

**Tribhuvan University**

**Postcolonial Dystopia in Amitav Ghosh's *The Shadow Lines***

**A Thesis Submitted to the Faculty of Humanities and Social Sciences in Partial  
fulfillment of the requirements for the degree of  
Master of Arts in English**

**By**

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**Letter of Recommendation**

Mr. Suman Kumar Jha has completed his thesis entitled "Postcolonial Dystopia in Amitav Ghosh's *The Shadow Line* " under my supervision. He carried out his thesis from September, 2010 to June, 2011. I hereby recommend his thesis to be submitted for viva voce.

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**Letter of Approval**

The undersigned members of the Research committee have approved this thesis entitled "Postcolonial Dystopia in Amitav Ghosh's *The Shadow Lines*" submitted to the Central Department of English, Tribhuvan University, by Suman Kumar Jha.

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## **Abstract**

This project focuses on Amitav Ghosh's *The Shadow Lines* (1988), a story of a young boy growing up in Calcutta and later on Delhi and London. It deals with the negative utopia which is characterized by authoritarian or totalitarian form of government. Dystopia usually features different kinds of repressive social system, lack or total absence of individual freedoms and expression and constant state of war-fare and violence. It also explores how society is not always conducted by peace and utopian vision. Rather society is also often characterized by mass poverty, violence as well as communal riots. That's why, this is dystopia portraying society in postcolonial perspective.

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## I. Postcolonial Dystopia in Amitav Ghosh's *The Shadow Lines*

Amitav Ghosh's *The Shadow Lines* exhibits dramatically the bleak and pessimistic prospect of postcolonial glorification of the independent world aiming at cultural synthesis and syncretism for cultural creativity because Amitav Ghosh presents the different types of cultures which clearly show that the novel depicts dystopian vision. So, the researcher clarifies that even during postcolonial time human beings are not happy rather than wandering from one place to another place for searching happiness. Like the characters, in the novel *The Shadow Lines*, who are not staying in fixed place. Hence, it is best example of postcolonial dystopia.

Amitav Ghosh brings the evidences of partition and the impact of communal riots that makes the people dystopian world. Before partition, India was ruled to British ruler. In the novel, Indians are dominated severely and it depicts dystopia but they get freedom from European domination. Similarly, Tha'mma, Mayadevi, Ila, Tridib, and May Price have similar experience towards the impact of partition and communal riots. For example Tha'mma and Mayadev have double experience: colonization and postcolonization. In this way, they feel no more secure in their life. Another character Tridib is the typical man who believes that modern man suffers from alienation, frustration, and depicts dystopia. Thus, Ghosh's evidence clarifies that the novel is postcolonial dystopia.

There are many critics who criticize the novel from two different perspective but they fail to analyze from the perspective of postcolonial dystopia. Departure from this the researcher analyzes the novel from the perspective of postcolonial dystopia. Dystopia is a tool to analyze any texts to one way or another, every character in the novel suffers from dystopian vision in their life. Firstly, the research moves to show how postcolonial women fail under the grip of dystopia. These parallels between

feminist and postcolonial concerns also underscore the double oppression suffered by postcolonial women, for they are the victims of both colonialist ideology, which devalues them because of their race, and patriarchal ideology, which devalues them because of their gender. Sadly, postcolonial women have suffered patriarchal oppression not only the hand of colonialists, but within their own patriarchal culture as well. As Anne McClintock observe, "In the world where women do two thirds of the worlds work, earn ten percent of the world income and own less then 1 percent of the world's property, the promise of 'past-colonialism has been a history of hopes postponed (298). Secondly, the present research shows how postcolonial males suffer from dystopian vision. Although Jethamosai, Tridib, Nick Price and the narrator are male members in the novel, they are no more happy than women characters.

Jethomosa, by occupation, is lawyer but due to the impact of colonization he can't dare to give speech against his system, and depicts dystopia. Tridib has finished Ph.D. in Archaeology, however, he never finds newness in his life. He teaches the narrators about the experience of travelling the world. He believes that human beings are not happy even in postcolonial time. People are rendereing from one place to another place for searching happiness but they don't know happiness don't lie until death. He loves Ila very much whereas he never expresses his feeling because of dystopian vision on the other hand, the nameless narrator also is searching truth about real cause of Tridib's death. So, he goes India to England's library why communal riots have happened in Dhaka. In such ways, all the males and female characters suffer from dystopian vision.

As an example, Guru Ram Dev Bhabha's utopian concept which fails in the present time because postcolonial people are chained with dystopian vision. His utopian views makes the people happy only while we have heard but it can't be used



in practical life. Human beings are by nature rational. So they invent different types of harmful things to create power. But when these harmful things destroy land, building, people fails on the clutches of dystopian world. Similarly. Tha'mma and Tridib's have deep impact of partition and world war That horror of partition and world war. That horror event divert them utopian world to dystopian world.

Since the publication of Amitav Ghosh's *The Shadow Lines*, it has been responded in various ways. Some have looked at the novel for Cross culture perspective: At the same time, others have commented the novel with postcolonial identity and gender boundaries. An intimacy with elsewhere, The theme of violence, Historicizing memory and Nationaleism and Defamiliarized.

At first, the researcher takes the reference of Louis James, who looks at the novel in the perspective of cross culture perspective. So, he states:

The profoundly personal ending of the book is different in tone to that of Ghosh's first novel. But both end with a ritual a religious intimation of the cycle and continuaiton of life. Ghosh's work to date extends the scope of the novel, not only within its own narrative, but moving outward and beyond the strategies of words, to an exploration of past and the future of the culture he has inherited. (119)

In such way, these lines show how Ghosh represents different types of cultures that determines dystopian vision. So, we concern have Jacquemond views that "inequality is the main feature between western and third world language and culture" (88).

Similarly, Padmini Mongia has analyzed the novel from the perspective of postcolonial identity and gender boundaries. Ghosh presents the characters who replace from one place to another place from searching their identity. So, he states:

The essence of life in an individual's life has been marred by several issues and factors that determine the subdue his or her identity. Identity is one of the prime factor to resolve the essence of living for every human beings. However, since age difference factors and issues have derailed the right to existential identity of an individual and community. (225)

These lines refer to the characters who search their identity. The main characters Ta'mma, Mayadevi, Ila, May and Tridib are not staying fixed place. They are rendering from one place to another place for searching their identity. Tha'mma was born in Dhaka and now she lives in Culcutta, Ila was born in India and now lives in London and Tridib is travelling from one place to another.

On the other hand Pallavi Gupta has commented the novel with "Historizing Memory". Ghosh's novel *The Shadow Lines* emphasizes the characters who are suffering from nostalgia, and remembers history. These historisize may or may not square with these available in records and books that this does in no way challenges the authenticity of these historisize. So, Gupta states:

The characters in *The Shadow Lines* appear to have an intimate relation with history. Tridib pursues a Ph.D in Archaeology, Th'mma has lived through the partition and the narrator visit to England is promoted by the need to "collect material from the India office library, where all the colonial records were kept, for a Ph.D. thesis on the textile trade between India and in the 19<sup>th</sup> century." The opening of the novel itself smaks of historiographization as does the background of wars. (267)

Ghosh emphasizes historical events and impact over all the people. Such events are 1947 independence day, 1939 2<sup>nd</sup> world war, 1964 communal riots in Dhaka. That

fixed time and date, the characters memorize themselves and depicts dystopia. In this regard, Rahua Sapra has analyzed the novel from the nationalism detamiliarized perspective. So, he states:

Tha'mmas' idea of nationalism constitutes of almost all the above mentioned characteristics. To begin with, it was the lure of freedom from colonial rule that ingrained the feeling of "nationalism" in her. She tells her grandson how she was fascinated by the stories she had heard about terrorists. (209)

These lines clearly show how Tha'mma has deep impact of nationalism with the impact of colonial rule. In such way, many critics have analyzed the novel from different perspective. So, they fail to analyze the novel from the perspective of postcolonial dystopia. Departure from this, the researcher analyzes the book from the perspective of postcolonial dystopia. My entire project is the postcolonial dystopian reading of the Amitav Ghos's novel *The Shadow Lines*, which means anti-utopra. It is a tool for analyzing the text. Dystopias are opposite of utopia, they are horrific place usually characterized by degenerated or oppressive society. It usually features different kinds of social control system, a lack of total absence of social control system, a lack or total absence of individual freedom and expression and constant state of warfare or violence. Basically, dystopias often explore the concept of technological going "too far" and how human individually and *En Masse* use technology. A dystopian society is also characterized by mass poverty for most of the inhabitant and a large military - like police force.

Thus, the research studying it from the perspective of postcolonial dystopian vision which clearly occurs in the novel. Postcolonialism is very board term which focuses on different areas after colonization. Such as history, science, culture,

literature and anthropology. "Postcolonial studies, a type of culture studies refers more broadly to the study of cultural group: practices and discourse-including but not limited to literary discourse - in the colonized world" (182). But the researcher separates the above different field and catch only one side of postcolonial studies. So the researcher's project is anthropological aspect of the novel which not less important and other field.

Amitav Ghosh's novel *The Shadow Lines* focuses on dystopian concept and failure of utopian vision because all the characters are rendering from one place to another place for searching happiness. But they never find happiness and depicts dystopia. Due to the impact of world war II and communal riots, they can't think happily about future life. For instance, Tha'mma always suffers from nostalgia about childhood. She, time and again, thinks that how there calm and peaceful environment in Dhaka both Hindu-Muslim had intimacy toward them. Both Ila and May Price are modern girls. So, they want change in their life. They were born in postcolonial time however they are unhappy in their life. Ila likes to go to London because she believes that London is the free place then India. But when she knows the life style of westerners she irritates and depicts dystopia. Exactly the same way, May Price is irritated for the London's life style. So, she comes back to India. Unfortunately, Tridib, her love, is killed in appearance of her own eyes. She also irritates and depicts dystopia. Like Ila, May Price and the narrator have deep impact of Tridibi's views about life and his grandmother's arguments about Tridib. Even though, he is not happy as like remaining characters and fails to the cluchth of dystopian. Thus, the novel depicts dystopian vision.

Ghosh's novel *The Shadow Lines* (1988) is considered by many critics as his best work of fiction till date. It is an acclaimed masterpiece and evoke postcolonial

situation, culture dislocations and anxieties in the period between 1962 and 1979. In this novel, the interpretation of fractured nationalities is both vivid and intriguing. For this outstanding novel, he was awarded the coveted Sahitya Akademi award in 1989.

Beginning in the colonial time, the story is woven around two families, the Datta-Chaudhuris of Bangal and the Price of London. The relationship between two families spans three generations and involves several passages to and from India on both sides. As A.N. Kaul explain in his essay. "A reading of *The Shadow Lines*".

Towards the end of the story also crosses the newly created frontier between India and east Pakistan, engaging or acknowledging alone the way of approximate presence of other foreign countries and continents through the Indian diplomatic and the UN postings of the Datta Chaudhuries. (300)

The narrative begins in the year 1939. This is an important year in the history of mankind and particularly in the west as it was the year, in the second world war commenced. The novel ends essentially in 1964 with the eruption of a cycle of violence in both India and Pakistan. Explaining the importance of these dates. A.N. Kaul says:

In 1939 Tridib, the narrator's father's Cousin, then aged 8, is taken to England, and in 1964 he is murdered by street mob near his mother's original family home in Dhaka. His beyond experiences in war time London and his violent death twenty five years later in Dhaka constitute the end point of the novel essential narrative. (301-2)

Such realist presentation of Indian people makes it clear that the novel shows dystopian concept. This concept comes in the mind when we face any dangerous events like war, destruction or colonized world. In colonial time, Britishers severally

dominate blacks, non-westerners and that impact of domination makes the people dystopian concept. Exactly the same way, Amitav Ghosh represents the similar characters who fall under the grip of dystopian concept. For instance, Datta Chaudhary, Jethamosai have deep, impact of colonial rule, Tha'mma, Mayadevi Rubi, Tridib and Jatin have double experience in their life: colonialization and postcolonialization whereas Ila, May Price, Nick Price and the nameless narrator are born in postcolonial time. Though they are born in different time and space, they don't feel happy in their life. Datta Chaudhuri and Jethamosaj stay in British rule. So, they are unhappy whereas both are high rank in occupation. Unlike them, Ila, Tridib, May and the narrator themselves belong to postcolonial period, they don't find newness rather than suffer from alienation, frustration, stream of consciousness, and also depicts dystopia.

To emphasize postcolonial dystopian concept in Ghosh's novel, the researcher brings the reference of Homi K. Bhabha's views of postcolonial women. "Bhabha argues that colonial women are doubly marginalized: first as women of color living in racist societies, second as women whose actions have placed them outside the circle of their own communities" (89). Similarly, Amitav Ghosh presents the women characters who are doubly marginalized: first as the women of living in racist societies, second as women whose actions have placed them outside the circle of their own communities. For example, Tha'mma, Mayadevi, Ila and May Price are the central characters but by action they are not important as male characters like Tridib, Rubi, Jatin as well. Thus, they suffer from dystopian vision.

On the other hand, the researcher takes the reference of Edward Said's concept of "Orient vs Occident (300)". For Said, the relationship between Orient and Occident is the relation of power, of domination and in varying degree of complex hegemony.

The orient was created through this power relationship between the occident and the orient. The orient was orientalized not only because it was discovered to be "Oriental" but also because it could be made oriental. Similarly, Amitav Ghosh also creates hierarchy between orient and accident i.e. Ila who believes that west is civilized and non west is uncivilized. Therefore she has married with Nick and never opposes her husbands attitude. Because her concept is hegemonized through westerner's discourse. And she also fall under the grip of postcolonial dystopia.

Amitav Ghosh's novel *The Shadow Lines* highlights the theme of partition and riots and the impact of it people's utopian vision changes into dystopian vision. The narrator, Tridib and Tha'mma have similar experience of India's partition and communal riots and depicts dystopia. Tridib is the important figure who, time and again, advises narrator about the impact of partition and riots that make people with frustration, alienation. Like Tridib, Tha'mma remembers about childhood memories that partition divide her own family. One day, Tha'mma and Tridib go to Dhaka their own birth place and crowd grows tense as a result Tridib is killed in Tha'mma's eyesight. To focus on the theme of partition which makes the characters dystopian way, the researcher moves to Bapsi Sidhwa's novel *Ice-Candy-Man*. This novel have same partition theme which Amitav Ghosh carry. Revenge becomes the major motivation for ice-candy man and his friends. The role of rumour and the consequent pattern of violence as depicted by Bapsi Sidhwa as compact as realist. It is also very contemporary as similar patterns of violence are depicted by Amitav Ghosh *The Shadow Lines*. Using the narrative technique of unfurling events, by reading old newspaper reports. Ghosh shows how communal violence spread in Calcutta and cities of erstwhile East Pakistan in 1964. As he stresses, rumour took over. The poisoning of water, the trains of dead bodies, all incredible rumours, further vitiated

the communal frenzy and increased the violence. Ghosh's novel is very contemporary and relevant as it shows how communal fanaticism thrived on the spread of rumours which intensified feeling of anger and triggered off violence. The bland newspaper reports and memory technique of Amitav Ghosh remove the impact of time. It is implied that the riots are contemporaneous. The 1964 Calcutta riots could be the 1984 Delhi riots, the 1987 Meerut riot or in recent times the 1989 Bhagalpur Killings. All follow a similar pattern, suspicion, distrust and rumour activating conditioned minds, all source of terrifying communal violence.

The research moves to Margaret Atwood's *The Handmade Tale* and Aldous Huxley's *Brave New World* to focus on dystopian society. These novels strongly clarify that how our society is suffered from dystopian concept. Both the writers emphasize cultural meaning of dystopia which basically find in colonial period. Atwood shows how women are slotted into male controlled categories, such as wife, servant, breeders and they have lost their personal freedom and depicts dystopia. Whereas George Orwell's book *1984* describes a society in which "Big Brother" is always watching and in which one party not only governs a territory. So, both Atwood and Orwell focus on different types of society.

Amitav Ghosh was born several year after 'Midnight's children' made their tryst with destiny on 15 August 1947. He was born in Calcutta in 1956 but grew up in East Pakistan, Sri Lanka, Iran and India. As a youngster, he was greatly influenced by the stories of partition, independence and the second world war. These stories and anecdotes of such epochal events related by his parents, family member and neighbours made on indelible impression on his mind.

*The Shadow Lines* is boardly divided into two parts: "Going away" and "Coming home" which are in keeping with the major preoccupations of the novel. The



novel is narrated by an anonymous character who refers to himself a 'I', and the mode of narration indicates that the narrator is ostensible relation the experiences of a past which involve his "father's aunt's" son Tridibs, his cousin Ila, his uncle Robi, his grandmother Tha'mma, May Price and others.

The narrative structure of the novel *The Shadow Lines* is fragmentary. There are sixteen chapters in the first part of the novel, known as "Going Away" from pages 3-112 and fifteen chapters in second part entitled "Coming Home" from page 112-232. Both titles become ironic because the impression that emerges from Ghosh's handling of distance is that a person can neither 'go away' nor 'come home'. Also both the sections do not create an organic whole with a beginning, a middle and end. The author uses a non-linear multi layered narrative technique. Instead of mimetic realism, the narrator uses defamiliarizing perspectives including mystery, bafflement and indeterminacy. So, narration becomes a search for elusive meanings at both the personal and national level and an act of memory. (For details read Rama Kundu's article in this book). There is no linear control narrative.

*The Shadow Lines* tells the story of three generations of the narrator's family spread over Dhaka, Calcutta and London. It lines up characters from different nationalities, religion and cultures in a close-knit fictive world the novel is written against the backdrop of the civil strife in post-partition east Bengal and riot-hit Calcutta. The event revolves around Mayadevi's family, their friendship and sojourn with their English friends the Prices and Tha'mma, the narrator's grandmother's links with her ancestral city, Dhaka. The riot in 1964 claims the lives of Jethamshoi, Khilal and Tridib. Jethamshoi's actual name is Shri Goshtobihari Bose and he works as a lawyer in the Dhaka High Court. These deaths raise questions and pose a

challenge to the concept of intercultural understanding and friendship in contemporary society divided by arbitrary demarcations of national boundaries.

The novel *The Shadow Lines* is the text which justifies concern of postcolonialism because the events and actions have occurred after colonialization. When the colonization ended in India at 1947, people are free from slavery, prejudice, and British rule. Amitav Ghosh shows the realistic representation of Indian society to and from colonial period as well. The setting, time and characters which are not imagined rather than realistic representation of Indian society. Similarly, people of the colonial period believed that war could break the domination of British invades. So, they started war against colonizers and get freedom. That's why the approach to Ghosh's novel tries to address one such "other" question while approaching his novel as a "writing back" to the colonial discourse.

The thematic aspect of the novel is also resemblance of postcolonial dystopia. For example, *The Shadow Lines* is based on the post Hindu-Muslim riots. The homeless narrator narrates about the situation of his grandmother Tha'mma, who was born in Dhaka before partition and at present she lives in Calcutta. Unlike Tha'mma, the narrator was born after colonialization period. So, he wants to be taught by Tridib, who is central character in the novel, *The Shadow Lines*. Tridib has deep impact of communal riots which had happened in Dhaka, India and England. He believes that neither human beings are happy in colonial period nor postcolonial period. During colonial period, people were not free from British ruler such as Tha'mma, Mayadevi and Rubi, and depicts dystopian. Similarly, people were rendering here and there for searching happiness but modern generations are chained with frustration. So, they fall on the grip of dystopian vision. We get the example of Tridib, Ila, May Price though

they are born in postcolonial time, they do not lead happy lives. Therefore, the researcher strongly argues that the novel fails to show utopia.

Firstly, in the chapter I the researcher introduces whole thesis in detail. Introductory part refers to hypothesis and how many critics analyzes these text from different perspective. Since publication there are various critics who critics these novel from different perspectives. Some have criticized from postcolonial identity and, gender boundaries. At the same time other have analyzed from the perspective of "Historizing memory", "Representation of riots", "An intimacy of elsewhere", "The theme of violence", "Dilution of Nationalism" and "Backgrounding the identity". They fail to analyze the novel from the perspective of postcolonial dystopia. Departure from this the researcher analyzes the text from postcolonial dystopia. Thus, the introduction part ends.

In the chapter second starts with textual analysis. It is the body part of the research. Those section shows that the novel *The Shadow Lines* is typical example of postcolonial dystopia. Dystopia are opposite of utopia, they are horrific place, usually characterized by degenerated or oppressed society. It usually feature different kinds of repressive social control system, a lack or 'total absence of individual freedom and expression and constant state of warfare or violence. To analyze this text from postcolonial dystopia perspective, the researcher brings postcolonial and colonial theorist like Homik Bhabha, Edward Said, Bill Ashcroft, Boechmer. They defines postcolonial and colonial theories in their own way. Similarly, the researcher analyze the text for the help of these theorist. On the other hand, Amitav Ghosh represents the characters and their culture which is outwardly utopia but when we look inwardly all the characters are suffered from dystopian vision. Thus, we can say that the novel is postcolonial dystopia.

Third chapter is conclusion. It concludes the whole thesis in short form chapter I and chapter II concluding part refer to how many critics and literary reviews the researcher brings in textual analyses for our research. So, this chapter is no less than chapter I and chapter II. What is the researcher hypothesis and statement of problem ? Whole thing it brings in the concluding parts of the research. Similarly, this chapter makes it clear that various critics analyze the text in various perspective.

Thus, the novel insists on the imperative that assures empathy and unimpeded flow of friendship and mocks at the conception of militant nationalism, exclusive national pride and identity. A major incident in the novel, the out break of communal strife in Dhaka, following the disappearance of the prophet's hour in Srinagar, exposes the fragile demarcation of political frontiers. The message of the novel underlines the need of friendly ambience, for co-existence and humanitarian ties across culture independent of political managers. The sanity, desire for peace and common sense attitude of people beyond borders has the potential to ensure improved international relation and amity.

## II. Portrayed and Traces of Dystopic Representation of Society

The novel *The Shadow Lines* is the text which justifies concern of postcolonial dystopia because all the characters are guided by dystopian vision rather than utopian vision. So, the researcher utilizes postcolonial and colonial theories with dystopic ideology of the text. The nameless narrator takes the reference of colonization as well as postcolonization. In both case how human beings suffer from domination, alienation, frustration and steam of consciousness in their lives. For instance, Tha'mma and Mayadevi are the dominated female characters who always try to establish their identity but they are dominated even in colonization and postcolinzation period. They are doubly marginalized: first by British ruler, second as women where actions have placed them outside the circle of their own communities. In this way, this research moves towards the Bhabha's views of women.

Bhabha argues that Gordimer's *My Son's Story* (1990) and Toni Morrison's *Beloved* (1987) are unhomely novels in which the female protagonist— Alia and Sethe, respectively live in the hindterland between cultures. Alia is unhomed because she is imprisoned for using her house as a cover of gun-running in the effort to resist South Africa's racist government: Sethe, because she has killed here baby daughter in order to save the child from the abuses of a cruel master. Thus, Bhabha observes these two characters are doubly marginalized: first as a women of color living in racist societies; second as women whose action have placed them outside the circle of their own communities. (369)

A dystopia is usually set at some point in the author's future and describes a society in which we would not want to live. Writers presenting dystopias generally want to alert readers to the potential pitfalls and dangers of society's present course society might conceivably take one day. In this way both the characters are guided by dystopian ideology.

Similarly, the research moves towards the Edward Said's view of "Orient Vs Occident" in his book *Orientalism* with postcolonial dystopia Said believes that eastern and western culture are unique in themselves, as they have their own characteristics. One culture cannot be compared with another. There are many things that can be shared between two cultures, but due to gap, cultures are not getting together. In this way, the research moves to Ghosh's novel *The Shadow Lines*. Both Ila and May Price are modern girls; Ila is Indian who wants to stay in London whereas May is western girl who wants to stay in India. Both are unhappy in their life so, they want to be changed for migrating from one place to another. Ila never stays in Indian set up. One day she discusses with the narrators while she is enjoying in restaurant. She argues that the narrator does not understand about London, it is very free place. There they can enjoy freely with her friends. But the narrator disregards Ila's views and says: "You can do what you like in England, the narrator said. But here there are certain things you cannot do. That's our culture: that's how we live" (97). To lead happy life, Ila likes to live in London and has married with Nick Price, who lives in London. Firstly, she likes London more than non-west but when she knows that her husband has sexual relation with his own secretary Magda, she enormously hates west. This is dystopian idea that human beings are rendering from one place to another for searching happiness. But they don't know that in colonial period, human beings were

dominated with European ruler whereas postcolonial period is no more secure than colonization. They are not happy in their life in that both suffer from alienation and frustration.

Like Said, Homi K. Bhabha has given a wonderful example of the global orientation of much postcolonial criticism when they offer a new way to analyze world literature, not in terms of national traditions, which is how it generally has been studied, but in terms of postcolonial themes that cross national boundaries. The researcher has been concerned with the text's evidence of the Bhabha's idea. Tha'mma is undoubtedly the most important mother figure in the novel *The Shadow Lines*. As the married woman, she internalizes the nationalist construction of the domesticated 'Indian life'. One widowed, however, the narrator shows that Tha'mma challenge in significant ways the extremely passive role constructed for 'widowhood' by the nationalist ideology. Tha'mma, who is educated, now decides to be economically independent. By doing so, she challenges the dominant stereotype of the ideal 'Indian Woman' in two major ways. The first is an account of her having a western education. Discussing the issue of Western education for women, Tanika Sarkar points out:

Drain was not simply a matter of financial worry. It was repeatedly linked up with a more serious moral concern: that of corrupting the source of indigenous life. . . The woman and the peasant as 'Ideal' patriotic figures had to be particularly careful by insulating themselves against the pretension of the false knowledge. (12)

The material consequence of the idealization, Sarkar suggests, was that by proscribing access to higher education to lower class men and to women as a group, the new avenues of employment opened by the colonial restructuring of the indigenous

administrative system could be monopolised by the upper class males. The second aspect of the dominant stereotype that Tha'mma challenges is by choosing to take up employment rather than accepting the financially dependent, domesticated role of the idea 'Indian woman.' This nationalist ideology of Tha'mma moves towards dystopian ideology because dystopia is as a sort of negative utopia and is often characterized by authoritarian or totalitarian form of government. This, according to, Bhabha's argument of *National Culture* is:

The very concept of homogenous national culture the consensual or contiguous transmission of historical traditions or 'organic' ethnic communities - as the ground of culture comparativism are in a profound process of redefinition. The hideous extremity of Serbian nationalism proves that the very idea of pure, 'ethically cleansed' national identity can only be achieved through the death, literal and figurative, of the complex interweaving of history, and the culturally contingent borderlines of modern nationhood. (*The Location* 16)

From this point of view. Tha'mma suffers from dystopian vision. She has deep impact of colonization and postcolonization. Though she has double experience, she is not happy in their life. Firstly, she believes that when colonization ends, she gets happy in her life. But happiness does not lie in human beings.

Another important character in this novel Tridib, who is best example of modern people. Many times he teaches narrators about communal riots which has simultaneously happened in India, Bangladesh and Pakistan. He is the first character who is rendering from one place to another place searching for his identify.

Unfortunately, he does not get his real identity and at last he is killed in communal



riot in 1964. When he goes to Dhaka with Tha'mma and May Price. Tridibs argues that there is not any fixed meaning of life. The meaning of life is just meaningless thought. So, searching happiness he is rendering from one place to another place but nothing found. Time and again, he says to narrator that to become powerful human beings develop different things to secure their life such as, bomb, gun. But at last, it causes war and destruction after that they suffer from alienation, frustration, unhappiness. To clarify Tridip's views the researcher talks a little bit of world war II. In World War II, Japan lost two big cities as well as many people. That's why, Japanese people are guided by dystopian ideology. The differences of time and space blur as the process of recollection transformation the past event into a throbbing sense of what has been lost. The historical events carried by the novel including the freedom movement in Bengal, the world war II. The partition of India in 1947 and the spontaneous communal combustion in the form of riot in East Pakistan and India following the 1964 Hazratbal incident in Srinagar. To clarify the riot, the research moves to the dystopian ideology of John Stuart Mill who has give in this book *Oxford English Dictionary* in 1868. He denounced the government's Irish land policy— "It is, perhaps, too complimentary to call them utopias, they ought rather to be called dystopians or caco-topians. What is commonly called utopia is something too good to be practicable; but what they appear to favour is too bad to be practicable" (147).

The researcher combines Mill's speech with Tridib's ideology. Though he has finished Ph.D. in Archaeology, he is unhappy in his life. Before finishing his education carrier, he believes that he gets pleasure after finishing educational carrier. In contrast, he doesn't find anything new. In such way how Tha'mma hates Tribdib's attitude towards leading his life. She narrates:

Narrator's grandmother didn't approve of Tridib. He is a loafer and wastrel, I would sometimes hear her saying to my parents he doesn't do any proper work lives of his father's money . . . To me, she would only allow herself to say with sardonic little twist of her mouth: I don't want to see you leafing about with Tridib's; Tridib's wastes his time. (4)

These lines refer to how human beings are chained with dystopian vision in their life. Like Tridib, the modern people suffer from dystopic thought that they are rendering from one place of another place for searching happiness but never found happiness in their life.

On the other hand, dystopian vision also affects the modern culture. Ghosh's novel *The Shadow Lines* clearly exhibits how the people of modern culture have been within the grip of dystopian vision. To clarify dystopian vision, Kurt Vonnegut's views of dystopian society in this book *Harrison Bargaror*. He argues that some dystopian works emphasize the pressure to conform in terms of the requirement to not excel. In these works, the society is ruthlessly egalitarian, in which ability and accomplishment or even competence, are suppressed or stigmatized as form of inequality" (225). To support Vonnegut's idea of dystopian society, the researcher links it with Bill Ashcroft's definition of postcolonial theory. He says:

Postcolonial culture is the historical phenomenon of colonialism, with its range of material practices and effect, such as transformation, slavery, displacement, emigration and racial and cultural discrimination. Those material conditions and their relationship to question of ideology of representation are at heart of the most vigorous debt in recent postcolonial theory. (*Ashcroft*, 9).

Here these definition is related the conversation of Ila. Rube, her uncle, and the narrator. When Ila comes back to Calcutta for holiday trip, she opposes the life style of Indian people. She argues that Indians are not free because they can't enjoy freely. Their culture is no more restrict than colonial time. Therefore, narrator and Rube don't like to enjoy together. So, Ila narrates, "Do you see now why I've chosen to live in London ? Do you see ? It's only because I want to be free . . . free of what ? the nator said. Free of your she shouted back. free of your body culture and free of all of you" (98). These lines of this novel, *The Shadow Lines* focuses on culture difference between west and non-west. In the beginning, she has utopian vision with her life because, her father Jatin, who was working in British administrative, is not staying fixed place and always imagines about west is civilized and free whereas and Indian is uncivilized, not free. But when she knows about her husband dominates her, her thought is move towards dystopian vision.

In similar way, the first parts of the novel *The Shadow Line* emphasizes on totalitarianism. The characters May, Ila and the narrator give the demonstration of how the young characters are conditioned with war victims. Because the novel starts with the lines "In 1939, thirteen years before the narrator was born, my fathers aunt, Mayadebi, went to England with her husband her son Tridib" (1). The date especially is about to near the world war II and these war theme affects even young boys and girls. Ila, May and narrator have not appropriate time and space towards taking about partition and War. But the time, when they are born in Calcutta was ruled with British invaders. In this way, we found similar dystopia vision in both the novel. *The Shadow Lines* and Huxley's *Brave New World*.

The novel is no more than the work of imagination than it is a reflection of reality: its essence, its necessary quality lies in the expression of the connection between the reality and imaginary. Reality is somehow similar with dystopia, one who stays in real world that have deep impact of dystopian ideology. In the second part of the novel "Coming Home" focuses on how Tha'mma, Jalamosain and Mayadel have always faced with reality. One day Mayadebi, Tha'mmas' younger sister, send the letter to come her real residence in Dhaka. Tha'mma forgets her pathatic condition of communal riots which had happened while she is in eight years old. To prove real world is batter than imaginative world, the researcher takes the reference of the Greek Philosopher Plato and contrast views of Elizabethan poet Sir Philip Sidney. Firstly, "Plato gives no any importance to imagination in this book the Republic, he considered all art to be mimesis or representation, interpreted to mean rather literal imitation" (20). In contrast, Elizabethan poet and critic, Sir Philip Sidney suggests that imagination was the distinguishing factor for any creative writer or individual. The world of imagination, according to Sidney, is better than the world of nature. In his book *Defense of Poetry* etc. argues, "Nature never sets forth the earth in so rich tapestry, as diverse poets have done: her world i.e. brazen the poets only deliver golden" (21).

In the old-aged debate, Amitav Ghosh upholds the value and importance of imagination. In fact the author seems to suggest that there is a 'Shadow line' between reality and imagination. So by this narrative technique the author implies that reality is multi-faceted. It can not be limited to mere chronological or physical contours. The place imagined by the narrator after listening to Tridib and pouring over Bartholomew's Atlas were as much a vivid experience, as the cities Ila visited. Ila's

reality is mundane and her memories are confined to souvenirs and personal items like a school year book. According to Amitav Ghosh, the imagination can create a more vivid a sustained reality. There is clarity in his vision because his grandmother is skilled in the art of recollection, "I could see Kanu-babu's sweet shop at the end of their lane with absolute clarity. For me, Kanu-babu's sweet shop at the end of the lane was as real as the one down our lane and yet I could not tell whether the lane itself was paved or unpaved" (194).

These lines focus on how the characters have deep impact of dystopian vision with reality and imagination. Through imagination and reality postcolonial human beings are the grip of dystopian world. They don't think for future because partition, war and violence makes them a loof from utopian world. The narrator of this novel is impressed by the Tridib's idea about human being firstly thought that if they free from our society, family member. They get freedom. But they are familiar about the impact of educational mind set, technological invention as well as media sector, not fulfill in their real life. And they are chained with dystopian views as like the narrator and Tridib.

Even in colonial period, human beings have no utopic vision because there are eighty percent of land was covered by British ruler. They make a discourse that they are civilized, rational, intellectual whereas non-westerners and blacks are uncivilized, emotionals and secondary. European persuaded that they are god chosen people and god send them to teach them. But not only non-Westerns and blacks are under the grip of British ruller but also they are hegemonized about white skin that they have intellectual people. Throught such false propaganda, they have dystopic views about

such reality. Even such types of ideology highlights in the education sector. So Elleke Boehmer views of colonial writing. "Colonial or even colonialist writing was never as invasively confident or as pompously dismissive of indigenous cultures as its oppositional pairing with postcolonial writing might suggest" (4) . These definition concerns with the novel *The Shadow Lines* about how colonization affect the characters. Amitav Ghosh presents three generations background history, first Datta Chaudhari and relation with Allen Trawsen, second Tha'mma, Mayadevi and Tridib and third generation is the narrator, Illa, Nick Price and May Price. Including three generation, Ghosh clarifies that how colonization periods had made Dutta Chaudhari's dystopic mindset. And his brother Jethamoshoi has also deep impact of dystopic mindset of dystopian vision. In the 2<sup>nd</sup> part of the novel, Tha'mma goes to Dhaka to meet with her uncle Jethamosoi in her own residence. He is the eye witness of colonial India. Though he is lower in occupation but can't give speech against British system. He refuses to recognize Tha'mma due to huge gap of time. But when he sees May Price with Tha'mma, he opposes to the white dominantion and says he doesn't know who they are ? The impact of colonization, Tha'mma traumatizes her childhood experience. And this situation shows how her tramatic impact of colonial time similar with Lucy in Coetzee's novel *Disagree* (1999). Coetzee's novel thus searches the colonies of the mind of its characters. "He suggests that the focus of values must necessarily beyond history. Lucy thus does not become a slave of memory. In contrast grand mother in *The Shadow Lines* is unable to break away from the memories and value of the past. She is trapped in the Web of memories" (29).

By the way, Joseph Cornard's *The Shadow Line* as it does an important echo for Ghosh's novel *The Shadow Line*, need attention. Cornard's short novel suggests that the experience it articulates is a universal one. At the beginning, his narrator says "One knows well enough that all mankind had streamed that way. It is the charm of universal experience from which one expects an uncommon or personal sensation - a bit of one's own" (58). Ghosh's novel, on the other hand, insist on the specificity or individual experience. *The Shadow Lines* of Ghosh's novel are specific one, lines that demand an acknowledgement of "The war between oneself and one's image in the mirror" (200). Initially, the narrator learns to image with such precision that his experience reflects that of the ghostly double, nick, Illa's supposed knight and shining armor in London. Later, though, when the countries of the narrators knowledge fill out, the realizes that there are know knights, that the construction of a scenario of heroism and rescue are in themselves part of the universalizing heritage of Western colonial fictions.

Ghosh's novel *The Shadow Lines* presents a main character the narrator who introduces 'I'. All the events and action that the writer includes is both narrator's second-hand experience but sometime he appears as well. The most stricking things in this novel is historical data. Such as 1939 was the time of second world war. 1947 was the independent day of India, 1962 the indo-China war, 1975 the indo-Pakistan war and 1964 Harrat Bal incident in Shrinagar. This fixed time and date focuses on narrators towards dystopic world. Where the people make a future plan to do many things. But at last, they find nothing rather than frustration, alienation and trauma. The similar experience the narrator shows in two novel. The centre of the novel comprises of the narrators attempt to understand the cause of the riots that hits Calcutta in 1964

and that spread across the boarder in Khulana of west Pakistan (now Bangladesh) and led to the subsequent death of his uncle, Tridib. Violence has many faces in the novel that makes the people dystopian world. It is as much present in the marriage of Ila to Nick, doomed to failure even before the 'yes' word was spoken, as it is present in the riot-turn streets of Calcutta or Dhaka. The speciality of the narrator is that this violence is very subtle until almost the end. When violence is dealt with the idea is not to describe it explicitly like a voyeur but to look at it too comprehend its total senselessness. Thus, the way violence is extraordinary sensitive. "I opened my mouth to answer I found I had nothing to say. All I could told them was the sound of voices running the wall of my school and of a glimpse of a mob in Goal park" (121).

Written in 1988 when in India different cultures and communities were becoming antagonistic to a point of no return. Amitav Ghosh very sensitively handles the complexities of majority and minority violence. Using the memory technique, he links two events, riots in Calcutta and mob violence in Dhaka which led to Tridib's death. These events, which had occurred in different parts of the world, forcibly affect people at time. In such a way, the narrator researches is thesis in communal riots. That's why, he wants to find out the cause of his mentor, Tridib's death. Later he becomes in dilema to dwell interpretation of Tridib's death. For his uncle, the memory is a nightmare from which there is no deliverance. Robi, who has qualified for the Indian Administrative service has developed a cynical views about sacrifice and freedom after year of experience as an administrator. He feels that human nature has remained unchained and that the concept of freedom is just a catchword to condone killing and that political freedom is also an illusion. For May, who is guilttridden at the thought that in some ways she is responsible for Tridib's death, it is



a mystery, a sacrifice and martyrdom that defies understanding. May considers it as an idealist's heroic stand against the tide of madness and bloodshed. And May narrates:

We were on our way back from your grandmother ancestral house, she went on. The car was stopped. By the mob. I'm sure you know that some of them attacked us. They broke the windscreen and injured the driver. We had an armed security man with us. He fired a shot at them [. . .] she said I didn't know what I was doing, and I had get everyone killed. I ddn't listen; I was a heroin [. . .] The mob had surrounded the rickshaw. They had pulled the old man off it. I could hear him screaming. Tridib ran into the mob and fell upon their backs [. . .] when I got there, I saw three bodies. They were all dead. They had cut Khalil's stomatch open. The old man's head had been nacked off. And they had cut Tridib's throat, from ear to ear. (275-276)

These description about Tridib's death makes narrator dystopic rather than utopic. The narrator hears about the event with eyewitness of May. May loves Tridib and she can't save his life. She argues she is the cause of Tridib's death. That dystopic concept evokes the narrator about reality is nothing more than pathetic and serious.

Similarly religion also attack in a dystopian world in this novel *The Shadow Lines*. The grandmother wants to shift her uncle in Calcutta because communal riot makes him nostalgia. When she was in Dhaka since childhood, she heard that Muslim killed many Hindus people without any cause. Through such types of Hindu-Muslim conflict makes her dystopia. She wants to convince her uncle Jethemosai for safety because the Muslim-Hindu riots will happen in any moment. To focus on religious

dystopia, the research moves to the colonial views of Elleke Boehmer's "Writing in empire". He states:

Colonial settlement too was expressed textually. Writing in the form of treatise was used to claim territory. The text, a vehicle of imperial authority, symbolized and in some cases indeed perform the act of taking possession. In diary descriptions of new land, or by Carving their initials on trees and stone tablets; colonialists declared their intention to make a home to begin a new history often the effect of their description was to erase, either wholly or in part, the sign of other lives which had, unfolded in the particular space. As we see, for example, in late 18<sup>th</sup> century British India. In the transcription of the Islamic Sharia and Hindu Shastras, writing serves also as an instrument of rule, as a means of collecting information and exercising power. The blending of ancient religious laws and what was seen as modern, scientific knowledge was taken to be most effective way of administering India. (120)

Such views of religious attitude towards British ruler to exercise power. In postcolonial time, human beings are caught with religious dystopia. They thought that their religion is more liberal than other. When we reach the standpoint of all the religions, we found there is no any difference among religions. That is called religious dystopia.

Political freedom is explored through the character of Thamma, a strong woman on whom history has conferred a legacy of unflinching faith in the sanctity of political freedom. Political freedom has been the single dominating overpowering

force in her life. Her youth associations were with terrorist movement against British Raj. She sought to reflect glory by either running errands or cooking for them. For her to kill the people who are different from us is to insure one's identity. Thus, she justifies her fanatical commitment to the cause of freedom. She says, "Yes I would have killed. It was our freedom. I would have done anything to be free" (301). For that, violence is necessary she believes that feelings of nationalism can only be developed through war, that's why she dismisses Ila's right to live in London:

Ila has no right to live there, she said harshly [. . .]. It took those people a long time to build country, hundreds of years, years and years of war and bloodshed [. . .]. They knew they're nation because they've drawn their borders with blood. War is their religion. That's what it takes to make a country. (77-78)

The grandmother's remark is not a product of a state of hallucination, rather it is an impression of the ethos of every middle class or elite group during the nationalist movement in India. Thus, she is not a fascist as seen by Ila but a motivated middle class individual.

With her imagination enslaved to the idea of nationalism, grandmother cannot see what is so obvious, namely nationalism has destroyed her home and spilled her innocent kin's blood. Unfortunately, even after the killing of Tridib and Jethamosai, the grandmother still did not change her views of nationalism. Instead of remorse, she clung even more fervently to her nationalistic faith.

Thus, the grandmother can never fathom Ila's desire to live in London, rootless but free of middle class constraints and taboos or May's desire to collect money for worthy causes like famine relief in Africa.

The novel brings forth constraining strands of nationalism or political commitment. By exploring these connections, distinctions and possibilities, Ghosh

shows how the quest for freedom and nationalistic ideology is often source of violence. Rube I.S. officer in charge of a district, explains to both the narrator and Ila the link between freedom and violence:

You know, if you look at the pictures on the page of the newspapers at the home now, all those pictures of dead people - in Assam, the north east, Punjab, Sri-lanka, Tripura-people shot by terrorist and separatists and the army and the police, you'll find somewhere behind it all, that single word, everyone is doing it to be free. (246)

This is the hall mark of the novel that it recognizes and acknowledge the violence in our lives and shows that in the name of freedom and distinct identity, many innocent people are often either terrorized or victimized.

The researcher brings orwell's novel *Nineteen Eighty Four* and Margret Atwood's novel. *The Handmaid's Tale* about how they emphasize the dystopian vision. For reference, , George Orwell's *1984*, written in 1948, describes a society in which "Big Brother" is always watching in which one party not only governs a territory called ocean but also attempt to control everyone and everything within it. The government even tries to monitor thought using organization such as 'think pol' and the torture and brain wash anyone who exhibits even the slightest shared of independent thought or hostility to the party. In the same way O'Brien, who is a part member, describes the party's vision future, in chapter III *1984*:

There will be no curiosity, no enjoyment of the process of life. All competing pleasures will be destroyed. But always—do not forget this, Winston-always there will be the intoxication of power, constantly increasing and constantly growing subtler. Always at every moment, there will be the thrill of victory, the sensation of trampling on an

enemy who is helpless. If you want a picture of the future, imagine a boot stamping on the human face forever. (47)

This speech is given by O'Brien to Julia, who loves Winston, about get motivated in his own pain. Such dystopian argument makes the other characters in the bad place.

Similarly, Ghosh represents the dystopian events and its causes and nature and find the same colour, same suffering at the people all over the world. On the other hand, as a liberal humanist, Ghosh has faith in the good will, rationality and common sense ordinary people to transcend Jingoism and nationalist forever. What draws these attention even in such troubling situation is the abstract nexus of sympathy and love and runs through the people living in a psyche area and in a place that confronts the threat of possibility of larger pattern of violence sponsored by the state. He sees in people courage and a readiness to die for each other forgetting the differences imposed upon them by their culture heritage and religious background. Where the violent event is seen through a religious framework and defined as ones need to preserve one's religious identify, this very violent event brings people together drawn by a unifying bond of humanity, "As always, there were innumerable cause of Muslims giving shelter to Hindu, after at the cost of their lives and equally in India's at Hindus sheltering Muslims. But they are ordinary people soon forgotten not for them any Martyr's or Eternal flames" (229-250).

This facet can be linked with May's vision of leading her life. She was born in England, daughter of Mr. Price family. She is unhappy in her life and thought to become happy must go to India. Unfortunately, she is neither happy in England nor India. So, her utopia thought can be easily changed with dystopic vision.

Another writer Margaret Atwood focuses on her novel about dystopian vision. Atwood novel *The Handmaid's Tale* 1985, in which women of the future have lost their freedom, also depicts dystopia. Women are slotted into male controlled categories: wives, servant (Marthas), breeders (handmaids) and women who enforce the repression of their peers. Those who don't cooperate are shipped off to the colonies to perform hazardous labour. Women are denied access to printed material to enforce their mental as well as physical repression. In addition, Atwood argues that her society takes sex is only for pleasure, not for pleasure. The ceremony is a non-marital sexual act sanctioned solely for the purpose of reproduction, based on a Biblical passage described below. This Gileadian enactment has the handmaid lying supine upon the wife, during the sex act itself. The handmaid is to lie between the wife's legs as if they are one person. In this way, the wife has to invite the Handmaid to share her power by inviting her to lie in her own personal space, which is considered both humiliating and offensive by many wives. Offered described the ceremony:

My red skirt is hitched up to my waist, through no higher. Below it the commander is fucking what he is fucking is the lower part of my body. I do not say making love, because this is not what he's doing. Copulating too would be inaccurate, because it would imply two people and only one is involved. Nor does rape cover it: nothing is going on here that I haven't signed up for. (94)

Once a Handmaid is pregnant, she is venerated by her peers and the wives. After the baby is born. If it is not an "unbaby" or a "shredder" it is given to the wife of her

commander, and she is resigned to another household. She has the guarantee that she will never be declared an "Unwoman".

Exactly, Amtiav Ghosh presents women characters like Tha'mma. Ila, May Price, who have lost their personal freedom, and depicts dystopia. Though Ila is modern girl, she can't feel free as boys. She goes wherever her father goes but one day she comes to India for leaving holiday trip. She wants to imposed western life style and request her uncle Rubi and the narrator to go in restaurant. Instead of excercising London life style, her uncle avoids her not to do the such activities here. Because, it is India and in India women can't go in restaurant and beerbar. Ila loves Nick Price because of his grand appearance later she has been married with Nick but when she knows about her husbands illegal relationship with his own secretes. She depicts dystopian vision. On the other hand, Th'mana, who is central character, works hard from childhood to oldage. Before partition, she was under the control of her own parents and after partition, she is working hard to secure her identity. Eventhough, she never feel free as male members, and also depict dystopia. Other important character is May who is also suffer from dytopica vision. She is not happily thought she is real inhabitants in England. So, she wants to come India for searching happiness but as like Tha'mma and Illa, she also become the clutches of dystopia. For woman, it is very difficult to express they love with anybody else. She loves Tridib to much but never express with him. May minces no words in describing her own brother Nick as dishonest unlike Ila who is always trying to portray Nick as something he is not. May is working for an organization whose cause she believes in. She is still happy working at grassroots level. She is brave enough to kill the dog who is in agony and Tridib does tell her "promise you'll do it for me, if ever need be" (91).

The economic structure of dystopian society's in literature and other media have many variation, as the economy often relates directly to elements that the writer is depicting as the sources of the oppression. However, there are several archetypes that such societies tend to follow. Some dystopian, such as *Nineteen Eighty Four*, feature black market with goods that are dangerous and difficult to obtain, or the characters may be totally at the mercy of the state controlled economy. Such systems usually have a lack of efficiency, as seen in the story like, Philip Jose Farmer's *Riders of the purple wage*, featuring bloated welfare system in which total freedom from responsibility has encouraged an under class prone to any form of antisocial behaviour. Similar economic structure of dystopia found in Ghosh novel *The Shadow Lines*. Jatin, the father of Ila, Rube are top level of their occupation Jatin is working in British Administration office and always rendering from one country to another. Similarly, Rube is IAS officer in India. However, both are unhappy in their life. They believe that money can change our life style. But they don't know the more we earn money the more we are hungry for money. Money can't give pleasure in their life. Similarly, the narrator's attitude towards economic situation can change his life style. When his father promotes his post, the narrator is very happy to stay near the Goal park. His friend Montu is near her apartment. But he doesn't know whether he stay middle or high apartment, he does not get happy rather than unhappiness. In these characters are suffering from dystopic vision. The narrator states:

Soon after my father's promotion we moved to the new house on southern Avenue, opposite the lake. To me, after our cramped little flat in Goal park. Our new house seemed immense: It seemed to have more space than we could possibly use-rooms upstairs, down-stairs,



veranclas, a garden as well as a roof big enough to play cricket on.

Best of all, as far as I was concerned I still had Montu and my other friends close at hand because our new house was only a few minutes walk from Goal Park. (132)

These concept of the narrator can change when his father become Assistant Manger.

Unlike the narrator, his grandmother is unhappy towards leaving such house. She goes back her past life about grief of leaving her own house where she was living with her whole family. Similar experience comes in the narrators mind while he leaves before new house.

Ila and her family, like many bourgeoisie elites in the colonial India had enjoyed a considerable clout, name, fame and money and they continued to do so even in the postcolonial India, without shedding a drop of blood. Suvir Kaul comments:

To such militant nationalism, and to a nation whose borders are confirmed in war. She exhorts her grandson. These, after all are the value she learns from her youthful desire to be free, where freedom was forget in the curcible of often violent anti-colonial struggle, and, once achieved, mcuntained by extending the same antagonistic logic to the construction of the nation state. War against a common enemy unites, it ralifies boundaries and deepens the ideological and international opposition necessary to mould an internally coherent national identity, it legitimize the claim of the state to the sold agent and authority of violence. (p.10)

The failure of her faith in the past colonial India is not only her tragedy of an entire class: "All she wanted as a middle class life in which, in the middle close of the world over" (78)

The narrator's grandmother, on the other hand, is fiercely anti-imperialist. Tha'mma, who brings the stories of Khudiram Bose and Bagha Jatin, has lived the nationalist dream and experienced the setbacks and success that give its character. Her personal history of anti-imperialist sharpen her sense of nationhood and of the formation of the Indian nation state of Britain, she says to her grandson:

It looks those people a long time built that country; hundreds of years, years and years of war and bloodshed. Everyone who lives there was earned his right to be there with blood with their brothers blood and their father's blood and their son's blood. [ . . . ] That's what it takes to be a country. Once that happens people forget they were born. [ . . . ] that is what you have to achieve for India, don't you see. (77-78)

This is the militant nationalism as opposed to nationalism of Gandhiji, which ignited the mind, heart and imagination of Bangalie. Even an ardent supporter of Non-cooperation movement, a follower of Gandhiji, Saratchandra Chatterjee, the Bangali literary giant, became an urgent exponent of armed revolution and admirer of Subhash Chandra Bose. He said to S.C. Sengupta "Do you think a young revolutionary who goes to kill a white man a limb of imperialism, with a revolver in one pocket and a pocket of potassium cyanide power in another, loves the mother land less fervently than your Mahatma." Antiimperialism depicts dystopia upon the characters. Even in postcolonial time human beings are suffering as like Tha'mma, narrator, Tridib, Ila and May Price. They believe that when colonization in the world they become happy

in their lives. But postcolonial period is no more secure than colonial period. So, we can say that the novel is postcolonial dystopia.

Now the research goes to historical aspect of the novel and how dystopic vision always carry in the society. Memorizing history also brings the people dystopian world. There are, however, many characters in the novel whose historical memory functions as the observe the record factual history as codified in history books. Tha'mma, who is technically a refugee from Bangladesh-though she vehemently denies it- is a living testimonial of the partition in 1947. The narrator himself is the eyewitness of the riots in Calcutta in 1964, though when he tries to prove it to his colleagues using the traditional medium of recording history - the newspaper - he initially meets with Pakistan floods the newspaper, there is no visible record of the narrator's mnemonic once history "I nodded silently unnerved by the possibility that I have lived for all those year of the memory of an imagined event" (222) Eventually he does find it alone with discoveirng that its mirror image had occurred on the other side of the boarder, in Khulna, East Pakistan. He also discover that the main historical events such as the trouble in east Pakistan, and the restoration of the sacred relic in Kashmire find no mention in the local newspaper and he wrlly comments: "It was after all, a Calcutta paper, run by people who believed in the power of distance no less then I did" (227).

In this regard, Meenakshi Mukherji observes:

The public chronicles of nation are interrogated in the novel by highlighting on the one hand the reality of fiction people created arond their lives, on the other hand by recording the verifiable graphic details

of individual memories that do not necessarily tally with the received version of history (255)

And it is owing to the latter that Tridib's "unreliability" as a source of history becomes acceptable. But there are also discontinuities, fissures, gaps in the history which can only be filled up by silence because the narrator knows nothing about them. His authority - Tridib- has been selective about stories, he has maintained his interiority in secret, e.g. the narrator has no idea of Tridib's romantic entanglement with May. The unreliability attributed to Tridib appears in other forms, which is, the inability of the historical discourse to speak in totality, because something will, inevitably, elude its grasp. From the apparently continuous model of memory translated into history, we are thrown into an arena of silence, of discontinuities. This is highlighted in the last section of the novel where the narrator confesses his inability to record the circumstances of Tridib's demise because he has not received it first hand from Tridib: "I can only describe at second hand the manner of Tridib's death" (228)

In this way, the researcher analyses the novel from the perspective of postcolonial dystopia. Dystopia is just a concept which is the nature of human beings. Either human beings suffered from dystopian vision in colonial period or postcolonial period. In colonial period such as non-westerner, blacks and women were marginalized in their society. They never made any plan for future due to the European domination. Therefore, they depict dystopian vision because they were not free to choose their style and technique. Similar events had happened in India where British rulers ruled many years. Carrying this situation of Indian culture, Amitav Ghosh represents the realistic way. So, he shows the history of three generations and in every generation not human beings found happiness in their life.

The first generation of the Datta Chauhani and Ukil-babu were the real eyewitness of colonial time. They had no any utopic vision to make a future plane, also depicts dystopia. On the second generation, Tha'mma, Mayadevi, Tridib, who have double experience. Eventhough, they never get happiness in their life. Tridib is more educated and he is rendering from one place to another place for searching happiness. But in every place, he gets some frustration alienation in his life. Thus, the novel is no carry utoic vision rather than dystopic vision.

### III. Recognizing the Communal Riots in India and Dhaka

Amitav Ghosh has effectively used political allegory to stress the need for a syncretic civilization to avoid a communal holocaust. Above all the use of imagination and memory technique makes *The Shadow Lines* dystopian novel. The narrative is controlled, is not too digressive and does not give an impression of the collection of stories yoked together. Imagination and politics are thus the binding forces of Amitav Ghosh's second work of fiction.

In *The Shadow Lines*, it is of course the male narrator's growing imagination, empathy and intellectuality which allow for the exploration and understanding of complex theme. As his horizons expand and become international in scope, his question, memories and experiences provide the structure of the narrative. But even as his consciousness mediates and frames other voices, stories and experiences, we become aware that some of these voices counterpoint his narrative, and even interrogate his telling of his story. The narrative of this novel, not engenders and empowers political subjects unequally and indeed represents them asymmetrically. However, in the many stories of the novel - overlapping of points, mismatched and contentious at others - *The Shadow Lines* becomes not simply a male *bildungsroman*, an authorized autobiography, with its obvious agendas and priorities but also a dialogic, more open-ended telling of the difficult interdependences and inequalities that compose any biography of a nation

Amitav Ghosh represents the Indian society with dystopian way. The impact of war and communal riots divert the people from utopic quality. Basically, the writer himself has deep impact of that war and communal riots that change him dystopian argument. Thus, Ghosh's politics behind showing dystopic quality makes the society

which has been suffering for colonial time to postcolonial time. Whereas the political principles on which fictional utopias are based idealistic in principle, intending positive consequences for their inhabitants. The political principles on which dystopias are based flawed and result in negative consequences for the inhabitants of the dystopian world.

The novel *The Shadow Lines* outwardly shows utopian representation of Indian society. But when we go in deep level, the novel fails to show utopian vision. Number of characters are suffered from dystopian vision. Because they don't stay fixed place for searching their identity. They are neither happy in own place nor changing place. Tridib, who is the mentor of narrator, is rendering from one place to another place for getting newness. But he finds modern people have chained with alienation, frustration and depression. Thus, the novel is an example of postcolonial dystopia.

To support how dystopia is found in Amitav Ghosh's novel *The Shadow Lines*: First of all the researcher takes the refers of Homik Bhabha. He argues that women are doubly marginalized in their society, and depicts dystopia: first as women of colour living in the racist society, second as a women whose actions have less them outside the circle in their own communities. Similarly, Tha'mana, Ila, May are suffering from same dystopian vision from the marginalization of societies. Though, in postcolonial period, they as like male because society has been male dominated. That's why, they suffer from dystopian vision.

Another critic Edward Said, who strongly argues that human beings themselves are the cause of their domination because they are hegemonized. Rubi opposes to Ila when she tells him to go restaurant for enjoyment. He tells her that

women should not go in restaurant in his culture. In this way, Ila suffer from dystopian vision.

Amitav Ghosh's *The Shadow Lines*, a story of young boy growing up in Calcutta and later on Delhi and London. It deals with the negative utopia which is characterized by authoritarian or totalitarian form of government. Dystopia usually feature different kind of repressive social systems, lake of total absence of individual freedom's and expression and consistent war-fare and violence. It also explores how society is not always conducted by peace and utopian ideology. Rather society is often characterized by the mass poverty violence as well as communal riots. That's why, this is dystopic portraying of the society in postcolonial perspective.

Amitab Ghosh's *the Shadow Lines* calls into question the probability of exploring culture dynamism and creativity in the state of postcolonial viod. The major characters Tridib's visit to England for rendering his culture history virile and dynamic degenerates into the pessimistic plight of labyrinthine culture chaos and historical perspective.

Basically, Ghosh shows the impact of 2<sup>nd</sup> World war and communcial riot had happened in Calcutta, Dhaka and England. how such war impact of people makes dystoplan world. Ghosh realitically present about the war ideology in his novel. He starts from the novel with 1939. It was the time of world war 2<sup>nd</sup> and also effect modern people in present time and depicts dystopia. The narrator is always think about what is the cause of war and communcial riots.

Similarly, dystopian, concept found in Margaret Atwood novel *'The Handmade Tale.'* She argues that women of future have lost their personal, also depicts dystopia. Women are slotted into male dominated controlled categories.



Wives, servants, breeders and women who enforce the repression of their peers. Those who won't cooperate are shipped off to the colonies hazardous labour. Women are denied access to printed material to enforce their mental as well as physical regression. Like Atwood, Ghosh presents women who can't express their own desire. For instance, Tha'mma, who central character, but she can't free in male dominated society. May loves Tridib too much whereas she never express her own desire towards him. Siilarly, Ila is very fascinating girl. By natures the is modern however she can't behaves like male. That's, why the researcher moves to the dystopia.

In this way all the characters in the novel. *The Shadow Lines* are real depiction of postcolonial dystopia. All the characters are not living in fixed place and they are searching happiness but they don't know imagination makes them happiness for certain movement. We can face reality that reality is never whatever we like. At last, we fail to the grip of frustration, alienation steam of consciousness. Exactly the characters are rendering from one place to another place for searching happiness. But they never found happiness. That is one of the example of postcolonial dystopia.

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