answered. There's a good market for them. Because of the war, you know" (84). This deliberate change works in different ways; firstly, it distorts the already established professions and institutions. And secondly, it forces the exodus of people from one area to another for searching newer trade that causes diaspora. Ghosh tries to show a link between war, border, terrorism and world economy and it is the diasporic people who perpetually pay off the price like Kulfi and Karthamma.

Balaram has again reflected colonial misrepresentation of science. As a teacher in the village school, he is devoted to a trans or supranational idea of reason and science. He cannot look beyond reason. He is a devoted practitioner of phrenology, which he sees as a way of combining the outside and inside, body and soul, of people. He acts as Ghosh's mouthpiece when he says, "it would be wrong; it would be immoral. Children go to school for their first glimpse into the life of the mind. Not for jobs. If I thought that my teaching is nothing but a means of finding jobs, I'd stop teaching tomorrow" (56). Pasteur's life exemplifies the fact that education should be aimed at answering the common every-day problems of the people.

Balaram is inspired by the work of Louis Pasteur, and launches a campaign towards germs and superstition in the village to win the inhabitants over to his idiosyncratic vision of the purity of reason and sciences. Pradip Dutta in the article "A Voice among Bullet Holes: Amitav Ghosh's *The Circle of Reason*", comments "[Balaram's] obsessive idealism leads him to treat people as objects, either of observation or of change; a trait which makes him self-destructive as he gets entangled with his alter ego, Bhudeb, a Congressman, who though motivated by cynical considerations looks at people in the same way as Balaram" (171).

Premonition comes true but rationality does not die, either. Inspired by this book Balaram starts a school in his village as 'School of Reason'. This is the ultimate test of his long cherished dreams of reason. Balaram and Bhudeb with their opposing obsessions come to a common point – to serve society with the tool of education. But soon the conflict between them reaches the boiling point. Though Balaram tries to spread progressive ideas and establishes a vocational school, his schemes meet a sudden end with the uncalled intervention of police. Personal feud leads to ideological clash. Corruption has its roots in

the village and is fostered by Bhudeb, the landlord of Lalpukur. Jyoti Das, the misguided police officer becomes an instrument of mental torture and disrupts Balaram's scheme of progressive activities as a result of which the 'School of Reason' for vocational training is razed to the ground.

The rationality of Balaram wages a war against germs, which are the root causes of all diseases. The analogy can easily be taken further where carbolic acid as a tool of scientific temper tries to finish diseases, and rationality as the thought offshoot of scientific temper tries to end the ills of the society. At the level of human intentions the cleaning operation is aimed against Bhudep Roy. Here, Ghosh gives a clue about the application of science in this subcontinent that has been manipulated by colonial power to fulfill their future plan to ensure their flow of trade. Balaram's knowledge of Science and his faith in Reason have no base in real life situations. His is the abstract knowledge and the knowledge without worldly wisdom is likely to bring about disaster. The novelist seems to juxtapose the East against the West with practical learning of weaving and tailoring against the abstract ideology of rationalism.

Balaram's uncompromising stand on rationality as the only theory of life wins him a life-long friend, Gopal. He also gets associated with a rationalist society. Gopal, though a best friend of Balaram senses something wrong, "As he watched Balaram go, Gopal had a premonition: a premonition of the disaster he would call upon himself and all of them, if ever he was allowed to take charge of the society. He decided then, with an uncharacteristic determination, that he would do everything in his power to keep that from happening" (53-54).

Events take their own turn. Ghosh has painted this picture of Balaram's ecstasy showing how ironical the situation is. A devastating fire destroys all – Balaram, the school and his home. Instead of the discovery and Bhudeb Roy's humiliation, what Balaram finds is the engulfing fire that breaks out. It is through Alu's eyes that we glimpse this:

> … a brilliant sunburst of light arced into the sky and the whole forest shimmered in the eerie silver glow. He saw it reach its zenith and curve downwards, and fall out of his sight, behind the bamboo. There was a moment of absolute stillness when it struck him that the light must have fallen very near the house. And then the earth shook and the air seemed to come alive and hit him with walls of force, and when he opened his eyes again exactly where the house ought to have been there were orange flames shooting into the sky. (160)

Balaram is in tears when Alu retrieves the book, *Life of Pasteur* from the fire. Ghosh presents the folly of obsession by his limited knowledge of scientific inventions of the Western science. The book survives the crisis and goes on its journey to al-Ghazira with Alu. The book exists as a bond between uncle and the nephew which is nothing but an extension of the tradition of reason from one generation to the other. Pasteur has discovered a life-saving drug but Balaram's knowledge brings death.

It is this rationalist and scientific mind of Balaram that brings about his destruction and death. Death of Balaram and others in the explosion in Lalpukur actually starts Alu's journey, both physically and mentally. Death, in other words is the end, but also the beginning. From this point onwards the dangerous life of Alu begins. Bhudeb Roy declares Alu as a dreaded terrorist. Jyoti Das, the Assistant Superintendent of Police is told about Alu

and his alleged terrorist activities. The police chase him. After being falsely accused of terrorist activity, he flees within India westwards to Calcutta and then to Goa, the fictional Gulf state of al-Ghazira and finally to Algeria. Ghosh's diasporic consciousness comes out most clearly in the novel where Alu has to roam all over India and the Middle East.

Alu's journey from one place to another can be compared to cat's cradle as he changes his destination centering on sewing machine or the skill he thinks he has learnt. The journey does not bring any kind of satisfaction or success. Ghosh through Alu reveals the fact that it is not just rootlessness but the story of Alu acts a means for the reader to get adventurous. Adventure, threat and danger are deep based in human psyche.

The carbolic acid continues to create trouble in al-Ghazira when Alu talks about carbolic acid, cleanliness and money. The displaced persons living with and around Zindi decide to clean every house and shop. When they take out a sort of procession and try to clean shops and stores in this foreign place, the police shoot them and most of them die. The only survivors are Alu and Zindi.

Later in al-Ghazira, Alu is trapped in the building collapse. Saved from the rubble of the collapsed building without food or water, for days together, he does one thing and that is thinking. He thinks of life and death. He wants to apply the scientific approach in removing the ills of present day society. Unlike Nachiketa of the *Mahabharata* who had returned from Yama, the Lord of Death after acquiring knowledge about life and death, Alu thinks of only purity and dirt. In his words:

> Purity. Purity was what he had wanted, purity and cleanliness – not just his home, or in a laboratory or a university, but in the whole world of living men. It was that which spurred him on his greatest hunt, the chase in which he

> drove the enemy of purity, the quintessence of dirt, the demon which keeps the world from cleanliness. . . the Infinetly Small, the Germ. (301- 02)

Nachiketa had gained the philosophy of life. He declares that money is the enemy of mankind for ". . .which travels on every man and every woman, silently preparing them for their defeat, turning one against the other helping them to destroy themselves?" (302).

Alu forms a mock-socialist group, which aims to get rid of both germs and the personal ownership of money among the motley crowd of the inhabitants of the Souq, an ancient multicultural trading area in al-Ghazira. Alu tells the crowd that the 'Germ is Money'. He declares to wage a war against money. A co-operative society among the migrants is formed. Taking a cue from him, Professor Samuel puts his ability to keep accounts of money and arranges to open a page for every earning member of the society. Money earned by all is kept in a common pool. Weekly purchases are made from common fund. This system evolved by Alu saves them from the harassment of the shopkeepers. Those who participate in this scheme do have to tie a piece of cloth above their right elbow. Whenever they enter their dwellings, they have to dust the threshold so that no dirt is carried inside. Such hygienic practice is made compulsory for all to ensure germ-free life. It is his vision of an Utopian society. The success of the scheme lures the mind of other people and the enrolment of members increases by leaps and bounds. With the passage of time the members are able to send remittances to their families four or five times more than they used to do earlier. The crowd accepts him as the 'chosen one' of the Gods.

Ghosh ridicules the mob psychology of the people mesmerized by Alu's speech. The novelist paradoxically presents the common Indian belief that money is the root cause of all evil or sin. Alu is considered a saint who preaches and teaches about the evils of money. As

no Utopian society has survived in history, the fate of this society, too, meets a sudden fall. Alu brings his community to death and destruction by his attempts to create a co-operative community, which tries to dispense with money and trade. Zindi is the only person who does not believe in this cleanliness movement since she has a practical knowledge of the value of money in a foreign country and she refuses to join this mad movement of the mob.

Alu witnesses nothing but death and disaster one after the other. He moves on from the shattering death of his uncle and aunt in a fire, onwards to the death and destruction of his fellow friends at al-Ghazira and finally to Kulfi's death from heart attack.

In the last part '*Tamas*' – Death, the carbolic acid is converted into Ganga-jal to purify the corpse of Kulfi. Western and traditional Indian bodily rites come into conflict. This is most obviously exemplified by the dilemma that arises between Dr Mishra and Mrs Verma over how to dispose Kulfi's dead body. Dr Mishra represents the western 'rational' approach to death, arguing that the authorities should deal with the body as he regards it simply as "a bit of dead tissue?" (437). Mrs Verma, on the other hand, recognizes the emotional and cultural significance of rituals surrounding death, and she resists Dr Mishra's quasi-colonial attempt to reduce the dead woman's body to mere biology. All the controversies regarding the issue points to us how diaspora deprives a person from a proper funeral. At the same time, Mrs Verma's doing with what they have or replacing Ganga Jal with carbolic acid' states the positive side and ultimate hope of diasporic condition.

Dr Mishra remarks, "carbolic acid has become holy water" (444). To this Mrs Verma retorts, "What does it matter whether it is Ganga-Jal or carbolic acid? It's just a question of cleaning the place, isn't it? People thought something was clean once, now they think something else is clean. What difference does it make to the dead, Dr Mishra?" (445).

Ghosh is of course pointing out to the blind faith of millions of Indians in Ganga jal even though the water of the life-giving river is so badly polluted.

Kulfi has to have a funeral, and for this reason Mrs Verma and others have to abandon rules and allow for the fact that they are Indian migrants living on the edge of the Algerian Sahara in Africa. Mrs Verma justifies her action by saying that the times are like that: "Nothing's whole any more. If we wait for everything to be right again, we'll wait for ever while the world falls apart. The only hope is to make do with what we've got" (450).

Mrs Verma is ready to modify the ritual to allow for restrictions caused by the situation - ordinary wood is used instead of sandalwood; carbolic acid is used as holy water and butter for ghee. The use of carbolic acid nicely brings together the cleaning 'rituals' of ancient religion (holy water) and modern science (carbolic acid). When Dr Mishra complains that there are certain rules that have to be followed Mrs Verma answers: "All you ever talk about is rules. That's how you and your kind have destroyed everything—science, religion, socialism— with your rules and your orthodoxies. That's the difference between us: you worry about rules and I worry about being human" (409). Consequently, this modified version of ancient Hindu burial takes place.

In the modern migrant world of strange and sudden connections and situations, wholeness and purity have to be abandoned. That is why *Life of Pasteur* is burned along with Kulfi's body; both Alu and Mrs Verma have understood that in the modern world its message concerning the defence of mankind against the germs, the Infinitely small, the impure, and by an obvious analogy the subaltern and the other, is no longer valid. Alu and Mrs Verma seem to oppose the idea of fight against the germs and give a funeral to the *Life of Pasteur* thus completing the cycle. Alu says, ". . . without the germ 'life would become

impossible because death would be incomplete'" (428). The infinitely small no longer terrorizes Mrs Verma. She passes on a message – all that a patient has to do to cure oneself is to be better human beings. She tells Alu "You can do whatever you like as long as you want to" (451).

The novel ends with Alu and Zindi walking the streets of Medina upwards to the high battlements of the Kasbah waiting for Virat Singh's ship that would carry them home, to India. Alu and the other migrants stay at al-Ghazira is unauthorized, yet they try their best to improve their living condition of life in which fate has subjected them to. It is the natural instinct of man to arrange for his safety preservation wherever he stays. Dispalcement has taught them to reorientate and to modify social customs. They are not only socially deprived of the priveleges of the society but also suffer for want of capital. Economic backwardness impedes their social and political recognition.

The novelist tendency is to show migrants what they are and not who they are. Every character is given a tale but no habitation nor roots. For them 'border is the only hope' and 'hope is the beginning' of anything. In Alu's life there are no choices. He drifts from place to place and person to person without any will, desire or effort on his part. Ghosh at the end of the novel shows that the three characters Balaram, Alu and Mrs Verma are in search of newer horizons, unformed hopes and ideas. There is a desire for home as it is a place of comfort, as a sense of rootedness and belonging, as a future time of a secure life. Hope is their only asset.

Ghosh makes a price for internationalism. In his hands, the novel becomes a cultural instrument for hopes of social betterment. Ghosh believes in the correlation of all cultures. The novel becomes a cultural instrument for the hopes of social betterment. He attempts to

universalize human relationships in the wake of globalization. This is a 'civilizing mission' essential in the turbulent modern word.