

# Post Colonialism in Amitav Ghosh's *The Glass Palace*

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## Abstract

*Amitav Ghosh's The Glass Palace, a chronicled novel that presents the colonization of Burma and its effect on the eminence just as the ordinary people. Post-Colonial Literature is an assortment of artistic composing that manages the issues and results of the European colonization of the Middle East, Asia and Africa. The epic arrangements with the European covetousness and the pitilessness of colonization as it unfurls over a time of hundred years of pre-pioneer, frontier and post-provincial Burmese history from the late nineteenth century to the furthest limit of the twentieth century. It portrays the ease with which the nation is caught by the British and the Burmese sovereignty extradited to India and the repercussions of this episode in the existences of individuals. Through the duration of Raj Kumar, the hero of the novel, the creator unfurls the piercing records of individuals dispersed through post-radical separation in different pieces of the Asian Continent. The locals are introduced as casualties instead of adversaries of the colonizers. This paper presents the ignoble truth of dominion and its damaging impact on the social, psychological and environmental parts of human existence. The desires and disillusionments of the colonized individuals are additionally delivered as they attempt to 'sort out their position on the planet'*

**Keywords:** post-colonisation, biological perspectives, human existence, yearnings, frustrations.

The Glass Palace, by Amitav Ghosh unfurls over a time of hundred years of pre-provincial, pilgrim and post-pioneer Burmese history from the late nineteenth century starting with the end of Konbaung line during that Time World War to the furthest limit of the twentieth century with the rise of a majority rule development. With this recorded foundation the novel portrays the blended destinies of three families- that of Rajkumar a Bengali traveller to Burma, his coach Saya John and his child Mathewand Uma, the widow of the gatherer of Ratnagiri and three nations India, Burma and Malaya. The story opens in Mandalay in 1885. The hero Rajkumar, long term vagrant from Chittagong shows up in Mandalay as the British are assuming control over the country. A far offblasting sound is heard yet the locals are not annoyed by it. Rajkumar remembers it as 'English standard' and educates that 'A whole English fleet is coming this way.'<sup>(18)</sup> The kid's words forecast the ruin of the Burmese sovereign lord Thebaw. Not long after the blasts British warriors generally Indian sepoy's power the acquiescence of the Burmese armed force, walk up to The Glass Palace, catch the lord and outcast him to India.

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 likewise a chronicled novel about the British colonization of Burma. At the point when dominion partitions and parcels set cut-off points to opportunity, the characters in the novel spill so effectively over public and family limits through companionship and marriage that it gets hard to pinpoint a character's affiliation an only Indian or Burmese or Chinese or Malay. This tale is more than simply a revisionary changing of a part of the historical backdrop of the British realm from the point of view of the colonized inferior.

The epic tasks the avarice of the colonizer as well as that of the colonized. As a colonized subject from Bengal, Rajkumar turns into a colonizer in Burma. He makes brisk cash by shipping contracted workers from India to the teak timberlands and oil wells in Burma and the elastic manors in Malaya. Numerous unfamiliar organizations were caught up with burrowing for oil shipping trees from the woods of Burma that they were urgent for work. Helpless Indian labourers were charmed to the place that is known for

Burma, which was projected to them as the brilliant land by Rajkumar. Some approached anxiously while others were sent coercively by their dads and siblings. In three years' time Rajkumar had made nine outings to India to bring workers and amassed investment funds which added up to 66% of the requesting cost from a wood yard in Rangoon.

In an audit in *The New York Times*, Pankaj Mishra portrays Ghosh as one of few postcolonial scholars "to have expressed in his work a developing awareness of the aspirations, defeats and disappointments of colonized peoples as they figure out their place in the world." The epic is set fundamentally in Burma and India and inventories the developing history of those areas previously and during the loaded long periods of the subsequent universal war and India's independence struggle.

Imperialism had projected a malicious impact on the states that they actually think that it's hard to liberate themselves from the aftereffect despite their self-rule and freedom. Indeed, even in the postcolonial period, they go through the implications as the actual textures of the nations were unsalvageable harmed. Aside from the harm at the actual level, the mental harm is more genuine and extreme. While exposing imperialism to an examination, it is very basic to consider the investigation of post colonialism as a response to this recorded mishap. Postcolonial talks make counter contentions to the bogus cases of expansionism.

Imperialism and Post colonialism are umbrella terms which cover a range of issues and highlights under their overlap. The two of them epitomize hybridity, creolisation, mestizaje, inbetweenness, diaspora, subalternity, character and so forth in such manner, AniaLoomba evaluates "Postcolonial studies have been preoccupied with the issues of hybridity, creolization, mestizaje, in-betweenness, diaspora and liminality, with the mobility and cross-overs of ideas and identities generated by colonialism" (171).

Amitav Ghosh however viewed as both as postcolonial and postmodern author joins the topic of migration and diaspora oftentimes and perpetually. In the entirety of his works, he handles the subject clearly. Most likely, it could be because of his own movement and diasporic encounters. At any rate, on investigation one can recognize the remnants of imperialism in his anecdotal oeuvre without any problem.

The pilgrim controls generally win not on the grounds that their motivation is simply but since of predominant force, manipulative ability, and weaponry. Ghosh cautiously diagrams the progress of British attack and wryly calls attention to that it continues with a perfection "to astonish even its organizers" (25), the war enduring just fourteen days. The British get significant assistance from the incompetence of the local rulers, who, distant from reality, have daydreams of glory, and the unfairness of quislings among their individuals, who, in Mandalay, compete with each other to give up the vanquished lord to the British.

Rajkumar, the hero of this novel is a postmodern creation of the creator who can be portrayed as a combination of various philosophies. The personality of Rajkumar assists the creator with investigating numerous postcolonial topical concerns. The essayist's goal was to address Rajkumar as an inferior, an individual from the uprooted diaspora, a genuinely transnational figure who cuts the lines and limits and furthermore a detestable cash disapproved of who in verifiable with the colonizers abuses the natural assets in his teak business in Burma and elastic manor in Malaysia. He shows up in Burma as a down and out in the wake of losing his mom in a long journey from Arakan to Bengal and discovers cover in the slowdown of Ma Cho, who is half Burmese half Indian. The depiction of his actual appearance shows nothing phenomenal "His name meant Prince, but he was anything but princely in appearance, with his oil-splashed vest, his untidily knotted longyi and his bare feet with their thick slippers of callused skin"

In this novel the essayist picked a teleological straight account to retell the historical backdrop of Burma weaving it with the existence of Rajkumar and many lower-class characters' perspective which is actually an extreme one and might be deciphered as an endeavor to dodge the authority story of history and an activity to see the "history from the beneath".

Rajkumar's hazards and horrifying condition in Burma is an inescapable result of presence of British Colonialism in India and Burma. This progression of individuals starting with one country then onto the next country, starting with one landmass then onto the next is a direct result of the oceanic endeavour of the European nations to African and

Asian and South American nations that were in rivalry with one another to discover new land to extend their regions for new business sectors. Ruler Thebaw feels struggled to see this new method of world request where banish and oppression are basic sayings.

The social experience between the colonized and the colonizing powers has now and again had a positive side which, in any case, Ghosh doesn't address. In the Indo-British setting, for instance, social communication as found in progress of such researchers as William Jones (who had authentic regard for Eastern culture) is as much a reality as Macaulay's substantially more generally plugged haughtiness and obliviousness. This appears to me a constraint of *The Glass Palace* for what it's worth of numerous studies and investigations of the provincial experience.

Ghosh's methodology appears fairly aggregating as it doesn't acceptably accommodate the expansive scope of verifiable and social contrasts among Burma, Malaya, and India. At times imperialism shows up in the novel as a stone monument, with complex and characterizing highlights of the various networks lowered, if not out and out lost, in the binding together, homogenizing measure. At long last, despite the fact that ladies play a significant part in *The Glass Palace*, the novel doesn't actually show how expansionism influenced the existences of ladies everywhere, nor does it treat the predicament of laborers and ancestral people groups in the colonized social orders. Truth be told, Ghosh appears to be everything except impenetrable to the elitist nature of whatever modernization the pioneer forces might be credited with achieving in the provinces.

This novel is about many places, war and displacement, exile and rootlessness, depicting human

helplessness. All that a human being can do is to try to adjust, compromise, live and about everything else form relationships. This forming of new bonds, mixing of races and castes is something that does not stop. The epic presents Amitav Ghosh's anxiety with patriotism. Ghosh presents numerous perspectives of the scattered individuals of various ethnicities and makes a request for internationalism. He plans to show how the setting of colonialism has changed in globalization. Ghosh accepts that realms detain their rulers just as their subjects. In his grasp, the novel turns into a social instrument for any desires for social improvement.

A relevant inquiry identified with this legislative issue of characters is the reason these pioneer subjects took an interest in underestimating themselves and the appropriate response, I believe, isn't so basic and clear. A correspondence of different socio-political and social factors definitely involves into this consideration. The characters of Rajkumar, Arjun and the Collector are obvious confirmations to this reality of complex territory of colonialism.

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