

POST COLONIALISM IN AMITAV GHOSH'S *THE GLASS PALACE*

S. Raja, Research Scholar, Government Arts and Science College, Kangeyam, TN

Dr. B. Devaki, Assistant Professor & Research Supervisor, Government Arts and Science College, Kangeyam, TN

Abstract:

Amitav Ghosh is one of the most generally known Indian essayist, composing from a postcolonial cognizance. The pictures of the evolving India, strategically and socially, cast a profound shadow at the forefront of Ghosh's thoughts. The tale The Glass Palace is around three ages of two families in Burmese, India and Malaya. It is a verifiable novel about the British colonization of Burma. In this novel Ghosh uncovers the ruthless insatiability of the individuals at different levels. The loot of the initial scene shows the covetousness of the colonizer. Ghosh has expounded on families and countries to feature the feeling of disengagement. He has additionally portrayed the annihilations and dissatisfactions of disengaged individuals in different spots. Ghosh makes a cost for internationalism. In his grasp, the novel turns into a social instrument for any expectations of social advancement.

Key Words: *Postcolonialism, Social advancement, annihilation.*

Amitav Ghosh, one of the most broadly known Indian essayist, is a genuine author and anthropologist composing from a postcolonial cognizance. He has a place with the country that was once vanquished and administered by Imperial Britain. As an essayist, Amitav Ghosh has been massively affected by the political and social milieu of the nation. Likewise, the accounts and occasions he got notification from his folks during his youth established a permanent connection with his psyche. His mom experienced childhood in Calcutta and her recollections were of Mahatma Gandhi, peacefulness and insubordination and the dread that went with segment in 1947. His dad worked in the British frontier armed force in India and his accounts were of the war and of his kindred Indians who battled faithfully close to the British. The pictures of the evolving India, strategically and socially, cast a profound shadow at the forefront of Ghosh's thoughts.

His first novel *The Circle of Reason* won France's top scholarly honor, Prix Medici Etranger and was the New York Times eminent book of the year 1987. His next novel *The Shadow Lines* won the Kendra Sahitya Akademi Award for the year 1990. It likewise won the Anand Puraskar Award in Calcutta in 1990. *The Calcutta Chromosome* won the Arthur C-Clark Award. *The Hungry Tide* won the Hutch Crossword Book Award in 2006. Ghosh's epic *The Glass Palace* won the fantastic prize for fiction at the Frankfurt International-Book Awards. He was the victor of the 1999 Pushcart prize, a main abstract honor for a paper "The March of the Novel through History: The Testimony of my Grandfather's Bookcase" that was distributed in *The Kenyon Review*.

The Glass Palace is an adventure around three ages of two firmly connected families in Burma, India and Malaya from 1885 to 1956. It is additionally a chronicled novel about the British colonization of Burma. At the point when colonialism partitions and parcels set cutoff points to opportunity, the characters in the novel spill so effectively over national and family limits through companionship and marriage that it gets hard to pinpoint a character's connection a solely Indian or Burmese or Chinese or Malay. This tale is more than only a revisionary revamping of a segment of the historical backdrop of the British realm from

the point of view of the colonized inferior.

The epic opens with the Anglo-Burmese war of 1865. Two senior clergymen of Burma, Kinwun Mingyi and Taingda Mingyi are too anxious to even consider keeping the Royal family under gatekeeper since they expected to get rich awards from the English for giving over the imperial couple ruler Thebaw and Queen Supayalat, alongside their family. As the imperial family plans to give up the plunderers, the Burmese open who prior remained in dread presently rapidly move into the royal residence. Additionally, the British warriors accountable for moving the ruler's valuable gems and adornments from the royal residence to the boat that was holding on to bring the regal family into oust, likewise appropriate these things. Ghosh here strips the cloak off human instinct to uncover the rough and ruthless eagerness that drives individuals at different levels.

In a solitary noteworthy scene, corrupt avarice is demonstrated to be the vitalizing power cutting over the budgetary status, racial contrasts, position, and statement of faith people, gatherings and countries. The loot of the initial scene rises above its exacting importance to turn into a similitude for the crude and stripped voracity of the colonizer and establishes the pace of the novel.

The tale uncovers how prudently the British vanquished nations and enslaved entire populace ousting lords to delete them from open memory at home. The remainder of the Mughal King, Bahadur Shah Zafar, extradition to Rangoon, an age back, in the wake of slaughtering the two sovereigns directly before the general population, and the Burmese King, The law and Queen Supayalat's outcast to Ratnagiri in India were such clever moves by the vanquishing Britain. Having constrained the rulers into an existence of lack of definition, they openly ravaged the Burmese regular asset, similar to the teak, ivory and oil.

In the initial scene of frenzy, the author just because makes reference to how the British officers walking past with their bore rifles looked to the Burmese groups: "There was no rancour on the soldier's faces, no emotion at all None of them so much glanced at the crowd" (TGP.26).

Also, the acknowledgment occurs to them that the British armed force comprised not of British however Indians for the most part. Presently the antagonistic vibe of the Burmese group turns towards the Indians and the multi year old Indian kid, Rajkumar turns into a simple prey to their fierceness. At the point when he was beaten beat up by the group, he must be safeguarded by the Chinese Saya John.

Indians serving under the British guideline in the British Indian armed force are weapons in the rulers hands. They are unimportant apparatuses without a head or heart. Saya John illuminates the marvel of Indian warriors comprising the British armed force. At the point when he was filling in as a methodical in an emergency clinic in Singapore, Saya John went over a few injured Indian fighters who were generally laborers from towns, in their twenties. It was the cash that attracted them to this calling. However what they earned was a couple of annas daily, very little in excess of a dockyard coolie. He is sure that "Chinese workers could never permit themselves to be utilized to battle others' war with so little benefit for themselves. (TGP.29). Ghosh investigates the situation of the British Indian Army battling against the Japanese in Malaysia during the Second World War. A few understudies and the congress chief ask Arjun, "From whom would you say you are shielding us? From ourselves? From different Indians? It's your lords from whom the nation should be guarded." (TGP. 288) These comments uncover the author's prosecution against the situation of a colonized subject.

At one outrageous we have people like authority Beni Prasad Dey and at the other extraordinary, individuals like Uma. In the middle of, there are people having a place with various degrees. The issue for these people is to come out of the shell of British impact and set through the false reverence of their lord's aims towards the colonized individuals.

Rajkumar's biography is an account of the battle for endurance in the pioneer strife. As a colonized subject from Bengal, he turns into a colonizer in Burma moving contracted workers from South India to

different pieces of the provincial world. He has even explicitly abused a lady laborer on his estates. His post frontier cognizance speaks to a contention. Rajkumar, Saya John and Matthew are occupied with the errand of colonizing area and individuals for riches.

Ghosh expounds on families and countries to feature of feeling of disengagement. He poses inquiries of national character social and political in right settings. Brinda Bose remarks that *The Glass Palace* flags disengagement in our comprehension of the fantasy of our supposed network (Bose 30). The human intrigue is prevalent in this novel, under the spell of expansionism. The social turmoil in Burma during the provincial days is one of its strings. Various strands of history of ruler Thebaw, Dolly and Rajkumar are woven in this saga of family matters. Rashmee Z. Ahmed underpins the contention against the majestic mentality by redoing that *The Glass Palace* to nothing if not a prosecution of royal fair treatment." (Rashmee 10)

Ghosh portrays the goals, annihilations and frustrations of the disjoined individuals in India, Burma, China, Malaysia and America, for example, lord Thebaw, Queen Supayalat, Saya John, Rajkumar, Dolly, Uma, Alison, Dinu, Neal, Arjun, Hardayal Krishan Singh, Jaya and Ilango.

This tale is about numerous spots, war and removal, oust and rootlessness, delineating human weakness. All that a person can do is to attempt to modify, bargain, live and about everything else structure connections. This framing of new bonds, blending of races and stations is something that doesn't stop.

Soueif states, "Ghosh is one of the most thoughtful postcolonial voices to be heard today. He takes a gander at adoration and reliability, and analyzes inquiries of Empire and duty of custom and innovation." (Soueif 5)

The tale presents Amitav Ghosh's anxiety with patriotism. Ghosh presents various perspectives of the scattered individuals of various nationalities and makes a supplication for internationalism. He expects to show how the setting of colonialism has changed in globalization. Ghosh accepts that domains detain their rulers just as their subjects. In his grasp, the novel turns into a social instrument for any desires for social advancement.

Works Cited

1. Ghosh, Amitav. *The Glass Palace*. Delhi: Ravi Dayal Publishers. 2000.
2. Soueif, Ahdaf. *Review of The Glass Palace*, Indian Review of Books, 2000.