
NARRATIVE TECHNIQUES IN AMITAV GHOSH'S *SEA OF POPPIES*

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Abstract

Amitav Ghosh is one of the best known Indian writers in English today. He holds a place of singular distinction among the contemporary writers of fiction in English. Amitav Ghosh makes use of multiple voices of multiple narrators, which is a characteristic feature of polyphonic novels. The duty of the main narrator is to deduce truth from the multiple voices. Amitav Ghosh began to take a mature view of Indian reality to express novel ideas and knobbed new themes with greater ease by experimenting with new methods. This Paper tries to explore the writings of Amitav Ghosh in the light of the innovative narrative techniques that he has experimented with in his novel *Sea of Poppies*. Different narrative techniques are deviously mingled into the texture and structure of his novel. Ghosh's technique of narrating the story is undoubtedly gripping and makes the reader absorbed in the events of the story. His art of narration and narrative technique are supplemented by his rich knowledge of the English language which is fluently and effectively used to depict the events or story.

Keywords: *Narrative, Style, Language.*

In the writings of Ghosh, starting from his first novel to his latest venture, he has fulfilled his promises to highlight the issues of Indians, peoples movement, haunting for a settled life, regular bread and butter, elevating the standard of living and seeking a sound economic condition. His writings trace the roots of uprooting the people and their settlement and under which conditions they are made and forced to migrate across the country and continents. Ghosh highlights the interrelation between the personal and the universal through the characters in his novels. Ghosh's most recent novel *Sea of Poppies* (2008), the first part of a planned trilogy, is set in early nineteenth-century India during the rule of East India Company when the opium trade was enriching the treasury of the company as well as of the British Empire. At the center of the novel is a former slave-ship, the Ibis, which is used to transport indentured labor to Mauritius and opium to China. The action sets off simultaneously at two locations involving two sets of characters. In a village near the opium factory of Ghazipur, the action unfolds around Deeti, her

daughter Kabutri, and Kalua. In Calcutta, the action unfolds around a set of mixed characters that include British merchants, a zamindar, native clerks, the captains and mates of a ship.

Through language, he depicts an accumulation of cultures and the English used is one of desperation— it appears the characters would be more at ease in their mother tongue but is forced to use the universal language of a diasporic subject. Thus the characters move backward and forward between home and the distant land where they are forced to migrate. Thus his stylistic quest leads us toward tales that are interfused, open-ended and hence stands as a saga of the postcolonial man.

The novel *Sea of Poppies* is a heroic tale with historical characters knotted with their lives and moving towards a parallel destiny with the nature of siblings of the ship, without a difference in class, color, faith, lingo and statement of belief. The stamina of the story is the backdrop of the opium trade that acquires the reader beside the voyage with the division of the book which passes through land, river, and sea. In the first part, Land, the narrative progress has a central role to play for the progress of the story from the conditions of the characters. The second part tied up in the river near Kidder pore when the Ibis is got to board all the characters by some rap of destiny or the other. In the last section, all the characters get to travel by water in the Ibis through the Hooghly. They recognize themselves that a new life will lie ahead of them in Mauritius Island on Port Louise. But they have no trace about how the characters are going to wrap the awful voyage through the Black Waters.

All the characters cheerfully destined to take the journey is the interesting object on the novel. But still, in no way, the story does sense anybody that the novelist is demanding the firm to make this shared destiny possible. The characters happenings or ruination appears to be a very natural evolution of actions. The most thrilling thing in this novel is that, the characters use diverse arrays of the international English language and with diverse vernaculars and chronicles. The language employs by the novelist to provide an exhilarating diversity and splendor to the legend makes the narrative dynamic and factual. While initiating the novel to read, the readers wrapped into the languages in India.

Ghosh in his characters has given their individual technique of speaking. In this novel, the use of language helps various characters to negotiate their marginality. It is as colorful as the characters and by its Bhojpuri, Lascari, Hindustani and Anglo-Indian words which were a very delight to read. At the primary level, the lascar's languages found to be perplexing, and afterward, it is immersed. Ghosh disburses a secure thought to the subtleness of numerous detach lingual groupings, and they all mix among each other with a rich blend of well-realized, dependable but supple voices. Ghosh has an extremely alert ear and deep knowledge of words that functions in civilization. Zachary and Serang Ali's dialogue is very identifiable. They speak to each other in the manner which proves they hope each other and a way that does not try to conceal their individual milieu.

The sea-faring languages between the regions were developing through the characters. In the vocabulary of British people, a lot of Indian words are infected like 'Dokto' meaning 'to look' becomes self-descriptive to the characters and it was quite commonly used by Ghosh in the novel. Through the novel's gives varieties in languages, the readers can actually imagine the language used by the people of the mid 19th century in a more realistic way. The prominent element in this novel is the character creation but it comes out to be manipulated by the ethical, political social and economic dynamics that frequently modify the tasks and trails of the characters to renovate new-fangled characteristics in the latest setting. In the social context, colonial turmoil disrupts the shapes of the tasks inferred by the persons.

The work of fiction might give the intuition of a chronological novel set in the regal era through an outward reading. Throughout the novel, the theatrical twirl of actions and fortunes transpires the central character and her contact with a mixture of many characters with whom she travels is documented from land, then to river and ultimately through the sea. Ghosh has effortlessly gone to sea depths for the foundation with a deeper level by shedding its communal, financial and political layers and the metaphysical with a still deeper level. Though the episodes follow the effort between capitalism and socialism and the story emerges to be a conflict for the hierarchical control. Deeti can see to renovate her into a new-fangled individuality with fretfulness permitting for huge fiction indication and recognition of providence as specified in her resolution to tie the knot with Kalua who saved her from sati. Though the novel grasps fascination and interest to learn more about that time, the disreputable nineteenth-century opium trade, colonial turmoil in India, the conditions of the regional aroma, the British domain in India, and the paradoxical words of Burnham in which he explains the reason for British rule with the grown of opium possible in India, a basis of income for the confined, the use of neglects in the dialect and also in English, all take the readers support to an agreed epoch. Ghosh rewriting of history and culture of the 19th-century subcontinent takes the readers to a multidisciplinary experience.

To conclude, all the writings of Amitav Ghosh are a combination of postmodern hallucination with synchronic and diachronic structure and continuation of narrative techniques of Indian epic tradition. The narrative techniques of Ghosh have identified in the representation of the philosophical, deliberate and Constructionist approaches. Human beings live life in the narrative. Where the narratives do not exist, in some way life does not exist. The writing of Ghosh comes out with that sort of passionate engagement with the world. All his writings are about people with the sustained result of his meticulous research. Amitav Ghosh not only narrates what he has gathered but also states how he has done that. Ghosh is not only a known observer of the events but also an actor in doing the difficult job of reiteration of others experience.

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