



Identity crisis in the novels of Amitav ghosh and orhan pamuk

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Abstract: The Glass Palace is a story which begins in Burma, literally in its last days of independence before the British finally completely subjugated it in 1885. Ghosh starts off nicely, contrasting the story of a young orphaned Indian boy Rajkumar, with that of the imperious but doomed Burmese royal family. Rajkumar works Ma Cho's food stall as an assistant. He helps of Saya John, a successful teak merchant and receiving advice from his new friend and colleague Doh Say. Burmese king Thebaw exiled in Ratnagiri by British.

Key words: Glass Palace, friend, colleague, Nobel Prize

Narration

The Calcutta Chromosome novel relates the history, identity and unusual circumstance "surrounding the discovery" of the cure of malaria by Nobel Prize winning Ronald Ross. This took place in Calcutta 1898. Ross's real achievement is turned into of an unreal character Murugan. He was employer of a health organization Murugan finding the circumstances of Ross's discovery inconsistent becomes persuaded that his scientific breakthrough was made possible, or guided, by a group of natives led by a woman Mangala operating in silence and secrecy. One day suddenly Murugan disappear, It is relation between Ross's research and the working of the mysterious counter scientists that Murugan obsessively investigates. His investigations take him to Calcutta,

where he vanishes until, year later, he re-emerges apparently by sheer coincidence, on the computer screen of a former colleague of his Antar. Only occasionally disaffecting, the info is broken into chunks, and when related by the gregarious Murugan, is not dry in the least. When Paul Kincaid point out two thematic points that could be drawn from the book " the role of local culture and knowledge," and "the very different attitudes to knowledge and research in east and west". As not all the accounts of the great discovery line up, Ghosh takes the loop holes among the various journal and research notes surviving the decades as the mysterious situation arises. Beyond paranormal, secrecy survives until today,

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independence before the British finally completely subjugated it in 1885. Ghosh starts off nicely, contrasting the story of a young orphaned Indian boy Rajkumar, with that of the imperious but doomed Burmese royal family. Rajkumar works Ma Cho's food stall as an assistant. He helps of Saya John, a successful teak merchant and receiving advice from his new friend and colleague Doh Say. Burmese king Thebavv exiled in Ratnagiri by British. They are prearranged a glance into the awkward beginning of a new life of king of Thebaw and his family as they try to settle into the port town of Ratnagiri north of Goa. The arrivals of a new collector stirs up feelings of anger towards the colonial regime, but Uma the collector's detennined wife is able to help bridge the gap by befriending Dolly. Rajkumar loved dolly, then he gets an Indian connection in Rangoon. Dolly has been exiled with and return with him to Burma as his wife. Far more significant is that Ghosh implies the horrors of colonialism which truly began only at this time, in the 1880s and that what happened before pales against the harmful imprisonment and the specific type of capitalist exploitation that followed. Some argument can be made for this. Many outrages of Empire did occur in these times, from the carving up of Africa to

the use of Indian sepoy to subjugate Indians themselves and others, in the name of England to the economic, ecological and moral devastation wreaked in much of the world. Still it is a curious spin to put on colonialism in the identity crisis. Ultimately all would have preferred one or the other in this identity, political novel, focusing on the consequence of empire or the family saga.

Orhan Pamuk plays a predominant role in Turkish literature who has been compared with Borges, Nabokov and DeLillo. He is the first Nobel laureate from Turkey. He was born on June 7. 1952 in Istanbul. He was educated at Robert College secondary school in Istanbul. He got numerous other literary awards for his significant contribution to literature.

The Black Book is a mysterious story of Galip and his wife Ruya. Title of the novel itself indicates that nothing is clear in dark (i.e. black). It means the situation, and incidents in the novel are mysterious. Ruya wife of Galip is fond of reading a mysterious novel one day. Galip suspects that she might have eloped with her half-brother Celal. But one day he stumbles upon the dead body of Celal and his wife Ruya. The main theme of the novel is identity and it returns on many levels. In the novel Galip for example is



clearly not happy with whom he is. He dislikes his life as a lawyer and has envied the successful Celal for years. The plot shows how he gradually changes his identity to become Celal, living in his flat, wearing his clothes and even writing his columns. However he knows that Celal longs to become someone else as well. Ruya remains enigmatic in the novel. She sleeps during the day and reads detective novels in the evening and at night, hardly ever leaving the house. It seems that she prefers to escape from reality to the world of her detective novels, although Galip doesn't seem to think much of these. This strange life style can imply that she is also not satisfied with she is or how her life turned out, but perhaps she does not consciously think about it or admit it to herself. The Black Book focuses on identity dilemma, identity is lost why and how? One should identify himself or herself in the society. In order to acquire identity in the society there are many decisive and determining factors. . As such, it is full of stories within the main story, relating to both Turkey's Ottoman past and contemporary Istanbul. This novel throws light on postcolonial concepts like loss of identity and so on.

My Name is Red is very much a book about art and reality, about what the purpose of art is and about its dangers.

There is a good deal of discussion about painting, art and about what makes real art. Pamuk offers some splendid details here, from what the miniaturist does to avoid going blind to the idea that only in blindness does pure art exist. Central to the novel is the contest between the old and new as well as tradition and change, From artists who are mere copyists to those who want to apply the new method of the western infidels including the use of perspective, there is incredible tension here. Black EfTendi is a protagonist newly returned to Istanbul after a twelve year exile. Black returns to Istanbul help his uncle with a secret book written by Enishte. As he attempts to solve a murder related to the provocative book and win the love of his beautiful cousin Shekure, a conflict between art and religion intensifies. She kept a miniature paintings, he would give her all during his banishment. Even after foolishly marrying a handsome army officer with whom she had sons Orhan and ShevKet. She left alone with her young sons in her father-in-laws house to fend off the advances of Hasan, her husband's brother, Shekure flees to her father's home in order to escape the dangerous impropriety This curious, sumptuous, protracted thriller consists of fifty nine chapters told from a total of twelve viewpoints, including that of the



murderer, identity. The title of the novel my Name is Red itself indicates that, there is crime, punishment, exile or banishment, identity crisis in the novel. Hence we need to discuss here exile, diaspora, abandonment and such other factors in the light of postcolonial theory.

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