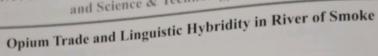
Issue - 291A: Recent Trends in Humanities, Commerce & Management and Science & Technology. Peer Reviewed Journal

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River of Smoke (2011) is the second book in the Ibis Trilogy. Sea of Poppies ends a midst a raging storm, rocking the schooner, the Ibis, and the crew of seamen, convicts, lascars and girmitiyas sailing forward in the course of transforming their schooler, the lors, and the crew of seamen, convicts, lascars and griffing a lorer vessels the Anahita, a well built cargo vessel lives. River of Smoke begins with the Ibis caught in the storm with two other vessels the Anahita, a well built cargo vessel owned by the Bombay based Parsi merchant, Bahram Modi, carrying the raw opium for sale in Canton and the Redruth, a Cornish vessel on which the Cornish botanist looks for rare plants, especially the mythical golden camellia in China. Some characters from the previous volume reemerge, they are Raja Neel, who joins as Modi's munshi, and Paulette accompanies the botanist, Penrose. Sea of Poppies mainly deals with the opium trade, its production in India and export to China. In River of Smoke Ghosh shifts his attention to the opium trade with China, particularly the coastal port of Canton. Amitav Ghosh's projected Ibis trilogy grows out of his comprehensive historical research about the mid-nineteenth century opium wars between China and the Western powers led by Britain. The European powers, cloaking their greed under the rubrics of free trade and internationalization of commerce, attempted to open the Chinese markets to the vicious opium trade.

Sea of Poppies ends with the escape of the convicts from the Ibis which is in the grip of a fierce cyclone in the Bay of Bengal. River of Smoke begins in the wind-swept cliffs of Mauritius with "La Fami Colver," Deeti's clan, marching in ritual procession to her Memory Temple. Deeti's semi-mystical experience interweaves the beginning of both Sea of Poppies and River of Smoke. In the first novel, she has an instinctive knowledge that her vision of a tall-masted ship on the ocean is a "sign of destiny" (SP 3). In the sequel, she insists that it was not chance but destiny that leads her to the site of her hidden shrine in Mauritius. Deeti's prescient drawing of the Ibis on a green mango leaf amazes her daughter Kabutri, and she even puzzles herself with the "sureness of her intuition" (SP 9). Her sketch is so authentic that the narrator comments in an aside that "[L]ater, even seasoned sailors would admit that her drawing was an uncannily evocative rendition of its subject" (SP 10). Significantly Deeti's creation of her private universe takes place in the inner sanctum of her puja room. Her pursuit of art reaches its high point in Mauritius where she paints the walls of the cavern later known as "Deetiji's 'Memory-Temple'—Deetiji-ka-smriti-mandir" (RS 8). The repressed, exploited young woman from a remote Indian village establishes a matrilineal community in Mauritius after serving out her indenture along with eight of her shipmates. With the creation of an indentured community of "ship-siblings from the Ibis" (RS 11), culture flows between national boundaries undermining the modern narrative of a homogeneous nation. A product of this intercultural negotiation is the strange mixture of Bhojpun and Creole that becomes Deeti's "personal idiom of expression" (RS 4). Hybridity and fluidity of movement thus lead to the rise of a global imaginary characterized by heterogeneity.

Opium trade:

Bahram Modi, the Parsi opium trader provides the details of opium trade politics. The revenue generated in the opium trade helps the British Empire grow. So the British compel the Chinese mandarins to keep open their ports, in the name of free trade. In his interview with BBC News Ghosh points out that opium was essentially the commodity which financed the British Raj in India. It is not a coincidence that 20 years after the opium trade stopped, the Raj more or less packed up its bags and left. The novel reveals the power politics and diplomacy of the British Empire behind the opium trade with China. The failure of the opium trade with China results into the Opium War.

Ghosh offers the deepening alternative view of history, especially the Opium War and the commercial and diplomatic relations of Britain with China. Ghosh's sympathies are largely with Chinese as they become the real victims of opium trade and Onium War. The onium trade was one of the shoddiest and should be sh and Opium War. The opium trade was one of the shoddiest and shocking episodes in the whole violent history of the British Empire that exposes the hypocrisy, diplomacy and politics of Private Empire that exposes the hypocrisy, diplomacy and politics of Britain. It is consequently powerful economic interests, not moral considerations that influenced the debate on opium trade and opium war.

With references from diaries and paintings Ghosh manages to bring out the color and vibrancy of the ancient trading franching. The color and vibrancy of the ancient trading the color and vibrancy of the color and vib port. Fanqui-Town in Canton was the place where foreigners thirteen factories called different 'hongs' mainly the British, the Danish, the Frenchand the American. Also, it was the place where factories called different 'hongs' mainly the British, the Dutch, the Danish, the Frenchand the American. Also, it was where the characters of the novel 'planned to despoil an entire people in the pursuit of profit', as Robin Chinnery, a gay Europian Chinnery, a gay Europian characters of the novel 'planned to despoil and the chara entirepeople in the pursuit of profit', as Robin Chinnery, a gay Eurasian painter, describes the ForeignMerchants' enclave

"In a way, Fanqui-town is like a ship at sea, with hundreds - no, thousands- of men livingcrammed together in a little of a space. I do believe there is no place like it onearth, so small and the far corners are the far corners. sliver of a space. I do believe there is no place like it onearth, so small and yet so varied, where people from the far corners of the earth must live, elbow to elbow, for six months of the year. of the earth must live, elbow to elbow, for six months of the year.... Everywhere you look there arekhidmatgars, daftardars, khalasisand lasker... of the earth must have been some clearly fascinated by the history of Captain laskars." (RS, 185) Ghosh seems clearly fascinated by the history of Canton and, within it, of Fanqui-town, a tiny foreign enclave on the

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edge of a formidable but mysterious civilization that is beginning to resent the corruption of its people by opium. The second protagonist of the novel Bahram Modi, who serves as much of the novel's energy, owes his life to 'Canton'. Probably the most memorable character in all of Ghosh's fiction, Bahram is captured in every possible mood, from opium-- induced hallucination to boardroom bluster, romantic rapture to Zoroastrian-inflected philosophical rumination. If there is one thing that reveals all the elements of Bahram's life, it is his language, which is silted with the sediment of many tongues — Gujarati, Hindustani, English, Pidgin, Cantonese. When the foreigners weren't eating or drinking or dancing, they invoked the principles of free trade to fight the mandarins who try to keep opium out of China.

River of Smoke vividly captures the critical moment in the history of global trade, as the tensions between the Chinese monarchy and the British East India Company rise to a perilous crescendo that will culminate in the devastating violence of the Opium Wars. The novel ends just before the time when Britain's Opium War against China began. It was more than a trade war or globalization through Amitav Ghosh's River of Smoke - A Tribute to an Ex-Era of Globalization gunboats. It

was a clash of civilizations with a racial undertone.

The huge cast of characters in River of Smoke and the narrative carried by a number of voices show Ghosh's sophisticated command of dialogue: Deeti's engaging Creole; Neel's English which is so good that it irritates Bahram; the naive, frivolous voice of Robin Chinnery, a gay artist who writes gossipy letters to Paulette that provide an artist's view of Canton; and an omniscient narrator. This novel is in fact 'a monumental tribute to the pain and glory of an earlier era of globalization — an era when people came into contact and collision, intermixing costumes, customs, convictions, consonants, couplings and cash'. The twisting of tongues energizes all of Ghosh's writing. It allows him to engage with quiet irony on the political counter to the commonalities forced on them by all of them being sub continentals in China. In the alien space of the Manchu Empire Bahram discovers his alter ego,

"In Canton, stripped of the multiple wrappings of home, family, community, obligation and decorum, Bahram had experienced the emergence of a new persona, one that had been previously dormant within him: he had become Barry

Moddie" (RS 52).

While Barrie Moddie is "confident, forceful, gregarious, hospitable, boisterous and enormously successful" in Canton, when he returns to Bombay his "other" self would be shrouded and "Barry would become Bahram again, a quietly devoted husband, living uncomplainingly within the constraints of a large joint family" (RS 52). Bahram's successes as an opium merchant are balanced by his failures as the fruits of his labor prove to be elusive. He suffers a huge financial setback because the storm in the sea damages both his ship the Anahita and the massive cargo of opium. Arriving in Canton's Fanquitown or Foreign Enclave, the helpless Bahram fails to dispose of his cargo because of the stand-off between the adamant Chinese authority and the British enforcers of Free Trade. His situation becomes more complicated when an arrest warrant is issued against his name. Bahram is a helpless individual at the mercy of the broad sweeps of politics and history. His self-defense to Napoleon when asked about the ethics of opium-trade reveals how Bahram negotiates with his sense of self and evaluates his position in the wake of capitalist ideology:

"Opium is like the wind or the tides: it is outside my power to affect its course. A man is neither good nor evil because he sails his ship upon the wind. It is his conduct towards those around him—his friends, his family, his servants—by which

he must be judged. This is the creed I live by" (RS 175).

By focusing on the trials and tribulations of a character caught against the whirlwinds of forces beyond his control, the narrative portrays a broad and many-sided picture of the everyday life of the people.

Indian tongues andarena languages:

Following from the earlier forays into laskari and pidgin language, the Anglo-Hindoosthani that peppers this chronicle once again shows a union of various cultures for the 'other' to be truly allowed a space in the politics of representation. The broken-down languages also bring forth the crisis that plagues not only the sensibilities of the characters, but also in the process of creation of historical knowledge, one that is constantly caught up in a state of flux. In this crisis of ideas, Neel ponders over the role of the intellectual. Neel's character from the first novel onwards takes on an interesting trajectory, from being the indifferent Raja, to being convict at sea, taking up the role of Munshi to Bahram and finally, in this, molding himself into the role of an advisor to the Chinese on Indian matters. While Neel's love for words and languages as well as cultures makes him an excellent narrator of the crisis of the opium war, he is also the frustrated intellectual who helplessly watches the destruction of not only a civilization, but also its future. His words, "Thoughts, books, ideas, words—if anything they make you more alone, because they destroy whatever instinctive loyalties you may once have possessed" (RS 83), bring out the inherent loneliness and angst of the intellectual in times of ideological emergency.

The text in River of Smoke is marked by a general and pervasive awareness of language issues and by a sense of the complexities of multilingualism and the interaction of languages: Indian tongues - Hindustani in general, Neel's Bengali, Bahram's Gujarati, also Tamil, Telugu, Oriya, Marathi, Kachhi and Konkani; Cantonese Chinese; Portuguese, French, English; MauritianCreole; and the hybrid that is pidgin. The word 'pidgin' is said to have originated from the wordbusinesses. There is a dialogue between the Chinese boy Allow and Bahram where theboy says, 'this time cannot do-pidgin in Canton. Mister Barry savvy, no-savvy ah?'(RS, 244) Here, it is clear that pidgin 'means business' not the language. And 'savvy', from the

Portuguese verb 'saber', means 'know'

After the reading of several more passages – including a witty sex scene which expertly drew on elaborate 19th century Hindustani phrases to communicate the intimacy of the two characters - the floor was opened to questions. One of the

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Issue - 291A: Recent Trends in Humanities, Commerce & Management questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so that sprang from the amusing wordplay showcased in the readings was how he managed to use the vernacular so that the contract of the questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so questions that sprang from the amusing wordplay showcased in the readings was now he was a sprang from the amusing wordplay showcased in the readings was now he managed to use the vernacular so that the properties of the

questions that sprang from the amusing words a lot of effectively in his books. Ghosh answered that it is impossible to describe life in flada victionary and that there was extensive Hindustani words like 'namaz' and 'masjid' made their way into the Oxford English children looked after by Indian and Hindustani words like 'namaz' and 'masjid' made their way into the Oxford English children looked after by Indian and Children words like 'namaz' and 'masjid' made their way into the Oxford English children looked after by Indian and Children words like 'namaz' and 'masjid' made their way into the Oxford English children looked after by Indian and Children words like 'namaz' and 'masjid' made their way into the Oxford English children looked after by Indian and Children looked aft effectively in his books. 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In fact, a lot of Asian and African words that were removed from Websel and Oxford English dictionaries until the age of six. In fact, a lot of Asian and African words that were removed from Websel and Oxford English dictionaries when they were standardized have lived on in English as slang. Ghosh described how he likes to annoy his children when when they were standardized have lived on in English as 18th century African word?"

the call him "dude", by asking them, "Why are you using this 18th century African word?" all him "dude", by asking them, "Why are you using this 18th century Arrival an alien syntax allbut unrecognizable to The dialogue passages in pidgin stretch the readers' linguistic abilities with an alien syntax allbut unrecognizable to

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For example, if the scene young balliam takes the torn native English sensibilities are the scene young balliam takes the torn native English sensibilities are the scene young taken as the scene young taken young taken as the scene young taken young t turban cloth of his senior Seth to the Chinesewasher woman who later becomes his set of, and the languages melt into each other: 'Mister Barry, chin-chin, What reader laughing, wondering, as they gradually understand how languages melt into each other: 'Have cuttee cloth' 'What reader laughing, wondering, as they gradually understand! What thing have done ah?' 'Have cuttee cloth' 'What thing have done and the laughing that reader laughing, wondering, as they gradually understand how languages friend the dear ah? "Have cuttee cloth." What-place thing wanchi? Li Shiu-je have done too muchi bad thing. "Hai-ah! What thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Have cuttee cloth. "What-place thing wanchi?" Li Shiu-je have done too muchi bad thing. "Hai-ah! what thing have done ah?" Hai-ah! What thing have done too muchi bad thing. "Hai-ah! what thing have done too muchi bad thing." Hai-ah! what thing have done too muchi bad thing have done have done too muchi bad thing have done thing wanchi? Li Shiu-je have done too muchi bad thing. 'Hai-ah! What uning have done to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profanities begin to pour from angry Bahram's cloth have cuttee ah? Mister Barry can show? cloth have cuttee ah? Mister Barry can show? (RS, 70) Immediately after this, profatitudes be given from angry Bahram's mouth for his senior in Hindusthani, Bahn. .od! Mada...od!' Amitav Ghosh's linguistic virtuosity takes a kaleidoscopic mouth for his senior in Hindusthani, Bahn. .od! Mada...od! is Magnitius and its first few pages are peppered with words from Magnitius and Magnitus and Magnitus a mouth for his senior in Hindusthani, Bahn. .od! Mada...od! Amitav Gliosii 3 Hagarest and are a Kaleidoscopic dimension in River of Smoke. The narrative opens in Mauritius and its first few pages are peppered with words from Mauritian dimension in River of Smoke. The narrative opens in Mauritius "pulsarity "palki," "bonovs," "belsers," "bourity "palki," "bonovs," belsers," "bourity "palki," "bonovs," "belsers," "bourity "palki," "bonovs," " dimension in River of Smoke. The narrative opens in Mauritius and its first two pages "body", "bonoys," "belsers," "bowjis," "salas" creoles and the Bhojpuri dialect of the Indian settler girmitiyas: "pus-pus," "palki," "bonoys," "belsers," "bowjis," "salas" "sakubays," "bandobast," "gardmanzes," etc.

abays," "bandobast," "gardmanzes, etc.

By investing his narrative with native unfamiliar words and expressions, Ghosh imparts a sense of time and place to By investing his narrative with native uniamiliar words and expression by languages. In a world where drug-peddlers the multilingual universe of the Indian Ocean where one is always surrounded by languages. In a world where drug-peddlers the multilingual universe of the Indian Ocean where one is always sufficient and becomes a munshi, identities are endlessly become heroes, women disguise themselves as men, an ex-convict Indian landlord becomes a munshi, identities are endlessly

reshaped, and European, Indian and East Asian languages continuously interact with each other. There is a shift in focus from the indentured Indian laborers in Mauritius to the Indian mercantile community huddled in the "Achha Hong" complex in Canton. The phrase "Achha Hong" itself is a hybrid coinage. "Achha" is the Cantonese term for Indians; "Hong" is the Chinese word for trading house. The International Standard English of the third-person narrative voice is sprinkled with words and phrases from the non-English linguistic world. The "Achhas," themselves a "motley gathering" from distinct parts of the Indian subcontinent, 'spoke between them more than a dozen different languages" (RS 192). Bahram hears voices of the Chulia boatmen "talking, shouting and singing in Tamil, Telegu and Oriya" (RS 63), Neel experiences employees hailing from disparate communities from the Bombay hinterlands conversing in "Gujarati, Marathi, Kachhi and Konkani" (RS, 313).

Hybrid pidgin:

Cantonese, Chinese, Portuguese, French, English, Mauritian creole languages seep into one another to create the hybrid pidgin language of the business community. Words like "chai" come from Cantonese, while the Portuguese word "falto" meaning fraudulent or false spoken by Bahram's efficient Portuguese manager Vico becomes phaltu on Achha tongues (RS 192). A language with a peculiar syntax, pidgin has a peculiar sensibility of its own. While the grammar was that of the Cantonese, the words were mainly English, Portuguese and Hindusthani. The charming musical rhythm of Chi-mei's "singsong" pidgin is noticeable when she expresses her sympathy for Bahram: "Mister Barry trouble have got? Blongi sad inside (RS 70). The poetic and direct nature of this mode of communication is quite evident in Punhyqua's warnings to Bahram about the new governor Lin: "Mr. Moddie, Lin Zexu, he savvy allo ... Allo, allo. He have got too muchi spy. He sabbi how

cargo come, who bringee, where it go. Allo he savvy. If he come Governor Canton too muchi bad day for trade" (RS 291) Expressions such as these can only be understood by deducting the sense from the context. For the British pidgin is an uncomfortable domain and they depend on "linkisters" that is three-way interpreters between Chinese hosts, pidgin and the English community. While discussing grave is a little of the community while discussing grave is a little of the community. the English community. While discussing grave issues such as the Letters of the High Commissioner Lin the musical lilt of pidgin is supplanted by official English where translators played. pidgin is supplanted by official English where translators play a key role. Exhilarated by this carnival linguistic "chutney" Ned plans a book on the multi-lingual commercial world of southern China, whose proposed title is "The Celestial Chrestomathy. Comprising. AComplete Guide To and Glossary Of The Land China, whose proposed title is "The Celestial Chrestomathy." Comprising, AComplete Guide To and Glossary Of The Language Of Commerce inSouthern China" (RS 272). Neel's Chrestomathy, a lexicon of English, Cantonese and pidgin, is inspired by Chrestomathy, a lexicon of English, Cantonese and pidgin, is inspired by his "providential" meeting with his "kindred spirit" (RS 271) Liang-Kuei-Ch'uan, a printer and translator also known as Commerce in Southern China" (RS 212). (RS 271) Liang-Kuei-Ch'uan, a printer and translator also known as Compton. As the compiler of this multilingual glossary. Neel acts as the novelist's fictional double because The Ibis Chrestomathy was published on Ghosh's website in 2008 when and destinits and destinits and destinits. Sea of Poppies was also published. The assertion that "words ... no less than people, are endowed with lives and destinits of their own" is as much Neel's as his creator's.

Conclusion: This linguistic hybridization is, no doubt, a corollary of multiculturalism. But to celebrate this illingualism as a product of inter meshing of cultures is to overlook at the corollary of multiculturalism. multilingualism as a product of inter meshing of cultures is to overlook the strategies of resistance of South Asian colonized countries. By seizing the language of the centre that is English and recountries. By seizing the language of the centre that is English and re-positioning it in a discourse suited to the colonized of the privilege of English involves as the dual processes of above the discourse suited to the colonized the privilege of English involves as the dual processes of above the dual proc space, post-colonial literature writes back by the dual processes of abrogation and appropriation. The abrogation while the metropolitan power of the privilege of English involves a rejection of the metropolitan power over the means of communication while the usages, marks a separation from the site of color, the process of abrogation and appropriation. The abrogation while the usages, marks a separation from the site of color, the process of appropriation and reconstitution of the language of the metropolitan power over the means of communication while patterns into it, a postcolonial writer Ghosh local privilege. By dislocating Desired and remolding the language to new cultural privilege. usages, marks a separation from the site of colonial privilege. By dislocating British English and introducing new cultural power over the means of communication patterns into it, a postcolonial writer Ghosh localizes it for creative use the state of "englishes." By patterns into it, a postcolonial writer Ghosh localizes it for creative use thereby producing a variety of "englishes."



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employing the strategies of code-switching and vernacular transcription, Ghosh abrogates the Standard English thereby strengthening his anti colonial stance.

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