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A Critical Re-Expositioning of Configuring the notions of Diaspora, Schismatical Affray, Transbordering, Metaphorization in Title and Chapters and Meta-Narration in method of Penning in Post the Imperial regime in Asia: A Structural, Stylistic and Thematic Re-Cognition of Amitav Ghosh's The Shadow Lines(1988)

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ABSTRACT

The present paper thrusts upon the re-figuring out of the ideas of diaspora, diasporic imagination, deeping into the story telling method of Amitav Ghosh . The author endeavours to present critically how communal violence and during-partition and post-partition in South-East Asia affects the lives of the entire nation and the novelist too. The paper aims at deciphering the metaphorical meanings of the title of the text and for both the chapters of the book. The paper also deals with the flash-back technique of the story-telling method with which the teller passes in between the memories of past and present, illusion and reality and thus creates an inter-connectedness among the tales of individuals with the stories of the nation.

KEYWORDS: MAGIC REALISM, METAPHORICALLY, NOVEL, FICTION, SCHISMATICAL AFFRAY, SARCASM, TALE, CARTOGRAPHIES, HISTORY, FANATIC, IDEOLOGY, OPPRESSION, TERRITORIES, (B)ORDERING, CARTOGRAPHIES, INC, MUSLIM LEAGUE, DIASPORA, DIASPORIC IMAGINATION, META-NARRATION, TRANSBORDERING, IMPERIAL REGIME, ASIA, STRUCTURAL, STYLISTIC, THEMATIC, CONSTITUTIONAL, NATIONHOOD, CIVILISATION, POSTCOLONIAL, MODERNITY, BICULTURALISM, 6TH B.C, MAPS, MIRRORS, MEMORY, DECOLONISING, TAGORE, BENGAL, BANGLADESH, INDIA, INDIAN HYBRIDIZATION, VERBATIM, PARTITION, SOUTH-EAST ASIA, ILLUSION, REALITY AND METAPHORISATION.

“ Ghosh’s tendency to flirt with magic realism as he narrates , seemingly playfully , metaphorically- a young nation into adulthood, also bears echoes of Rushdie’s great Indian (watershed) novel.”

-----Mita Bose, ‘Introduction’ to **Amitav Ghosh: Critical Perspectives**

Introduction

Many a fiction are reanimated by and constructed on the identical affairs of bordering that go after the conventional model of torment, schismatical affray and emotional isolation or dissociation. In such fictions the authors have offered noted care to the practice of compositional instruments as sarcasm, the main events of the fiction, tune, appropriate ambience, and thematic connections in the tales to aggravate the lugubrious outcomes of dreary stories of misery and skirmish. Novels such as Ice-Candy-Man by Bapsi Sidhwa , Train to Pakistan by Khuswant Singh and many others are written with the profuse stains of blood , vengeance, howl and oppression. Novy Kapadia writes, “ **Through out history, fanatics as well as ideologies, pushed to the emotional brink of daring their lives , have been the plunge, which has triggered off a chain reaction of rigid mental fixation and attitudes.**”

The authors who are basically known as the novelists, composing the themes of demarcations of territories by (b)ordering in the name of cartographies and its both pre and post history have obtained the status of an impassible spectator while depicting the throw-up of baffler. Singh, Hossain, Shni and every other belong to the fraternity expressed their same attitude of clutter by this schismatical skirmish and bestiality and these writings exhibit that in this condition of phenomenon each of the sides remain rapscallions and no conquerers. Hubbubs of righteous sentiments are a principle complications of human society chiefly afterwards the contention of a system of ideas and ideals, especially one that forms the basis of economic or political theory and policy between the INC and the Muslim League.

The hubbubs of among communities came about as in this novel in the then Calcutta in 1964, expanding across East Pakistan (now Bangladesh) with genocidal events of both Hindus and Muslims displaying the condition of masses of being susceptible to any sort of physical attack or harm. The Shadow Lines (1988) introduces us to the metaphorical meaning of the title of the novel the thematic approach of the novelist and what the phrase political freedom means, **“ All the while private upheavals are mirrored by public turmoil – the Blitz in war-time London, civil strife in post-Partition Dhaka, a riot in Calcutta. The novel focuses on the meaning of political freedom in the modern world and the force of the Nationalism, the shadow line we draw between people and nations, which is both an absurd illusion and a source of terrifying violence.”**

The title of the book is both extremely allusive and emblematic as explicating the fission between communities and cultures, delusions and truths. The writer of this book summons the concept of absent umbrage streaks between two countries and natives. This concept is applied by Ghosh himself, **“ to a wide domain of inner and outer realities without which human beings could hardly live through a single day of their lives. The novel, according to the blurb, focuses on ‘ nationalism’ the shadow line we draw between people and nations, which both an absurd illusion and a source of terrifying violence.’ But it also sees as illusions so many other demarcations and categories of human experience and understanding that it ends up attributing value and a higher reality to a sort of amorphous romantic subjectivity.”** as written by A. N. Kaul in “ A Reading of The Shadow Lines ”.

On the compositional level The Shadow Lines(1988) never recounts stories in a series with orderly design of the arrangements of events or dates in the order of their sequence. The sagacity of the teller-hero is not restricted to his individual universe of sleep-fantasy and afterthought. The character Tridib has always been a very potential emblematic persona for the teller himself, **“ Tridib is the hero’s mentor and guiding spirit, almost an alter-ego, and not only is his boyhood filled with tridib’s London memories, but his own later visit to London is a reliving of the scenes and events of Tridib’s experiences there.”** A.N. Kaul opines rightly that The Shadow Lines(1988) as about the accrual of the bard’s psyche, **“ with the ‘ Mind’ understood as a private refuge from a world with whose historical and political realities it either cannot or does not wish to cope.”**

The author targets at constructing masses with the apprehension regarding the human-build encirclements and preconceptions that create segregation among mankind. Impetuosity and concern are alike in temperament in all respects in the universe. However nationwide (b)order lines have been stretched by humans which Ghosh says, ‘ the shadow lines’ where truthfully the kinship of ideas, customs and social behavior of society and impassioned nature or qualities, remain integrated i.e Tagore is the supreme phenomena aesthetically and culturally both in Bengal and Bangladesh.

Shubha Tiwari writes, **“ Through trans-border situations Ghosh comes with relevant ideas regarding civilization, growth and international borders. Ghosh questions the very basis of modern nation states. Nationhood itself is a mirage because it is not based on any logic. Man-made borders are shallow”**. Ghosh exhibits in this book that connections of mind is both greater and firmer than the strengths of that target at furcating abodes and countries. Reciprocal affection knows not any hindrance as displays in The Shadow Lines(1988) between Chowdharies and Princes in the bonds of nuptials. Ghosh puts in an appearances as a fanciful and discerns an Earth devoid of fission and impediments. The story teller in this book paints a ring with Khulna as the kernel and Srinagar on the girth and understand that the inhabitants only breathe to apply a constitutional word not the race of bodily desires. Ghosh’s counsel to the nation makers or rather the cartographers with territories to emerge above confined and pimping physiognomy and bigotry for the reason that love for the country in a narrowed way may prove to be appeared detrimental to any nation. Amitav Ghosh is no exception to the modern Indian Writers who write in English and anticipates De-colonising the hearts of Indians and suppose to give importance on the native culture in reference to modernity.

The Shadow Lines (1988) supplies Ghosh a scope to provide a rhythmic manifestation to his diasporic supposition. The term Diaspora intends ad verbatim the Jews’ scattering to different areas away from

Palestine since the 6th B.C. Besides that the word also expounds the interspersing of different racial or righteous groups breathing out of their native land but protecting their own individuality pertaining to the ideas, customs and social behavior of a society, they belonged to.. And about this text Ghosh himself endeavours to mention as a novel existing, occurring or carried on between two or more nations with hybridization of thoughts and customs and thus diasporic imagination grapples with his comprehending of bi-culturalism. Brinda Bose remarks, “**Ghosh’s imagination is as necessarily diasporic as it is postcolonial, being a product of specific histories of the subcontinent in the twentieth century. He explores the identity of the so-called world traveller in his fiction: the entity who is certainly everything that Ila in the The Shadow Lines is not- a woman who recalls the exotic places she has been to....**” Brinda Bose further says, “**Diasporic identity in its inherent fracturedness clearly intrigues him; he analyses this ‘space’ with reference to his histories.**” Brinda Bose further goes on saying, “**In Ghosh’s fiction, the diasporic entity continuously negotiates between two lands, separated by time and space --- history and geography ----and attempts to redefine the present through a nuanced understanding of the past. As the narrator in The Shadow Lines embarks upon a journey of discovery of roots and reasons The meta-journey of this novel undertakes follows the narratorthrough a succession of once ---imaginary homelands....**”

Amitav Ghosh himself comments on the relationship between India and her Diaspora as, “**The links are not those of language, religion, politics or economics. In a sense the links are those of culture ...the links are lived within the imagination, It is therefore an epic relationship : an epic without a text...It is because this relationship is so much a relationship of the imagination**” It is fact that the partition forces the grandmother of the storyteller to dislocate her identity and become a portion of her diaspora. Grandmother’s “**vision of freedom from colonial rule included a vision of a national identity --- citizenship that articulated a homeliness and a sense of belonging.**” The two terms that play pivotal roles in this text in the search of the identity of the narrator in other words the mouthpiece or the alter ego of Ghosh are ‘maps’ and ‘mirrors’ as Meenakshi Mukerjee opines : “**In The Shadow Lines there is a repeated insistence on the freedom for each individual to be able to create his own stories in order to prevent getting trapped into someone else’s construction of reality.**” As Suvir Kaul argues, the text is “**an archaerology of silences, a slow brushing away of the cobwebs of modern Indian memory, a repeated return to those absences and fissures that mark the sites of personal and national trauma.**” The text is a meta-narration in which the narrator or rather the omniscient nameless story-teller reforms and connects the tales of various figures where he is crucial as catalyzer and “the narrative time coincides with the consciousness of the narrator, whether he be listening to someone else’s stories, or recalling his own memories; and not with any fixed temporal mode....for personal significance in a meaningful world.’”, observed by Neelam Srivastava. The two names of the chapters of this novel ‘Going away’ as the chapter ends with the incident of Ila’s marriage thus the writer’s going away from his actual self and ‘Coming Home’, as begins with the superannuation of Thamma, are both allusive and momentous. Subha Tiwari writes of Thamma as Narrator’s perdurable motherly identity with whom the narrator can make an unification. Maps are samples of a somatic truth and are viewed as fictive whereas mirrors are viewed as providing or capable of reflecting the veritable self.

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