

Human predicament during political turmoil:
A comparative study of *The Glass Palace* and
Doctor Zhivago

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Doctor of Philosophy
in
Comparative Literature

Submitted by

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DECLARATION

I, **Mohammed Shuaib PA** hereby declare that this thesis entitled '**Human predicament during political turmoil: A comparative study of *The Glass Palace and Doctor Zhivago***' is the report of the original research work carried out by me under the guidance of Dr. Nagendra Sreeniwas and co-guidance of Dr. KM Sherrif for the award of the degree of Doctor of Philosophy in Comparative Literature of the University of Calicut and further that this thesis contain no material previously submitted for any other degree, diploma, associateship, fellowship or other similar title of any other universities or institute.




University of Calicut.
17. 06. 2021

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CERTIFICATE

This is to certify that this thesis '**Human predicament during political turmoil: A comparative study of *The Glass Palace* and *Doctor Zhivago***' submitted by Mohammed Shuaib PA to the University of Calicut for the award of degree of Doctor of Philosophy in Comparative Literature, is the result of a bonafide research carried out at the Department of Russian and Comparative Literature, University of Calicut under my guidance and supervision. The contents of the thesis have been checked for plagiarism using the software 'Urkund' and the similarity index falls under permissible limit. I further certify that the topic discussed in this thesis has not been previously formed the basis of the award of any degree, diploma, associateship, fellowship or other similar title of any other Universities or Institutes.

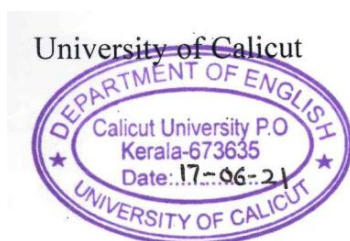

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Dr. K M Sherrif



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CONTENT

| | |
|---|-----|
| 1. Preface | i |
| 2. Chapter I - Introduction- Historical fiction | |
| a. Introduction | 1 |
| b. History of Historical fiction | 3 |
| c. Defining the Genre. | 4 |
| d. Historical fiction after Scott | 6 |
| e. Historical Fiction in 20 th Century | 10 |
| f. Post Modernism and Historical Fiction | 11 |
| g. Conclusion | 12 |
| 3. Chapter II - <i>Doctor Zhivago</i> | |
| a. Boris Leonodovich Pasternak: Life and Works | 14 |
| b. Critical analysis of the Novel- Analyzing <i>Doctor Zhivago</i> as Yuri Zhivago's personal life | 23 |
| c. Historical Reading of <i>Doctor Zhivago</i> | 50 |
| d. Historical back ground of the Novel- <i>Doctor Zhivago</i> and 1 st World War, Russian Revolution and Civil War | 55 |
| e. The Predicament of characters During Political Turmoil in <i>Doctor Zhivago</i> | 68 |
| 4. Chapter III - <i>The Glass Palace</i> | |
| a. Amitav Ghosh: Literary Contributions. | 79 |
| b. Critical analysis of the Novel- <i>The Glass Palace</i> : A Critical Reading in multiple perspectives | 83 |
| c. Historical Reading of <i>The Glass Palace</i> . | 104 |
| d. Historical back ground of the Novel - <i>The Glass Palace</i> , Second World War and the history of South East Asia | 110 |
| e. The Predicament of characters During Political Turmoil in <i>The Glass Palace</i> | 128 |
| 5. Chapter IV - Conclusion | 145 |
| 6. Bibliography | 164 |

PREFACE

Literary writing of various countries reflects their cultures in vivid detail. Thus, literature bears a unique identification of the achievement and suffering of different cultures. Rather than the dominated history, a creative writer interprets their past with their talent and ability with imagination and gives a new insight to it. History in a sense is the study conducted by an individual to know how he reached the current position by analyzing the past events. The accepted history usually documents a society's political endeavour and its cultural artefacts which prevailed at that time. Therefore, it differs from the literature where imagination plays a vital role rather than past incidents. But it is unjust to remove history from literature because it plays an influential factor in the mind of the author, which unknowingly or deliberately comes through his pen. So, studying the historical aspect of a literary text bears importance because it reads the past events in another way, we say it fiction altogether but sometimes it turns as historical pointing out of the real situation of the past. In this manner, many writers in world literature deliberately chose their plot related to a past event. By which, sometimes they just wanted to say the mere story or through their writing wanted to show what happened in that time or what he thinks about that time. Accordingly, many writers around the globe chose this way of writing to point out how was the life at that time and how it is different from the fact we know about that time. Thus, many writers gave valuable insight to the past and many arouse heat discussion and controversies by dealing with the past which broke the contemporary notion about it. But in general, all the writers captured the curiosity of the reader by dealing with the life of their predecessors. As we know today's politics turn tomorrow's history, history in that extend clubbed with the political life in such a way that literature is clubbed with society. Like so, what happens in historical fiction is the sociological reading of history. It is not mere documentation of

the history but it goes through the mind of that society and depicts how the ordinary member of the society experienced the political happenings of that time. In that depiction history comes down to the last man of the society differs from the documented history of kings and kingdoms.

There are two such works *Doctor Zhivago* (1957) by Boris Pasternak and *The Glass Palace* (2000) Amitav Ghosh which depicts history in an unprecedented manner. Boris Pasternak deals with the recent history of Russia in which he passed through. Amitav Ghosh deals the history of Indian sub-continent from a century before his time and ends up with recent incidents. By choosing a historical plot both writers put their imaginative characters and portray how they survive in the real political events of that time. For the purpose, the two authors give a detailed description of the past events and place their characters amidst it, and leads them according to the real political events happened at that time. Both the writers deal how the commoner assimilate the prevailing political events like war, civil war, foreign invasion, colonialism and freedom struggle, people's movements etc... Thus, both these works demand a comprehensive comparative study based on the experience of the protagonist in a political unrest time in history. Closely analyzing both works through its protagonist and its volatile political background will lead us to understand how the common men experienced the conduct of the state upon him. Thus, the research work will help to conclude the human predicament during political turmoil depicted in the two select works.

Doctor Zhivago and The Glass Palace: A comparative analysis

Both *Doctor Zhivago* and *The Glass Palace* are written as historical fiction in a manner of an individual's personal memoir. Both the authors Boris Pasternak and Amitav Ghosh set the plot of their novel in a politically volatile setting, and capture the aspirations and anxieties of the people through their protagonists. The two novels deal with the dislocation/ displacement of the

protagonist and their family. *Doctor Zhivago* set up in a relatively limited period of time (from the Russian Revolution of 1905 to 1945, the end of World War II). The plot moves through a vast geographical area in Russia (from Moscow to Siberia). The narrative structure of the plot encompasses many uprisings of Russia from 1905 till 1917, World War I, the Russian Civil War, and World War II. It very aptly seizes the bewilderment of the common masses during the turbulent political affairs of the country. In *The Glass Palace*, the plot spans over centuries (from the second half of the 19th century to the beginning of the 21st century) in an around South Asia. It's a panorama photograph of the march of the British colonial forces in South Asia, fall of Burmese monarchy, nation's struggle against colonial forces, the establishment of democracy in India and fight of Myanmar's people for democratic rights against Junta rule. In this panoramic and picturesque setting, the writer seizes the confusion of common masses when German and British forces were engaged in ruthless World War.

Both the novels *Doctor Zhivago* and *The Glass Palace* narrate a story of the chaotic crisis caused in the life of individual because of war, civil war, foreign invasion, colonialism, freedom struggle, people movement et al. They furnish a vivid description of the human life during political volatility and plight of individuals to cope up with the adversaries caused by it. Subsequently, there is ample space for conducting a comparative study of the novels – *Doctor Zhivago* of Boris Pasternak and *The Glass Palace* of Amitav Ghosh.

Human Predicament during political Turmoil

History is not mere documentation of the human journey through ages; it also deals with the eternal thirst and struggle of humanity to create a better place for itself. Historical fiction, as a truthful depiction of reality, portrays this human thirst and struggle focusing on both the collective endeavour as well as personal experiences. In this regard, the two thought-provoking novels *Doctor*

Zhivago and *The Glass Palace* are masterpieces of literary creation that portrays history as human experience without exaggerating facts while amalgamating them with fiction. Subsequently, a comparative study of the protagonists of the two novels would be strengthening the idea of the world literature that primarily believes that human experience, their agony and aspiration, irrespective of temporal and spatial boundaries, are largely same.

Doctor Zhivago

Doctor Zhivago is a much-discussed novel written by Boris Pasternak, the eminent Russian poet. Pasternak being a poet used his poetic creativity in his solo novel which made him popular in and outside Russia. He neutrally depicted the Russian Revolution by rejecting the prevailing state-sponsored Socialist Realism. His depiction is realistic yet poetical. The novel deals the history of the Russian revolution as a personal memoir of the protagonist – Doctor Yury Andreivich Zhivago. The entire plot revolves around Zhivago and his life during the Russian Revolution and the two World Wars, his relationship with two women, Tanya, his wife and Lara. His wandering and forced association with Red and White armies as a doctor and a soldier. He neither supported nor stood against the revolution but he is held up with it, as the same happens to any common men in the chaotic time. He never showed any interest in politics or revolution he sticks with his profession as a doctor and with his personal interest, writing poetry. Being a doctor, he is unable to categorize people based on their ideology, people belong to opposite sides are his fellow beings and countrymen so he is unable to refuse his service to any of them even though he is forced to do it. So, this neutrality is significant in the time of political turbulence in which he is a victim.

The Glass Palace

The Glass Palace is a post-colonial novel in all aspects; it deals with colonialism in a wider geographical area – India, Myanmar (initially – Burma). Being an anthropologist Amitav Ghosh is highly concerned about people's migration, civilizational transition and cultural behaviour of a particular time and space; *The Glass Palace* is not an exception in this regard. He takes utmost care in characterization, selection of setting or origin of conflict. In many respects *The Glass Palace* truly belongs to the league of Russian realistic novels – multiple plot lines, multiple protagonists, characters intersecting each other more often than possible under normal situation, panoramic view of time and space, attention to the details, locus of plot oscillating through vast time and space, shifting narrative perspective (unlike *Doctor Zhivago*) et al.

The anthropologist in Amitav Ghosh takes every minute detail into considerations while choosing and creating characters for his novels. Similarly, the characters in *The Glass Palace* are chosen after a detailed study of the colonial history of South Asia. The connecting protagonist Rajkumar Saha stands in the story in such a way that his personal experience leads the plot. The way political affairs swiftly change in the region affects his life and that becomes the central theme of the novel. In a way not his will but the social changes modified his life; whatever he plans and acquires is directly connected to the socio-political and economic dynamics of the time. He fruitfully utilizes the changes happening to his surroundings as his resources and achieves a lot from them, nonetheless, he suffers because of the same. This novel directly says that whatever man earns or acquires in his life is directly connected with his society's political aspirations, even though one hasn't any political aspiration forced to follow the prevailing system of that time. Ghosh also depicts the invincible spirit of ordinary life which goes on despite brutal, harsh and unforgiving political turmoil. Rajkumar is able to build his teak business only because of the British colonial rule; he exploits the poor uneducated villagers

of India by supplying them to work at Burmese teak industry. He succeeds with his rubber business in an unprecedented manner. On the other side, there is Uma Dey who stands against the Colonial reign and mobilizes people to stand against it. She is aware of the political movement of the time and works for it. Unaware of the sacrifices made by their predecessors – representatives of the next generation – Arjun and Hardy, officers in British army faces another moral dilemma, they are confused on the issue of whom they are fighting against and what they are fighting for.

Objectives

The two Historical fictions *Doctor Zhivago* and *The Glass Palace* are unique in a way, that *Doctor Zhivago* deals the Russian Revolution in a never-before manner and Amitav Ghosh throws light into the colonial history of South Asia which expand through centuries with a captivating narration. These works under common aspects like a story of a chaotic crisis caused in individual's life because of war, civil war, foreign invasion, colonialism, freedom struggle, people's movement etc. need much study, by which one can analyse how historical fiction deals with common people's life. Subsequently, the research work will be aspiring mainly:

- To study the historical fiction as a genre with special reference to *Doctor Zhivago* and *The Glass Palace*
- To study the personal experience of the protagonist of the selected works in the time of political turmoil
- To study the dislocation of people during political instability depicted in *Doctor Zhivago* and *The Glass Palace*
- To compare the protagonist of the selected novels and their response towards the condition caused by the social/political instability

Methodology

The research work followed inductive methodology, i.e. data from various sources – primary as well as secondary – collected and analyzed in comparative and contrastive in due course to reach a logical conclusion. The two novels *Doctor Zhivago* and *The Glass Palace* are used as the primary source material. Nevertheless, other works of the two writers, i.e. Boris Pasternak and Amitav Ghosh also were consulted wherever and whenever required during the research.

Existing researches and how this research work is going to be different:

Historical fictions are always getting much public attention since they provide a new perspective on the period portrayed in them. No historical fiction deals history as such but it reveals the authors underlying interest and its promulgation through his creative talent. On this behalf, both *Doctor Zhivago* and *The Glass Palace* had undergone prominent studies. *Doctor Zhivago* is celebrated in the west because of its daring depiction of the Russian reality. Pasternak was the first writer of the Soviet regime who dared to convey the truth about Russia's recent history. Within the time of 40 years, the Russians of his generation suffered two world wars; three revolutions; civil war and famine; the disasters of collectivization and famine; the purges of the intelligentsia, the military, the Soviet political elite and Dekulakization. In this historical aspect, there are many studies about this work. In the book *The Russian revolutionary novel, From Turgenev to Pasternak*, under the chapter 'Revolution and resurrection', Richard Freeborn deals with *Doctor Zhivago*. *Doctor Zhivago: a critical companion*, by Edith. W. Clowes studies *Doctor Zhivago* in a very detailed way, which also deals with the miserable conditions of the common man during the revolution. J. W. Dyck studies the central figure of the novel as part of his identity in the paper *Doktor Živago: A Quest for Self-Realization*.

Amitav Ghosh's works are very relevant in the contemporary writings, so his works are acknowledged by literary as well as social critics. Critical studies and critical appreciation of his early works like *The Circle of Reason*, *The Shadow Lines*, *In an Antique Land* and *The Calcutta Chromosome* are abundant. Nonetheless, his recent works like *The Glass Palace*, *Sea of Poppies* and *The Hungry Tide* have rarely been put under the scrutiny of a researcher. All the existing studies see the novel *The Glass Palace* as a post-colonial work reexamining colonial history from an alternative perspective. In the book, *Amitav Ghosh: Critical Perspectives* edited by Brinda Bose, one chapter is dedicated to *The Glass Palace*, which especially throws light only to its post-colonial aspects. In the same aspect, John J. Su studied *The Glass Palace* in the paper titled as *Amitav Ghosh and the Aesthetic Turn in Postcolonial Studies*. Apart from these studies, there are no further studies of *The Glass Palace* comparing with any of the masterpieces of world literature, particularly *Doctor Zhivago*. Subsequently, the research work is the first study of its kind dealing with the comparative study of both the novels in a comprehensive manner.

Chapterisation.

For the study, it is essential to understand what is historical novel at first. For the purpose the first chapter, titled as *Historical Fiction*, deals the genre of historical fiction. The chapter traces the origin and definition of the genre and its development. And analyses the theories related to historical fiction and the important works in the genre.

The second chapter of the thesis dedicated to *Doctor Zhivago*. A thorough reading of the text in different perspective highlighted in the chapter. To understand any literary text, it is must go through the author's background, it is in this sense the first part of the chapter goes through the life and literary works of Boris Pasternak. In the second part, the historical background of the

novel is analyzed by pointing out the historical incidents depicted in the novel. The following part gives a summary and critical analysis of the novel in detail. The next part deals the novel as a historical fiction and gives a theoretical reading of the text from a historical perspective. The predicament faced by the characters due to the political turmoil is given in detail in the last part.

The third chapter deals with the novel *The Glass Palace* like the way the second chapter is dealt with *Doctor Zhivago*. It gives the details of the author behind the novel, Amitav Ghosh followed by four parts which capture the historical background of the novel, a critical analysis of the novel and theoretical reading of the novel as historical fiction, concludes with predicament faced by the characters in the novel.

The research report completes with a comprehensive conclusion included as the fourth chapter which gives the findings of the study in a nutshell. It gives a comparative analysis of the predicament faced by the characters and the dislocation they faced due to the political turmoil. The conclusion summarizes the outcome of the study.

Chapter I

Introduction- Historical fiction

- a. Introduction.
- b. History of Historical fiction.
- c. Defining the Genre.
- d. Historical fiction after Scott.
- e. Historical Fiction in 20th Century.
- f. Post Modernism and Historical Fiction.

Introduction

Literary fiction, a particular genre in literature, attracts wide readership. Fiction with its grand narrative explicit vivid imagination of the human mind, it's the genre with its wide-area enable the author to indulge in much serious thought in a larger canvas. Thousands of years old in practice but came in a perfect form in the 18th Century, novel went through further development in the 19th and 20th centuries. In the current postmodernist era, novel is a strong genre with more people engaged in writing and attracts a large global readership. With the acceptance and success of the genre, the authors went to go deep into the specific mode began to create more and more sub-genre in the field. One such sub-genre is historical fiction/historical novels. Apart from any other form of fiction, historical fiction set foot in the past which arouses reader's curiosity to follow it. History itself considered as the data of past events and incidents and it is in the form of the document, apart from academicians' common people were reluctant towards it. Historical fiction made history as a readable subject to the general mass by mixing the fictitious element to it. Thus, the genre became popular in the sense which arouses the curiosity of the reader and became serious in the sense it gives an enlightenment to the reader. Consequently, it helped to arouse nationalism in the late 18th and 19th Century indulging the glorious past of the nations.

Raymond Williams in his *Keywords: A vocabulary of culture and society* points out that history in its earliest use was a narrative of events. Williams discusses the depart of history from the story '...from 15th century *history* moved towards an account of past events, and *story* towards a range which includes the less formal account of past events and accounts of imagined events". (Williams, 1989: 146). Thus, the clubbing of history and story parted during the time, before that history was an account of stories of past events, it is evident that during that time past events were narrative in form.

Before 18th century, historiography did not stand at the center of civilization. In the 16th and 17th centuries there existed epics and narratives which dealt with past events as a subject matter but it was not so much going along with the actual past events. Serious attempt to make history as a subject matter for literature began in the 18th c as a process of development from the earlier practices. Defining the word *history* Raymond Williams put forwards the different periods and developed meaning of the term, “on the idealist sense, as in Hegel, of world-historical process: and on the political sense, primarily associated with French Revolution and later with the socialist movement and especially with Marxism.” (Williams, 1989:147). He further adds that in modern sense history is controversial as it “draws several kinds of intellectual system notably an enlightenment sense of progress and development of civilization...product of the past and active in the present and which will shape the future in knowable ways” (Williams, 1989: 147). Thus, he extends the scope of history to the future. He sums defining the term by saying “History itself retains its whole range, and still, in different hands, teaches and shows us most kind of knowable past and almost every kind of imaginable future” (Williams, 1989: 148). The historical fiction takes this ‘knowable past’ and fills the ‘every kind of imaginable future’ to it to make it a narrative. The historical novel apart from science fiction is the only genre which welcomes the reader to an unknowable place- obviously from the past- and leaves him with a great insight

In the case of historical fiction unlike any other genre, the author with his ability to write needs additional research on the era where he sets his plot. He needs to study the socio-political and economic conditions of that times from the available sources and apart from it the customs, believes and prevailing kinship of the time need to mold the characters which fit the era to “show us the most kind of the knowable era”.

History of Historical fiction

Literary theorist George Lukacs is considered as the pioneer and an influential figure in the studies of historical fiction and the later theories on historical fiction were developed based on his studies. He is the first one who critically and theoretically evaluated historical fiction, his book *The Historical Novels* deals with the origin and development of historical fiction. Even though many early narratives deal with history for its storytelling Lukacs considered Walter Scott as the first person who wrote historical fiction with all its characteristic features. He argues that the earlier 17th century historical novels just copied the theme and costume of the past but not the psychology of characters, it is Scott who wrote history as a means to understand individuals historically (Lukacs, 1989: 15).

It is evident that Scott got the idea to take history to write fiction is from French Romances of the 16th and 17th Centuries. Richard Maxwell points out that “true historic fictions coined by Scott traces its origin from Madame de Lalayette’s ‘Princes of Moliteperssar’ (1662), and ‘Princess of Cleves’ even though they have limited connections. Maxwell in his work *The historical fiction in Europe 1650-1950* extended the history of historical fiction from Scott to the early French historiography as against Lukacs writing. He points out Lafeyette’s works and Ceru de Saint-Real author of *Don Carlos* (1672). All these French novels were translated to English and Scott was the first to adapt these novels. Scott not merely adapted it but revised it and made it up to date and gave the genre a new form and style. Jerome de Groot says that Scott’s *Waverly* published in 1814 “...introduced a new form the ‘historical’ novel, and it is demonstrated the range, reach and breadth of audience that the new type of writing might reach” (Groot, 2010:17).

Defining the Genre.

The way history can be simply defined as the past events, historical fiction can be defined as the depiction of historical events in literature. But at the core, every narrative which takes history for it cannot be termed as historical fiction. The 15th and 16th-century Romances and Gothic novels were also dealt with history but it cannot be taken as serious historical fiction, one can consider it as a distant predecessor of the genre.

Britannica Encyclopedia defines it “a novel that has its setting a period of history and that attempt to convey the spirit, manners, and social conditions of a past with realistic detail and fidelity to the historical fact”. Richard Lee of the Historical Novel Society begins his definition of the genre by asking certain questions. Where did contemporary ends and historical begins? What about the novel part historical and part contemporary? He defined the time period as the novel must have been written at least fifty years after the incident or by someone who was not alive at that period. But this time span has been questioned; Lynda Anderson who wrote the bibliographic reference in the field of historical fiction shrinks the time span into twenty-five years. But to precisely Jerome de Groot aptly points out “as a genre it had some working condition, but these were in a state of flux” (Groot, 2010: 41)

Groot analyzes that historical fiction has a purpose that is distinct and different from the mainstream novel. He quotes Earnest A Baker from his *A Guide to Historical Fiction* (1968) that “ Historical fiction is not history, but it is often better than history...may easily teach more and carry a deeper impression than whole chapters of description and analysis... will probably succeed in making a period live in the imagination when textbooks merely give us dry bones” (Groot,2010: 47) and the apt one is that what David Butterfield said “ the historical novel is a ‘form’ of history. It is a way of treating past” (Groot,2010: 48)

Lukacs considers Scott as the first true writer who aptly used the historic events in all its good sense and name him as the founder of historical fiction. Even though Lukacs did not assert that it originates with Scott and what Scott did is that he culminated all the prevailing trends and gave it a new shape. Lukacs points out

“...the historical novel is not the re-telling of great historical events, but the poetic awakening of the people who figured in those events... what matter is that we should re-experience that social and human motives, which led me to think, feel and act just as they did in historical reality” and to convey this historical reality “the outwardly insignificant events, the smaller relationship are better than the great monumental dramas of world history” (Lukacs, 1989: 42).

Lukacs find Hegel’s philosophy of history had a profound influence on Scott’s new direction of writings which enable him to guide the historical fiction into a more authentic direction. Hegel describes ‘World Historical Individual’ and ‘Maintaining individual’. The latter is the civil society that maintains the uninterrupted self-production of the society and decides the customs, creates and handover culture. ‘Historical individual’ are the leading light of the society who thinks for the mass, works for them and leads them. Unlike maintaining individuals, the world-historical individual remains in history with their contribution to society. The earlier romances were fond of heroes from history and their chivalries, it is Scott who chose the ‘middle way’. “He (Scott) seeks the middle way between the extremes...the heroes of Scott’s novel are a more or less mediocre, average English gentleman. He certainly possesses a certain, though never outstanding, degree of practical intelligence, a certain moral fortitude and decency which even rises the capacity for self-sacrifice, but which never goes into a sweeping human passion, is never enraptured devotion of a

great cause” (Lukacs,1989: 33). These middlemen are the actual component of the history because “they are the ground...the more distinctly and vividly do these disturbances makes themselves felt in everyday life, in their immediate response” (Lukacs,1989: 44). Thus, Scott captured the psychology of these men to depict the historical reality of that time and consequently gave a new definition of historical fiction.

What Scott did is that he transformed historical fiction from portrayal of the transformation of history to the transformation of people. Scott’s contemporary, George Sand identified his writing as “he always starts by showing how important historical changes affect everyday life, the effect of material and psychological changes upon people who react immediately and violently to them, without understanding their causes” (Lukacs,1989: 49). Thus, Scott took the history from the chivalry of heroes and placed it among the society.

While analyzing Scott’s works, what Lukacs exactly did was defining the genre. He says “the historical novel has to ‘demonstrate’ by ‘artistic’ means that historical circumstances and characters existed precisely such and such way” he continues “It is the portrayal of the broad living basis of historical events in their intricacy and complexity, in their manifold interaction with acting individuals” (Lukacs,1989: 48). Thus, he asserts that historical fiction is not merely setting the plot in any past incidents and make characters wear old costumes but to go through the mind of the individuals of that time and convey their feeling and emotions related to that particular historical incidents.

Historical fiction after Scott

After Scott historical fictions entered into a wide variety of hands. Scott was famous and much acclaimed during his time in entire Europe. Thus, he became influential to his contemporaries. Lukacs says “Scott’s artistic

faithfulness to history is an extension and application to history of the creative principles of great English realist writers of the 18th century” (Lukacs,1989:62). Scott extended this ‘extension’ and ‘application to history to creative principles’ to his fellow writer and generation. With Scott’s fame went beyond seas and he got international readership which also gained a wide variety of followers. Most important writers of the period from Pushkin to Balzac found a new path with his historical portrayals.

American writer James Fenimore Cooper, a true successor of Scott wrote five novels in the *Leather stocking Tales* Series in the same name with different subtitles. These works were large and broad in its historical perspective by dealing with the issues of the decline of Indian tribes. Cooper is successful in further developing Scott’s middle-of-the-road heroes. Maxim Gorky expressed on Cooper’s writing as “how a great historical, indeed world-historical tragedy could be portrayed through the destiny of a mediocre man of the people” (Lukacs,1989: 63). Scott’s “sense of broadening of the theme, as the assimilation of historical material to the great tradition of realism, but in the sense of portraying men and events historically” (Lukacs,1989: 63) came out through Cooper by portraying a historical tragedy faced by civilization.

Goethe turned as a critic of Scott’s intervention in history in Germany. He said, “He (Scott) would always entertain me but I can nothing to learn from him” (Lukacs,1989: 66). But in his writing, there are historical plots and element but he is not inspired by Scott but he goes along with Scott from the French Romances. His works *Reynard the Fox*, *The natural Daughter*, *Elective Affinities* all have chosen historical background but not a series approach to the historical narrative on a grand scale. Henrich von Kleist’s *Michael Kohlhaas* (1809) was the only German novel during that time that can be said as historical and it is Willibald Alexis, the only one who upholds Scotts tradition later.

Alessandro Manzoni published *The Betrothed* in 1827 in Italy which was considered by Lukacs as the true succession of Scott, he “broadened his (Scott’s) tendencies with suppressed originality, in some respect surpassing him” (Lukacs,1989:69). Manzoni rather than a novelist put forward some insight related to historical fiction. Jerome de Groot quotes from his essay on historical fiction published in 1850. Manzoni’s essay concludes by saying that “the historical fiction in a flimsy, corrupt genre that tends towards obfuscation and falsehood; he prophesies its immediate demise” (Groot, 2010:32). He acknowledged Scott as the only one who can handle historical fiction and with one work Manzoni never attempted historical fiction again.

Scott got many admirers and followers in Russia. It is because before Scott realism was rooted in Russian literature in its full fledge and this realistic writing enables them to appreciate Scott and write historical fiction more historically and more realistically. Pushkin was a great admirer of Scott because he clearly noticed the difference between Scott’s historical novels and French Romances. And he created the same ‘middle-of-the-road hero’ with utmost historical sense. His historical novel *The Captain’s Daughter* and novel fragment *The negro the Peter the Great* shows his skill of artistic portrayal. Lukacs says that with his skill “he created a historical novel of an aesthetically higher type than his master” (Lukacs, 1989:72). Apart from Scott what he did is that “he created a nationalist sentiment through literary engagement with Russian history.” (Lukacs,1989:39). Pushkin’s successor Gogol followed Scott and Pushkin simultaneously, he wrote ‘Taras Bulba’ with a much important theme than Scott by following Pushkin. In its peak, Tolstoy wrote the saga ‘War and Peace’ which surpassed all the hitherto concept of historical fiction and gave a new dimension to the genre. He went beyond from both history and fiction. “he was attempting to create something which eludes both history and fiction; an epic of pastness which somehow maintained the integrity of history and truth whilst creating a compelling narrative” (Groot,2010:39). In his work

The Historical Novel Jerome de Groot quotes Henry. E. Shaw's word "of all historical novelists Tolstoy comes closest to capturing the total spectrum of human existence in history" (Groot, 2010: 39).

French literature reached new heights after the Revolution and the new enlightenment during Scott's time. Flaubert, Stendhal, and Balzac were all tried their hand in historical fiction. Flaubert's *La Tentation de saint Antoine* is considered as a series of historically authentic hallucinations. It is Flaubert who "begins the process of fiction unraveling of history which was taken by tentatively by the modernist writers and with gusto by the postmodernist" (Groot, 2010: 40). Thus, he modernized the genre and opened up possibilities to the coming generations to experiment with writing. Balzac with his novel *Le Dernier Chouan* tried entered into the field of historical fiction. He is the one who "...carries forward in the most consciousness fashion the tremendous impetus which the novel received from the Scott and this way he creates a higher and hitherto unknown type of realistic fiction" (Lukacs,1989: 81). Thus, he improvised his skill in realistic fiction onto a new realm of writing.

All the European masters lived in a politically fluxionary era. The boundaries of the nations were often redrawn. What all the historical novels during the time made are that it aroused the sense of nationalism among people by making them look back to the glorious past of the nation. Lukacs asserts that it is only after the French Revolution and Napoleonic rule that the feeling of nationhood come down to the present. "it was the French Revolution, the revolutionary wars and the rise and fall of Napoleon, which for the first time made history as *a mass experience*" (Lukacs,1989: 23). When history became *mass experience*, people began to feel that they are the part of history and it is with their actions the nation is moving. Jerome de Groot correctly sums up this related to the development of historical fiction. He says

“The historical novel fed nascent nationalism, developed fiction as a form, allowed for actual historical investigation; it has been theorized and discussed, critiqued and defended. As a genre it had some working definition, but these were in a state of flux. The form had been used to attack contemporary conditions or to defend political stability; it was used to further particular arguments or as a way of reflecting society” (Groot, 2010:41).

Thus, the importance of historical fiction in the field of current politics is revealed, so the power the genre possesses should be acknowledged. But defining the genre in a format is not applicable because it is in a state of flux and in a continuous process to evolve.

Historical Fiction in the 20th Century

In the 20th century, historical fiction turned as a strong subgenre of fiction but it has not been in many discussions. The First World War had given a pause to historical fiction, during the time of Second World War and postmodernism historical fiction rejuvenated. Lukacs points out Sigrid Undeset’s *Kristin Lavransdatter* trilogy (1920-22), Robert Graves’s *I, Claudius* (1934) and Sylvia Townsend Warner’s *The Corner that Held Them* (1948) as the prevailing manifestation in the field (Groot 2010: 45). In 20th century, historical fiction centered into a new realm, distinctive from other mainstream novels. It began to give more importance to the historical part of the novel alienating from the aesthetic of fiction. There comes a proposal from J.A. Buckley and V.T. Williams in their work *Guide to British Historical Fiction*, that historical fiction should be used by history teachers to teach history (Groot2010:48). Herbert Butterfield in his treatise *The Historical Novel: An essay* tried to find out history from the historical novel and considered it as a study on history. He argued that

“Whatever connection the historical novel may have with the history that men write and build up out of their conscious studies, or with History, the past is really happened, the thing that is the object of study and research, it certainly has something to do with that world, that mental picture which each of us make of the past... the historical novel is a ‘form’ of history. It is a way of treating past” (Groot 2010: 48).

Other than the novels, film and television also influenced by creating such type of historical imagination. But what exactly happened in the 20th century is that historical fiction entered into all other subgenres of fiction like detective novels, Feminist Gay Lesbian writings, and children’s literature and even began to create alternative histories for historical fiction. Thus, the diffusion of the genre made historical fiction at a turning point. S.L. Johnson correctly points out this problem in his book *Historical Fiction: Guide to The Genre* “The problem is not that historical fiction is too narrow to deserve its own section in libraries and book store, but that it’s too broad, and that it overlaps with other genres” (Green 2004:50). What makes historical fiction different from other genre that Groot points out the ‘intergeneric hybridity and flexibility’ and thus historical fictions can be written in numerous fictional locals like romance, detective, thriller, counterfactual, horror, literary, gothic, postmodern, epic, fantasy, mystery, children’s book, etc.

Post Modernism and Historical Fiction

Postmodernism is difficult to define; generally, it is a set of ideas and practices that rejects hitherto hierarchy, stability, and categorization. In the postmodernist era, the theory of aesthetic and history has redefined, history defined ‘as not an epistemology but an aesthetic’ (Johnson 2003:49). Postmodernist placed history within the framework of imagination. The historian and the creative writer came into the same platform, “that the

historians' job is to explain the otherness of the past, whilst the novelist explores the differences of the past, seems no longer be so distinct” (Groot 2010: 113).

What exactly postmodernism is as Frederic Jameson says in his *Postmodernism and Consumer Society*, “A periodizing concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life and new economic order” (Jameson 1996: 187). In this scenario Groot gives a clear-cut definition to historical fiction, he identifies the contemporary insubstantiality of historical fiction.

“Historical novels are keenly interested in the interaction between what ‘known’ and what is made up, querying, for instance, the development of varieties of quoted ‘evidence’, which is often literary, there for highlighting the innate textuality of history, to frame a persuasive narrative, and the use of realist mode to present a story which is clearly fiction.” (Groot 2010:113).

Thus, in the postmodernist era, historical fiction represents heterodox historical moments.

Conclusion

In the 21st century, historical fiction has a wide range of subjects and it can be seen as merging with different kinds of fiction. The vicissitudes of historical fiction make it both available in popular as well as literary fiction. In the contemporary era, historical fiction began to take the side of marginalized and began to intervene in the written histories. Alternative histories also began to take place in historical fiction. Thus, the genre is in the path of progress and in flux.

To conclude the note on the historical fiction one can note what the earliest theorist of the Historical fiction George Lukacs said “what matters

therefore in the historical novel is not the retelling of great historical events, but a poetic awakening of the people who figured in those events. What matters we should re-experience the social and human motives which led men to think, feel and act as they did in the historical reality” (Lukacs 1986:42). Thus, historical fiction now a days gives importance to the thoughts and feelings of the people of a particular time than presenting the mere background of the historical plot.

Chapter II

Doctor Zhivago

- a. Boris Leonidovich Pasternak: Life and Works
- b. Critical analysis of the Novel- Analyzing *Doctor Zhivago* as Yuri Zhivago's Personal Life
- c. Historical Reading of *Doctor Zhivago*
- d. Historical back ground of the Novel- *Doctor Zhivago* and 1st World War, Russian Revolution and Civil War
- e. The Predicament of characters During Political Turmoil in *Doctor Zhivago*

Boris Leonidovich Pasternak: Life and works

Russian Literature is marked with the greatest writers of the world. Writers like Gogol, Pushkin, Dostoevsky, Tolstoy, Chekov, Akhmatova, etc. contributed to the cannon of world literature. Pasternak is considered as last among the epic tradition. Pasternak lived during a time of great turbulence in the political history of Russia and the world. Thus, his writings turned most influential in the time which caused him great political and ideological rivalry in his motherland. His realistic and anti-regime writings became popular all over the world. USA propogantically used Pasternak's writings against USSR.

Pasternak known as the great poet in Russia, he started his career by writing poems and was acclaimed as the greatest ever poet in Russia along with Pushkin. Outside Russia, he came to know as the author of *Doctor Zhivago*. The work made him notorious in Russia and gave him greater readership outside his country. The Swedish academy honored him with Nobel Prize for the novel even though he was nominated previously. Along with poems and prose Pasternak did translation too when his creative works were faced with censorship in Russia. His translations of Goethe, Schiller, and Shakespeare, etc. are all much accepted by the Russian audience.

To understand Pasternak's works it is necessary to go through the political upheaval of his time which made his voice as dissent and thus a true name holder of an artist.

Personal and political life of Pasternak.

Born in wealthy aristocrat family, Pasternak's early life was quite smooth as he was able to switch his academic career. During the revolution he was happy and welcomed the revolution and longed for an equal world for all. Later in Lenin's period he was uncomfortable with the regime and during Stalin's time he has shown total unacceptance towards the accepted way of

writing mode of the time. Khrushchev's time was a tragedy for him and he was amidst of protest and pressure from the entire writer's union and from Kremlin.

Pasternak was born in a wealthy Russian Jewish family in Moscow on 1980 January 29. His father Leonid Osipovich Pasternak was a professor at the Moscow School of Painting, Sculpture and Architecture. He was an impressionist painter. Leonid Pasternak was born in a Black Sea city Odessa to a Jewish innkeeper. Odessa had a culture of west. He moved to Moscow in 1881 and enrolled in Bavarian royal academy of Art in Munich by quitting his first option medicine. He later becomes an illustrator for fiction works. In 1892 he illustrated for Leo Tolstoy's *War and Peace*. The next year the author and the illustrator become friends. Later Leonid illustrated Tolstoy's other works. One of the first person arrived to Astrapo station to the death of Tolstoy was Leonid and he illustrated it too. Along with Tolstoy, many writers and cultural figures of the time visited Leonid. Thus, at childhood itself Boris Pasternak got the opportunity to mingle with the great figures of the time and began to understand the value of art. Boris Pasternak's mother Rozalia Isidorovna Kufman was a piano teacher, so his childhood also filled with music. Rozalia showed her talent in music at early age. She also belongs to Odessa. She studied in Vienne, she performed at Saint Petersburg, she was appointed in Odessa conservatory as a music teacher in an early age. She met Leonid in 1886 and in February 1889 they married in Moscow, Boris Pasternak born in the next year 1890. His brother Alexander born in 1893 and his sister Josephina and Lydia were born in 1900 and 1902 respectively.

During childhood Pasternak wanted to be a Piano composer like his mother. He met the famous composer Scriabin in 1903 which led him pursue his career in music. He joined at Moscow Conservatory and studied for almost six years. But he left the option when he eventually understood that in piano, he lacked brilliance and technicality. He met with an accident at the age of 12

when he tried to ride a horse. The horse in panic threw him away and he broke his right thighbone. The accident in a way was a blessing in disguise. Because of the injury he was later exempted from the military service in the First World War.

Pasternak studied at Moscow University. First, he enrolled to study law in 1908. But the very next year he quit law and joins philosophy. Then he moves to Germany and began to study at Marburg University in 1912 under neo-Kantian scholar Hermann Cohen. During the time he began to write poetry. When a girl named Vysotskaya dejected his proposal, it caused him to write poetry more. His first poetry collection *Twin the storm clouds* wrote in 1913 drew little attention. His second poetry collection appeared in early 1916 tilted as *Over the Barriers* which went under Czarist censorship, even though it also received little attention. Before *Over the Barriers* Pasternak meets Vladimir Mayakovski which he later remembers in his biographical writings. During the time from 1914 to 1917, he worked as a clerk in a Chemical factory far east of Moscow.

In 1917 Pasternak was attracted towards Yelena Vinograd, a young war widow, a student and a supporter of revolution. She took Pasternak to political meetings and demonstrations. The love toward her and the utterly transforming social background made Pasternak write poetry more. His collection *My Sister Life* with a subtitle *Summer 1917* gained popularity. It got a huge manuscript supply. Fleishman in “Boris Pasternak: Poet and His Politics” opined that: “No poet since Pushkin achieved on the basis of manuscript copies” (Fleishman, 1990:109)

But the book *My Sister Life* appeared only in 1922 due to revolution and the followed Civil war. Lack of availability of paper halted publishing during the time. From 1917 to 1920 he indulges himself in translation. He translated Goethe and Hans Sachs. Meanwhile, he found his love in Yevgeniya Lurye.

They married in 1923. After the revolution, his family apartment was divided among six families only a small section was allotted to Pasternak and his family even though he complained to all Russian Union of writers.

Boris Pasternak's life filled with extramarital affairs. First, he met Marina Tsaveteava and then Zinaida Neigauz. Relation with Zinaida lasted by creating problems in both families. When Zinaida's husband Yevgenia left to Germany with his son Zinaida and Pasternak began to live in his apartment. And when Yevgenia returned in 1932 left Pasternak and Zinaida no place to live. Zinaida eventually returned to Yevgenia seeking help. During the time Pasternak even tried to commit suicide by drinking iodine. Peter Finn and Petra Couve in *Zhivago Affairs* quote this incident from Boris Pasternak's *Family correspondence*.

Like almost all the family affected during the revolution, Pasternak's family was also in torment. The revolution was followed by a devastating and prolonged civil war between The Red and the white, the anti-Bolshevik. The scarcity of food forced Pasternak to sell his books. His family was permanently separated when his father moved to Germany in 1920 for the treatment of Rozalia. Later Pasternak's parents and sisters settled in England.

When Pasternak went to Berlin for tenth months stay, he met his family for the last time. During the time Berlin was the capital of émigré Russia, but Pasternak was uncomfortable there. He longed for his Russia and Moscow. In his *Personal Impressions* Isaiah Berlin said Pasternak "had a passionate, almost obsessive desire to be thought a Russian writer with root deep in Russian Soil" (Finn, Couvee, 2015:32) Isaiah Berlin also points out that his dislike for Berlin might be because of his Jewish origin. At childhood, he converted to Russian orthodox Christianity later Pasternak said: "I was born Jew but paid little attention to religious practice" (Finn, Couvee, 2015:32).

When finally, White force defeated in 1921, literary life began to regain in Russia and the publication of *My Sister Life* in 1922 made Pasternak a huge success in Russia. Praises came from all around. But the time had changed from 1917. The literary landscape was changed. A Marxist critic like Valeria Pravduklin criticized Pasternak as “hothouse aristocrat in our society private residence”. In June 1922 Pasternak summoned to meet Leon Trotsky, the head of the Red army. Trotsky was one of the emerging writers of the time later he wrote *Literature and Revolution* in which he strongly argued the role of literature in society and its commitment to making a classless society. So, he wanted to find out if Pasternak is willing to commit his lyrical and subsume his individuality to a greater cause: revolution (Finn, Couvee, 2015:34).

Pasternak published *Second Birth* (1932) which was a good piece of his artistic creativity but was not well received outside. In his next collection *Early Train* (1943) he went ahead with the simplicity of language. Being a writer who was subsidized from the writers’ union and living in the writer’s quarters he has to write. So, he slowly moved towards translation which was a safe haven for him

Pasternak was never hostile to Soviet power. His style was individualistic in a way which no more encouraged by the regime. During the 1930s, being apolitical means showing negation to the revolution and it was dangerous. Pasternak in his speeches and poems defended the autonomy of the artist. His prose *Safe Conduct* went under censorship and suppressed. One of Pasternak’s poems about Stalin he to read to Osip Mandelstam and warned him to not recite it, anyone. The poem contains a negative connotation against Stalin. But Mandelstam recited it and he was booked by the secret police. With the help of a friend Pasternak approached the authority and Mandelstam nearly escaped from capital punishment and he was deported to the Urals for three years. In this incident, Stalin directly called Pasternak in 1934. In the first

congress of the union of soviet writers, the writers were broadly divided between those who favor strict party control and those argued for some artistic autonomy. The union criticized the older literary types of Osip Mandelstam, Vladimir Mayakovski and Pasternak. Later Pasternak wrote *Izvestiya* magazine there were two poems in which he lauded Stalin as the Genius of action (Finn, Couvee 2015:43).

In 1936 the Stalin government executed so many people who stood against the regime. During the time Pasternak refused to sign in a letter written by the Writers' Union which called for the execution of 16 defendants. Thus, he came to face increasingly ideological attacks from the heads of the writers' union. Pasternak's friend Osip Mandelstam again arrested in 1938 and he starved to death in camp next year. Pasternak was the only writer from the union who visited Mandelstam's widow.

During 1938 Pasternak did some good translation of poems of Shakespeare, Verlaine, Alberti, Keats, Byron, and Becher. Pasternak's these translations were fruitful to the Russian language. Russian language got the best works in the world through the finest language of Pasternak. He translated Johann Wolfgang Goethe, Raine Maria Rilke, Paul Verline, Sandor Petofi, and Nikoloz Baratashvili. It should be noted that he had 12 volumes of translation when he had only one volume of his own work.

From 1940 to 1945 Pasternak translated Shakespeare's celebrated works like *Romeo and Juliet*, *Othello*, *King Henry IV*, *Macbeth*, *Antony and Cleopatra*, *King Lear* and *Hamlet*. With its marvelous Russianization, it got wide popularity among the Russian audience. Till this date, it is considering as the best rendering of Shakespeare in the Russian Language. In the year 1941 and 42, he was evacuated from Moscow due to the Second World War. He published collection *On Early Trains* and verse *Earth's Expansion*. It's during 1945 he began to work on *Doctor Zhivago*. In 1946 and 1947 while writing the

novel he read opening chapters in public gatherings. While writing the novel he translated Shakespeare and Goethe simultaneously and published them.

Doctor Zhivago was completed in 1955. *Novy Mir* refused to publish the novel saying that it was unacceptable to the spirit of revolution. The novel is in some aspect is a Semi-autobiographical. The novel is about Yuri Zhivago. He was a physician by training and a poet by intuition. The novel is the tale of Zhivago's life, spanning an entire life circle. The saga goes through the historical incidents happened in the recent past of Russia and the world. Through the Revolution of 1905, World War I, the 1917 Revolution and the Civil war (1918–20), to his death in Moscow in 1928 due to a heart attack. The last book of the novel is a cycle of poems under the title *Poems of Yury Zhivago*.

The novel received harsh criticism from the writers' union and the regime. The manuscript of the novel was smuggled outside Russia for publication. The western world used the novel as a tool against the Soviet Union. Pasternak was termed as a traitor in his country. An Italian journalist Sergio D'Angelo introduced the Milanese publisher Giagacomo Fetrinelli to Pasternak for Italian translation. After 1929 there were no soviet writer who had direct dealings with a foreign publisher. When handling the copy to him Pasternak said: "you are hereby inviting me to face the death squad" (Pasternak,2010:10). When the date of publication announced in 1957 the Soviet through writers' union tried to stop the publication in all manners but Fetrinelli didn't listen to it. The publication of *Doctor Zhivago* gained much popularity and it was reprinted in almost all European countries. There was an involvement of the CIA to circulate it all over the world as a cold war strategy. They also print it in the Russian language and smuggled it to Russia. The very next year Pasternak selected for the Nobel prize. The prize for Pasternak was seen as a humiliation for the Soviet and they condemned it. During the time life of Pasternak in Peredelkino was amidst great stress. He was attacked from all

around and was expelled from Writers' Union. Demands were aroused to expel the traitor from the country. With pressure from all around, Pasternak wrote his refusal letter to the Swedish academy. He wrote Khrushchev not to expel him from the country he said "I am bound to Russia by my birth, my life, and my work. I cannot imagine my fate separated from and outside Russia" (Pevear and Larissa 2010:12). The letter was published in *Pravda* as a public apology. Only in 1989 his son Evgeni Borisovich Pasternak able to receive his father's Nobel medal after the publication of *Doctor Zhivago* in Russia in 1988. Zhivago was diagnosed with lung cancer in 1960. Leaving his last work unfinished he died in the same year.

Chronology of Pasternak's literary contributions

1910: First surviving poems and prose writing

1913. *Lirika* publishes a collection of poems including Pasternak's one poem. *Lirika* publishes Pasternak's poetry collection *Twin in the clouds*.

1916. Prose collection *Over the Barriers* published in December

1918. Began to translate Kleist.

1919. Translates Goethe's work *The mysteries*.

1922. The collection of the poem composed in 1917 *My Sister Life* Publishes. The story *The Luver's Children* publishes

1923. Publication of *Themes and Variations*. Verse collection

1924. The story *Aerial Ways* published in August.

1927. *The Year 1905* published.

1929. *The Last Summer* published in August. *Over the Barriers: Poems from various years* published in October.

1931. Publishes *Spektorsky* and *Safe Conduct* publishes in July and November respectively.
1932. *Second Birth* publishes in august
1933. The First volume of Pasternak's poetry published.
1934. *The Snake-Eater* translation of Vazha-Pshavela's published in Tbilisi, Georgia.
1938. Began to translate poems of Shakespeare, Verlaine, Alberti, Keats, Byron, and Becher.
1939. Translating *Hamlet*, for theatre director Vsevolod Meyerhold
1940. Publishes *Selected Translations*.
1943. *On Early Trains* published in June.
1944. Publishes war poems in various new papers. The translations of *Romeo and Juliet* and *Antony and Cleopatra* were published.
1945. Verse collection *Earth's Expanse* and selected *Selected poems* publishes. Works on Shakespeare's translation. Began to work *Doctor Zhivago*.
1946. Translations of the Georgian poet N. Baratashvili published
1948. The entire edition of his *Selected Works* publishes in April
1949. A two-volume edition of his translations of Shakespeare published in July
1950. Publication of translation of Goethe's *Selected Works*.
1953. Completes *Doctor Zhivago*. Publication of the translated work *Faust*
1954. The poems from the novel *Doctor Zhivago*, *Poem of Zhivago* published.
1957. *Doctor Zhivago* published in Milan, Italy.

1959. Individual poems *People and Proposition* and *Nobel Prize* publish.

Critical analysis of the Novel: *Doctor Zhivago* as Yuri Zhivago's Personal Life

Pasternak wrote the novel to express his ideas of the milieu he lived, the incidents he faced and the torments he suffered. But his poetic language circumpasses all these harsh realities of life and presents man's eternal quench for love. Intended happenings take place in an individual's personal life who has nothing to do with politics but to praise the one he likes or condemn the one he didn't.

The novel starts at the onset of the twentieth century, in 1903 with the funeral of Zhivago's mother and progresses mentioning the "university unrest in Petersburg and Moscow" (Pasternak 2010:15). It gives light on the nine years old Zhivago growing up in a time when people already began to move politically against the Tsar. It further provides the background of the time as "The war with Japan was not over yet, it was unexpectedly overshadowed other events. Waves of revolution rolled across Russia, each one is higher and more prodigious than the last" (Pasternak 2010:19). These contexts do not interfere in Yuri's life until his graduation. Meanwhile, the novel keeps on mentioning the political activities of the time like the Railway strike and the police actions after the manifesto of 17 October.

Zhivago, without affected by all these incidents, leads his life with the Gromeko family studying and reading Tolstoy, Rozanov, and Dostoevsky and discussing their ideas about life and art. He grew listening to his Uncle Nikolai Nikolaevich's ideas and his philosophical thoughts rather than the happenings outside, since he belonged to an aristocrat family. On the other side Lara, her

family and Antipov were directly affected by the strikes and the Presnya days of the 1905 incidents. While the Gromeko family Plans Violin Sonata.

In 1911 Zhivago, Tonya and Misha finished their studies and Zhivago plans to write a book and he starts with poetry. He is influenced by the notion of history developed by his uncle as “a second universe, erected by mankind in response to the phenomena of time and memory” (Pasternak 2010:58). He follows the books written by him even without looking at what happens outside.

Pasternak takes his central character direct to the conflict in 1915 during the World War, “it was the second autumn of the war. After the success of the first year, the failure began. Brusilov’s Eighth Army, concentrated in Carpathian’s ready to descend from the passes and inward Hungary, was withdrawing instead, pulled back by a general retreat” (Pasternak 2010:90). After the delivery of Tonya, Zhivago was assigned as a medic to this Carpathian front even though he is not interested in the duty he was assigned by the regulatory body.

By assigning Galiullin in the front, Pasternak gives the details of the front as well as of Gordon who acts as a companion to Zhivago at the war front. As a medic, Pasternak saw the worst sides of the war, about a bad smell in the field where Gordon simply says “when men are killed in a hemp field, they go unnoticed and began to rot” (Pasternak 2010:103). But Zhivago was shocked by all these and says “how hard it was to get used to the bloody logic of mutual destruction” (Pasternak 2010:104). On the other hand, Gordon considered it’s all natural and behave as if life leads you and he believes “You ought to behave honestly and naturally according to the situation life puts you” (Pasternak 2010:104).

Pasternak gives a glance about the condition of the Jews during the wartime when some youngsters making fun of an old Jew and Zhivago

interrupts and saves him. Zhivago says to Gordon that “You can hardly imagine what a cup of suffering the unfortunate Jewish people has drunk during this war..... and the accusation that these people lack patriotism. But where are they to get it, when they enjoy all rights with the enemy and with us, they’re only subjected to persecution?... what vexes people is just what should touch them and win them over” (Pasternak 2010:105).

When the next day they make a plan to move the camp, Zhivago almost began to like the camp life he was forcefully pulled into. “Ah, this camp life, these Gypsy wandering. When we moved in here, none of it was to my liking... and now the life of me I can’t remember where we were stationed before this. And it seems I could spend all my life here...” (Pasternak 2010:110). Pasternak gives details of how people get used to the situation they were, through Zhivago. Some limited people fight against the adversity of life and moves ahead. Here well-educated Zhivago too slowly succumbed to it and began to enjoy the worse situation of his life. It shows how the situations make man capable to live according to the surroundings. But here his wish to live in such a state was also not fulfilled. When they began to move, they hear about a sudden German movement which was approaching against them very fast. Before he was able to flee Zhivago was hit by the blast and wounded by a shrapnel bullet.

During his stay in the hospital, Zhivago meets Lara as a nurse, but she did not come to serve in the war like Zhivago. She was also affected by the calamity of the war as her husband Antipov was missing. She assigned herself as a nurse in the war field so that she can find her husband but eventually she came to know that he was killed by the Germans. Galliullin says that Antipov was kept as a prisoner by the Germans but she was lost all the hope and plans to return Moscow to be discharged as a nurse and go to Yuriatin, her home. She thinks that it is no longer her duty to serve in the war because everything she

stood for was lost. “Not long ago there was a sacred duty to the motherland, military valor, lofty social feelings. But the war is lost. That’s the main calamity, and all the rest comes from that, everything is dethroned, nothing is sacred” (Pasternak 2010:113).

At the hospital, Zhivago learn that his friends Gordon and Dudrov published his book which was acclaimed well. He also learns that “it was very interesting and alarming in Moscow now, the latent vexation of the lower classes was growing, we were on the eve of something important, serious political events were approaching” (Pasternak 2010:113). Pasternak gives the details of the political condition of the time through the letter of Zhivago’s friends to the war front. The next day a non-bedridden patient from the next ward gives that great news- Pasternak puts it like this- “An events of great importance. Disorder in the street of the Petersburg. The troops of the Petersburg garrison have gone over to the side of the insurgents. Revolution” (Pasternak 2010:114). It is to be noticed that, although the novel is political in its first reading none of its characters take part in the great political event of the time, revolution, and it was merely presented as news of some distant part from the setting of the story. The characters are all in the war front and fighting for the monarchy but the monarchy is no more in charge.

Zhivago writes the chaos of war to Tonya “The disorganization and the anarchy in the army continue. Measures are being taken to improve the discipline and martial spirit of the soldiers...” (Pasternak 2010:116). Zhivago, Galiullin and Nurse Lara were working for some minor jobs in the town government. He mentions Tonya about Nurse Lara and Antipova. He writes his condition to Tonya that he wanted to come home, but it is not the work that keeps him here but the lack of facility to travel to home, “The difficulties are presented by the trip itself. The trains either don’t run at all or comes to full that it is impossible to get in.” (Pasternak 2010:116). It was the general condition

of Russia during the time, almost all the trains were shifted to the military purpose and there were limited trains left for civilian use which were filled with the people who were evacuated from the places where fighting took place.

While he was planning to return to Moscow, he receives a letter from Tonya accusing him that he is in a relationship with Lara and he should go with her. For this letter, Zhivago replies mentioning he survived the war only for his family. "Faithfulness to you and our home saved me from death and all sorts of destruction during these two horrible and devastating years of war" (Pasternak 2010:116). His two years in the war was not a living for him, it was the period of surviving his life for the sake of his family as he longed to go back to his family and lead a happy life. The devastating war was a break in his normal life which endorsed in him the political conditions of the time.

Many political incidents take place meanwhile; an independent republic was set in Zybushin - "In June in Zybushino the Independent republic of Zybushino, which was lasted for two weeks, was proclaimed by local miller Blazheiko. The republic was supported by deserters from the 212th infantry regiment.... The republic did not recognize the authority of the Provincial Government and separated itself from Russia" (Pasternak 2010:117). It shows the political condition of Russia after the February revolution. After the abdication of Nicolas II, a provincial government was created under Prince Georgi Lvov but was soon replaced by Socialist-Revolutionary Alexander Kerensky. But Lenin and Bolsheviks opposed the Provincial Government. Moreover, many Bolsheviks in the country stood against the Government and created their republic without allegiance to the central power. The author's indication of the republic of Zybushino can be related to one of such republics.

Before leaving Zhivago wanted to talk to Lara and wanted to free him from the accusation Tonya wrote about them, but the conversation went beyond what he intended to say. He goes on to speak about the revolution and how

people affected by it and how the future Russia will get benefited from it. He tells Lara about the revolution overwhelmingly, “Just think what a time it is now! And you and I are living in these days! Only once in eternity do such unprecedented things happen. Think, the roof over the whole of Russia has been torn off, and we and all the people find ourselves under the open sky. And there is nobody to spy on us. Freedom! Real, not just in words and demands, but fallen from the sky, beyond all expectation. Freedom by inadvertence, by misunderstanding.” (Pasternak 2010:128.). Some of Zhivago’s observations comes from his imagination; even though he suffered the calamity of war and separated from his family he never took part in the revolution and he is still with the White Force, fighting against the German. Thus, his observation “Freedom! Real, not just in words and demands, but fallen from the sky, beyond all expectation” is incorrect, it is gained by the people fighting against the tyranny of the regime. He further says that “The war did half of it; the rest was completed by the revolution. The war was an artificial interruption of life as if existence could be postponed for a time” (Pasternak 2010:129). His life was interrupted by the war and he considers it a halt in his life. He spends years with the White army until he reunites with his family after the revolution. While being with the army, he could never protect his individuality in full sense and be himself, hence war is obviously an interruption in his personal life and he “longed impatiently to be back in that life after more than two years of separation” (Pasternak 2010:141).

On his way back to Moscow Zhivago thinks about the changes took place in the Russian society and how the 1905 revolution was different from it, “This was the revolution in the sense in which it was taken by the middle classes, and in that understanding imparted to it by the student youth of the year 1905, who worshipped Block” (Pasternak 2010:141) and the changes was appeared in the Russian soil even before the war, “between the years 1912 and 1914, in Russian thought, Russian art, and Russian destiny, the destiny of all

Russia and of himself” (Pasternak 2010:141). But he wishes to go back to the old spirit “to its renewal and continuation” (Pasternak 2010:141), but he knows that change is already in the field and it is irrevocable yet he understands that “this new belonged the war, its blood, and horrors, its homelessness and savagery. To this new belonged the trials and the wisdom of life taught by the war. To this new belonged the remote towns the war brought you to and the people you ran to. To this new belonged to the revolution, not as idealized by the university intellectuals in 1905, but this present- day one, born of the war, bloody, a soldiers’ revolution, reckless of everything, led by connoisseurs of this element, the Bolsheviks” (Pasternak 2010:142). Zhivago’s thought leads to the idea that he might be in favor of the revolution lead by the intellectuals but after the War when the changes took place with the labourers the soldiers too took part in it and its nature got changed and turned bloody. He accuses Bolsheviks of all these fatal changes that happened in Russia. Yet he considers “the news of the revolution” as “the news of her fatal and difficult hour” and it is for “her probable ultimate grandeur” (Pasternak 2010:142). Finally, he keeps a positive tone for the future of his motherland.

During his way back to Moscow Zhivago meets Pogorevshik, a Marxist and a keen supporter of the revolution. Pasternak creates this character to have a verbal duel with Zhivago on his concept about revolution. Pasternak does not want his character to merely observe his ideas about revolution without any interference and objection from other characters. In their talk, Pogorevshik gives a hint of the coming Bolshevik revolution as “ruinous shocks in the nearest future” (Pasternak 2010:144). As Zhivago knows the short-lived Zybushino republic he could not completely negate such chances but instead, he argues for some more time, “But in my opinion it’s not the time for such risky experiments, in the midst of our chaos and breakdown, in the face of enemy pressure. The country must be allowed to come to its senses and catch its breath after one upheaval, before venturing upon another. We must wait for

some calm and order, however relative.” (Pasternak 2010:144). Zhivago coming to Moscow after spending two years in the army amidst of horror and chaos does not want it any further even though he knows that the changes are not complete and it will lead to another one. He needs time to refurbish his family tie-up and cherish his individuality. But Pogorevshik calls it naïve and says, “what you call breakdown is a normal phenomenon as your much- praised and beloved order. Such destruction is a natural and preliminary part of a vaster constructive project. Society has not yet broken enough. It must fall apart completely, and then the real revolutionary power will piece it back on totally different principles” (Pasternak 2010:145). Zhivago calls it the “nihilist of the last century had talked in the spirit of such radicalism” (Pasternak 2010:143). But when he contemplates what he said he understands that Pogorevshik is true, “three years of changes, uncertainty, marches, war, revolution, shocks, shootings, scenes of destruction, scenes of death. Blown-up bridges, ruins, fires- all that suddenly turned into a vast empty place, devoid of content” (Pasternak 2010:145). Zhivago understands that when Pogorevshik says that Russian soil is ready for another upheaval as it ‘turned into a vast empty place, devoid of content’. Yet Zhivago is cherished when he reaches Moscow outskirts even though he is astonished by witnessing the changes. He ponders about a true incident occurred in his life, the train journey to his home, “This is what life was, this was what experience was, this was what the seekers of adventure were after, this was what art had in view- coming to your dear ones, returning to yourself, the renewing of existence.” (Pasternak 2010:145).

Zhivago was surprised to see the streets in Moscow, it changed in an unidentifiable way and there was chaos all around, “decently dressed women...offering to sell something that no one took and no one had need of.... A public of simpler sort traded in more important things: the prickly, quickly stale crusts of rationed black bread; the dirty, wet ends of sugar loaves; and two-ounce packets of shag tobacco cut in half through the wrapper” (Pasternak

2010:147). When he reaches his home, Tonya says that she gave their part of the downstairs to the Agricultural Academy and they live in limited rooms in their house otherwise they will not keep themselves hot when the winter comes. The rooms were not given by them willingly, instead it was taken by the authority. But Yuri with his experience in the battlefield, supports Tonya “I mean to say that there was, in fact, something unhealthy in the life of well to do people. No end of superfluity. Superfluous furniture and superfluous rooms in the house, superfluous refinement of feelings, superfluous expressions. You did very well to make room. But it’s not enough. We must do more.” (Pasternak 2010:150) To understand all these Zhivago had to go the battlefield and witness the wounded soldiers and their sufferings, the harsh reality of life. Tonya tells her fear to him that in winter it might be difficult for them as there are predictions for hunger and cold. Zhivago knows it all yet he feels relieved that now he is with his family, “What can be a higher than peace in the family and work? The rest isn’t our power. It’s apparently true that there are misfortunes in store for many people. Some think saving themselves in the South, in the Caucasus, of trying to get somewhere away. That’s not in my rule book. A grown-up man must grit his teeth and share the fate of his native land.” (Pasternak 2010:151). Zhivago’s ideal concept of the duty of a citizen is that even though one may not be the part of any upheaval taking place in his country ‘a grown-up man should share the fate of his native land’. Yet later he decides to move the haven of the Urals to make sure the safety of his family from the turbulent political incidents took place in the city. The instances around him force him to bend his ideals and one cannot accuse him of this since all the common people do the things which are not in their ‘rule book’ when such chaos bound them and questions their very existence.

Zhivago and Tonya decided to roast a duck and asked Gordon to bring some alcohol so that they can throw a party on Zhivago’s return from the battlefield. When he was alone before the party, he thinks about the privileges

he had before the revolution and how naive it was. “As long as the order of things had allowed the well-to-do to be whimsical and eccentric at the expense of the deprived, how easy it had been to mistake for a real face and originality that whimsicality and the right to idleness which the minority enjoyed while the majority suffered.” (Pasternak 2010:154). He understands that the duck they are having is a luxury in those times. He looks through the open window to the sleeping streets of Moscow and understands the futility of their celebration since “it was impossible to imagine that in the houses across the lane people were eating and drinking the same way at such an hour. Beyond the window lay mute, dark, hungry Moscow. Her food stores were empty, and people had even forgotten to think of such things as game and Vodka.” (Pasternak 2010:155). With his unmitigated guilty feeling, he understands that “isolated happiness is not happiness”. But surprisingly Zhivago lived the luxury life before the war amidst the same people. He understands the suffering of the majority only “... as soon as the lower strata arose and the privileges of the upper strata were abolished.” (Pasternak 2010:155). It is the war and the revolution made Zhivago’s eyes open to the ‘dark, hungry Moscow’ which he doesn’t noticed before. Thus, the political upheaval in Russia made Zhivago more sympathetic and more human.

Back in Moscow Zhivago meets Nikolai Nikolaevich, his dear uncle Kolya with whom he had an emotional connection since Yuri draws his philosophy from his uncle in his childhood. He meets him in a hotel which “gave an impression of a madhouse abandoned by its fleeting administration. Emptiness, chaos, the rule of chance on the stairways and corridors.” (Pasternak 2010:157). Pasternak gives the murky description of Moscow after the February revolution. Zhivago and his uncle had a meaningful conversation about the situation. His uncle was now becoming a Bolshevik. Zhivago hears a conversation with Alexander Alexandrovich and Nikolai Nikolaevich, “the main mass of the people has led an unthinkable existence for centuries. Take

any history book. Whatever it's called, feudalism, or serfdom, or capitalism and factory industry, the unnaturalness and injustice of such an order have long been noted, and the revolution has long been prepared that will lead people towards the light and put everything in its place. You know that a partial renovation of the old is unsuitable here, what's needed is to break it radically..." (Pasternak 2010:159). These are the ideas of Bolsheviks: they were not happy with the February revolution which was a 'partial renovation', they want the 'building to collapse'. In the party, Shura Schleinger has a small speech in which he describes the things that were going to happen in Russia and how it will change their lives. He concludes the speech by saying that "I also think that Russia is destined to become the first realm of socialism since the existence of the world. When that happens, it will stun us for a long time, and, coming to our senses, we will no longer get back the memory we have lost. We will forget part of the past and will not seek explanations for unprecedented. The new order will stand around us, with the accustomedness of the forests on the horizon or the clouds over our heads. It will surround us everywhere. There will be nothing else." (Pasternak 2010:161). He was so sure about the future of Russia and feeling proud to utter it as a promising nation.

Zhivago fully understands the aftermath of the war and the revolution when he faces the day to day life in Moscow. Even the languages were changed after the revolution, "They had to prepare for the cold, stock up on food, firewood. But in the days of triumph materialism, matter turned into a concept, food and firewood were replaced by the provision and the fuel question" (Pasternak 2010:163). Zhivago faces all these for the first time in his life time but as his uncle pointed out already that 'the main mass of the people have led an unthinkable existence for centuries'. But he sees all these when he was eventually forced to lead such life even though there was chaos all around him. Zhivago sees the surroundings as "All around there was self-deception, empty verbiage. Humdrum life still limped, floundered, hobbled bow-legged

somewhere out of old habit. But the doctor saw life unvarnished. Its condemnation could not be concealed from him. He considered himself and his milieu doomed” (Pasternak 2010:163). Zhivago was confused in a sense even though he was unvarnished about the situation but at the same time, he thinks he was doomed along with his social environment. Even though he “realized that he was a pigmy before the monstrous hulk of the future”, he is “ready to sacrifice himself to make things better, and could do nothing” (Pasternak 2010:163), thus he feels all the promises as ‘empty verbiage’.

What Zhivago’s problem is that he is moved beyond the ideals of Socialist Revolutionaries but could not reach to Bolshevik’s camp. Zhivago is somewhere middle of it and thus he became unacceptable to both. He faces confrontation in this regard in his workplace, “To the moderates, whose dull-wittedness provoked the doctor’s indignation, he seemed dangerous; to politically advanced people, he seemed insufficiently red. Thus he found himself neither here nor there, having left one bank and not reached the other.” (Pasternak 2010:163). He was torn among two ideological sides. Both were not enough for him to keep his individuality and musing.

Meanwhile, Zhivago saves a life of one who was a victim of an armed robbery; he took him to the hospital and treated him. That man turned to be a prominent politician and Zhivago’s this benevolent act fetched him some help in the future.

One day Nikolai Nikolaevich arrived with a piece of great news, news which everybody knew will happen one day. He burst into the room and said “There is fighting in the street. Military action is going on between the junkers who support Provincial Government and the garrison soldiers who are for the Bolsheviks. There are skirmishes at almost every step, there’s no counting the centers of the uprising.... Hurry, Yura! Get dressed and go. You’ve got to see this. It’s history. It happens once in a life time.” (Pasternak 2010:168). Nikolai

Nikolaevich was waiting for the moment and he was so excited and calls Zhivago to witness the historical event even though he also fell into the scraps two or three times in his way. During the time Zhivago's Son Sashenka had a fever and they were virtually stuck in their rooms. The city had come to a standstill and there was heavy shooting, the gunfire, and the artillery fire did not cease for a minute. Finally, the workers gained the upper hand. Pasternak presents the event of the great October revolution as Zhivago reads it from a newspaper. When finally the shooting was over Zhivago went out and a paperboy gives him a special issue paper which was printed in one side only which "contained an official communiqué from Petersburg about the forming of the Soviet of People's Commissars, the establishment of Soviet power in Russia, and the introduction of the dictatorship of the proletariat." (Pasternak 2010:171). When handing the newspaper to his father-in-law Zhivago was astonished, he talked himself loudly. He forgot all the misery he experienced and he was in surprise, "what a magnificent surgery! To take and at one stroke artistically cut out the old, stinking sores! Simply, without beating around the bush, to sentence age-old injustice, which was used to having people bow and scrape and curtsy before it." (Pasternak 2010:173). Being a medical practitioner Zhivago calls the revolution as a 'magnificent surgery' that took place without any hindrance to the whole body. He further praises the October revolution wholeheartedly, "This unprecedented thing, this miracle of history, this revolution comes bang in the very thick of ongoing everydayness, with no heed to its course" (Pasternak 2010:173) as the February Revolution already made the soil ready for the Bolshevik one.

After the October Revolution there was a drastic change in the society, "administrative re-elections were held everywhere... Commissars with unlimited power were appointed everywhere... these people controlled everything as the programme dictated, and enterprise after enterprise, association after association became Bolshevik." (Pasternak 2010:174). The

people of iron will come into power and they slowly took power and privations are everywhere. Private trade was abolished, peasants carrying loads were arrested. Even people were no more addressed as 'Gentlemen', they were turned into 'Comrade Citizens'.

When the Civil War began "the distress of Zhivago family reached the limit. They were in want and were perishing." (Pasternak 2010:182). This was not only the situation of the Zhivago family, but the entire country was also going through the same condition. In distress, Zhivago writes a poem about the resurrection. He comforts himself that he "have to wake up. He has to wake up and rise. He has to resurrect." (Pasternak 2010:184). Meanwhile his half-brother Evgraf helps him to sustain.

Alexander Alexandrovich was an invitee to the Supreme Council of National Economy and Zhivago was 'gravely ill member of the government' since he was working in the hospital so both were eligible for the coupon for the closed distribution of supplies. The system was introduced due to the acute shortage of supplies after the war and the ongoing civil war. Through the special coupon system, privileged people get food items from the closed stores.

Finally anticipating the coming starvation, they plan to move to Varykino, to the Urals, where Kruger's ancestors were lived. Pasternak gives a glimpse of Russia through this long journey. There was no separate train; trains were filled with military persons, convicts, general people, and labour conscripts and the caches where like "Cattle sheds on the wheels." (Pasternak 2010:192), even though 'people with connections' have provided better facilities.

One of the great conversations about the revolution took place in the train when Zhivago met the cooperator Kostoid. When Zhivago saw railway stations looking calm and functioning well, he says that not everyone affected

with the war and Revolution at least “There’s life somewhere, somebody’s glad. Not everybody groans. That justifies everything.” (Pasternak 2010:198). But Kostoev saw the peasant life more than the city dweller Zhivago and he questions it “where did you get all that?” he continues, “Go fifty miles from railway. There are ceaseless peasant revolts everywhere. Against whom, you ask? Against the Whites and the Reds, depending on who’s in power. You say the muzhik is the enemy of all order, he doesn’t know what he wants himself. Excuse me, but it’s too early to be triumphant. He knows it better than you, but what he wants is not at all what you and I want.” (Pasternak 2010:198). It was the first time Zhivago facing the vast reality of the revolution and its aftermath. He was thinking all about himself and his family in the time and making sure that they have to resurrect from the devastating situation that he was going through. Kostoev gives him another or even true cause of all these disturbances. He further says, “When the revolution woke him [peasants] up, he decided that this age-old dream was coming true, of life of his own, of anarchic farmstead existence by the labour of his own hands, with no dependence no obligation to anyone at all. But, from the vise grip of the old, overthrown state, he’s fallen under the still heavier press of the revolutionary super state. And now the countryside is thrashing about and finds no peace anywhere. And you say the peasants are flourishing. You know nothing, my dear man, as far as I can see, you don’t want to know.” (Pasternak 2010:198). Kostoev speaks about the harsh reality behind the civil war. The war was not only between the Whites and the Reds. The white army was composed of the army officers, cadets, landowners, and foreign forces who opposed the revolution. Along with the revolutionaries, laborers, peasants, and soldiers were part of the Red. Kostoev says that peasants are even revolting against the revolutionaries also who now come in power and accuse Zhivago of his ignorance about the happenings around him.

Zhivago takes another stand here saying that at least like a delusion he wants to believe that somebody is doing well in the harsh time. He thinks it's better to don't know anything so he doesn't need to bother about it. "Well, so, it's true I don't want to [know]. Perfectly right. Ah, go on! Why should I know everything and lay myself out for everything? The times take no account of me and impose whatever they like on me. So allow me to ignore the facts. You say my words don't agree with reality. But there is any reality in Russia now? In my opinion, it's been so intimidated that it has gone into hiding. I want to believe that the countryside has been benefitted and is prospering. If that, too, is a delusion, what I to do then? What am I to live by, whom am I to obey? And I have to live, I'm a family man". (Pasternak 2010:198,199). These are state of mind Zhivago possesses. He thinks 'The times take no account of me and impose whatever they like on me' but he silently forgets that he didn't do anything for the revolution so it can take him to consider. He as an observer wants to stand away from it in his comfort zone and does not even want to know how his fellow citizen was affected since he is so bound with his family. When the journey progress through central Russia they witness what Kostoev said, "they began to cross troubled areas, districts ruled by armed bands, places where uprising had recently been quelled." (Pasternak 2010:200). The people in the power were strict and the inspection became increased and authorities checked papers of the passengers. They saw a whole village is burned for another villager didn't give their horse to the Red army. During the journey when Zhivago gets off from the train in a station two soldiers take him thinking that he is an enemy of worker's power and lead him to Strelnikov, the Red Army commander. Strelnikov was the man who was appointed in troubled areas and he appeared there "like a bolt from the blue, judged, sentenced, carried out the sentences, quickly, severely, dauntlessly." (Pasternak 2010:223). He was now charged with new tasks, essentially military, strategic and operational. He was nicknamed as *Rasstrelnikov*, 'the executioner' for

being brutal. He checks Zhivago's paper and let him leave recommending him as a 'completely Soviet man'.

When they were about to reach Varykino Tonya introduces Anfim Efimovich Samdevyatov to Zhivago whom she met in train and gives information about the locality they going to live. He introduces himself as a Social Democrat to Zhivago even though Tonya says he is a Bolshevik. When asked about his social democracy he says that "is a positive science, a teaching about reality, a philosophy of the historical situation." (Pasternak 2010:233). It is the first time in the book Pasternak explicitly dealing with the theory of Marxism. Yuri's reply to Samdevyatov's this argument is what Pasternak thinks about Marxism. Zhivago says, "Marxism and science? To argue about that with a man I hardly know is imprudent, to say at least. But come what may. Marxism has too little control of itself to be a science. Sciences are better balanced. Marxism and objectivity? I don't know of a movement more isolated within itself and further from the facts than Marxism. Each of is concerned with testing himself by experience, but people in power, for the sake of the fable of their own infallibility, turn away from the truth with all their might. Politics says nothing to me. I don't like people who are indifferent to truth." (Pasternak 2010:233). Thus, Zhivago rules out the people in power as they are merely testing the theory with the lives of people and considers them as indifferent to truth. This is one of the harsh criticisms of the ruling regime. Samdevyatov, being a practical man thinks Zhivago is a little bit eccentric and whimsical in his argument so he does not contradict him. Samdevyatov being a lawyer says that people like him need the time because it is a transitional period to the old regime to the nationalization of enterprises. It will take time to theory coincide with the practice. Zhivago interrupts at this moment and argues that "... you're a Bolshevik and you yourself don't deny that this isn't life, but something unprecedented, phantasmagorical, incongruous." (Pasternak 2010:235). But Samdevyatov understands this transitional period as a 'historical inevitability'

and everyone has to go through it for a better future. When Zhivago still questions, he gets little freaked out and explains to him as Kostoev explained to him earlier. “What are you a little boy? Or are you pretending? Did you drop from the moon or something? Gluttons and parasites rode on the backs of starving labourers, drove them to death, and it should have stayed that way? And the other forms of outrage and tyranny? Don’t you understand the legitimacy of the people’s wrath, their wish to live according to justice, their search for the truth? Or does it seem to you that a radical break could have been achieved in the Dumas, by parliamentary ways, and that it can be done without dictatorship?” (Pasternak 2010:235). He thinks on behalf of the peasants and laborers who suffered generations and now it’s their time strike back and it can be possible only through the dictatorship of the proletariat. Zhivago, hails from another class of the society was too sympathetic to the cause of the revolution but what he fears is the civil war after the revolution which affected not only the privileged people like him but the entire people of Russia which he understands through the long rail journey. He says, “I used to be in a very revolutionary mood, but now I think that we’ll gain nothing by violence. People must be drawn to the good by the good.” (Pasternak 2010:235). He, with his innate innocence, thinks as per his ideals and is afraid to accept the reality happening outside. Zhivago envisaged a revolution like a ‘magnificent surgery’ without hindering any other part of the body, but what happened is that the entire body was shaken after the surgery and he was not able to accept it.

Samdevyatov gives details to Zhivago about the place he is going to live and the person in charge of the place. The place is now under Averky Stepanovich Mikulitsyn, the former manager of the Kruger estate. He was a Social Democrat elected from the region to the Constituent Assembly. His son Liberius Averkievich is now leading a partisan group known as Forest Brotherhood who fights for the Red. He explains that partisans are “The chief cadres of the civil war. Two sources went to make up this force. The political

organizations that took upon itself the guiding of the revolution, and the low-ranking soldiers, who, after the war was lost, refused to obey the old regime. From the combining of these two things came the partisan army. It's of motley composition. They're mostly middle peasants." (Pasternak 2010:236). These people were the Red and fighting against the Whites who want to regain their lost power. What Kostoev and Samdevyatov did was educated the city-born upper-class Zhivago about the revolution and the civil war.

Finally, they reached the destination and Zhivago was happy with the calm atmosphere of the place and struck by the silence in the station. He thought that "Life was delayed in this out-of-way place, it lagged behind history. It had yet to catch up with the savagery of the capital." (Pasternak 2010:238). The revolution and its aftermath were not yet disturbed the beautiful place. After a debate and overcoming Mikulitsyn's fear the Zhivagos got a place to live. Mikulitsyn was already sketched by the Bolsheviks as he belongs to the dissolved assembly and a Social Democrat. Further, he did not prefer more trouble by accommodating Zhivago and his family. But finally, he agrees that there is nothing more to come than what he is currently facing, "it's not sweet time even without you. A dog's life, a madhouse. Between two fire all the time, and no way out. Some hang it on us that we've a got a red son, a Bolshevik, a people's darling. Others don't like it that I myself was elected to the Constituent Assembly. Nobody is pleased, so just flounder about. And now you. How very merry to go and get shot over you!" (Pasternak 2010:245). Like Zhivago was caught between two ideologies in the hospital, Mikulitsyn was in the same dilemma. He is surviving with his earlier position in the Constituent Assembly and his son's stand with Red who is now fighting against Komuch, the army of the Siberian Government who stands for the restoration of the Constituent Assembly.

Zhivago and Family began to live in the estate and they grow vegetables; Zhivago got much time to read and write. They knew that using the land and cutting woods are illegal since all the Kruger estate is now under the state's control. They are saved only because they are living far away from the authorities and they don't know about it.

Zhivago deeply indulged in his thoughts and writes a diary. Pasternak, for a while, describes much of the next incidents through Zhivago's diary. Samdevyatov and Zhivago's half-brother Evgraf provide enough supplies to the family so that they can live well. Zhivago starts going to the library at Yuriatin where he saw Lara. Zhivago finds her address and meets her. Zhivago says his story after they last met, he describes everything about him and he mentions his meeting with Strelnikov. Lara asks more about Strelnikov and Zhivago says that he is not as much as cruel as people describe him. He says that "He's a doomed man. I think he will end badly. He'll pay for the evil he's brought about. The arbitrariness of the revolutionaries is terrible not because they're villains, but because it's a mechanism out of control, like a machine that gone off rails. Strelnikov is as mad as they are, but he went crazy not from books, but from something he lived and suffered through.... His alliance with Bolshevik is accidental" (Pasternak 2010:267) and he also says that after their need is satisfied Bolshevik will not leave him since he is not a party member. Zhivago's assessment of Strelnikov has proven true later.

Lara knows that Strelnikov is her husband Pasha Antipov and what Zhivago describes him as she never heard before. So, she feels sympathy towards him, but at the same time, Lara remembers what Zhivago said about the revolution before they get apart and she analyses that Zhivago's judgment about the revolution is changed. She says that "Before, your judgment of the revolution wasn't so sharp, so irritated." (Pasternak 2010:267). After the war when he went to Moscow and on his journey to Yuriatin he saw life in Russia

and he says "...there are limits to everything." (Pasternak 2010:267). But Lara's view of the revolution was entirely different. Her childhood friend Galiullin is now fighting for the White army against her husband Strelnikov, but he often visits Lara to help her. Lara, unlike Zhivago, lived in between the ambush and 'looting, bombardment, outrage'. Even though she never blames the revolution since she considers it as something which always occurs with the change of power. "In my childhood I saw poverty and labour close up. That's makes my attitude towards revolution different from yours. It's close to me. There is much in that dear to me." (Pasternak 2010:268). The two have a good conversation about the fighting and their matters. They began to meet regularly and started an affair.

When the feeling for Tonya aroused in Zhivago's mind, he decided to confess everything to Tonya and put an end to the relationship with Lara. He says about it to Lara, with great regret she agrees with Zhivago and sends him back to Tonya. But on his way back he gets captured by the Red Partisan.

Pasternak takes two years after the capture of Zhivago to tell about his life again. He was separated from his family and his lover Lara for two years and now he is serving as a medical officer with the partisans. He was not kept under fence he was not guarded but all his attempt to escape was in futile. Pasternak describes Zhivago's captivity as "no way different from other forms of constrains in life, equally invisible and tangible, which also seem like something non-existent, a chimera and a fiction." (Pasternak 2010:295). The partisans aimed to drive Kolchak's army out of western Siberia, and to meet this they were in constant motion. Once he was forced to take rifle against the international convention of the Red Cross during the action. He shot a white army man who was a teen to save himself. He felt sympathy for those and he identified with them more than the partisans since he belonged to the upper class. "All his sympathy was on the side of the heroically dying children. In his

heart he wished them success. They were offspring of families probably close to him in spirit, to his upbringing, his moral cast, his notions.” (Pasternak 2010:299). Pasternak portrays that Zhivago has to be with the opposing party than with those he is serving since they were ‘close to him in spirit, to his upbringing, his moral cast, his notions.’

Zhivago became favorite to the Partisan commander Liberius. He keeps him beside and talks about the fighting but Zhivago began to hate his talks as he wanted to go back to his family. He could not find any difference between the Bolshevik Liberius and his socialist father. One of the soldiers Palykh Pamphil tells Zhivago the story of all the soldiers in the partisan group who were mobilized by the scenario they were living in and never wanted to fight but they were pulled into such a state. Pamphil description about his life clearly shows how a common man turned to a partisan group member. He did not participate in the fight for the regime willingly like his current fighting for the Red. He says that when he lived happily with his family ‘They took me as a soldier’ and after which they told him to ‘go home from the front, get the bourgeoisie’ and ‘They’ were different, the first one is the Regime and the second one is the revolutionaries. With the moving force he merges into the partisans. This story of the revolution was different from have been told by Samdevyatov and Kostoed. Here Zhivago gets another version of what’s happening in Russia which is different from his concept too.

With the partisan and their fighting against whites Zhivago witnesses all the terrible events of the civil war. Pasternak describes in detail how they are encircled by the whites, the hard time they are facing because of the shortage of food and medicine, the fleeing of the villagers leaving everything behind they earned in their lifetime, deceases in the camp, etc. The condition during the time was worse as “people have forgotten what bread and vegetables are”

(Pasternak 2010:333). Even Pamphil killed his wife and three children out of the fear of whites catching them.

When Kolchak is defeated and the civil war was over Zhivago recalled the past autumn, “the execution of the rebels, Palykh’s murder of his wife and children, the bloody carnage of human slaughter of which no end was in sight. The atrocities of the Whites and the Reds rivaled each other in cruelty, increasing in turns as if multiplied by each other. The blood was nauseating, its rose to your throat and got into your head, your eyes were swollen with it. This was nothing at all, it was something else entirely.” (Pasternak 2010:333). With his utter unacceptability of things happening around and the readiness to face any sort of punishment, he escapes from the partisan camp where he was under captive for more than two years with the urge to meet his family.

After a long and hard journey of one month and a half, Zhivago reaches Yuriatin by mostly walking along with the railroad. Later he tells to Seamstress about the journey that “the things I’ve seen, it would take more than a lifetime to tell”. (Pasternak 2010:346). When he reaches the town, he noticed the rules and regulations of the new regime. Even after facing so many atrocities, Zhivago still hears positive news about the new regime. People accept the new power and the changes, they say that “Let’s say there’s still more than enough investigations, denunciations, executions even now. But the idea is different. First, they’re new to power. They’ve been ruling less than no time, they still haven’t acquired a taste of it. Second, whatever you may say, they’re for the simple folk, that’s where their strength lies.” (Pasternak 2010:347). They already tasted the grief from the Whites, robberies, murders, abductions and hunting down people and with the new power the Reds are continuing the same things but it favored the common people.

When he went to Lara’s home, he finds a letter for him asking him to wait there till she comes; Lara comes soon and takes care of the weak and ill

Zhivago. During the stay, Lara asks him to go to Moscow and meet his family. But at the same time, she was afraid to send him away since things were entirely changed in the last two years. She tells him that "... you see what's going on. As soon as we merged with Soviet Russia, we were swallowed up by its devastation... you don't know anything. During your illness there have been such changes in the city! The stores from our warehouses are being transported to the centre, to Moscow. For her it's a drop in the ocean, these supplies disappear into her as a bottomless barrel, while we are left without provisions. The mails don't work, passenger transportation has ceased, express trains loaded with grains are all that run." (Pasternak 2010:354-55). People are starving and they are unable to move since there are no passenger trains. Lara was certain that after the victory of Red they will eliminate the non-party military and Strelnikov, her husband is top in the list. During the stay, both Zhivago and Lara came to know that Komarovsky played an ill role in their life. They had a long and meaningful talk in which they discussed their feelings about their partners and the present socio-political and economical condition of Russia. Spending more than three months in Yuriatin and trying different jobs, Yuri Zhivago was fed up. He plans to quit the job since it feels like "eternally repeated story" (Pasternak 2010:364). He did not get any reply from Moscow either. The Reds are strengthening their power and began to uncover counter-revolutionary activities, many people in town were arrested. Lara understands that "the atmosphere is thickening. For us the safe time is past. We'll be undoubtedly arrested" (Pasternak 2010:365). Thus, she plans to go in hiding and she remembers Varykino is the best place for them to stay in the shadow. Meanwhile, Zhivago was trying to get a train ticket to Moscow but there was no hope. Zhivago gets a letter from Tonya which came five months later saying that along with the several well-known social figures Nikolai Alexandrovich Gromeko and the family members were being deported from Russia. She also

says that she knows about Lara and leaves Yuri to live with her and bid adieu to him. Thus, Zhivago drops the plan to go back to Moscow.

One day Komarovsky came to Zhivago and Lara to inform that their days are numbered and he gives them a chance to go with them to the Primorye, the east region of Russia where he was appointed as a minister of justice and will help them to cross the border. But both Zhivago and Lara refused the offer and plans to live in the shadow. They go to Varykino, to Mikulystin's abandoned place. They were certain that their days were numbered so they decided to live the last moments happily together. Zhivago says "...death is really knocking at our door. The days at our disposal are numbered. Let's use them in our own way. Let's spend them on taking leave of life, on a last coming together before separation. Let's bid farewell to all that dear to us, to our habitual notions, to how we dreamed of living and to what our conscience taught us, bid farewell to hopes, bid farewell to each other." (Pasternak 2010:381). Both decide to be happy in the last days of their life. They began to live there and Zhivago began to write poetry. After two weeks they know that there are wolves around them and it is getting nearer to them day by day threatening their stay. They decide to go back to the city and packed their things. Before they are about to leave, Komarovsky comes and talks with Zhivago in private and says that Strelnikov has been seized and given a capital sentence and Lara and her daughter's life is in imminent danger. He also adds that if Zhivago is not willing to come then it's okay but he should think about Lara and must send her along with him. Zhivago agrees with it and pretends to Lara that he will follow her after taking care of the horse. Zhivago sends Lara along with Komarovsky and stays alone in Varykino lamenting that he will never see her again, "Farewell, Lara, till we meet in the other world, farewell, my beauty, farewell, my fathomless, inexhaustible, eternal joy... I'll never see you again, never, never in my life. I'll never see you again." (Pasternak 2010:403).

After Lara left Varykino Zhivago slowly began to lose his mind, he neglected the house, drank all the time and began to write poetry about Lara. He waited for Samyatadov so he can leave for Moscow. But one night he had a visitor, it was Strelnikov. Seeing him alive Zhivago understood that Komarovskiy once again played with their life. Pasha Antipov and Zhivago talk about their life. Pasha says his story and Zhivago listens to it calmly. After knowing everything about Lara from Zhivago, Pasha shoots himself in the next day. Zhivago finds him lying in the snow-filled with blood.

Pasternak directly deals with the story in the ending chapters as ‘It remains to tell the uncomplicated story of the last eight years or nine years of Yuri Andreevich’s story. In the course of which he declined and went more and more to seed, losing his knowledge and skill as a doctor and as a writer, would emerge from this state of depression and despondency for a short time, become inspired, return to activity, and then after a brief flash, again fall into prolonged indifference towards himself and everything in the world’ (Pasternak 2010:415). It is the last year of a man who possessed a high intellectual capacity which was ruined by the surroundings.

Zhivago reached Moscow during 1921 when the New Economic Policy began. The situation of the time was a little bit ease and he starts a new life there. He stayed with Vasya Brykin whom he met in his journey. He taught Vasya bookbinding and graphic design. Zhivago wrote books on different topics and Vasya printed and sold them. But after a long time, Vasya became highly ambitious and left the company of Zhivago. With the help of Markel Sachapov, his old manager he got an apartment in which Markel was a superintendent. Zhivago tried to get back to his family during the time; he went to various departments “for the political rehabilitation of his family and their legal return to the motherland and for a foreign passport for himself, with permission to go Paris to fetch his wife and children” (Pasternak 2010:424), but

his attempts went futile. While staying in Markel's apartment, his daughter Marina helped Zhivago and eventually, they began to stay together and children came along. Marina worked for the family. One day Dudorov, came from the exile and meets Zhivago and motivates him to do something, to use his intelligence for the society, to take up a job and practice.

Zhivago began to receive letters from his family from Paris and he becomes happy knowing that they were doing well. One day Zhivago was missing from the house; after three days Marina, Gordon, and Dudurov received a letter from Zhivago saying that he wants to stay alone for some days to make him fresh again and he will come to them after that. Zhivago stayed alone with the help of his half-brother Evgraf. He rented a room for him and found a good job in the Botkin Hospital and promised to help his family to return to Moscow. One day when Zhivago was going to work in the tram, he felt some difficulties, a rush of debilitating nausea. After getting off from the tram he fell off and died cause of a cardiac arrest. Pasternak described it as "...[Yuri] climbed down from the standing tram onto the pavements, took one step, another, a third, collapsed on the cobbles, and did not get up again." (Pasternak 2010:437).

In the funeral arranged by Evgraf Andreevich, Lara arrived and bids farewell to Zhivago. Evgraf asks a favor from Lara that she should help him to arrange Zhivago's documents and his writings. Lara stays there for the purpose for several days, but suddenly she goes missing. The end of Lara is not portrayed naturally like Zhivago as Pasternak uses the political scenario of the time for that. He writes "One day Larissa Fyodorovna left the house and did not come back again. Evidently, she was arrested on the street in those days and died or vanished no one knew where, forgotten under some nameless number on subsequently lost lists, in one of the countless general or women's concentration camp in the north." (Pasternak 2010:447).

Pasternak covers a turbulent period in the history of Russia covering almost all the political happening in the time in a triangular love story. He portrayed a man who is so imaginative and personal himself that he fails to adjust with the chorus of changed government. He was not entirely associated with the monarchy too. He wanted to carve a personal space for him and his family for which he roamed around in his entire life unable to settle anywhere. The novel clearly depicts how the political upheaval of the nation affects the personal life of a commoner.

Historical Reading of *Doctor Zhivago*.

Doctor Zhivago is one of the much-discussed works during the mid-twentieth century. It is worth understanding the background drama during the publication of this monumental novel before analyzing the work in detail. Pasternak was a much admired, accepted and celebrated poet in his homeland. Like any of the writers in his time, he also welcomed the ideals of revolution but later when the proletarian government took some harsh measures to implement its ideology Pasternak slowly withdrawn his support for it. But unlike many writers of the time, he did not vanish or in exile, he took a mediocre path by not harshly criticizing the regime or fully adherent to its ideology and was successful in sustaining his homeland. He was deeply attached to his motherland “[He] had a passionate, almost obsessive desire to be thought a Russian writer with root deep in Russian soil” (Finn, Couvee 2015:32). That’s why he rejected the Nobel Prize with great regret. He was sure that if he went to receive the prize, he may not be able to return his home. With the same enthusiasm and commitment to his land, he thought it is his duty to portray the time he lived. “It seemed me that it was my duty to make a statement about my epoch” (Mathewson 1987:260), thus he penned down about one of the greatest events in the history of the world.

The novel was published in 1957 not in Russia but in Milan, Italy and that too an Italian translation of the work. The novel was rejected in the Soviet Union saying that “It seems to us that your novel is profoundly unjust and historically prejudiced in its description of revolution, the civil war and the years after the revolution, that it is profoundly anti-democratic and that any conception of the interest of the people alien to it.” (Freeborn 1985:210). They accused him of saying that “a tool of bourgeois propaganda” and his work is “that of non-acceptance of the social revolution” (Freeborn 1985:210). But on the other hand, people who read the novel insisted Pasternak publish it. Italian publisher Giangiacomo Feltrinelli was interested in publishing the work before he sent the work to Pietro Zveteremich, an Italian Slavic to review. His comment was “Not to publish a novel like this would constitute a crime against culture.” (Finn, Couvee 2015:89). Amidst great pressure to not publish Feltrinelli translated it to Italian and published in 1957, and a year later English translation came out. The CIA took the chance and reprinted it all around the world since it subtly yet precisely criticizes the Soviet regime. Even without the agenda of the CIA, the novel would be an epic since it came out from a magnificent handicraft of a poet. The subsequent incident after the publication of the work is history. Pasternak was expelled from the writers’ union and there was even demand capital punishment for him. But “figures as diverse from Earnest Hemingway and Indian Prime Minister, Jawaharlal Nehru, rose to Pasternak’s defense.” (Finn, Couvee 2015:14). Thus, Pasternak was safe in his land amidst the surrounding hatred. The epic novel came to the hand of readers surviving great political pressure that any writer may face at that time but Pasternak was successful in his endeavor and stood for what he wrote. The political game played during the publishing of the work came into light fully when later CIA declassified some of the documents related to its Soviet affairs. Peter Finn and Petra Couvee published a full-length book *The Zhivago affair:*

The Kremlin, The CIA and the Battle over a forbidden book about the publishing of the novel.

The novel *Doctor Zhivago* narrates the story of a poet-physician Yuri Andreevich Zhivago, of his life and love who was torn between two women and he lived during a historical turbulent period in Russia- First World War, Russian Revolution, and the subsequent civil war. The novel focuses on his personal life with all the social and political changes in his country underwent in the background. The work deals with how these changes affected his individual choices. The novel does not directly describe the historical events of the time. Pasternak, being a writer who gives much importance to the personal existence and the sustaining nature around him does not deeply indulge in historical incidents directly but he portrays it as an unnatural incident, a ‘halt in life’ occurred around the personal musing of his hero. “The novel's ideological orientation tends to interpret "history" not in terms of the heroic acts of whole nations but in the private, moral development of individual people” (Clowes1990: 323). Pasternak’s Zhivago lived in a turbulent period of history and in his personal life he experienced the calamity of it. Knowingly or unknowingly he was part of it. He was appointed as a medic in the Russo-German war and he served the Tsar and later he was captured by the Red Partisan group after the revolution and compelled him to give his service as a medic. He had a direct hand in the historical incidents of the time and the story deals with how he survived all it and stood with his individuality without allowing to succumb it to anyone. The novel goes as Lukacs said “... the poetic reawakening of the people who figured those [historical] events. What matter is that we should re-experience the social and human motives led men to think, feel and act just as they did in the historical reality.” (Groot2011:20).

What made Pasternak’s novel so annoying to the regime is that he wrote the truth about the happenings in his land courageously, which till that time was

behind the iron curtain. In a sense, Pasternak de-glorified the revolution to the world. He went so deep into the personal experience of the time than the socio-political gain of the revolution. After the revolution, the government proclaimed collectivism where there is no importance is given to the personal entity. But Pasternak's hero desired for the personal space in the chorus. The novel, as Groot describes historical fiction, "...keenly interested in the interaction between what is 'known' and what is made up" (Groot 2011:113). When Pasternak exposed the made-up, he faced rivalry from the ruling party. Nicola Chairomonte wrote, "Pasternak's book is a historical novel in full.... a re-evocation of the 'non-truth' of the official truth, but also from the dull opacity of resentment and hate." (Chairomonte 1958: 234). Above from his duty to expose the made-up and 're-evocation' of the 'non-truth' of the official truth', he was so involved in his hero that Zhivago is almost turned as his alter ego. Like Zhivago other characters too resemble people in Pasternak's life. Lara Giusher was based on Olga Ivinskya Pasternak's partner and Tonya, Zhivago's wife based on Pasternak's wife Zinaida (Freeborn 1985: 214). He indulges in the hero, his thoughts, his diary writing and his longing for personal space. Pasternak himself altered the structure of the novel where he suddenly introduces characters and makes them disappear, he goes to the future without describing the continuous events and as forgotten he suddenly comes back. He himself knows that his novel was not 'usual' one "it was novel in quite specific ways" (Freeborn 1985: 212). Pasternak explains that amidst all the political instability of the period he does not go for its detail rather he lives along with other characters who come along his way. He says that "I also from my earliest years have been struck by the observation that existence was more original, extra ordinary and inexplicable than any of its separate astonishing incidents and facts..." (Freeborn 1985: 212). Thus, he does not deeply go for the 'incidents and facts' but he muses with the 'extraordinary existence' of his lyrical hero. Furthermore "his attitude to life and reality was determined by

abstract ideals of moral perfection and did not always answer the concrete historical situation.” (Sinyavsky 1969:155)

Pasternak simultaneously stressing on individual space and thought of his hero in the novel is adherent to portray the time he lived and the atrocities people experienced during the time of transition of political power. Pasternak is a “writer reassumed his freedom of speech in order to make ‘available to all’ what he thinks of the history lived through and suffered by his people during the last forty years” (Chiaromonte1958: 231). For this purpose, he felt that his poetry is insufficient and needed a big canvas to portray the experiences his generation underwent during the time. He said “I believe it is no longer possible for lyrical poetry to express the immensity of our experiences. Life has grown too cumbersome, too complicated. We have acquired values which are best expressed in prose. I have tried to express them through my novel” (Freeborn1985:212). Through novel which was a new genre for him, he wrote the experience of the private men, the trauma he had faced during his lifetime without leaving his expertise in poetry. Pasternak was able to preserve his individuality during the time of Trotsky, Lenin, and Stalin. His perseverance kept him physically harmless but endowed him mental torture all along. His first attempt in the novel becomes “in substance a meditation on history, that is, on the infinite distance which separates the human conscience from the violence of history and permits a man to remain a man, to rediscover the track of truth that the whirlwind of events continually cancels and confuses.” (Chiaromonte1958: 232)

Pasternak made Zhivago a true representative of his time by giving him his own life experience and made his work as “... a monument to every particular Russian who struggled, suffered, died, or lived through the wars and the revolutionary period”. (Sajkovic1960:323)

Historical back ground of the Novel: *Doctor Zhivago* and 1st World War, Russian Revolution and Civil War.

In the novel *Doctor Zhivago* Boris Pasternak uses the First World War, Russian revolution and the following civil war as the backdrop. The novel is divided into Book one and Book two. Out of the 17 parts, the book one consists of seven and the rest in book two. The background of Book one is the First World War and the Revolution. The narration in the Book two completely takes place amidst of the Civil war. This chapter goes through the historical incidents depicted in the novel which substantiate the novel as a historical fiction.

“Nikolai Nikolaevich was bringing the Voskoboynikov the proof of his little book on the land question, which, in view of increased pressure from the censorship, the publisher had asked him to revise” (Pasternak 2010:6) shows the condition in Russian during the reign of Tsar. The monarchy tries to silent the dissident voice from the civil society to keep its rule.

“Folks are acting up in the district...in the Panko area they cut a merchants throat and a zemestvo man had his stud burned down...” (Pasternak 2010:6). Shows the people's reaction against the atrocities of the regime. Zemestvo is the local council, people began to react against the government officials too

“They talked for a while about the university unrest in Petersburg and Moscow...” (Pasternak 2010:15) The conversation between Nikolai and Ivan also discusses the unrest in the university which gives details about the then situation about Russia and how the students too involved in it.

Part two of the novel starts with mentioning the Russo-Japanese War- “The War with Japan not over yet. It was unexpectedly overshadowed by other events. Waves of Revolution rolled across Russia, each one higher and more prodigious than the last.” (Pasternak 2010:19). The war started in February 1904 and ended in September 1905. Russia faced an unexpected defeat from

Japan. Amidst of it, the civil society aroused against the monarchy and started protesting for reforms in government. The historical Bloody Sunday took place in the first and the unsuccessful revolution and the continued rage forced the king Nicholas II to create Duma, the National Assembly. It is these chaotic incidents Pasternak places his characters.

“In the autumn there were disturbances at the Moscow railway junction. The Moscow-Kazan railway went on strike. The Moscow-Brest line was to join it. The decision to strike has been taken, but the railway committee could not agree on the day to call. everyone on the railway knew about the strike and it needed only an external pretext to start spontaneously”. (Pasternak 2010:24). Gives detail about the workers uprising against the monarchy. This is the starting of the uprising which eventually leads to the unsuccessful first revolution.

Two Characters Tiverzin and Antipov are railway workers and detail given about how they participate in the strike, Pasternak Says “More and More people joined in. the railway was in strike.” (Pasternak 2010:29)

“I wanted to tell you, no sleep home, Svalyvich, must hide. Policeman asked, police chief asked, who come to see you. I say no come...” (Pasternak 2010:29). Gimazetdin tells this to Tiverzin when he came home after the strike. Shows how the police handled the protesters. People are advised to hide.

“Tiverzin’s brother had been called up as a private in the war and had been wounded at Wafangkou” (Pasternak 2010:29). Describe the battle of Wafangkou in June 1904 in which Russia faced defeat with many casualties. Pasternak includes characters from all the incidents during the time to show how the general public affected by it.

“Vyvolochnov had come to ask Nikolai Nikolaevich to appear at benefit for politic exiles at some school.

‘I have already lectured there.’

‘At a benefit for political exiles?’

‘Yes’

‘You’ll have to do it again’ “(Pasternak 2010:36)

This conversation between Vyvlochnov and Nikolai Nikolaevich shows that there are people who fled from the country due to political reasons. Those who opposed the regime cannot stay and work in the country.

“Those were the Presnya days. They found themselves in the zone of the uprising. A few steps away from them, on Tverskya, a barricade was being built. It could be seen from the living room window. People were fetching buckets of water from their courtyard to pour over the barricade and bind the stones and scarps of metal it was made of in armour of ice.” (Pasternak 2010:44). In December 1905 there was an armored riot of workers in Presnya district of Moscow. It was the last incident of the 1905 revolution. The author depicts how the general public experienced it and how was their reaction towards it.

“They learned that cannon fire might be directed at the barricade and that their house was in danger. It was too late to think of moving in with acquaintances somewhere in another part of Moscow: their area was surrounded. They had to look for a niche by, within the circle.” (Pasternak 2010:45). Larissa and her mother Amalia Karlovna were stuck in the fighting between the armored workers and the police. They don’t even have the time to flee but to face it and they live like “gathered everything necessary into three bundles, so as not to attract attention with suitcases, and began putting off the move to the hotel from day to day” (Pasternak 2010:45).

“Everything that going on around us now is being done in the name of man, in the defence of the weak, for the good of women and children” (Pasternak 2010:46). Amalia Karlovna Guichard was panicked when she came to know that her workers to participated in the strike even though she treated them well. But her daughter tries to understand her that the strike is not against her, instead it’s good for all people. Earlier one of her workers, a seamstress, say to Amalia Karlovna that “We’re not angry with you. We’re very grateful to you. But the talk’s not about you and us. It’s the same with everybody, the whole world. And how can you go against everybody” (Pasternak 2010:46)

“Despite the restoring of the normal flow of life, there was still shooting here and there after December, and the new fires, of the sort that always happened, looked like smoldering remains of the earlier ones.” (Pasternak 2010:51). After the unsuccessful attempt in 1905 in which the revolution was suppressed people not entirely lose hope. They began to protest here and there.

“On her chest of drawers lay a copy of the Erfurt Programme with a dedication by the author” (Pasternak 2010:2010:82). When Komarosky went to meet her friend Rufina Onisimovna there was a copy of the Erfurt Programme in her table. It indicates that during the first revolution itself people were developed a fond toward the Marxist ideology. Erfurt Programme was developed by the German Social Democratic Party.

“For the third day there was foul weather. It was the second autumn of the war. After the successes of the first year, the failure began. Brusilov’s Eight Army, concentrated in Carpathians, ready to descend from the passes and invade Hungry, was withdrawing instead, pulled back by General retreat. We were evacuating Galicia, occupied during the first months of military action” (90). The author gives direct detail of the military position of Russia during the time. In the notes, translators give the detail of the incident as “The Eighth Army under General Alexia Brusilov had occupied Galicia in 1914, but had been

forced to withdraw during a general retreat. In 1915, the Eighth Army entered Carpathians and moved towards Hungary, but again was forced to withdraw due to circumstances elsewhere” (Pasternak 2010:501)

“Following a recently accomplished breakthrough, which was later named for Brusilov, the army went on the offensive. Letters from Antipov ceased” (Pasternak 2010:98). Pasternak places one of his characters Antipov in the Brusilov offensive which was fought to liberate the city of Lutsk in June 1916. Antipov went missing after the operation.

“A train-bathhouse, fitted out on donations from St. Tatiana’s Committee for aid to the wounded, arrived in staff headquarters at the front”. (Pasternak 2010:98) Pasternak mentions the aid committee formed by the Grand Duke Tatiana Nikolavna for the temporary relief of the victims of war. It was a refugee relief organization during the First World War in the Russian Empire.

“You can hardly imagine what a cup of suffering the unfortunate Jewish populace has drunk during this war” (Pasternak 2010:106). Zhivago made these comments to Gordon when he saw a Cossack youth making fun of an old Jew man. Zhivago says it “terrible”. The Russian stood against the Jews in the war so they saw Jewish people in their country as an enemy.

“... and that it was very interesting and alarming in Moscow now, the latent vexation of the lower class was growing, we were on the eve of something important, serious political events were approaching” (Pasternak 2010:113). Zhivago learns this from a letter. Pasternak indicates the upcoming revolution was already known to the people in the front who fight for Imperial Russia.

“An event of extraordinary importance. Disorder in the streets of Petersburg. The troops of the Petersburg garrison have gone over to the side of the insurgents. Revolution.” (Pasternak 2010:114). This is how Pasternak presents a revolution in the novel. It comes as news to the medical ward in the war front.

“I have tried several times to go home. But it is not so simple. What mainly keeps us here is not the work, which we could turn over to others without any harm. The difficulties are presented by the trip itself. The trains either don’t run at all or come so full that it is impossible to get on them” (Pasternak 2010:116). It shows how people are confronted in the war front. Even though they want to move from there they cannot do that. The roads and trains were in halt and a very few services are running.

“In June in Zybushino the Independent republic of Zybushino, which was lasted for two weeks, was proclaimed by local miller Blazheiko. The republic was supported by deserters from 212th infantry regiment.... The republic did not recognize the authority of the Provincial Government and separated itself from Russia” (Pasternak 2010:117). It shows the political condition of Russia after the February revolution. After the abdication of Nicolas II, a provincial government was created under Prince Georgi Lvov but was soon replaced by Socialist-Revolutionary Alexander Kerensky. But Lenin and Bolsheviks opposed the Provincial Government. Many Bolsheviks in the country stood against the Government and created their own republic without allegiance to the central power. The author indicated one of such republics.

“There will be a long torment with zemstvo. The instructions are inapplicable. There’s nobody to work with in the rural areas. At the moment all the peasants are interested in the land question” (Pasternak 2010:127). Pasternak addresses the land acquisition problem which was one of the major concerns for the new Provincial Government. During the war years, the production was declined so the government has to make a decision about the distribution of the land acquired from the landlords.

‘There’s fighting in the street. Military action is going on between the Junkers who supported the provincial government and the garrison soldiers who are for the Bolsheviks.... Hurry Yura! Get dressed and let’s go. You’ve got to see this. It’s history. It happens once in a lifetime’ (Pasternak 2010:167). This is how Pasternak presents the October Revolution with great enthusiasm and says it as a history.

“The special issue, printed on one side only, contained an official communication from Petersburg about the forming of the Soviet of People’s Commissars, the establishment of Soviet power in Russia, and the introduction of the dictatorship of proletariat. Then came the first decrees of the new power and the publication of various news items transmitted by telegraph and telephone” (Pasternak 2010:171). Zhivago reads the official declaration of the new government in a special newspaper.

“The old life and the new order did not yet coincide. There was no sharp hostility between them, as year later in the time of civil war, but there was insufficient connection. They were two sides, standing apart, one facing the other, and not overlapping each other.” (Pasternak 2010:173). This was the situation after the revolution and before the civil war. People were on different sides but were not enemies to each other. But this standing apart and facing the other eventually lead to the bloody civil war.

“Administrative re-elections were held everywhere: in house committees, in organizations, at work, in service institutions. Their make-up was changing. Commissars with unlimited powers were appointed everywhere.” (Pasternak 2010:174-75). The change in the regime comes to the root level by changing authority and new people have come to power.

“However, the civil war had begun” (Pasternak 2010:183). Through this one sentence when Pasternak describing the hardship Zhivago family faces deals

with the starting of civil war, it looks like it has to happen or it will happen certainly when the author describes it has naturally without giving many details.

“Around that time Alexander Alexandrovich invited to the Supreme Council of National Economy for several consultations and Yuri Andreevich to a gravely ill member of the government. Both were remunerated in the best form of that time- coupons to the first closed distribution centre then established” (Pasternak 2010:187). There was a shortage of food after the revolution and due to the civil war. The practice of coupon started by the first socialist republic by which the privilege could obtain supplies in exchange for special coupons.

“They have been mobilized, drafted as labour conscript from Petrograd. They were sent first to Vologda, to the northern front, and now they’re being driven to the eastern front. Not for their own will. Under escort. To dig trenches” (Pasternak 2010:192). After the revolution, the new government passed a decree in December 1918, that all able-bodied men should compulsorily work for state construction projects. The state procured people for it and moved them with an escort to prevent them from running.

“when they left Central Russian region and made their way east, unexpected things came thick and fast. They began to cross troubled areas, districts ruled by armed bands, place where uprising had recently been quelled. Stops in the middle of the field, inspections of coaches by anti-profiteering units, searches of luggage, verification of papers became more frequent”. (Pasternak 2010:200). When Zhivago travels to the Urals he describes the situation through the journey which gives the picture of Russia in the civil war. They pass through troubled areas where White and Red fights and travel become strictly under monitoring with continuous checking of luggage and papers.

The conversation between cooperatist Samdevyatov and Zhivago goes deep to the cause and the effect of revolution and they talk about Marxism as

well. When Samdevyatov mentions Liberious Averkievich he says that “Ah, yes, I nearly forgot one detail: an SR, elected from the region to the constituent Assembly” (Pasternak 2010:237). The Constituent Assembly was formed to make a constitution that was democratically elected in November 1917 after Lenin came to power but in the election, the SR party got a majority. Later in 1918 January, Lenin dissolved the Assembly.

“He still I hasn’t grown up, hasn’t settled down, though he wins over district after district for Soviet power from Komuch’

‘The What?’

‘The Komuch’

‘What is that?’

It’s the army of the Siberian Government, which is for the restoration of power to the Contituent Assembly” (Pasternak 2010:247).

Pasternak mentioning the Komuch or the People’s Army of Komuch was fought against the Bolsheviks during the Civil war from June to September 1918 in the Volga region. Komuch is the abbreviation of the Committee of Members of the Russian Constituent Assembly.

“our use of land is illegal. It is arbitrarily concealed from the accounting established by the state authorities. Our cutting of wood is theft, not excusable by the fact that we are stealing from the state pocket- formerly Kruger’s. We are protected by the connivance of Milkulistyn, who lives by approximately the same means; where for now, fortunately they know nothing of our tricks”. (Pasternak 2010:250). After the revolution, the state prohibited private property. People who owned property became unable to use it even for their private purpose. The hardship faced by the people mentioned here. Even though people from outskirts used their property where state’s eyes were not reached.

“In that case allow me to make the following observation. This point about military specialist disturbs me. We workers who took part in the revolution of 1905 are not used trusting army men. Counter- revolution always worms its way in with them.” (Pasternak 2010:287). Tiverzin’s this observation points out the difference between the revolution of 1905 and 1918. Pasternak observed that the first revolution was led by university intellectuals but the later was workers and soldiers. In the first revolution, the soldiers suppressed the workers later when soviet formed in different parts of the country soldiers also joined with the revolutionaries who were fed up with fighting against Japanese.

“Now everything had been given political coloring. Mischief and hooliganism were counted as signs of Black Hundreds in Soviet areas; in White Guard areas ruffians were taken foe Bolsheviks.” (Pasternak 2010:291). Pasternak observes how people are separated after the revolution. Those who stand against the atrocities of the Red easily branded as counter-revolutionaries as in the name of the old organization which was dissolved after the revolution. Like the same in White controlled area were people stand against the White were taken as Bolsheviks even though they are not.

“Once in one of these small towns, the doctor took over a supply of British medications abandoned during the retreat by officers of Kappel’s formation and seizes as war booty” (Pasternak 2010:296). Pasternak indicates the western help to the counter-revolutionaries. General Vladimir Kappel was sided with the constitutional Democratic Party and was a commander of the Komuch White Army. He retreated with his force after the execution of General Kolchak. When the Forest Brotherhood advanced the areas, which were under control in the Komuch army they found leftovers of the army.

“Meanwhile misfortune befell people who were near to her heart. From Veretenikki came news that the villages had been subjected to a punitive expedition for disobeying the law on food requisitioning. Apparently the

Brykin's house has been burned down and some of them had perished. In Krestovozdivizhensk the Galuzin's house and property had been confiscated." (Pasternak 2010:297). The novel deals with the atrocities faced by the peasants through the hands of the Red. After the nationalization of land and property in 1919, a decree is issued to requisite food from the peasant without giving them any compensation saying that the state takes the surplus food from them. But the peasants stood against it when the state taking their hard earnings, but the protest was brutally suppressed.

"there is scurvy in the camp. People have forgotten what bread and vegetable are.... The ice has broken. Kolchak is retreating on all fronts. It's a total spontaneously unfolding defeat" (Pasternak 2010:333). Through Liberius this word shows the hardship faced by people who were under the control of the White Army. The pathetic conditions in the camp and the brutality of the whites are described well by Pasternak. The conversation between Liberius and Zhivago indicates the end of civil war and the defeat of General Kolchak.

"...But I didn't finish telling you what I know from the general military news. The civil war is over. Kolchak is utterly crushed. The Red army is driving him down the railroad line, to the east, to throw him into the sea. Another part of the Red Army is hastening to join us, so that together we can start destroying his many scattered units in the rear. The South of Russia has been cleared..." (Pasternak 2010:334). Through Liberius this statement Pasternak says about the end of civil war and Russia is cleared from the royal supporters and counter-revolutionaries.

"For the information of the of the populace. Work booklet for those eligible can be obtained for 50 rubles each in Provision Section of the Yuriatin City Council, at 5 Oktiabrskaya, formerly General gubernatorskaya, Street, room 137" (Pasternak 2010:337). The instruction pasted by the Reds who captured the city

from Whites. It also mentions that not carrying workbook “will punished with full wartime severity”

“This printed matter consisted of newspaper articles, the record of the speeches, and decrees. Yuri Andreevich glanced cursorily at titles. ‘On the rules of the Requisition and Taxation of the Propertied classes’, ‘On Worker’s Control’, ‘On Factory Committees’. These were the instructions of the new power that had come to the town to abolish the preceding order found there.” (Pasternak 2010:341) Zhivago goes to the street to familiarize himself with the new decrees because it was mandatory to know it. Out of ignorance if you violate any decree it will be an offense in which you may lose your life.

“... As soon as we merged with Soviet Russia, we were swallowed up by its devastation. Siberia and East are plugging its holes. You don’t know anything. During your illness there have been such changes in town! The stores from our ware houses are being transported to the centre, to Moscow. For her it’s a drop in the ocean, these supplies disappear into her as into a bottomless barrel, while we are left without provisions. The mails don’t work, passenger transportation has seaced. Express trains loaded with grains are all that run. There’s murmuring in the town again, as there was before the Gadjia uprising, and again the Cheka rages in response to the signs of discontent.” (Pasternak 2010:355). It was all after the suppression of the civil war. The centre gain strength and the centralized regime take all the supply to Moscow and redistribute it. But the author says how a naïve policy was it; it left the villages in a scarcity of supplies. And the situation is that no transportation is working properly then the requisitioning of food supplies. It is Radola Gadjia who was with Kolchak retreated after the defeat of General. Later he mutinied with Socialist Republicans and escaped after it to Czechoslovakia.

“...Several Well-known Social figures, professors from the CD Party and Socialist of the right, Melgunov, Kieswetter, Kuskova, some others, as well as

uncle Nikolai Alexandrovich Gromeko, papa, and we as members of his family, are being deported from Russia.” (Pasternak 2010:372). It’s one of the best creative sentences of Pasternak, to be true to history he uses historical figures in the work along with his fictional characters thus what happen to his character was not set by him but was in history as happened to the real people. The name mentioned here, Melgunov, Kieswetter, and Kuskova all are real people who were deported because of their political ideology and opponents to the ideology of Lenin.

“The soviet eye turns a blind eye to the emergence of the Far Eastern republic. The existence of such a formation on its outskirts is advantageous to it as a buffer between Red Siberia and the outside world. The government of the Republic will be mixed. Moscow has negotiated more than half seats for Communist, so that with their aid, at the right time, they can carry out a coup and the take the Republic in hand. The scheme is perfectly transparent, and the only thing is to be able to take advantage of the remaining time.” (Pasternak 2010:377) This happens in the Primorsky Krai, the extreme southeast region of Russia. Komarovsky says this to Zhivago as an escape plan. In this area the remains of the Kappel’s force and other white groups formed a government. Later in October 1922 the Red Army took Vladivostok and ended the civil war.

“He arrived in Moscow at the beginning of the NEP, the most ambiguous and false of Soviet periods. He was more emaciated and wilder than the time of his return to Yuriatin from his partisan captivity.” (Pasternak 2010:415) Pasternak mentions about the New Economic Policy put forward by Lenin in 1922 in which the strict rules of the War Communism have been diluted. It was a more market-oriented economic policy and it abandoned the earlier compulsory food requisition and introduced tax for peasants. But later in 1928, Stalin abolished it to start the Five-Year plan and collectivization of agriculture. The change in Zhivago also indicates a change in the regime. When he came to Yuriatin the

Red forced in charge had kept control of the local grains but when he came to Moscow the government became more stabilized and began to introduce more pro-people policies.

“One day Larissa Fyodorovna left the house and did not come back again. Evidently, she was arrested on the street in those days and died or vanished no one knew where, forgotten under some nameless number on subsequently lost list, in one of the countless general or women’s concentration camps in the north” (Pasternak 2010:447). This is the last paragraph of the fifteenth part of the novel and it’s about Lara. This ending to one of the main characters of the novel planned by the author shows the reality of how unwanted or anti-regime people vanished during the time without any trace.

The Predicament of characters During Political Turmoil in *Doctor Zhivago*

Yuri Andreevich Zhivago, being an orphan at an early age was taken care of by his uncle and later by the Gromeko family. Zhivago was deeply influenced by his uncle Nikolai Nikolayevich, and followed his philosophy and teaching at the early age. He learned from him that “the main component part of a modern man, without which he is unthinkable- namely, the idea of free person and the idea of life as sacrifice.” (Pasternak 2010:9). Thus, at an early age, he developed the idea of ‘free person’ and he stood it for in his entire life even when the regime neglected the personal entity for the greater good for the society as collective. Zhivago was grown up during the time of the first revolution of 1905, Russo-Japanese War and amidst the growing instances of rebels all around Russia against the Tsarist monarchy. But he was not swayed with all these incidents since he belonged to an aristocrat family and he got a good education. During the same time, Pasternak portrays the life of Amalia Karlovna Guichard and her family’s surviving struggle in the “most terrible part of Moscow” (Pasternak 2010:20)

Pasternak did not portray the infiltration of the political uncertainty to an aristocrat lad like Zhivago during the time but to explain the happening of the period he needed people who come from the marginalized strata of society who ignited the revolution. People like Savely Nikitich Tiverzin and Pavel Farapontivich Antipov, the railway worker whose son later becomes the Red Commander is part of it. Pasternak points out that the revolutionaries come from the neglected corner of the society rather than the well-to-do families. Pasternak mentions the railway strikes and the Wafangkou war at times but those are just mentioning and not describes. He just “Portrays happenings as happenings” (Pevear and Larissa 2010: xiii).

Tiverzin’s brother wounded in the Wafangkou war, they were the proletariat people who were directly affected by the ruthless rule of the monarchy. Thus, the spark of the revolution started in 1905 has slowly risen amidst the poor people, peasants, soldiers, and workers in the country. The strike during the Presanya days was affected by the poor also. When Amelia Karlova requests her employees do not go for the strike her daughter Lara convinces her that “Everything that’s going on around us now is being in the name of man, in defence of the weak, for the good of women and children... it will be better some day for me and you because of it.” (Pasternak 2010:46)

During 1911 Zhivago, Tonya and their friend Misha got graduated. Zhivago was interested in art but “He considered art unsuitable as a calling, in the same sense that innate gaiety or an inclination to melancholy could not be a profession.” (Pasternak 2010:57) So he decided to build his career as a doctor which he studied. During 1915 after the delivery of his wife Zhivago was assigned to the war front as a medic as “there is terrible lack of medical personal at the front” (Pasternak 2010:94) with Zhivago’s appointment at the front Pasternak takes the story to its core level. Pasternak describes the horror of war and Zhivago’s experiences amidst of it.

When Misha Gordon goes to visit Zhivago at the front he witnesses the calamity of war. “the driver took Gordon past ruined villages. Some of them had been abandoned by their inhabitants. In others, people huddled in cellars deep underground. The villages had become heaps of rubble and broken brick, which stretched along the same lines as the houses once had. These burned-down settlements could be surveyed at glance from end to end, like barren wastes” (Pasternak 2010:99). From the beautiful violin party of Christmas, Zhivago reached an uncertain front of war and surprisingly he solemnly accepts the terror of the war and describes the worst thing in the war as so natural to Gordon “... in a zone of military action, when men killed in a hemp field, they go unnoticed for a long time and begin to rot. There is a putrid smell all over the place; it’s only natural” (Pasternak 2010:103) When Gordon spent days with Zhivago he gets to know Zhivago’s thought about war, Zhivago “told him how hard it was to get used to the bloody logic of mutual destruction.” (Pasternak 2010:104). But being honest to himself and the way he thinks, he was ready to accept the reality as such. “He considered you ought to behave honestly and naturally according to the situation life puts you in.” (Pasternak 2010:104). In this sense, Pasternak puts Zhivago so passive in his deeds. He voluntarily accepts the things which are not in his control.

The first predicament in Zhivago’s life was the war in which he assigned without his will. At warfront he witnesses the most brutal nature of destruction in which he had no interest. Before his return from the warfront, he hit by a shell and badly wounded. During his stay in hospital from the letters of his friends, he came to know that there is a serious political event going to take place in Moscow. Pasternak describes early upheavals before the revolution in the novel through the letters of his friends. Like the same way, Pasternak reveals the February Revolution of 1917 as a non-bed ridden patient shuts happily in the hospital. “an event of extra ordinary importance. Disorder in the street of Petersburg. The troops of the Petersburg garrison have gone over the

side of insurgents. Revolution.” (Pasternak 2010:114) the tone of the patient is the tone of Pasternak too but eventually, the sharpness diminishes. The detailed description of the war indicates the unpopular monarchy’s atrocities towards people. Pasternak “... leaves no doubts about the moral savagery of the Tsarist regime. Yet the revolution is not central in the complicated introduction of theme, idea, and character in the early chapters. None of the major characters is directly involved in politics; the revolution enters their lives from outside, an event to be observed and then endured, as is the war that precedes it.” (Mathewson 1987: 262-63). The entering of the revolution from outside makes Pasternak’s character more vulnerable to it because they are not prepared for it. In Zhivago’s case, it is complicated, he accepts it in time but later he was in confusion about its goal.

Thus, the first predicament that happened in Zhivago’s life was that he was forced to take part in the First World War against his will and he was separated from his wife and his newborn child. In the war, being a medic, he was also wounded by a shell attack. The participation in the war was an unexpected incident in Zhivago’s life. Even though he treated the injured soldiers back at Moscow he never thought he has to go to the war front.

At the front, he experienced life as he never saw in the street of Moscow and when he heard about the February revolution, he thought it would be an end to the suffering of the soldiers to whom he serves as a medic. He was so fascinated by the revolution. He says Lara before leaving the front that “Just think what a time it is now! And you and I are living in these days! Only once in the eternity do such unprecedented things happen. Think: the roof over the world of Russia had been torn off, and we and all people find ourselves under the open sky. And there’s nobody to spy on us. Freedom! Real, not just in words and demands, but fallen from the sky, beyond all expectation. Freedom by inadvertence, by misunderstanding.” (Pasternak 2010:128). He idealizes that

revolution will allow his free will to flow, he continues “You might say that everyone went through two revolutions, one his own, personal, the other general. It seems to me that socialism is a sea into which all these personal, separate revolutions should flow, the sea of life, the sea of originality.” (Pasternak 2010:129). But instead of general revolution Zhivago gave importance to his personal revolution. He envisaged ‘the sea of life’ as “...that can be seen in paintings, life touched by genius, life creativity enriched.” (Pasternak 2010:129). But he understands that for all these idealized notions the revolution was not conducted by the university intellectuals like in 1905, but it came out from the agony and anger from the poor peasants, labourers, and soldiers and it aimed something else than Zhivago thought.

When Zhivago returns home from the war front he realizes his position, where he was till this time and what he is longing for. He sums up his experiences in the war front as “Three years of changes, uncertainty, marches, war, revolution, shocks. Shooting, scenes of destruction, scenes of death, blown-up bridges, ruins, fires- all that suddenly turned into a vast empty place, devoid of content.” (Pasternak 2010:145). And he considers the train journey to his home was the first true event happened in his life since he went to war front. Coming back to his place was the most amusing thing for him. Whatever happened in the last three years was an interruption in his life; it is the turbulent time that made him do all that devoid of his will. Zhivago finds himself happy to come home, to his dear ones. His service in the army was his obligation due to his origin and education, a hindering a predicament that happened in his life.

When Zhivago reaches home, he witnesses a changed place, his large house was taken by the Agricultural Academy and spared the family few rooms to live. He understands the situation he was in and he agrees that “there was, in fact, something unhealthy in the life of well-to-do people.” (Pasternak 2010:150). He has to understand the change happens in society, the personal

choices have not much voice in such a situation. “On the whole, Pasternak accepts life and history the way they are” (Likhachev 1989:147)

With the changes in the government, many people felt it is not possible to live in Moscow and left the city. But even though they face hardship Zhivago rules out such plans. “Some think of saving themselves in the South, in the Caucasus, of trying to get somewhere further away. That’s not in my rule book. A grown-up man must grit his teeth and share the fate of his native land.” (Pasternak 2010:151). Pasternak’s fondness towards his homeland comes through Zhivago’s mouth. Whatever the situation it may be a grown-up man should share the fate of his nation, to be more precise as Dmitry Likhachev observes “The events are inescapable. They cannot be interfered with. To be more precise, one can interfere in the, but cannot turn them back. Their inevitability makes every individual involved in them devoid of will, as it were.” (Likhachev1989:148). Thus, it is an inevitability to share the fate of his native land against his personal will.

To live in the aftermath of the revolution was harsh for the Zhivago family. Till that time, they were in luxury, and for now “there is nothing good coming, only difficulties, dangers, difficulties.” (Pasternak 2010:151) and during the coming winter “they say we’ll be without firewood, without water, without light. Many will be abolished. There will be no supplies.” (Pasternak 2010:151). They faced harsh times first in their lifetime and it was the after effect of devastating war for which the country spent much and the revolution which abandoned the old order and everything in chaos and uncertainty fell upon Zhivago. Zhivago understands the cause behind all these changes. His experience in the war front and the plight of the villagers during the war made him come out of his aristocrat lifestyle. “As long as the order of things allowed the well-to-do to be whimsical and eccentric at the expense of the deprived, how easy it had been to mistake for a real face and originality that whimsically

and the right to idleness which the minority enjoyed the majority suffered.” (Pasternak 2010:154). Now things have changed, the suffered majority rose to their feet to claim back what they owed; the revolution took place. “...the lower strata arose and the privileges of the upper strata were abolished. How quickly everyone faded, how unregretfully they parted with independent thinking, which none of them ever had.” (Pasternak 2010:155).

Zhivago’s thought about the revolution became unacceptable to the revolutionaries. He was not received by both the moderates and the politically advanced people. He could not able to place his individuality to adhere to any prevailing ideology of the time. Even though he wanted to share the fate of his nation but could not able to fulfill it, with at most regret and confusion he plans to leave Moscow to the Urals. Amidst all the happening he protected his family and went in search of a safe haven. All these decisions came after the October revolution from which they directly affected and suffered.

Nikolai Nikolayevich enthusiastically announces the news of the happening of the October revolution and he invite Zhivago to witness it. Thus, one of the greatest incidents of the time Pasternak presents as news like the same way Zhivago hears the news of February revolution at the hospital. But this time they were stuck in the room without having enough provisions. The city was in a standstill, they were stuck in the rooms for three days along with their friend. Zhivago was directly affected by the revolution but he has no choice but silently suffer as any Moscowite did in the chaotic period. Later in the newspaper Zhivago reads the establishment of the dictatorship of proletariat. Zhivago handed over the newspaper to Nikolai Nikolaevich and cherishes the moment forgetting the suffering he had faced last three days. But the revolution was shock to entire Russia, its aftermath reverberated for almost five years. After the revolution there was a drastic change of order everywhere, the system of administration changed “Commissars with unlimited power were

appointed everywhere” (Pasternak 2010:174). Things became more pathetic to the Zhivago family. Private trade was abolished and peasants carrying load were arrested. With the total uncertainty, the family decides to move. Living in Moscow was equal to perish, they have reached the limit thus start their journey to the Urals. It is the second predicament Zhivago faced that he forced to move from his birthplace due to the political uncertainty.

Pasternak uses Zhivago’s journey to depict the plight of Russia during the civil war. The war was not only affected Moscow but throughout Russia. Along the railway lines, they saw burned villages and people searching for food. The changes in political power and the subsequent fight between the Red and the Whites made Russia in a state of total uncertainty. During the journey, Zhivago was captured by the Red army by mistake. Pasternak shows the miserable condition of the common people who have nothing to do with either part of the fighting parties yet they are vulnerable to any action.

At Yuriatin, the Zhivago family got a place to settle down and Zhivago got time to indulge in his personal musing. He felt nourished, he began to read and write. Even though they were leading their life in an illegal land they were safe that they were far away from Moscow.

The next predicament comes to Zhivago’s life when he returns from his mistress Lara. A group of Red Army members captures Zhivago and made him work as their medic. Zhivago spent more than three years under the capture of the Partisan group serving them while chasing the white armies. Zhivago was free to move in the camp but he was unable to escape from it. He spent his life amidst people to whom he had no connection and no bonding with their ideology and even he hated them for parting him from his family. “The doctor’s dependence, his captivity, in no way differed from other forms of constraints in life, equally invisible and intangible, which also seem like something non-existent, a chimera and a fiction.” (Pasternak 2010:295). Zhivago meets people

in the partisan group who were no different than him. Poor peasants didn't know what to do. The people in power exploited them and even after the revolution, the system continued. Zhivago hears the story of Pamphil a peasant turned soldier, his story was like

I was living with my wife. We were young. She saw the house. I had no complaints, I did peasant work. Children. They took me as a soldier. Drove me flank-march to war. So the war. What can I tell you about it? You saw it, comrade medic. So, the revolution. I began to see. The soldier's eyes were opened. The German's not the foreigner, the one from Germany, but one of our own. Soldiers of world revolution, stick your bayonets in the ground, go home from the front, get the bourgeoisie! And stuff like that. You know all it yourself, comrade army medic. And so on. The civil war. I merge in t the partisans. Now I'll skip a lot, otherwise I'll never finish. Now, to make a long story short, what do I seen in the current moment? He, The parasite, has moved the first and second Stavropol regiments from the front, and the first Orenburg Cossack regiments as well. Am I a little kid not to understand? Didn't I serve in the army? We're in a bad way, army doctor, we're cooked. What does the scoundrel want? He wants to fall on us with the whole lot of them. He wants to encircle us.

Now at the present time I've got a wife and kids. If he over powers us now, how they will get away from him? Is he going to make out that they're not guilty for anything, that they're not part of it? He's not going to look into that. He'll twist my wife's arms, torment her, torture my wife and children on my account, tear their little joints and bones apart. Go on, eat and sleep after that. Say you're made of iron, you'll still crack up. (Pasternak 2010:314)

This long quotation from the novel gives light to the predicament of the common men during the time. It was not only Zhivago who was affected by the political upheaval of the time. But commoner who lived their life peacefully come to stand for the changes happened. The story of Pamphil is a man's story who actively took part in the war and when their eyes opened, they stood with the revolutionaries. Zhivago not belonged to this group he passively received everything around him thus he became more vulnerable.

With the eagerness to meet his family and tired of the boasting of the Commander Liberius of the partisan group, Zhivago finally escapes. Before it, he witnesses all the miseries that can happen in life. He travelled a month and a half to reach Yuriatin. "The thing I've seen, it would take more than a lifetime to tell" (Pasternak 2010:346) indicates the miserable life he saw during his journey. Zhivago lives Lara at Varykino for a short time but their life was in threat as they were in constant surveillance.

After Lara's departure Zhivago comes back to Moscow, it was his last journey. In Moscow, he lived a meaningful life and tries to get back his family from Paris. But his entire attempt went in vain. Thus he starts living with Marine and had children. Nothing creative comes out from the broken man. His friend insists him to practice medicine, do something good for society. But he disappears with the help of his half-brother to have some space of his own to re-invent himself and start a new life but before it, because of a cardiac arrest, he dies in the street of Moscow.

Doctor Zhivago was Pasternak's last attempt to portray his time; its publication was itself an adventure. Pasternak was successful in it. Pasternak created a hero who was not suitable for the age, a man who carved for personal existence amidst a great social change that implemented collectivism for a new Socialist Russia. In this sense, Pasternak invented a lyrical hero who ought to suffer due course of his misfortune that he could not able to fully recognize the

social changes happening around him. Furthermore, he personally pays for it. “Doctor Zhivago, despite its occasional passage about Marxism, might better be described as an ‘anti-political’ novel, one that deals with the effort of man to survive in his own being at a time when the imperious demand of politics is total.” (Howe 1959:261). Zhivago’s absence can be justified by saying that he is a medic “...officially neutral individual in terms of international conventions.” (Likhachev 1989: 149). But Pasternak tries to promulgate the value of independent consciousness, that too attained by a well-to-do family member like Zhivago who never experienced any injustice till the time of revolution. Even though Zhivago directly faces the bloodshed of the war and rejoice in the revolution that it will end the war and will give new hope to Russia, but he was mistaken and the civil war totally affects his life. “...revolution, an anonymous menacing force, pursues and crushed Zhivago.” (Mathewson 1987:260)

The predicament Zhivago faces not only his involuntary participation in war but his life in Moscow after it. After the October revolution, they were unable to stay in Moscow and leave the city. After leaving Moscow he was in continuous motion, the political situation of the time did not allow him to stay anywhere. At Ural, he constantly travels between Yuriatin and Varykino, and with the Red Partisan group, he travels in the Siberian front. From there he comes back to Varykino and goes to Yuriatin to hide and from there he comes back to Moscow. His first journey from Moscow to Yuriatin he saw the plight of Russia outside Moscow. His journey from the Red captive to Yuriatin without much provisions he experiences life in its harsh reality as he saw in his first journey. The revolution and the civil war made a well-to-do doctor to someone who just wants to survive. Thus, Pasternak portrays the individual agony during the chaotic period. He is successful in demystifying the ideal behind the revolution and how hard it affected the common mass of the generation.

Chapter III

The Glass Palace

- a. Amitav Ghosh: Literary Contributions.
- b. Critical analysis of the Novel- *The Glass Palace*: A Critical Reading in multiple perspectives.
- c. Historical Reading of *The Glass Palace*.
- d. Historical back ground of the Novel - *The Glass Palace*, Second World War and the history of South East Asia.
- e. The Predicament of Characters During Political Turmoil in *The Glass Palace*.

Amitav Ghosh: Literary Contributions.

Indian literature from epic and *Ithihasa* to till date underwent various changes. All the changes made it rich and diverse. One can say that Indian English writing is the latest add up to this great cannon of writing. Indian English made the Indian authors write focusing on pan Indian readers unlike the limited readers of the Basha Literature. Apart from it writing in English enables the authors to transcend their work to other countries without the help of translation. Thus the new genre became prominent in the Indian literature. From the Second half of the 19th century to date writing in Indian English is much developed. Many authors wrote in the language and were successful in making Indian literature one of the richest literary active countries in the world. Many authors contributed much and encouraged other people to indulge in literary activity. Amitav Ghosh is one among the contemporary writers who extended the development of Indian English writing into another level with his specific way of writing and unique thematic choices. His novels are a blend of creativity and scholarship which makes the reader not only entertains but enlightening too.

Amitav Ghosh is an active writer of the time with more than a dozen fiction and non-fiction in his account. An anthropologist by academics he raises his voice for against climate changes and writes for it. He began his career as a journalist then moved to academics, now he is a full-time writer and gives lectures as a visiting faculty in many prominent universities.

Personal life

Amitav Ghosh was born in Calcutta in 11th July 1956. His father Lieutenant Colonel Shailendra Chandra Ghosh served in the pre-independent British Indian Army. He spent his childhood days in Kolkata, Dhaka and Colombo. He grew up in Bangladesh (then East Pakistan), Sri Lanka, Iran and

India. He stayed in Delhi for his university education. He went to the all-boys Doon School where he edited the school magazine. After schooling, he went to Delhi for higher education. He earned his graduation from St. Stephan's College, then joined Delhi University and Delhi School of Economics. When selected for the Inlaks Foundation scholarship to research in social anthropology at St. Edmund Hall, Oxford, under the supervision of Peter Lienhardt he moved to London. During his research in Social anthropology, Egypt was his field of study so he travelled to Egypt during the time.

After his study, he joined some academic institution leaving his early career in journalism. He worked at Centre for Development Studies Thiruvananthapuram, Kerala and Delhi University. He was chaired as a fellow in Centre for Studies in Social Science, Calcutta. And he delivered lectures as a visiting professor in universities like Harvard, Columbia, Virginia, and Pennsylvania and continues with lectures. He also worked at Department of Sociology as well as Department Anthropology in Delhi school of economics.

Ghosh was married to Deborah Baker, a senior editor in Little Brown Company. She penned the biography of Laura Riding. The couple has two children Lila and Nayan. Amitav Ghosh lives with family in New York. Ghosh manages a website amitavosh.com which gives information about his books and his article and essays. Apart from it, he publishes chapters of his book through the website. The website is useful for research scholars as it gives a bibliography of studies related to his work and it was continuously updated to include the latest studies on his works

With his immense artistic contribution to literature, he was endowed with numerous prestigious award and prizes. He was honored with Padma Shri. He won Sahitya Academy award and many other literary prizes from different parts of the world. He was selected as a Fellow of the Royal Society of

Literature in 2009. He became first Indian English writer to win Jnanpith in 2018.

Literary Contributions.

Fictions

Amitav Ghosh is one of the most successful writers of our time. He still writes with the same enthusiasm as he had when he published his first novel *Circle of Reason* in 1986. *Circle of Reason* was a typical novel as he moved by the current trend created by Salman Rushdie. The novel is about an eight-year old Bengali boy named *Alu*, the novel reminiscent Rushdie's *Midnight Children* and many critics compared the two works along. The work won Prix Medics-Etranger literary award in France in 1987.

In 1988 he published his second novel *The Shadow Lines*. This novel was a huge success. The novel is a saga of three generations of two families settled in the Indian subcontinent and England. He got much critical acclaim for the novel. Ghosh began to know worldwide. The novel translated almost all major language in the world. He got an international readership. He was honored with Kendra Sahithya Academy award by Govt. of India for this work.

His third novel *The Calcutta Chromosome* published in 1996 was work of science fiction particularly a medical thriller which traces the story of the invention for antibiotic for Malaria. Even though he chose different plot for the novel he didn't leave his favorite area of history and anthropology. The work grabbed the Arthur C. Clarke Award in 1997.

The Glass Palace, his fourth novel published in 2000 was also a best seller. It was historical by plot dealing a large geographical area of South East Asia. Apart from India, it was a best seller in Germany too. The novel was translated into more than 25 languages. The Burmese translation of the novel

won the Myanmar National Literature Award in 2012. Apart from it also won Grand Prize for Fiction, Frankfurt eBook Award 2001 and New York Times Notable Books of 2001.

In his next work of fiction, *The Hungry Tide* (2004) he sets his plot in the large area of Sundarban spread in Indian and Bangladesh. The novel won the 2005 Crossword Book Prize. Ghosh Started his *Ibis Trilogy* by publishing *Sea of Poppies* in 2008. The second volume in the trilogy came out in 2011 as *River of Smoke*. The trilogy completed with *Flood of fire* in 2015. The trilogy deals the colonial history of the East and the opium trade between India and China. In 2019 he published *Gun Island* which deals environmental issues.

Non-Fictions.

Apart from fiction being an academician he wrote non-fiction works which is influential in the field. His important non-fiction writings are *In an Antique Land* (1992), *Dancing in Cambodia and at Large in Burma* (1998), *Countdown* (1999), and *The Imam and the Indian* (2002), His most-recent non-fiction book *The Great Derangement: Climate Change and the Unthinkable* (2016)

Apart from it, Ghosh wrote many article and essays in international magazines and journals. His notable contributions are *Holiday in Cambodia* (1993), *The Global Reservation: Notes Toward an Ethnography of International Peacekeeping* (1994) *Petrofiction the oil encounter and the novel* (1992) and *The Human Comedy in Cairo* (1990), *The Ghost of Mrs. Gandhi* (1995). He is active in the literary field and the readers expect more works from him.

The Glass Palace: A Critical Reading in multiple perspectives.

Amitav Ghosh came up with his fourth novel *The Glass Palace* in 2000. Ghosh is known for the post-colonial interests from his very first novel *The Circle of Reasons* (1986). *The Glass Palace* covers a wide space and time of three British Empires- India, Malaya and Burma over three generations and also depicts the interrelationship within these countries during the colonial period. A unique feature that stake over the text is the inextricable linking of personal and family history with that of nations' and the world's history. Ghosh relates every instance of life, the birth, growing up, and migration with a resonance of history. He adopted the same pattern in his work *The Shadow Lines*, which tells the story of Indian partition and its after-effects in a larger canvas. *The Shadow Lines* was structured around two families namely Tresawsen's and Choudhary's, but this time Ghosh took a big deal to extend to four families ranging from the Burmese King and Queen to Rajkumar, an emigrant to Burma, Saya John, Rajkumar's mentor and Uma. The lives of these characters and a lot more are merged with historical events and set against the political turmoil of imperialism, colonialism and two world wars.

A story with a time scale more than a century ranging from 1885 to 1996 is structurally divided into seven sections - Mandalay, Ratnagiri, The Money Tree, The Wedding, Morningside, The Front and The Glass Palace and further into 47 chapters. The novel will compel a thorough reading in between lines as it compiles a great number of events and lives of oppression, conquest and displacement. This displacement is a major concern in Ghosh's works as he grew up in East Pakistan, Sri Lanka, Iran and India and is an embodiment of displacement and diaspora. He is keen in noticing how the historical and political events affect the masses and the force with which it results in the displacement and migration. The porosity of borders, transportation and exile are infused in *The Glass Palace*. The dispersion of people, their dislocation and

the transcendental nature of boundaries peculiar to diaspora are evident in *The Glass Palace* and it was an easier task for Ghosh who effortlessly mingles anthropology with fiction. The dialogue between place and displacement can be seen in colonization along with the diasporic condition. The British Empire looting the wealth of the colonies made the natives alien to their own indigenous culture and cultural identity. The exploitation was not targeted towards the lowest strata of people but also deposed the King and Queen of Burma to Ratnagiri in India. The alienation is thus not concentrated on any particular class of people.

The title of the work, *The Glass Palace* itself serves as a metaphor throughout the novel, even though there is not a continuous and ongoing reference to it. The glass palace is portrayed as the symbol of the glory of a nation in the initial chapters but it is soon devastated by the British imperial measures. The natives of Burma are trapped within the glass palace from where they struggle to find a way out and gradually forced to experience the exploitation by the colonizers. One of the characters Dinu's studio is named The Glass Palace and moreover Ma Thin Aye, another character's research title is also the same. All of these instances show how even after decay the symbol remains and resonates through generations.

The Glass Palace is inclusive of representation from all classes; from the Burmese King Thebaw and Queen Supayalat of the royalty to Rajkumar, a Bengali orphan immigrant in Burma. One of the protagonists Rajkumar's developments is visible in the novel. He was an orphan and an immigrant in Burma who eventually winds up rich and even exports poor peasants from India to Burma to work in plantations. Rajkumar's hard work and determination are well depicted in the work. When he comes to know that the British invaded Burma for its wood, Rajkumar a young boy figures out the possibility of wealth from teak. Ghosh does not stick too long in any of the characters and there is

no special focus on any particular character either. The exile of Burmese King and Queen shift into the entrepreneurial spirit of Rajkumar and further to other characters in the novel like Rajkumar's love interest Dolly. The generation of Rajkumar and Dolly grow older and the new generation representatives Dinu and Neel are brought to the forefront. The characters are not limited to but extend through Saya John, Uma, who campaigns for Indian independence and Arjun, who joins the British army.

The narrative of the novel travels through the late nineteenth century to the second half of the twentieth century covering almost all the historical changes. The very first British conquest of Burma, the First and Second World War the independence movements during the first half of the twentieth century are wrapped around in the novel. The British invasion of the royal palace is portrayed from the perspective of Rajkumar who himself is a victim of imperialist dislocation. It is through this imperialist and colonial dislocation the intermeshing relationship of King, Queen and Rajkumar and Dolly take place. Unexpected and ironical relationships are shaped in the upheavals and rebellion. These characters' lives are altered by the historical violence and characters like Rajkumar are forced to migrate from Burma to India and Malaya. The lives of the characters totally adhere to the far-reaching consequences of political and historical calamities and this work chronicles the human predicaments under such turmoil. Every minute detail of the individual and personal history is read on the light of large events of history. The scattered episodes of the Second World War are said through two Indian British Army officers, Arjun and Hardy Singh. The moral crisis of these two young officers after the realization that they were fulfilling the colonialist' needs echo the voice of the colonized.

Ghosh deliberately employs the past and reconstruct it making the unheard and unnoticed history audible to the future. In this sense history and

literature are infused in such a way that they are inseparable. Ghosh fetches the materials from unfamiliar history and ornate it with fictitious overtones. It is history that chases people and the lives of Rajkumar, Dolly and Uma are shaped with the continuous forces of history. Every instance of the individual's life stems from a turbulent historical event.

Ghosh's narrative is inclusive of personal, familial and national history. Ghosh says,

“It is often war that creates a collision between history and individual lives. In circumstances of war, as in such situations as revolution, mass evacuations, forced population movements and so on, nobody has the choice of stepping away from history. The 20th century visited many such calamities on Asia and *The Glass Palace* attempts to chronicle the impact that these events had on families and individuals. My family's history has undoubtedly played a large part in opening my eye to these events for my family was divided not only by the Partition of India and Pakistan, but also by the Japanese conquest of Burma in 1942.” (Caswell 2009.)

Ghosh maintains equilibrium with fiction and non-fiction as it is really hard to extract reality from fiction and vice versa. He tries to create a fictional world with a wide range of real events from history. It is hard to separate truth from fiction when fiction is the truth but in *The Glass Palace*, there is no pressure to think to look at fiction and non-fiction separately. In fact, one must transcend beyond the obsession of categorical divisions of fiction and non-fiction. There is an interplay of fiction and reality since both of it deals with people, their society and history. The rigor of political and historical upheavals can be best represented with the fictionalization of experiences. Historical narrative frees the writer from constraints of true facts and helps him to be a historian and a

writer at the same time. Ghosh sets the past as a model for the future infusing it with shared and fragmented experiences of people. The fictional characters travel into practical spaces and factual characters enter into a fictional and imaginative world, the characters Rajkumar and Burmese Queen are examples to this.

The greed of the British Empire and the colonial aspects in the novel can be read along with historical overtones. The ruthless colonial strategies of the empire are firmly evident in the narrative of the work. The military superiority is used to trick the native rulers of the colonies and then to oppress them. In one instance a British timber company starts a dispute with the King Thebaw of Burma which results in the deposing of the King and Queen to India. Here the British use the military superiority and their manipulative skill which sometimes results in disputes within native rulers. The colonial power has also succeeded in instilling a sense of insecurity among the people of colonies. The people of Burma and India or any other Asian colony of British Empire feels that the colonizer can perform better administrators.

The material greed of the empire is foregrounded in the novel. The natural resources in the colonies are exploited; timber is being cut on a large scale and exported from Burma. The wealth of Burma is looted without considering the lives and environment of natives. Along with that, the indigenous culture is also debased from the native people; sometimes they are not given the right to perform their cultural practices. The empire's customary practices and behavioral patterns are given most importance and preference of the natives are sidelined. The empire functions behind a mask of improving the lives of the natives. In the novel, in order to defend and guard the empire's needs, the Indian Sepoys are deployed in Burma. The Indian soldiers consciously or unconsciously helped the empire in conquering their neighboring countries. The strategies and the material greed of the Empire

make the neighboring countries like India and Burma enemies of each other. The young students of Burma hate the Indian soldiers for protecting the imperial interests. India not only served as a mine of wealth but also provided a strong body of military servants and manual labour. It is the commercial interest and the source of the commodity which leads to the establishment and expansion of empires. The commodity most attractive in Burma and Malaya to the British Empire was teak wood and rubber respectively. Mathew, son of Saya John tells Rajkumar what his father has told him, “The English are preparing to send a fleet up the Irrawaddy. There’s going to be a war. Father says they want all the teak in Burma. The King won’t let them have it, so they’re going to do away with him” (Ghosh 2006: 20).

A post-colonial narrative cannot get away from the elements of anti-imperialism and anti-colonialism. The resistance and struggle of the Indian soldiers working for the British like Hardy Singh and strong activist like Uma who travels and strive for the Indian independence struggle are portrayed. On the one side there is Arjun, captivated with getting acquaintance into the lifestyle of the colonizers and on the other Hardy Singh belonging to a family which served in the Indian army before. Arjun, later on, identifies the distrusting nature of the British army with the help of Hardy Singh. The disastrous nature of the empire is more visible as the conquest is for economic advancement and not for shelter and food. The white man’s burden of civilizing the colonized is a veil behind which the empire executes their political and economic advancement.

The anti-colonial elements and the resistance also go in tally with the major thematic concerns of colonialism and imperialism. The rise of Indian national army and the stepping back of Indian British army officers like Arjun shows the anti-colonial aspects of the novel. Through Arjun, Ghosh shows the predicament of Indian mind trapped within the ‘civilized’ lifestyle of the

colonizer. One of the important features of *The Glass Palace* is that the historical narrative is seen through the local peoples' insight. The point of view of the imperialist is lacking throughout the novel. The perception of the colonized or the subaltern is employed in narration.

The act of dislocation is the major suffering of almost all the characters in the novel. One of the central characters Rajkumar who was an Indian in origin tries to ascertain his homeland. The same sense of suffering can be seen in the character Dolly, who had to accompany the deposed Queen as a maid to India. The imperial authority functions as the cause for the displacement of Dolly and Uma. Both of these characters show their resistance to the stroke of authorial control. Chance of going back to the homeland, Burma in the case of Dolly is void. She starts to accept the land of exile as the homeland quite contrary to Uma. Uma is concerned more about her nativity and homeland and works for its freedom. The education she perceived from Calcutta adds to her interventions. Uma's resistance is way harder than that of Dolly; being the collector's wife does not restrain the voice of Uma.

It takes a great deal to leave the past behind for the displaced. Dolly is helpless to resist the dislocation whereas even the powerful lack the voice to abduct the act of displacement. The King and Queen of Burma being exiled to a remote coast of Ratnagiri take a huge time to embrace the new home. The identity question also arises along with dislocation. The two princesses are drawn in between the identity of the lost heir of royalty and wives of Indian men. Both of them work hard to achieve the identity of Indian by adopting the Indian ways of life. They maintain the Burmese heritage only they speak to their parents and the rest of the time they switch to Hindustani. Not only the medium of communication, the apparel and style behavior all varies echoing the cultural divide. The predicament of the family is drawn between the royalty of the past the harsh reality of the present which they have to accept solemnly.

The cultural and demographic borders are being blurred in the narration. Or else the readers are supposed to deliberately blur the concept of borders to fully grasp the thread. People tend to believe the permanent residency in their territory but the political turmoil can uproot this staunch belief. Even the royal family gets transplanted to another territory without their concern. The novel not only portrays the instances of helplessness and homelessness but the rigor and vibe to restart the life from the newly implanted land is worth mentioning. Rajkumar succeeds in his life becoming astonishingly rich in timber business. The royal couple could extend sustainable world even in the foreign land. But some characters like Collector Dey fail to look at the indigenous culture and adapt to imperial ideologies. The imperial superiority is mesmerizing to the eyes of Dey and Arjun and their way of life fascinate them. They blindly believe

the superiority of the empire over the colonies and consider their own homeland inferior. Both these characters experience the displacement living in their own homeland is contradictory to the experiences of Dolly and Rajkumar.

In the displacement of characters like Uma, the sense of oppression and exile is absent. Uma's travel is all the more like a tour which brings new dimensions in her life. After the demise of her husband, Uma is supposed to merge in grief as per Indian scenario. But the journey instils new insights in her and without her conscious effort the colonized gets a representation through her. Uma do not carry with her the label of colonized and appreciate the post-colonial paradigm. Uma's active interventions in politics supplement in diluting the cultural divide between the colonizers and colonized.

On the one hand Uma engages in a grand European tour and on the other the Burmese King is twice denied the entry to his homeland. The implantation to a new land could not erase his memory of home and belongingness. Even after establishing a better surrounding in the new place, the King long to return to his place. They live in two realities and two environments, one pertaining the

memory and the other the pragmatic world before them. The customary practices are unique to different nations and in the act of displacement the rights to practice these things are denied. The King and queen were deposed without any Burmese ceremonial manner and honour, moreover even after the King's death the family is not given permission to do the death ceremony in their homeland. The sense of alienation is vehement in the characters even though they adapt to the new land and life for they long the secure living in their own native land.

The suffering of the workers in the plantation in Burma is shown in *The Glass Palace*. The hard work of the manual labour enriches the Burmese economy and the credit goes to the entrepreneurs who exploit these workers. In the timber business, Burma stands with the dominant wealthy countries. The workers in Burma comprise the local Burmese people and the migrants from India. Their work in the plantation aids to the economic enrichment of the Empire. The forced migration of the workers and slave trade was also a crucial to the act of colonialism. The subjects of the colonized were exported in ships as slaves to work in the plantation for the sake of the white men. Rajkumar being an immigrant himself transports labourers from India to Burma in the long run of acquisition of wealth. The humane aspects are side lined for the personal benefits. The dehumanization and poor living condition of the Indian labours in *The Glass Palace* is a shock and no Indian would prefer a dithering past like that. In one of the conversation Uma remarks about this dehumanization to Rajkumar and put him in line with the worst European deeds, she says to Rajkumar "Did you ever think of the consequences when you were transporting people here? What you and your kind have done is far worse than the worst deeds of the Europeans" (Ghosh 2006:247)

This element of displacement is not new to Ghosh's works. In *The Shadow Lines* the character Tha'mma who is born Dhaka before partition is

implanted into Calcutta. It seems Ghosh's characters show the constant tendency of dislocation. Through this constancy in dislocation Ghosh's characters do represent the masses undergo migration in the whole world. Migration is one harsh truth of the colonial and post-colonial reality and it is mandatory in a historical narrative like *The Shadow Lines*. In *The Glass Palace* it can be seen that the same person confronting migration twice. The character Dolly who was uprooted from Burma to India is again compelled to go back to Burma when Rajkumar asks her hand in marriage. Going back to the native land makes her sophisticated as she fears her reception in her once native home. In Burma the natives call the migrant Indians as *Kaala*, here Dolly doubts whether she will be looked as a foreigner and her own people might call her *Kaala*. Rajkumar who migrated from India to Burma as a young boy decides to leave Burma when his business declined. Both these characters' destiny gets altered with the history of violence and migration.

Post colonialism cannot be best understood unless going through the transglobal movement that took place in the last few decades. The demographic movement is in direct proportion with globalization and its impacts. The movement, whether it is forced or deliberate is mainly for economic prosperity of one's own or someone else's. The labour mobility is a great force in the current scenario which results in cultural and intellectual dissemination across the globe. People migrate and cross border to overcome the poor living condition and in search for better financial assistance. In *The Glass Palace* the migration of characters is forced one and due to the miserable life under the exploitation. But even in the present scenario it is the west which still holds control over the economy and they do have a hold over the life in the third world. Either through imperialism, colonialism or globalization the west is enjoying the power and privilege all the time.

Literal and metaphorical borders comprise one of the major concerns in Ghosh's novels. In *The Shadow Lines* the character Tha'mma living in Calcutta for a long time finds Dhaka her homeland alien. She could no longer feel the belongingness with her birth place. The relationship with the homeland also gets disrupted with crossing borders. The lives of people and their respective culture are always separated from one another by the arbitrary nature of the borders. Tha'mma is surprised having not seen any visible borders between in India and Pakistan when she travels by air from India to Pakistan. In the case of India, the borders and divisions are twentieth century phenomena and it carries it's the contemporariness. The colonization had great impact in this process of division. To the people who got displaced and spilled into different nationalities after the historical phenomena like partition the act of crossing border is painful. Being born in Dhaka and displaced in India after partition Tha'mma helps the Indian soldiers to defend India. Her birthplace and nationality cause the fragmented identity in her. It is this dubious nature of the borders that recur in *The Glass Palace*. This concept of arbitrary border is not limited to the national boundaries, but it is visible in between the treatment of genres, between people and culture. Most of Ghosh's characters find their home in alien land and vice versa by literally crossing all the possible boundaries. Ghosh is breaking the notions of boundaries and making the metaphorical home at every country he is mentioning. He is keen in identifying and voicing regrets and disappointments of the colonized and displaced.

“...the boundaries between the countries appear illusory. The book glows with the light of a cartographic imagination and Bartholomew's Atlas plays not a small part in it. Ghosh's geographic inclusiveness is free of anxiety about roots and cultural ties. As in the works of the best Indian language writers today, words like 'marginality' and 'hybridity' seem irrelevant here

and segmenting the world into first and third regions a rather absurd activity.” (Mukherjee:2000).

Along with *The Glass Palace* Ghosh put forth his diasporic sensibility in most of his works. The diaspora is treated as a great force in the whole world and this tendency is visible in his novels like *The Shadow Lines*, *The Sea of Poppies* and *The Hungry Tide*. It contributes to the culture of the subcontinents to a great extent. The colonized gets opportunity in post-colonial narrative to identify and question his/her subject position. But here Rajkumar who is a colonized individual in turn becomes a colonizer himself ending up in transporting labourers from India to Burma. It shows the conflict of positioning and the self within the same person. This conflict arises from different past and present living conditions. The diasporic condition of the woman characters, Dolly and the Queen is quite paradoxical with that of Manju in the novel. Dolly once crossed the borders from Burma to India is again transplanted in return after her marriage. The Queen displaced in exile return to Burma after King's death. The paradoxical homecoming brings tensions in both these characters. But the case of Manju is different from the other two-woman characters because she willingly chose the displacement. She is ready to accept a place where she never has been before, as her home.

The British colonialism and its impact on the Asiatic subcontinents and the description of effect of the Second World War on the subcontinents echo the post-colonial narrative. The imperial strategy of the British to subjugate and take over the wealth of the Burma was using their manipulative strategies and weaponry. Burma was one of the rich Asiatic countries with rich composition of petroleum along with timber. The British first generate a chaotic situation to frighten the natives and eventually seize their freedom. “The British forces were armed with the latest breech-loading rifles. Their artillery support consisted of twenty-seven rapid-firing machine guns, more than had ever before

been assembled on the continent of Asia. The Burmese could not match this firepower. After an exchange of fire that lasted several hours, the British infantry was sent ashore.” (Ghosh 2006: 37)

The British force wages war against the Burmese and it lasted for fourteen days. Burma had to surrender to the British and soon it was made a province of British India. The British succeeds in evoking tensions within the native rulers and eventually depose the King and Queen of Mandalay with the help of two native ministers namely Taingda Mingyi and Kinwun Mingyi. With the help of these people the Empire grabs the Burmese wealth from petroleum to teak. This exploitation affects the people belonging to the highest and lowest class of alike. The royal family and the labourers suffer unconditionally. The British Empire alone cannot be blamed for the decline of the prosperity of Burma since the Indians also took advantage of the opportunity to loot Burma. Saya John and Rajkumar grow up into business tycoons because the empire opened up the free trade in Burma. Both Saya John and Rajkumar are satisfied with their economic prosperity. In this manner the Rajkumar and Saya John are no different from the colonizer since both are causing the depletion of Burmese wealth. The imperialists and the entrepreneurs prosper in the expense of the natives.

Migration is an inevitable aspect in the historical and post- colonial narratives alike. Both individual and community migration is crucial to nations’ and world history. Instead of describing the entire community’ dislocation, Ghosh locates Rajkumar as a representative. Rajkumar’s migration as a young boy can be identified as the experience of the community itself. A large number of local labourers were transported from India to Burma to work in the province. Indentured labour was used as a label to carry on the slavery in plantations. It was a new policy adopted by the colonizer after the official abolishment of slavery. The fragmented identity of the cultural divide compels

the characters to seek their identity. The quest for identity is relevant in the characters Jaya and Rajkumar. Twice displaced Rajkumar could not identify himself as either Burmese or Indian. It is the lack of protection and security in the foreign land that add to this quest.

Jaya, a researcher, travels in search of her family heritage in Burma. Stepping out of the lineal bond is not an easy task to her and the efforts to ignore the past, she takes, become futile. The quest and travel of Jaya in search of her roots ends up in meeting her uncle Dinu. Until that meeting, she was clung in Indian and Burmese identities. Sometimes the travel helps the characters to figure out their roots and identity. Jaya relocates herself in Burma which was a far way imagination to her until then. The arbitrariness of homecoming can be seen in this instance. Jaya, who believed to be an Indian, is forged to believe herself having Burmese roots. Jaya is reconciled with an emotional bondage with her past which links her to her grandfather, Rajkumar. But this connectivity is not happening with every displaced character in *The Glass Palace*. Character like Dolly is entangled in the alien land even after a long period of residency. Dolly not succeeding in making ties with her roots after the displacement is contrary to Jaya. Or else they voluntarily choose this alienation and remain idle confronting the surroundings. But they are always preoccupied with a sense of loss and crawl between the real and imaginary environment.

The traces of nationalism play an unwinnable cause in the lives of characters in *The Glass Palace*. Politics and nationalism are in continuous and constant clash throughout the novel. The wealth of the nation is utilized in the name of nationalism benefitting the power craving which constitute a small number. Many instances in the history are not resolved till today. Ghosh is figuring out a resolution to those unresolved fragments in writing Arjun's life and death. The transition of power politics from the hands of royal family to

the imperialist also causes the fights within many characters. To the royal family the loss was unquenchable but to Rajkumar he rose like phoenix where he tactically utilizes the cultural and political clash for his benefits. Rajkumar's quickness in changing the strategy of business soon after the indication of threat from the imperial powers helps him to become the business tycoon in Burma.

The transnationalism peculiar in people crossing over the boundaries results from the quick sliding into the new cultures. The sense of loss is evacuated with the introduction of new cultural identities. This shift and acceptance favor the characters Rajkumar, Saya John and Manju in the novel. The rigor multiculturalism is way more noticeable in the activities of Rajkumar. His rediscovering of identity in new cultural spaces benefit him in the globalized atmosphere established after the colonization. The settling and grabbing the acceptance in an alien land is the crisis that most of the migrated community is confronting. Ghosh is showing a stubborn model Rajkumar before these displaced communities who struggle to locate themselves in the course breaking of nations. The transnationalism brings about successive relationship equations. The affair between Rajkumar's son and Saya John's granddaughter defies the authority of borders. Dinu and Alison carry the intertwined genealogy with them; Dinu is half Indian and half Burmese and Alison is half Chinese and half American. The amalgam of multiple cultures in the historical cross roads helps the characters to achieve the emotional bonding and belongingness. The shared experience of exile unites people across nations.

The Glass Palace is free of the anxiety of hybridity. Saya John makes fun of himself in certain instances in the novel of his mixed identity. Saya John who look like a Chinese is an amalgam of different cultural expression where adopts the western apparel and simultaneously opts between Burmese and English to speak. Arjun admiring and choosing western behavioral pattern and lifestyle shows the hybridization of the Indians. Most of the characters in this

work pull this facet of being hyphenated. It is historical violence that cause literally the hybridization; most evident in Rajkumar's children. The identity crisis of being half Indian and half- Burmese take a great toll on them. This tension is propelling in every setting of the novel, in Burma, Malaya and Rangoon. Arjun is sprawling in between a different condition showing the naiveté of most of the colonized. The colonized firmly believes the west to be superior culturally and intellectually and bound to show a bondage to them. The willing bondage turns out to be surrendering in its different dimensions. Adhering to the western style for empowerment blind Arjun to realize the fact that he is defending his own conquerors.

The west intoxicates the local people with its absurd principles and rules. Most of the people fail to recognize the danger behind the induction into the western culture. Indian soldiers who proudly marches in the newly established province of Burma defending the colonizer is looked as trespassers by the common people of Burma. Without any objection the Indian soldiers randomly attacks the Japanese army. The subsequent moral crisis in Arjun reverberates after realizing that he was fighting for the wrong cause. The enrolling of the Indian soldiers from the British army to the Indian National army is the outcome of such moral crisis. These instances happen in the onset of Second World War and they come up with the ideas on decolonization. The referring instance in the novel goes in tally with the history of the subcontinent. Understanding the obscure interests of the West prepare the soldiers to develop their own volition. Even today the west could track the psyche of the once colonies without direct enforcement of power since they instilled the thoughts of superior inferior binary in the minds of the third world long back. The soldiers who were not really fighting their own fights end up in a dilemma after the realization. The west abducted even their thought process and always commanded to carry out the task. They were trained even not to question the empire and no to back answer.

The in-between spaces that characters prefer to occupy resound transnational notion. Rajkumar in the novel is not given a fixed home; he is subjected to shift his locale with respect to the changing scenario. He is caught between the mixture of culture, nation, identity and self. Rajkumar, who is a *Kaala* in Burma reconcile himself into a native of the territory. Even after the self-imbibed conversion to a new identity Rajkumar is forged to reassertion him in Rangoon. Rajkumar occupies the multiple spaces with variant and different selves. The Burmese streets and Malayan forests serve as the floating spaces in Rajkumar's venture. The alterity of the colonizer invisible to the eyes of the west is fore grounded in the novel. The west always side-lines the colonized with the remark of 'other' but Rajkumar with his apprenticeship prove them wrong. Rajkumar, a representative of the third world could relate with both the spaces. He was a lad in the hands of colonization in the initial period of his life but becomes more of a colonizer in transporting labourers from India to Burma in later half. The colonized in this sense is capable of occupying both spaces. But the space of the west remains stagnant. The west is incapable of locating themselves within the other's position since they look at the colonized from their limited perception and parameter. Thus, the west is always external to the living experiences of the colonized.

The proliferation of thematic concerns like multiculturalism, transnationalism and post-coloniality slide into the narrative in *The Glass Palace*. Ghosh make the characters involve in their predicament in a way co-operating with the violence. This co-operation brings the self-consciousness in Uma. The portrayal of Arjun is also the same when he accepts the truth of dehumanization and alters his perception. The three generations in the novel is adequately trying to accept, resist and resolve the oppression and dispossession. The characters are dragged into their past to reconcile with it. The royal couple of Burma was humiliated while deposing from their native land. The couple

leads an unhappy life in the hostile territory being abandoned in the west coast of India and it is the memories of home resolve in a substantial life.

The Glass Palace covers the historical instances in an epic scale beginning with British Empire invading Burma. The British make profits from Burma by making the local labourers from India to work in the plantations. It is one of the reasons for the racial tension emerged in the twentieth century between India and Burma. In order to sustain and maintain the power the policy of the West to divide and rule supplemented this tension. The polished policies and hidden exploitation agendas of the empire is a part and parcel of colonialism and hegemony. The affiliation and commitment to the nation before and after colonization is a matter of dilemma to the masses. Before the British invasion, the local people were loyal to the nation and this loyalty was manipulatively converted in their favor by the empire. The vocation of the soldiers becomes questionable after colonization; those who served the nation were commanded to serve the colonizer. The pre-acquisition of know-how of the subject was one of the strategies of European Empire to have power over the third world. They disseminated the power through multiple aspects, by means of culture, language, way of life, etc.

The complex rootedness of Ghosh is hard to find in his works, especially in *The Glass Palace* since it is deeply rooted in tradition at the same time. To describe the displaced identities of the characters was comparatively easy for Ghosh, being a writer of Indian diaspora. The characters in an alien land and their identity back in homeland work as mirror images. Some of them become successful in the transition of identity like Rajkumar but some always live in the thought of displacement like the king Thebaw. Thus, the lives of characters in *The Glass Palace* cannot be read in isolation as they are spread across borders, cultures and nationalities. The struggle of the colonized till independence and their life under oppression is examined in this novel. The

hardship of the colonized to come to terms with foreign governments is explained through personal histories of the characters. This personal history is tied up with the larger canvas of world history. The western hegemony is still prevailing in the Asian subcontinents in copying the fashion and lifestyle of the west. This tendency to adopt their way of living was started among a very few privileged groups of people in the colonies who stood with colonizers for their personal benefits. But the local people find it extremely difficult to recognize themselves in the foreign air.

Even in the turbulent upheavals Ghosh's female characters in *The Glass Palace* appear stronger. In the initial chapters of the novel the strong female figure, Queen Supayalat is presented whom the people of Burma feared the most. The politics in the royal palace is under the surveillance of the Queen. When she falls for the King, she brushes away all the obstacles in her path and kills all those who are a threat to her husband. The corpses were asked to be thrown in a river. Whoever disobeyed the queen was slaughtered. She banishes her mother from power breaking all the crucial court intrigues. Another strong woman character in the novel is Dolly who is a persistent symbol of loyalty. Even after all the housemaids leave the exiled king and Queen, Dolly stays back. Dolly's sincerity is unquestionable and it is one of the reasons that she is sought after. When Rajkumar asks her hand in marriage she denies by confessing to him about her past relationship with Sawant. Dolly is so clear in her words and perceptions. Uma tries hard to make her understand that Rajkumar sincerely loves her and finally Dolly and Rajkumar get married.

The self- possession and boldness are unique to Uma. The liveliness in her impresses even the Queen Supayalat. Uma's separation with her husband is presented with least sorrow and her travel and exploration are given in detail. Ghosh shows the upward swing of the character Uma after the death of her husband. Uma is not shown sobbing over her ex- husband's suicide rather she

rescues herself from the boring life. In the narration, it is evident that the psychological space of Uma is not occupied by her husband and her determination to not to step back prepare her for the freedom fight of India. Uma is presented as sensitive and at the same time a socialite intellectual. Ghosh draws the patriotism of the colonized during the colonial regime through Uma who crosses the geographical and cultural boundaries ending up as the spearhead of freedom movement of India. It is remarkable to note that she is the only person with an independent spirit in this work. The psychological complexity that she confronts after each ups and downs in her life makes her more pungent. It is neither Arjun nor Rajkumar who come out as the truly progressive person in the wake of Indian national movement but it is Uma whose political inclination carries a spark.

The love, longing and desire are entwined with the lives of every individual in the novel. The description of Rajkumar's remarks on Dolly's beauty enhances the aesthetics of the work itself. Ghosh is not fallen for the dark side only; his narrative is interwoven with the beautiful and joyous moments of lives also. It is the romance adding motion to the lives both Rajkumar and Dolly. The book can either be read as a romantic tale during the political turmoil or the familial histories of four families. Rajkumar worked hard to acquire wealth in desire of a family to ensure his legacy. Jaya the representative of the new generation finds out this legacy and familial heritage through her research at the end of the twentieth century. Rajkumar does not look back to his life and he is more into making a future and a remarkable fortune. The thirst of belongingness is firm in Rajkumar and it is also visible in Jaya who travels crossing borders in search of her roots. But often the desires get interrupted by the political and historical commotions. The driven fate of the characters grooms them to accept its inevitable force and then to work on it.

The aspect of beauty is extended from picture images to memories in this text. Dolly's image permanently fixed in the mind of Rajkumar helps him to strike back at the catastrophe and to become a wealthy man. It is the same mental picture makes him ready to go in search of Dolly to Ratnagiri. The romance and misfortune counter-attack several times in the novel bringing the lives of multiple individual closer to each other. *The Glass Palace* reverberate the familial, cultural, national and transnational concerns alike. The family is conceived major imaginative units in the work till the end. The multiple deaths in the novel make it dreary but the possible reconciliation following the dislocation adds more flavour to it.

The shift of focus from political to familial towards the end of the novel indicate Ghosh's preference in the narrative. The meeting of Dinu and Jaya entails the role of individual and cultural memory. It brings them a moment of joy. Dinu's visit to The Glass Palace, the once emblem of power and administration retains its significance in the narration. In the wake of political turmoil, the cultural memory gets disrupted and fragmented and Ghosh is re-creating that cultural memory of Burma, Malaya and India through a handful of versatile characters' lives. When the invasions disturb the cultural spaces disseminating power over them, the individual transfer the beams cultural memory through generations. The devotion to one's nation propels the local people to strike and yield to their fate. Both Rajkumar's and Dolly's uncertain position in the alien land instils in them a sense of consummation with their nation. Living the life of an obedient housemaid in an alien territory is similar to the life of a slave in the case of Dolly. Dolly experiences the aloofness with her new identity.

The novel can be read least in four ways: political, post-colonial, bildungsroman- showing the development of Rajkumar from an irrevocable loss of homeland- and as historical. Even though Rajkumar is not relatable with

the picaresque hero, *The Glass Palace* can be read as a Picaresque narrative. The plain narrative of the love story of Rajkumar and Dolly can be foregrounded in this reading starting from Rajkumar's journey from Burma to India, the meeting with Dolly, their conversation, Uma trying to convince Dolly to give up the loyal service and ending in their return journey to Burma after the marriage. Here, Rajkumar should be considered as the central imaginative unit and the storyline will revolve around him irrespective of the absence of first-person narration. When the political and economic conditions do not favour the couple, they prepare a journey back to India.

The polyphonic tone of narration in *The Glass Palace* involves both the consummations and contradictions in society. It voices the diversity, the local experiences, the cultural divide, the subaltern, etc. Uma, a strong woman helping the national movement, Arjun who initially takes the natives for granted and Dey who blindly acts according to the British rule of law constitute the voices in the grand narrative. These voices communicate with each other.

The Glass Palace with multiple voices, multiple lives, and multiple cultures wraps the story of three generations in Indian, Malaya and Burma from 1885 to the end of the twentieth century. It is an amalgam of journeys, emotions, cultures and history dwell in political turmoil. The take of the royal family and the labourers on colonial experience shows the different possible meaning of colonization. The competitive and complex nature of the lives of the post-colonial in a pluralistic culture is well executed by Ghosh in *The Glass Palace*. It is a paradoxical work of rootedness and rootlessness and dislocation and assimilation.

Historical Reading of *The Glass Palace*.

When we consider *The Glass Palace* as historical fiction, it gives rise to certain questions. It is not a complete historical fiction in the traditional

definition since the narrative ends in the last decades of the twentieth century. Precisely the plot ends four years prior to the publication of the work where the plot ends in 1996 and the work gets published in 2000. As per the postmodern definition of the genre the historical novel need not necessarily indulge entirely in the past, it can indulge in the present too. But in the novel "...at the end that turns the entire narrative on its head and even renders a status as a historical novel uncertain." (Mondal 2011:159). When we go through the recent studies in the genre Jerome de Groot in his study *The Historical Novel* defends the novel arguing, "The historical novel fed nascent nationalism, developed fiction as a form, allowed for actual historical investigation; it had been theorized and discussed, critiqued, defended. As a genre it had some working definitions, but these were in a state of flux" (Groot 2013:41). The working condition of the genre is in the state of flux and thus one cannot exclude *The Glass Palace* turn to something like a family memoir in the end.

The Glass Palace is a way of treating the past. Ghosh does it through a postcolonial reading. He unbound the history of the land which underwent political and economic subjugation of the colonial power. He reads the history of the time not through the written perspective of the colonizer but through his extensive research. He says that "In the five years it took me to write *The Glass Palace* I read hundreds of books, memoirs, travelogues, gazetteers, articles and notebooks, published and unpublished; I travelled thousands of miles, visiting and re-visiting, so far as possible, all the settings and locations that figure in this novel; I sought out scores of people in India, Malaysia, Myanmar and Thailand." (Ghosh 2006: 549). This makes *The Glass Palace* qualified to be called "... a form of history, it is a way of treating past" as Groot quotes Butterfield when he discusses the genre. Herbert Butterfield in his 1924 essay titled as *The historical novel: an essay* wrote "Whatever connection the historical novel may have with the history, that men write and build up out of their concise studies or with history, the past is really happ

ened, the thing that is the object of study and research, it certainly has something to do with that world that mental picture which each of us makes of the past... the historical novel is a 'form' of history. It is a way of treating past." (Butterfield 1924: 2-3)

Amitav Ghosh through his extensive research and mastery in the language put forward a story which happens in a time when people of the land suffered and survived under the colonial regime. His rendering of history is not similar to what we have studied in the historical document written by those in power. Ghosh re-reads the history of the era through the commoners in the period and chose two central characters, both are orphans. The works do not deal with the written history of the time. Earnest A Baker points out "Historical fiction is not history. But it is often better than history ... may easily teach more and carry a deeper impression than whole chapters of description and analysis... will probably succeed in making a period live in the imagination when text books merely gives us dry bones." (Baker 1968: viii). Ghosh through his writing, makes the reader imagine the period he deals with and gives insight to the history in its full sense.

While dealing *The Glass Palace* as a historical fiction, Anshuman A. Mondal takes the definition of George Lukacs, the great Marxist humanist, to substantiate his arguments. He says "In many respect *The Glass Palace* possess all the formal features of the novel identified by Lukacs" and he further adds that "Like Scott's novel, it's protagonist are not 'great' persons in the sense of being historically significant. Such historical personalities are seen by Lukacs as representative... because his personal passions and personal aim coincide with the great historical movement [embracing large section of people]', but one of the features of the historical novel is that they exist at the margins of the narrative." (Mondal 2010: 158). In *The Glass Palace*, there are many historical figures like King Thebaw and Queen Suphayalat of Burma, Aung San Suu Kyi,

Gandhi, Madam Bikaji Kama etc., but they do not come as the moving character in the plot but appear as minor characters. The greatest historical incidents of the time are depicted through the fictional characters like “Rajkumar, the face of the capitalist modernity; Uma, the nationalist hero; Arjun, the agonized, hybrid colonial subject and the instrument of the colonial coercion; Dinu, who represents the rise of the socialist internationalism.” (Mondal 2010:158). *The Glass Place* keeps its decorum as historical fiction in dealing with the subject matter.

Amitav Ghosh deals with the entire history of a generation, who witnessed the upheaval of the era. The British takeover of Burma and its subsequent colonization, the Second World War, Indian struggle for independence and later the struggle for democracy in Myanmar are all depicted as an experience of a family, like a family saga. The historical narratives in the third world literature given much strength to the Post-colonial writings as it is the reawakening of the memory of colonized people. The people of the erstwhile colonies were deeply affected by the happening of the time still they were not properly represented in history. As Lukacs points out “...the concrete possibilities for men to comprehend their own existence as something historically conditioned, for them to see in history something which deeply affects their daily lives and immediately concern them.” (Lukacs 1962: 24, Groot 2011: 26). Ghosh intervened his characters with history as ‘something which deeply affects their daily lives and immediately concern them’ and develops his characters to dwell with it so as to success like Rajkumar and Uma or to perish like Arjun and Alison.

The development of historical fiction in the nineteenth century helped a lot to strengthen the national identities by reawakening the glorious past of the nation. “The appeal to the national independence and national character is necessarily connected with a reawakening of national history”. (Lukacs 1962:

25, Groot 2011: 26). But in the second half of the twentieth century, historical fiction used by the colonized countries to revive their past from the history was told by the colonial power who subjugated them. Thus, “in *The Glass Palace*, he sketches something akin to a pre-history of nationalism in Asia by dramatizing its emergence in the context of the upheavals engineered by war and conquest on the one hand, and trade and economic exploitation on the other” (Mondal 2010:112). Ghosh, invents the national identities of his people unlike told by the colonial power “his critique of modern identities, is thus intimately bound up with a critique of colonialism and its effects” (Mondal 2010: 112). Mapping the history of a vast geographical area which underwent political upheavals and characters who adapted to their life and moved according to the circumstances makes Ghosh’s novel an apt historical novel as Lukacs points out “The historical novel therefore has to demonstrate by artistic means that historical circumstances and characters existed in precisely such-and-such way.” (Lukacs 1962: 43, Groot 2011: 26).

In *The Glass Palace*, Ghosh artistically portrays the epoch of the time through characters like Rajkumar, Dolly, Saya John, Arjun, Uma and Dinu. He starts with the character Rajkumar who might look like the protagonist but we cannot assume it further as the narrative develops. He is the head of the family which survives-even though not completely- great political unrest of the time. The story not only focuses on him but on a multitude of human experience, most of them are his relatives. In his family, almost all members confront one or another historical event which changes the course of their life. “The dynamics that shape the characters lives in *The Glass Place* are played out both economic and political field.” (Mondal 2010:113). Rajkumar and Saya John explores the economic situation of the time while Uma, Arjun and Dinu intervene in the political happenings of the milieu. Ghosh puts his characters in the era, in different fields to describe the ruthless action of the colonial masters to its subjects. They use the colonized people for its own growth, like the Indian

soldiers deployed to capture Burma as in the case of Arjun who fight a war in which he and his country have no stake and people like Rajkumar to enlarge their workforce by migrating laborers from one part of the colony to another part of it. On the other hand, Ghosh portrays Uma Dey who was an enlightened woman work for the independence of the country and educates the youth and never thinks that the British were doing any good to the country. She follows Gandhi in her cause. On the contrary, Dinu supports the British for the greater good for humanity that it will defeat fascism which Dinu fears more than imperialism. Through the novel, Ghosh covers all the possible concepts of the people of the era through different characters who are interlinked with each other not only through family ties but also with the happenings taking place around them. Through the psyche of the people of the time, Ghosh analyses how they act in certain circumstances and why they act so. Therefore, the characters of the novel who involved in great historical events are depicted ‘as poetic awakening of the people who figured in those event’; it is what Lukacs described as “What matters therefore in the historical novel is not the re-telling of great historical events, but the poetic awakening of the people who figured in those events. What matters is that we should re-experience the social human motives which led men to think, feel and act just as they did in historical reality.” (Lukacs 1962: 42, Groot 2011: 20). Ghosh does this through as Manzoni says “... represent the human condition in a historical era through invented actions.” of the characters. (Manzoni 1984: 76, Groot 2011: 32)

Ghosh ends his novel in a much contemporary political scenario of Myanmar. The last scene of the novel takes place during the sixth year of Aung Saan Suu Kyi’s house arrest. Dinu takes Jaya to one of Aung Saan’s speeches. She was allowed to address the gathering in her house once in a week. After the withdrawal of British from Myanmar, the Junta rules suppressed democracy and people began to strike back with the leadership of Aung Saan and later with his daughter Aung Saan Suu Kyi’s leadership. Ghosh starts his novel during the

1885 British takeover of Burma and concludes in Burma where after a century people were fighting for freedom not from the colonial ruler but from their own people who carry the mindset of the colonizer. Thus, Ghosh gives the realistic picture of the impact of colonization even after the withdrawal of the foreign rulers. Groot says "... This clear sense of connection with the past, and an awareness that the vents of history have an impact upon the contemporary, is something which has profound consequences for the way we live our lives and conceive ourselves. The historical novel gives us this connection and insight, and therefore is of keen importance" (Groot 2011: 27). *The Glass Palace* plays a crucial role in directing and formulating our thought on the incident which we hardly heard. Ghosh says "... [I] realized some point that my book was about much more than just individual characters. It was also about the history of Indian Diaspora in South East Asia, which is an epic history, a very extraordinary history." (Aldama 2002:84). While writing the history of diasporas he chooses the family than the community saying that "it is essentially the family that pulls in the threads of national hood and politics and individuality." (Aldama 2002: 84). Ghosh gives a wide picture of an entire area of land and people by telling the story of a family and their survival through the politically unstable period in history.

Historical back ground of the Novel: *The Glass Palace*, Second World War and the history of South-East Asia

The novel *Glass Palace* is historical in all manners and the author is hailed as the writer of truth. Since most of his works are born out of an extent research on the subject which is clubbed with a unique way of storytelling, captivates the readers. The novel *The Glass Palace* starts with the history of the Konbaung Dynasty in Mandalay and goes through the Second World War to modern times. It covers the geographical area of South East Asia especially Burma and India and Malaya. The story starts with the Anglo-Burmese war of

1885 and moves to the Indian Subcontinent. Later the story flips in Burma, Malay and India. It ends in the present Myanmar of the last years of the 20th century. This vast canvas gives much space to Ghosh to describe in detail about the colonial and post-colonial history of the area. The entire plot of the story is nothing but history. Ghosh carefully puts his characters amidst of incidents of the time and let them act as the way people of the time lived. The author even tries to describe the thought of the real characters like the King and the Queen and the Princess and describe the incidents dramatically as if he was present there. The exact historical incidents described in the novel are mentioned below by quoting the lines from the novel.

When the novel starts Ma Cho gives a detailed description of the palace of King Thebaw and his chief consort Queen Supayalat to the eleven-year-old Rajkumar. She says “it’s very large, much larger than it looks. It’s a city in itself, with long roads and canals and gardens. First, you come to the house of officials and noblemen. And you find yourself in front of a stockade, made of huge teak woods posts. Beyond lie the apartments of the Royal Family and their servants- hundreds and hundreds of rooms, with gilded pillars and polished floors. And right at the centre, there is a vast hall that is like a great shaft of light, with shining crystal walls and mirrored ceilings. People call it The Glass Palace.” (Ghosh 2006:7). The realist description of the Glass Palace gives here suitable for a boy as Rajkumar was that time.

When Rajkumar became friend with Saya John’s son Mathew, he learns from him that there will be an attack, “The English are preparing to send a fleet up the Irrawaddy. There is going to be a war. Father says they want all the teak in Burma. The King won’t let them have it so they’re going to do away with him” (Ghosh 2006:15). With these children’s talk, the author gives an indication to the coming war and the very reason about it. “they wants all the teak from Burma” was the immediate cause for British to carry an attack, the

real reason stays elsewhere. When the Bombay Burma Trading company was fined for over-extraction of logs than they permitted and not paying their employees by the Burmese Court British saw it as an offence and argued to stay the order and approach their resident in Burma to deal the matter and put forwarded some other demand by which British can trade teak between northern Burma and China. When the Burma King refused to surrender his sovereignty to British Britain declared war. This incident also describes in the novel with full detail as “Things had had happened quickly: a few months ago, there’d been a dispute with British timber company - a technical matter concerning some logs of teak. It was clear that the company was in the wrong; they were side stepping the Kingdom’s custom regulations, cutting up logs to avoid paying duties. The Royal customs officers had slapped a fine on the company, demanding arrears of payment for some fifty thousand logs. The English men had protested and refused to pay; they carried their complaint to the British Governor in Rangoon. Humiliating ultimatums had followed” (Ghosh 2006: 21). By seeing British mighty forces some minister of the council advices king to accept the terms and “British might allow the Royal Family to remain in the palace in Mandalay, on terms similar to those of the Indian Princes”(Ghosh 2006: 23) but the king refused to yield and thus invited an attack on his country which caused an inevitable defeat to him and annexation of Burma to British India.

Ghosh gives a detailed description of the attack with particular dates. The details about the Regiment in the British soldiers, the presence of Indian Sepoys (Hazara regiment, Madras Pioneers) and their way of attack are all given in detail. The war lasted for just fourteen days. Later Ghosh gives the plight of these Sepoys through the mouth of Saya John. Saya John says that when he was worked as an orderly in a hospital in Singapore “The patients were mainly Sepoys like these- Indians back from fighting wars for their English masters.... They were peasants, those men, from small countryside villages:

their clothes and turbans still smelt of woods and dung fires. ‘What makes you fight’, I asked them, ‘when you should be planting your fields at home?’ ‘Money’, they’d say, and yet all the money earned was few annas a day, not much more than a dockyard coolie” (Ghosh 2006: 29). The Sepoys are Indian peasants recruited when they are out of food due to famine and food scarcity. They were people “... who fight neither enmity nor anger, but in submission to orders from superiors, without protest and without conscience” (Ghosh 2006: 30)

After the Anglo Burmese war and Burma’s defeat, The King Thebaw was waiting for the English spokesman Sladen (Colonel Edward Sladen), the author gives an account of the history of the Konbaung Dynasty. How Thebaw accented the throne from one of the wisest kings of the dynasty King Mindon. Thebaw was not ready to be king he went to monastery but it is because of his mother-in-law, Alenandaw Queen and her daughters he came to the throne, his wife steadily stood and massacred all the possible threat to the throne and protected him. (Ghosh 2006: 37, 38)

After the War and Burma’s defeat the King was given little time to pack and move with soldiers as ordered by Sladen. King takes one item out of his precious ancestral collection with him “The king led Sladen into the pavilion and unlocked a door. A wedge of light fanned into the darkened room, igniting a firefly display of gold. The world’s richest gem mines lay in Burma and many fine stones had passed into the possession of the ruling family. The King paused to run his hand over the jeweled case that held his most prized possession, the Ngamauk ring, set with the greatest, most valuable ruby ever mined in Burma...” (Ghosh 2006: 43). After this, there is no idea about the Ngamauk ruby. Later the heirs of the King said that it is taken by Colonel Edward Sladen, but he refused. Later Sudha Shah, who spent seven years researching Thibaw’s

story for her book, *The King in Exile* and Alex Bescoby, a British filmmaker went behind it (available in BBC website) wrote about it.

When the king was deported, British officers feared people's reaction "the British high command believed this to be potentially the most dangerous moment of the entire operation" (Ghosh 2006: 44). When the British captured Bahadur Shah Safar after the uprising of 1857 in India, during his escort to deport people gathered largely creating trouble to the British so they took much care in Burma.

After settling in Ratnagiri, King got his supplies from Bombay through the steamers. The locals also used to trade in streamers. The king remembers one of his ancestors who have fond with pork. "he thought often of his distant predecessor, King Narathihapati of Burma, famously glutton of pork. For the infamy of abandoning his capital to the armies of Kublai Khan, Narathihapati had earned an immortally shameful title 'the king who ran away from the Chinese'. His own wife and son had handed him the poison that was to end his life." (Ghosh 2006: 80). King Narathihapati was the last king of Pagan Empire during the 13th century, who was fled to lower Burma during the Mongol invasion lead by Kublai Khan. After his submission to Kublai khan his son Thihathu killed him by forcefully dirking poison.

When King Thebaw got newspapers from Bombay he reads a piece of news about the foreign visit of King Chulalongkorn of Siam "a narrative of the European tour of King Chulalongkorn. This was the first time as Asian monarch had travelled to Europe on a state visit" (Ghosh 2006: 86). He reads about how King Chulalongkorn met different rulers of the European countries like England, Austria, Denmark, France and Germany in the tour which lasted several weeks. King Thebaw thinks about the past glory of his ancestors who made Siam into the present form and he tells the story to his daughters. "it was not so long ago that Thebaw's great- grandfather, Alaungpaya, and his

grandfather Bagyidaw, invaded Siam, crushed her armies, unseated her rulers, and sacked Ayutthaya, her premier city. In the aftermath, the defeated nobles chose a new ruler and Bangkok had become the country's new capital, it was because of the kings of Burma, because of Thebaw's ancestors, because of the Konbaung Dynasty, that Siam had its present Dynasty and its ruling King". (Ghosh 2006: 87). Alaungpaya was one of the greatest monarchs in Burmese history. He unified Burma by defeating French and British in the 18th century. King Thebaw dwell in this past glory and thinks about his present condition "But now they (King of Siam) sleep in Buckingham Palace while we lie buried in this dung heap". (Ghosh 2006: 87).

The new Collector Beni Prasad Dey arrived in 1905, the author particularly says that he was an Indian. It is during this time that Indian began to enter into civil Service. Even though Indians Qualified in ICS exam in 1863 only 12 Indian were able to qualify before 1905 and among them only one was appointed as a District magistrate/collector. So, Ghosh aptly put an Indian for the post. The new collector and his wife came to visit the King in his Outram House amidst the political chaos during the time. "Collector Dey and his wife has arrived at a time when politics was much on people's mind. Every day there were reports of meetings, marches and petitions: people were being told to boycott British-made goods; women were making bonfires of Lancashire cloth. In the Far East there was the war between Russia and Japan and for the first time it looked as though an Asian country might prevail against a European power. The Indian papers were full of news of this war and what it would mean for colonized countries." (Ghosh 2006: 105) Even though the Swadeshi movement was developed during the 1850s by leaders like Dadabhai Naoroji, Gokhale, Ranade, Tilak etc. only after the partition of Bengal in 1905 it came in full force with people's large participation. And the nationalist leaders were eagerly following the Russo-Japanese war of the time which lead to Japan's victory as a positive influence on the leaders to gather people in the struggle

against the colonial rulers. In a conversation the King asks about it to the collector "...did you ever think that we would live to witness the day when as Eastern country would defeat a European power?"(Ghosh 2006: 107) The collector agrees with his viewpoint "I'm aware, Your Highness, that Japan's victory has resulted in widespread rejoicing among nationalists in India and no doubt in Burma too" (Ghosh 2006: 107) but he showed loyalty to his government and defends it by saying that "But the Tsar's defeat comes a no surprise to anyone, and it holds no comfort for the enemies of the British Empire. The Empire is today stronger than it has ever been. You have only to glance at a map of the world to see the truth of this" (Ghosh 2006: 107).

Rajkumar Raha gets his fortune when he first meets Baburao, a labour contractor. "He (Baburao) had just transported forty-eight Cooringhees from eastern India to Yenangyaung... many foreign companies were busy digging oil and they were desperate for labour. They need workers and willing to pay handsomely. It was hard to find workers in Burma: few Burmese were so poor as to put up with conditions like those of Yenangyaung. But back home in India, Baburao said, there were uncountable thousands of people who were so desperate to leave that they would sign many year's earnings". (Ghosh 2006: 124). Ghosh here indicates the migration of people from India to Burma after the annexation of Burma to British India, it is noteworthy that Burma doesn't have many poor people because of the King's rule. But in India due to Britain's looting people are desperate for a livelihood and for it they ready to travel for a job. Ghosh already indicated the pathetic condition of Indian peasants when English invaded Burma using Indian Sepoys. Later when planting rubber was become one of the most profitable business then too "The British colonial government was looking to India to supply coolies and workers for the plantations" (Ghosh 2006: 183)

Ghosh introduces one of the historical figures in his novel during Uma Dey's and her friend Mrs. Dutt's European visit. The author turns this meeting as an influence on Uma to participate in the nationalist movement. "Through her (Mrs. Dutt) she'd met many interesting people, most notably a lady by the name of Madame Cama. A Parsee from Bombay, Madame Cama, seemed at first glance, more European than Indian- in clothes, manner and appearance. Yet she, Uma, had never known anyone who spoke more truthfully or forthrightly on matters concerning India... through these people Uma had begun to understand that a woman like herself could contribute a great deal to India's struggle from overseas" (Ghosh 2006:191). It is evident that Madame Bikaji Cama was one of the well-known Philanthropists and political activists of the time and an associate of Indian Home Rule Society.

When Saya John reads the newspaper, *Strait Times* published from Singapore he got struck with a piece of news and shows it to Mathew and Rajkumar. The report was "about the assassination of the Grand Duke Ferdinand in Sarajevo" (Ghosh 2006:201). Like Ghosh give a historical incident to make Rajkumar rich by ferrying labourers from India to Malaya here also gives a historical incident which also make them involve in another trade, he sums it up "No more than anyone else in the world, did either of them have any inkling that the killing in Sarajevo would spark a world war. Nor did they know that rubber would be a vital strategic material in this conflict: that in Germany the discarding of articles made of rubber would become an offence punishable by law; that the commodity would come to be valued more than ever before, increasing their wealth beyond their most extravagant dreams" (Ghosh 2006:201). It is the brief history of the scarcity of the rubber in the Second World War. during that time the rubber production was mainly located in the 15 degrees of Singapore and it has almost 90 per cent of world's supply and it was invaded by Japan and the Allied forces in need for rubber for Military purpose. And the natural rubber was available only in the interior of Amazon

in Brazil. American President Franklin Roosevelt approached Brazilian President Getulio Vargas for rubber during the time and form 'rubber soldiers' to extract rubber from amazon (Benson 2017).

“Almost without exception they were passionately political; it was impossible, in that circumstance of exile, to remain aloof. At Columbia there was the brilliant and intense Dadasaheb Ambedkar; there was Taraknath Das, gentle in manner but stubborn in spirit.” (Ghosh 2006:221). Uma Dey gives detail to Dolly about her visit to New York and the people she met there like the historical figures Dr. Ambedkar and Taraknath who played major role in the nationalist movement.

“Among Uma’s Indian contemporaries in New York there were many who took their direction from a newsletter published from the University of California, in Berkeley, by Indian students. This publication was called Ghadar, after the Hisdusthani word for the uprising of 1857. The people who were involved with the magazine were known as the Ghadar Party” (Ghosh 2006:222). Ghosh's description of Uma’s life in Exile as the history of the early nationalistic movement of India in abroad formulated by the Businessmen, Students and the former Soldiers of the British Indian army. Groups like Gadar Party and Indian Independence league are all mentioned in the novel.

“Things have changed in Burma. I feel frightened now. There’s a lot of anger, a lot of resentment, and much of it aimed at Indian” Dolly affrightedly explains the then political condition to Uma. The reason behind is “...so many different things who’s to say? Indian money lenders have taken all the farm land; Indians run most of the shops; people say that the rich Indian live like colonialists, lording it over the Burmese”. And even people shouted at Dinu for being half Indian and half Burmese. Crowd surrounded Dolly and chanted slogan like “it’s wrong for Burmese to marry foreigners... who are married to Indians are traitors to their own people”. (Ghosh 2006:240). Ghosh gives the political and

economic condition of Burma during the first half of the 20th century. During colonization, Britain took many people from India to Burma as workers, but they eventually became businessmen and looted the Burmese economy. Along with hatred towards Colonial English, Burmese people also began to hate Indian and the Burmese people who had connection with the Indians.

“The riots lasted several days and the casualties numbered in the hundreds. The toll would have been higher still, it had not been for the many Burmese who had rescued Indians from the mob and sheltered them in their homes. It was discovered later that the trouble had started with a clash between Indians and Burmese workers at the docks. Many Indian and Chinese owned businesses were attacked, among them one of RajKumar’s timber yards. Three of his workers killed and dozens were injured”. (Ghosh 2006:245). Ghosh gives explanation of a sudden outburst of people takes place in the street and Dolly successfully saves the Life of Uma. The issue starting the clash between workers at the dock happened in 1930. During the great depression, the Indian workers in the Rangoon port went to strike for high wages. Instead of listening to Indian worker’s demand British officials hired Burmese workers to break the strike. Fearing the loss of their jobs Indian workers agree to join back the labour, thus the newly hired Burmese lost their job. This frustration became a mutual clash and soon became a riot causing more than 200 Indian people’s death and many thousands were injured.

“A few days later they learnt that there had indeed been coronation of sorts, not far from Rangoon: a healer by name Saya San had himself crowned king of Burma, with all the traditional observances. He’d gathered together a motley band of soldiers and told them to avenge the capture of King Thebaw.” (Ghosh 2006:246). The incident took place in 1930 when a monk named Saya San crowned himself as the Galon King revoking the Burmese mythology and lead a rebellion against the British rule till 1932. British spent many troops,

prominently Indian Sepoys, to curb the rebellion and finally Saya San was captured and executed.

“for the twins, Uma’s arrival in Calcutta was an event of unparalleled significance. This was not just because of who she was: it was at least partly because no one in the family had ever had occasion to go Dum Dum before. It was just ten years since an airplane was first seen in Calcutta: in 1920, a Handley Page had been received at the racecourse by sheering crowds. Since then, planes belonging to Imperial Airways and Air France had also touched down in the city. But it Was KLM that had started first regular passenger service and the drama is recently instituted coming and going had held the city in thrall for months” (Ghosh 2006:251). With a single paragraph related to the narrative of the novel, Ghosh gives details to the history of the Indian Air service. Handley Page was United Kingdom’s first aircraft that came to Calcutta during a world trip. But it was KLM, the Royal Dutch Airline started the first regular Service from Burma to India. Handley Page was also used for Indo Burmese transport during the time.

Uma’s Nephew Arjun was selected as a cadet officer in the British Indian army. Uma with her previous experience in Burma with the Indian Sepoys and with the Influence of Gandhiji’s ideas allows him to join the Army by saying that “The mahatma thinks that the country can only benefit from having men of conscience in the army. India needs soldiers who won’t blindly obey their superiors” (Ghosh 2006:258). Apart from this Arjun writes to his sister about his life in the Indian Military Academy Dehra Dun and about his regiment. He placed in 1/1 Jat Light Infantry. It Comes under the Maratha Battalion. His letter gives detail about the historical significance of the Regiment. He writes with pride that “The story is that the battalion fought so well in the Maratha Wars that when Lord Lake reached the coast, he honored us with a special title: *The Royal Battalion*.... Hardy and I were looking the

battalion's battle honours...the list was as long as my arm. During the mutiny our troops stayed loyal- one of our companies was in the column that captured the old Emperor Bahadur Shah Zafar, at his hide-hole at Humayun's tomb.... The Royal was in Burma during General Prendergast's advance on Mandalay.... Should see the list of our medals: A Victoria Cross from the Somme; two Military Cross for putting down the Arab rebellion in Mesopotamia in '18; a half- dozen DSOs and OBEs from when we fought the Boxer rebels in China..." (Ghosh 2006:262). Arjun's overwhelming proud of his battalion in the letters gives a significant detail about how the British Empire used the Indian Sepoys to expand their colony around the world. And still, an ordinary *fauji* is feeling proud as part of the British Indian Army without actually knowing what they are doing.

"Bela heard Dinu say to Arjun: 'Have you heard? Hitler signed a pact with Mussolini... there could be another war.'" (Ghosh 2006:275) Dinu says about the Pact of Friendship and Alliance between Germany and Italy known as the Pact of Steel between the Kingdom of Italy and the Nazi Germany on 22 May 1939. It was a Military and Political alliance.

When Arjun, Uma and Dinu went outside their car went dead and they caught up in the middle of a march. The demonstrators put a pamphlet into the car. The pamphlet is questioning Britain's demand for Indians to support them in the World War. Arjun got angry over them as he was a soldier but the intellectual Dinu had another aspect to opposite it. He says: "I am talking about fascism... and why the most important thing right now is to fight against it. Because if the war does break out, it won't be like any other... Hitler and Mussolini are the most tyrannical and destructive leaders in all of human history... if they succeed in imposing their will on the world, we'll be doomed... their whole ideology is about the superior of certain races and the inferiority of others... and if they have their way they will destroy the working-

class movement every were in the world... and don't imagine for a moment India and Burma will be better off if the British are defeated... And think what will happen to Asia... The Japanese already aspiring to an Empire, like the Nazis and Fascist... they are the imperialist and racialist of the worst order...". (Ghosh 2006:293). Dinu's concern is shared by the most western-educated youth during the time. Even though they all stood against the British colonialism and fought for an independent nation, but during the wartime, their thought came for a greater good for humanity. They thought it is good to support the British against Nazi Germany and Fascist Italy. But again, nationalist leaders who were under influence of Gandhi's ideology like Uma opposed it. She says "...you must not think for a moment that I, or anyone in the Congress, have an iota of sympathy for the Nazis and Fascist... As Mahatma Gandhi has said, many times, they represent the exact opposite of everything we stand for. But as I see it, we are caught between two scourges: two sources of absolute evil. The question for us is, why should we pick one over the other?" (Ghosh 2006:293). This argument is predominant during the time. It is historical and much-discussed in Indian National Congress.

".... When the British Prime Minister, Neville Chamberlain, declared war on Germany, on behalf of Britain and her Empire... Certainly, in Burma, as in India, public opinion was deeply divided: in both places many important personages has expressed their support of the colonial government. But could also heard to voice bitter condemnation of Britain's declaration of war on their behalf, without any binding guarantees eventual independence." (Ghosh 2006:305) From 1939 to 1942 Britain fought in the war with the Allied Forces. When Britain entered the war automatically as part of the empire India also became the part of War and many Indian Sepoys had to involve in the war on behalf of Britain. But the congress was against it because participation in the war as Congress demanded should fetch complete independence to India but Britain gave no promises on this regard. But Muslim League was in another

opinion and they fully supported British Raj. Nationalist leaders like Gandhiji, Patel and Maulana Azad stood against Nazi Germany but refused to stand with British until India was independent. In 1942 Congress launched the Quit India movement; it was non-cooperation with the government. But on the other hand, Muslim league rejected the Quit India movement. And Subash Chandra Bose with the Help of Japan raised the Indian National Army and fought with the Axis powers against Britain. Thus, as Ghosh points out the opinion of Indian varied on the verge of the world war. In Burma, General Aung San raised Burma National Army with the support of Japan and fought against the British. But the wealthy landlords and Indian businessmen in Burma supported the British as it was good for their business.

“.... Some of them had spoken of incidents of unrest: troops were said to be resisting transfer order abroad. In Bombay a Sikh unit- a squadron of the Central India horse- was said to have mutinied. They had laid down their weapons and refused to board the ship that was to take them to North America.” (Ghosh 2006: 313). It happened in 1940. Central India Horse was a cavalry regiment of the British Indian Army formed in 1857. They served Britain during the second world war during many operations especially in abroad like the Western Desert Campaign, the East African Campaign, the Tunisia Campaign and the Italian Campaign. When going to one of such mission in North America a radical political organization named Kirti Lehar campaigned among the soldiers and a mutiny broke out and the Sikh squadron of the regiment refused their service in a foreign land. The mutineers were court-martialed and exiled to the Andaman Islands.

“Hardy with excitement says Arjun that: “Did you hear? The Japs have sunk the *Princes of Wales* and the *Repulse*’. ‘Impossible’ Arjun looked at him in disbelief. These were two of the most powerful battleships ever made. The pride of the British navy. It can’t be true” (Ghosh 2006: 394). The two soldiers

discussing one of the main events in the Second World War. The British Battleship HMS Prince of Wales and Battlecruiser HMS Repulse were bombed and sunk by Japan Navy's torpedo bombers in December 1941 at the east coast of Malaya. These ships came to help the Allied forces in the region. The sinking of these ships was a big blow to the British navy.

“... the one who was working on the Burma- China road, up in the far north. Just as Rajkumar foreseen, the building of the road had assumed a new strategic urgency with America's entry into war. It was to be the Principal supply line for the Government of Generalissimo Chiang Kai-Shek.” (Ghosh 2006: 409). The Burma Road was built while Burma was Britain's colony; the purpose was to convey supplies during the Sino Japanese war. Japan in 1942 prevented the supply through this road to occupy Burma. Thus, the road became strategic importance in the war. When America entered the war, they built the Ledo Road connecting Assam to China, which enabled western Allies to help China to fight against Japan.

“The first Indian National Army had not lasted long, about a year after its founding, its leader, Captain Mohun Sing, had disbanded it, fearing that Japanese trying to take over. The army was resurrected by Subhas Chandra Bose, the Indian Nationalist politician, who reached Singapore by way of Afghanistan and Germany. Bose reinvigorated the Indian National Army, drawing tens of thousands of new recruits from the Indian population of South East Asia: Arjun, Hardy, Kishan Singh. Ilongo and many other joined it.” (Ghosh 2006: 479). Indian National Army was first formed by Mohun Singh an Indian Prisoner of the war of the British Indian Army capture by the Japanese Army during the Second World War in 1943. But it was soon disbanded with difference in the leadership of INA on supporting Japanese Army. Later in 1943, Subash Chandra Bose took INA as the army for his Arzi Hukumat-e-Azad Hind (the Provisional Government of Free India) and he gathered ex-

prisoners and civilians to his force to fight for Free India. He fought along with the Japanese army. Ghosh places his character Arjun, Hardy, Kishan Singh and Ilongo to Bose's recruits. After it, Ghosh gives a description of how the thousands of members of the Indian National Army were received in India.

“In December 1945 the colonial Government chose to bring charges against three members of the Indian National Army- The famous ‘Red Fort Three’: Shah Nawaz Khan, Gurbukhsh Sing Dhillon and Prem Sahgal. The country erupted with protest and demonstration; Support committees formed all over India despite an official ban.” (Ghosh 2006: 479). After the defeat of the Indian National Army, many of the soldiers were court-martialed by the British Army. The public trial took place in the Red Fort, New Delhi. Three persons mentioned by Ghosh were officers in the British Army they abandoned it and joined INA and fought along with the Japanese Army. These trials got much publicity and the nation stood behind them with protest and demonstrations as Ghosh details. Congress and Muslim League united in support of the Prisoners of war. Finally, the commander in chief Claude Auchinleck ordered to release them due to the public protest. Ghosh describes the trial in detail, how the defense lawyer cites a series of earlier incidents in which the British supported the war for freedom. Ghosh visited Gurbukhsh Sing Dhillon, The last of the ‘Red Fort Three’ many times and collected information on the incidents and described the trial in detail. (Ghosh 2006: 551)

“She'd started the file in 1987, on reading about the birth of democracy movement in Rangoon... she had tracked the emergence of the movement's leader, Aung San Suu Kyi, and had cut many magazine and newspaper articles. In August 1988 when the Military junta struck back, imprisoning Aung San Suu Kyi and unleashing a savage campaign of repression.” (Ghosh 2006: 496). Jaya's interest in the land of her birth made her follow these things. Ghosh gives a glimpse of the history of the rise of the new leader Aung San Suu Kyi. Aung

San Suu Kyi returned to Burma after her education in 1988 and joined the protest and rose to the leadership of National League for Democracy. Demonstrations for democracy in Burma started after the step down of General Ne Win of the ruling party. The Uprising is also called as 8888 Uprising as the main event took place in 8th August 1988. But new Military Junta took power in the next month itself and suppressed the call for democracy and imprisoned Aung San Suu Kyi.

Dinu's survival is closely related to the historical incidents of the time. Dinu came to know that many workers in the rubber estate joined the Captain Mohun Sing's INA with Ilango and Arjun. He decides to secretly cross over Burma, He left Malaya through Isthmus Kra. Due to the Japanese invasion in Burma, he cannot make his way by land to Burma, the routes were cut off. But he came to know that along with the Japanese army Burma Independence army also fights and this headed by Aung San, who is known by Dinu from Rangoon. Ghosh makes the historical Figure Aung San as Dinu's friend here. Dinu reached Rangoon in 1942 when the city was captured by Japanese forces. From there he knows Neel's death and his family's departure to Huay Zedi. "North of Rangoon was still fierce fighting between the Japanese forces and the retreating British army. To travel through the countryside at this time was very nearly an impossibility: all road and traffic was strictly controlled, through an elaborate regimen of cards and permits. The Japanese had installed a new government in Rangoon, under the leadership of Burmese politician. Dr Ba Maw. Aung san and many others from the Burma Independence Army were members of this government- among them several former friends and acquaintances of Dinu's from Rangoon University. One of them helped him to procure a pass that allowed him to travel north." (Ghosh 2006: 513) Here Dinu's acquaintance with the officials in the new government made his journey across the country. After the occupation of Burma Japan helped to form a new government in 1942. Aung San and his supporters got military training from

Japan and after returning to Burma he formed Burmese Independence Army (BIA) and fought along with the Japanese against the Allied forces. BIA formed provincial Government in some areas. But Japan asked Dr Ba Maw to form a government. In which Aung San was war minister and Thakin Than Tun of Thakin Movement was minister of Land and Agriculture. But later when all came to know that the Japanese are not really helping them, they formed Anti-Fascist Organisation against Japan.

“In 1944, Allies launched a counter-invasion of Burma, spearheaded by the Fourteenth arm, under the command of General Slim. Within a few months the Japanese were pushed back from Indian frontier and by early 1945 they were in headlong retreat. They were dealt a final blow by General Aung San who dramatically reversed his allegiances...In 1945 General Aung San issued a secret order to his followers to join the drive to push the Japanese out of Burma” (Ghosh 2006: 514). Ghosh, in a nutshell, describes the retreat of Japan from Kohima and Manipur and ultimately from Burma. Aung San trained from Japanese first fought along with the Imperial Japanese Army and The Indian National Army against British. At first, British was forced to retreat during their “Nazi Germany First Policy” but later they launched the counter-invasion with Chinese and United States Forces in 1944 in which Japan forced to retreat. During the time Aung San and other Burmese leaders formed the Anti-Fascist Organization against Japanese and supported the Allies.

“Aung San Suu Kyi waved at the crowd and began to speak... she laughed constantly and there was an electric brightness to her manner... The laughter is her charisma, Jaya thought. She could hear echoes of Aung San Suu Kyi’s laughter everywhere around her, in the crowd. Despite the swarming intelligence agents, the atmosphere was not heavy and fear filled.” (Ghosh 2006: 542). Its Jaya’s experience while listening to Aung San Suu Kyi’s speech. The speech was in Burmese and Jaya didn’t understood a single word she said.

Dinu took Jaya to 38 University Avenue to attend a public meeting at Aung San Suu Kyi's house in 1996, she was in the sixth year of her house arrest but "twice every week on Saturday and Sundays, she held a meeting at her house" (Ghosh 2006: 540) and people gathered there to listen to her even though it was strictly observed by the regime.

The Predicament of Characters During Political Turmoil in *The Glass Palace*

The Glass Palace gives the picture of the people who were affected by great historical events in subordinate perspective. It deals with the lives of ordinary people of the era, people who were socially, economically and politically suppressed. What Ghosh is doing is creating the 'history from below'. He goes through the survival strategies of ordinary people during a violent historical movement. He creates an interior history to accommodate the story of the forgotten people who were otherwise vanished from the sight of a historian. He presents the oppression, exploitation and the dislocation faced by the marginalized people.

The story starts with portraying Rajkumar's life, Ghosh presents him as an orphan who was working in a tea stall run by Ma Cho, his orphan hood as Rukmini Bhaya Nair says "Rajkumar's symbolic as well as real orphan hood implies that he has to invent a family where none exist; he has to build lasting bounds of trust with strangers." (Khair 2003:166). Thus, the unfolding of the story of the novel is associated with Rajkumar's journey to make family and friends. When he tries to make a family by marrying Dolly, he proposes her, asserting his orphan hood "I have no family, no parents, no brothers, no sisters, no fabric of small memories from which to cut a large cloth. People think this sad and so it is. But it means also that I have no option but to choose my own attachments. This is not easy, as you can see. But it's a freedom of a kind, and thus not without value." (Ghosh,2006: 147-48). As he says it is not easy, his

life goes through struggle and survival, that his predicament or existential struggle makes him lead his life through the political turmoil he faces time to time. “he has actually discovered his lineage by achieving creative harmony out of the materials of historical dissension and resentment; and he has to make sense of the ‘exit-tential’ conundrum that plagues all individuals who cross, for one or another, the well-defined lines of national identity and family genealogy.” (Khair 2003: 166).

Rajkumar faced the wrath of political turmoil happened in Burma after the British occupation. The Burmese people asked Rajkumar “Who are these soldiers?” (Ghosh,2006: 28). The conquering British force had mainly Indian soldiers so the native ones took Rajkumar to answer for this and they began to beat him up since their land was taken by his kind of people. It is Saya John helped him and protects him from the angry crowd. Saya John explains to him that it is the Indian soldiers who fight for British masters and “they are just tools without mind of their own. They count for nothing.” (Ghosh,2006: 30). Rajkumar notices this and later used the same Indian poor peasants as a workforce in the mine camps and teak and rubber plantations.

Rajkumar then faced a historical inevitability, the exile of the king and queen, here he also meets his future wife Dolly. Rajkumar joins as a helper to Saya John in his timber business. By dealing business with Englishmen and learning their technique Saya John makes a good profit and he advises Rajkumar “That is someone you can learn from. To bend the work of nature to your will; to make the trees of earth useful to human beings-what could be more admirable, more exciting than this? That is what I would say to any boy who has life before him.” (Ghosh,2006: 75). Rajkumar keeps this advice in mind and he also find a fortune in the same business.

When oil reserve was found in Yenangyaung “many foreign companies were busy digging for oil and they were desperate for labour” (Ghosh,2006:

124). Rajkumar saw an opportunity in this and he worked as a labour contractor, he lent money from Saya John and went to India and he supplied labourers to the mining camp. This mobilization of the poor peasants from south India later became a large Indian diaspora in Burma; the poor peasants were unable to go back and stuck there to pay the debt they took. Rajkumar being a subaltern rise to the state of a colonizer. He moves according to the current. With the profit from the labour supplies, he bought a timber yard with the help of Saya John. Rajkumar got a huge timber contract from the Chotanagpur railway company to supply teak for sleepers. This made him one of the prominent members in the Burmese Indian community. The calculated risk Rajkumar took with the money of Saya John makes his life flourish.

In the family life of Rajkumar, some unpleasant thing happens. His younger son Dinu fell ill and he diagnosed with polio. Dolly spent much of the time with him leaving her elder son Neel and her husband Rajkumar. Rajkumar even complains that she is leaving him and Neel behind. But Dolly felt Dinu need more of her attention than Neel do. Neel was so keen like his father and eager to enter his father's business. Rajkumar was so busy expanding his business that "He was working harder than ever at his business and there was a whole week when she hardly saw him." (Ghosh, 2006: 215). Thus, there was a gap between their personal lives, which later made Dolly go to Pagoda and accept nun ship. And this gap leads Rajkumar to have an extramarital relationship with another woman. Later Uma finds out Rajkumar's illegitimate son and his mother but the lady says that "his wife had turned away from the world; she'd lost interest in her home and family, in him..." (Ghosh 2006: 236). That why he used to come to her and he helps her with money to nurture the child Ilongo. Rajkumar earlier transported people from India for his timber yard and now he even used them sexually shows how pathetic the condition of the transported people who were subjugated by not the British but their own people

who work for the British. Later this Ilongo becomes Saya John's and his granddaughter Alison's main assistant in running the estate.

The changed political condition after the First World War made Burma an unsafe place for Indians. Dolly wants to go to Buddhist nunnery for the rest of her life but before it she wants to make sure that her sons should be settled, and it is good to be in India away from Burma. Dolly says that "things have changed in Burma ... there is a lot of anger, a lot of resentment and much of it aimed at Indians." (Ghosh 2006: 240). It is true that Indians began to enter in politics "Indian money lenders have taken all the farm land, Indian's run most of the shop's; people say that the rich Indian lives like colonialists, lording it over the Burmese." (Ghosh 2006: 240) so the anger of the Burmese people against Indians is valid. They even shouted at Dinu that he is a *Zerbadi*- a half Indian, half Burmese, and people called Dolly a traitor because she married to an Indian. Thus, the political scenario created by the colonial powers turned against the Indians who were brought there by the British. When Dolly plans to make his family safe by leaving Burma Rajkumar thinks that "the economy wouldn't work without Indian businessmen, the country would collapse." (Ghosh 2006: 241). So, he doesn't want to leave the country abandoning his lifelong earnings. And it is the fearful time that with the growing Indian presence in business "among students and nationalist an agitation was underway to separate Burma's administration from that of British India, Many Indian saw this as a cause for alarm, believing that their safety would be threatened by a separation" (Ghosh 2006: 243). When Uma traveled around Burma with the fellow members of Indian Independence League "she could see sign of widening rift between Indian and their Burmese neighbors." (Ghosh 2006:242-43). Thus, the political scenario of the time made one group of people felt unsafe in Burma, Uma understand this as the nasty plan of the Colonizer- "the pattern of imperial rule and its policy of ensuring its necessity through the division of its subjects." (Ghosh 2006: 243). The anger of the Burmese peoples

slowly changed toward Indians by which British fortified their presence in Burma. Ghosh dealing the history of the nationalist movement in Burma through the experience of his characters and he reveals how the different sect of people experienced the changing political scenario. The people of Burma want to liberate their country from the Empire in the process simultaneously they have to fight against the Indian businessmen who supports the Empire.

Along with the rich business people, the subaltern Indian people too faced the wrath, Burmese commoners, in 1930 riots. Ghosh gives a short description of the incident and says how it affected the Indian and the Chinese communities in Burma. In the riot, around two hundred Indian workers were killed and many Indian and Chinese owned business firms were attacked. He also includes Rajkumar's timber yard in the attack to depict how Indian's faced it. Rajkumar's one timber yard was attacked and three of his Indian workers were killed and eleven were wounded. This is the first serious predicament Rajkumar faced due to the political instability of the time. But despite his losses he doesn't want to leave Burma unlike other Indians did, he argued "I've lived here all my life; everything I have is here, I'm not such a coward as to give up everything I've worked for at the first sign of trouble. And anyway, what makes you think that we'll be any more welcome in India than we are here? There are riots in India all the time- how do you know that the same thing wouldn't happen to us there?" (Ghosh 2006: 245). It is noticeable that Rajkumar fears not only to leave Burma but also to go to India. He doesn't feel it was his homeland anymore. In 1932 there was Saya Sen rebellion in Burma, Burmese people stood with him and rebelled against the empire but once more Indian soldiers were used to curb down the rebellion. Uma knew this strategy of the empire "Indian's being made to kill for the empire, fighting people who should be their friends." (Ghosh 2006: 247) But Rajkumar argues that these soldiers protect not only the empire but the Indians in Burma too. But Uma find Rajkumar responsible for this tragedy, she asks "Did you ever think of the

consequences when you were transporting people here? What you and your kind have done is far worse than the worst of the Europeans.” (Ghosh 2006: 247). It is true that the Indian businessmen out of greed for money supplied Indian labourers to Burma. The empire made it's subject to control over their fellow being and makes them compelled to work for the empire. Businessmen like Rajkumar who out of greed unknowingly becomes the tool of the colonial masters.

During the last years of 1930's, the story depicts Rajkumar's son Neel and Uma's nephew Manju's wedding. Rajkumar's business was in loss due to the political happenings in Burma and was in debt but he spent money for his favorite son's wedding.

The next predicament happens in Rajkumar's life is during the Second World War. Britain declared war on behalf of the empire, but public opinion was divided into India and Burma. “Many important personages had expressed their support of the colonial government. But many could also be heard to voice bitter condemnation of Britain's declaration of war on their behalf, without any binding guarantees of eventual independence.” (Ghosh 2006: 305). There was a protest in Burma under the leadership of Aung San. Rajkumar supported British since he “conceived that in absence of the British Empire Burma's economy would collapse.” (Ghosh 2006: 306). Being a colonial subject and a stakeholder of the colonial business, he supported the colonizer for his survival, on the other hand, his socialist son supported the Allied Force because he stood against the Japanese Fascism. The person who carries opposite ideologies comes together in a term due to an unprecedented political scenario.

During the wartime, Rajkumar caught pneumonia and he was hospitalized, where he contemplates about life and his struggle all the way to reach the current position. He finally decides to leave Burma but that too with confusion. He says to Dolly that “if one thing I've learned in my life, Dolly it

is that there is no certainty about these things. My father was from Chittagong and he ended up in Arakan; I ended up in Rangoon; You went from Mandalay to Ratnagiri and now you're here too, why should we expect that we're going to spend the rest of our lives here." (Ghosh 2006:310). At the final age of his life, Rajkumar recognizes the 'uncertainty' of life, yet he was in a mood to fight against the odds. He further adds that "we have to expect that a time will come when we'll have to move on again." (Ghosh 2006: 310). Since childhood Rajkumar began to travel, first in the boat as worker and after that for business he travelled to India and Malaya. He was in constant move throughout his life, transcending boundaries. So, he felt that he belongs to nowhere as his teacher Saya John said himself that he is like "*Dobhi ka kutta, na ghar ka na ghat ka*, a washer man's dog, you don't belong anywhere, either by the water or on land." (Ghosh 2006: 10). Rajkumar was aware of the happenings taking place around the world. When he was in the hospital he listened to the radio "the room was filled with voices from around the world- London, New Delhi, Chungking, Tokyo, Moscow, Sydney." (Ghosh 2006: 308). So he knew that whatever will happen, swept away from him and his family, but he plans to overcome it. He says to Dolly that "rather than swept along by events, we should make plans and take control of our own fate." (Ghosh 2006: 310). He is not ready to succumb to the circumstances; he wants to take control of his own fate amidst all the sufferings.

Rajkumar decided to make a final move. He plans to sell all his properties to stock timbers so that he can sell it in the next year when the price shoots as he did in the first war. Dolly says its "Harding-war-profiteering" (Ghosh 2006: 316) but Rajkumar finds no mistakes in it he knows that "the risks were huge of course; but they always were when anything important was at stake." (Ghosh 2006: 316). Rajkumar's willingness to take this calculated risk was one of his main personal traits which made him successful.

Rajkumar sends his son Dinu to Malaya, to Morningside estate to sell his share in it. And in Burma with Neel, he plans to sell his properties so he can stock teak. But Japan entered in war and invaded Malaya. The prominent members in the community felt a threat to Indians on two sides, if Japanese forces advance to Burma Indian Community “would be defenseless against hostile section of Burmese public and...as subject of British empire, they would be threatened as enemy aliens by Japanese.” (Ghosh 2006: 393), so the Indian community decides to form a Refugee Evacuation Committee. But Rajkumar could not agree to this and he feels it an opportunity to make a profit as he planned earlier. Rajkumar thinks like a businessman and what he was doing was exactly as dolly accused ‘war profiteering’. As Rajkumar expected he got the contract to supply woods to build the Burma-China road, with the help of his old friend Doh Say he acts quickly to fulfill the contract. When Rajkumar went to bank for his business purpose there was an air raid by the Japanese air force, the planes aimed at city’s oil reservoirs, tanks and railway lines. Rajkumar manages to escape from the bombing in the city and went back to his timber yard. But the bombing claimed all his timber yard, with the sound of bombing the elephant ran wild, the logs got loose and Neel fell under it. What Rajkumar saw is the unrecognizable body of his son. Thus, the entire plan he made was in vain, he lost all his possession and a son in the Japanese attacking. He rejected all the advice from the people around him to leave Burma instead he waited for war profiteering. Thus, whatever he gained with the help of the colonial powers were lost due to the same reason. During the final years of his life he lost everything, made by using the colonial power’s crookedness. He lost everything and also witnessed the death of his heir.

The city of Rangoon was in chaos due to the continuous bombing, “the workers who serviced the entire city were mainly Indians and many of them had fled or gone into hiding.” (Ghosh 2006: 466). From Rangoon town, people began to move “towards northern landwards passage to India- a distance more

than a thousand miles.” (Ghosh 2006: 467). To stay in Rangoon was not safe for Rajkumar and family he also went along with the people “to make one last effort to reach India” (Ghosh 2006: 468). The journey was hard, Manju and her baby fall behind, Rajkumar pushed her to get up and move on, out of despair she gets angry to her father-in-law “why old man why?... why do I have to go on? Look at you: you’ve gone on- and on and on and on. And what has it brought to you.?” (Ghosh 2006: 472). This is one of the reverberating questions Ghosh asks about Rajkumar’s life. He started as an orphan built his own business empire, attained family with reputation but finally, he lost everything he owned. He lost his one son and another is missing. Now he is a refugee-like thousands of Indian laborers who were fleeing to India. While crossing a river during the journey Manju fell to the river from the raft leaving behind her infant child to Rajkumar and Dolly.

During the last days of 1942 the desperate Rajkumar, Dolly and the child arrived in Calcutta at Lankasuka, Uma’s house. During the last six years of his life, Rajkumar stayed as a commoner nourishing his granddaughter Jaya. Thus the life of Rajkumar who was prospered and made a profit with the advancement of British in Mandalay in 1885 was gone down when Britain’s colony got its first hit in the Second World War. In between, he made himself a successful man in the First World War. Thus his life began, flourished and perished with the three great historical incidents. Ghosh portrayed with the full life circle of Rajkumar that how the political happenings of the time influence a common people. Rajkumar’s ups and downs are directly linked with the historical incidents happened in the time. Even though he does not represent the entire colonized people of the era, because the mass of labourers suffered more than him. The subaltern people whom he transported to Burma for his timber yard and rubber plantations perished and many more of them disappeared during their way back to India at the time of Second World War.

Many more Indian labourers and their second-generation stood with the Indian National Army and fought along with Japanese force to free their motherland.

Apart from Rajkumar, there are more persons who caught in the vortex of history. Uma's nephew Arjun joined as an officer in the British Indian Army. Through him, Ghosh portrays a different aspect of the conflict a colonial subject faced. Arjun got the selection to the Indian Military academy. His family was attracted in the status and prestige of an officer in the British army. His aunty Uma who was working with Mahatma Gandhi also supported Arjun's entry into the army by saying that "The Mahatma thinks that the country can only benefit from having men of conscience in the army. India needs soldiers who won't blindly obey their superiors." (Ghosh 2006:258). In Burma, Uma saw that how the Indian Sepoys were used by the British to suppress the Burmese nationalists, so she supports Arjun. After joining the Army Arjun writes lengthy letters to his sister Manju about the glorious past of his Jat Regiment, ironically most of them are fought in the name of the British crown.

Arjun considered himself as the "First true Indian". (Ghosh 2006: 278) who sit together without considering region and religion and ate what they wish. He claims that "we're are the first modern Indian's; the first Indian to be truly free. We eat what we like, we drink what we like, we're the first Indian's who're not weighed down by the past," (Ghosh 2006: 279) and he considered as modern since they live with westerners. Being in the first batch of Indians selected for the officer's post in the Army, Arjun was overwhelmed by the status given to them by his British counterparts, Arjun says to Dinu that "to you the modern world is just something you read about... we understand the west better than any of you civilians... we knew how the minds of westerners works. Only when every Indians is like us will the country become truly modern." (Ghosh 2006: 079-80). There were two kinds western educated people in the country one who with the education, got enlightened and mobilized countrymen

against the injustice rule of the Britain. And the other one, as Ghosh portrays, like Arjun, who feel themselves like westerners.

Arjun's sister Manju's wedding was fixed with Rajkumar's son Neel. During the wedding party, there were people from all sects of society. From there Arjun hears different opinion about an Indians wearing British uniform. The People who work for Indian Freedom and Burmese students who stand for Burmese freedom look him pathetically. Even a congressman asked one of Arjun's friends who is in uniform "and how does it feel... for an Indian to be wearing that uniform." (Ghosh 2006: 287). He replied that they are not occupying the country but defending. But people are there not ready to accept his argument. The student from Burma harshly mocked at him "Do you know what we say in Burma when we see Indian Soldiers? We say; there goes the army of slaves marching off to catch some more for their masters" (Ghosh 2006: 288). Yet Arjun does not see the larger part of the picture he still admires his modern masters.

During the Wartime there was news that there is unrest in the army: "Indians should refuse to participate in the war" (Ghosh 2006: 318) because it is not their war "it is the competition for supremacy among nations who believed it to be their shared destiny to enslave other people..." (Ghosh 2006: 318). Arjun's friend Hardy who has a military lineage contemplated on these hearings and asks Arjun about the oath they took back in the Academy, the oath reads "The safety, honor, and welfare of your country comes first, always and every time. The honor, welfare and the comfort of the men you command come next... and your own ease, comfort and safety comes last, always and every time." (Ghosh 2006: 330). Having reminded these inscriptions at the Chetwode Hall in the Military Academy Hardy asks Arjun "well, didn't even you ever think: this country whose safety, honor and welfare are to come first, always and every time?... and why was it that when we took our oath it wasn't to a

country but to the King Emperor- to defend Empire?" (Ghosh 2006: 330). Hardy has this dilemma even before they go to the front. But Arjun thinks about the growth he can achieve in his career by fighting a war abroad.

Arjun and Hardy with their troops posted in Malaya's Sungei Patani were they meet Dinu and Alison. Arjun had a soft corner towards Alison but she soon understands him and says that "Arjun you are not in charge of what you do; you are a toy, a manufactured thing, a weapon in someone else's hand. Your mind doesn't inhabit your body." (Ghosh 2006:376) in all sense Alison's observation was right. Meanwhile, Arjun's platoon got an order to leave Sungei Patani. The Japanese landed in the Malaya Peninsula; Arjun's platoon ordered to prevent them, so he goes to the front at Jitra, Northern strip of Malaya. They were expecting Japanese advance and they were to defend. Before the attack the Japs comes in planes and drops pamphlets appealing Indian soldiers written by Indian Independence League, it says "Brothers ask yourself what are you fighting for and why you are here: do you really wish to sacrifice your lives for an Emperor that has kept your country in slavery for two hundred years?" (Ghosh 2006: 391). But Arjun banned reading the pamphlets and collects it.

Arjun's Platoon ambushed by an unexpected attack from Japanese and they were forced to retreat and they lost their platoon. Hardy again asks a question to Arjun which haunted him a lot. He began to come into his sense and when he knew the dilemma he immersed in he says "It was strange to be sitting on one side of the battle line, knowing that you had to fight and knowing at the same time that it wasn't really your fight-knowing that whether you won or lost, neither the blame nor the credit would be yours. Knowing that you are risking everything to defend a way of life that pushes you to sidelines' it's almost as if you're fighting against yourself." (Ghosh 2006:406). He realizes the plans of the colonial power which uses its colonial subject to expand the power to other territories. It is Hardy's certain question which made Arjun think

about the outcome of the war, till then he was immersed in himself and his career as an army officer. He placed himself with the people of the west and became a *Sahib* like them. It is Hardy who points about his country and above all his identity. Hardy says that he decided to join the newly formed Indian National Army and fight along with the Japanese Army against the British colonial rule so that he can contribute to the fight for freedom of his country. At first, Arjun quarrels with him but later he agrees on what Hardy says but he insists to leave their commanding officer Lieutenant Colonel Buckland freely. But before leaving Colonel Buckland scolds Arjun for being a traitor to his army, but Arjun reminds him the quote of General Munro during his class at Academy that “The spirit of Independence will spring up this army long before it is even thought of among the people...” (Ghosh 2006: 449)

At the end of the war after Japan’s defeat, thousands of members of Indian National Army – mainly Sepoys from British Indian Army and Indian Labourers from Burma and Malaya Who joined INA- were brought back to India as prisoners of war. They were welcomed as heroes in India and they were all set free after the famous Red Fort Three trials. But after the Japanese retreat, some members of INA were continued resisting in central Burma against the British Force, Arjun was among them. During that time Dinu was there with the Burmese Independence Army who tries to push out the Japanese army from Burma. Dinu being an Indian enlisted to talk to the “last die hard from the Indian National Army were still battling on in central Burma, harassing the advancing of Allied Army.” (Ghosh 2006: 514) when Dinu went to talk he meets Arjun there. He tries to convince Arjun to put the gun down by saying that the Japanese are retreating and there is nothing to fight. But Arjun was adamant he asserts that “I joined an Indian Army that was fighting an Indian cause: the war may be over for Japanese- it isn’t for us.” (Ghosh 2006: 518). Arjun from all the way to considering himself as ‘truly modern Indian’ now understood his cause to fight. In a historical moment, he marks his position.

Rather than perishing unknowingly to the cause, he is stepped in but how deeply he succumbed to the hands of the colonial power makes him unable to come out from it. He visualized his defeat so accurately that he says “we rebelled against an Empire that has shaped everything in our lives; coloured everything in the world as we knew it. It is huge, indelible stain which has tainted all of us. We cannot destroy it without destroying ourselves. And that, I suppose, is where I am...” (Ghosh 2006: 518) Dinu understands the “Irreducible reality of the decision that Arjun has made” (Ghosh 2006:519) so he leaves him alone without arguing much.

The death of Arjun is one of the greatest predicaments. At first, Arjun was in a mirage, he has fallen into the glittering of the western style of life but amidst of it, he forgot that way of life causes the life of his countrymen. He was educated but not like his aunty Uma who saw the world around. Arjun was even blind towards his batsman Kishan Sing, who knew the news before the officers.

Theoratising Arjun’s fondness towards the modern life Anshuman A. Mondal writes “with respect to Arjun, Bhabha’s theory of Colonial mimicry is more applicable because *The Glass Palace* concentrates on race as the key term in the debate between Arjun and his friend Hardy.” (Mondal 2011: 120). Before Arjun Hardy was able to decide to leave the British Army and come back to his original identity than conceived one. Because “Hardy’s logic is impeccable and it opens a breach in the defences that maintain an identity like theirs.” (Mondal 2011: 122). But later both know that “The duplicitous nature of colonial ideology is itself responsible for this aporetic split in their loyalties. They stand, uneasily, in between.” (Mondal 2011: 122). So finally, they both choose to stand for what they really are “In the heat of war they are forced to make a choice and they both choose to fight against the very system that had made them who they are.” (Mondal 2011: 122). Hardy was able to fight and later rose into a national figure and gained a good position in Independent India. Hardy’s

move to join the struggle for the nationalist movement was a positive affirmation of an alternative, but in case of Arjun it came out of despair by eventually knowing that “as if I wasn’t really a human being- just a tool an instrument.” (Ghosh 2006: 407). Thus, he knows that till this time he considered himself in a false identity “Arjun understands that his identity is a mirage that he is alienated from himself, and he thus suffers from a psychological breakdown.” (Mondal 2011:122) because of this, later when Dinu comes to negotiate with him he says that “It is a huge indelible stain which has tainted all of us, we cannot destroy it without destroying ourselves.” (Ghosh 2006: 518). Thus, Ghosh ends the predicament of an Indian soldier who passionately associated with the British forces, he ends the influences he bears from the westerners by giving his life.

The two strong women characters in the novel Dolly and Uma stand at the Juncture of history. Dolly being an orphan and a girl, does not have any say, until she leaves Calcutta to find her son Dinu and to join nunnery. Dolly, an orphan, brought up in the Palace as a maid to the princes. When the British invaded Burma she was nine years old, she hasn’t any other option but to move along with the exiled Royal Family as their maid. She spent almost twenty years in Ratnagiri serving the Royal family, meanwhile, she befriended with Uma, Collector’s wife. She began a relationship with the coachman Savant, but the first princes snatched Savant from her and later married him. When Rajkumar comes in search of Dolly she was reluctant to accept him, but later she accepts him and leaves along with him to Burma without the consent of the Royal Family. In Burma, at first, she was accepted well, since she spent much time with King and Queen People began to come to her to know about them. But later when the Burmese people stood for their nation, she felt alienation in Burma. People began to say that “Who are married to Indian are traitors to their own people.” (Ghosh 2006: 240). So she began to force Rajkumar to return to India. It is a paradox that Dolly who was born in Burma does not want to live

there due to the changing political condition, Rajkumar who born in India does not want to go to India since his lifelong earnings are in Burma and amidst of all the riots in Burma, he does not feel safe in India. Ghosh thus deal with the concept of Home. “Home is one of the powerful metaphors of identity.” (Mondal 2011:126). Most of the part of the novel is related with journey and changing location of people and migration, hence home becomes a powerful lexicon in reading the novel. “to migrate- to move one part from another renders that relationship unstable” (Mondal 2011: 126). Dolly understand this dilemma, she moved to India at an early age thinks Outram House is “Home to me now” (Ghosh 2006: 112). And at first, she refused to go back to Burma saying that if I went there “I would be a foreigner.” (Ghosh 2006: 113) and she was right in this matter. When the Saya Sen rebellion began people treated her as a traitor. But she was so attracted towards her birthplace that after forceful evacuation from Burma she lives Calcutta for a while but she returns to Burma to find her son. And after it, she joins a Buddhist nunnery. All “these displacements disrupt the settled geographies of the self-imposed by national traditions and undermine the belief that identity rooted in a particular place.” (Mondal 2011:126), which lead Dolly to go back to her place of birth. During the unrest in Burma Dolly’s compulsion to go back to India is to spend their last time where they began their life, but Rajkumar says that “there are people who have the luck to end their lives where they began them. But this is not something that is owed to us.” (Ghosh 2006: 310) but unlike his opinion, he ends up in India and Dolly in Burma where they were born. Much of the time they lived in a place which does not belong to them. The alienation they felt throughout their lives is the biggest predicament they face because of the political scenario of the time they lived. Rajkumar and Dolly are well to do couples but there are many forgotten people mainly the subaltern whose history was neglected all along. The Indian soldiers fought along with the Japanese army against Britain,

the labourers migrated from India to Burma and Malaya to work in the mines, teak and rubber plantation etc. are also part of all these.

Apart from all these characters Rajkumar's mentor Saya John and his granddaughter Alison were killed by the hands of the Japanese soldiers while they escaping from the Japanese advancement in Malaya. Ghosh portrayed it as a simple incident in a military raid that happens usually in wartime. People are shrunked into numbers. They are disappeared and assumed to be dead during wartime.

Amitav Ghosh's *The Glass Palace* echoes multiple voices of different cultures under the colonial rule and describes how the different communities displaced and perished in a turbulent time of history. It points out how the political turmoil of the time depicted in culture and history.

Chapter IV

Conclusion

The historical narratives combine the essence of both fiction and nonfiction at the same time, giving insight into the mastery of narrative and composing facts. The range of topics in these writings is abundant in number, from colonization to imperialism to migration, it goes on. Mostly it comprises the lives of people, their history and collective memory. While going through some of the marked writing in this genre, it is possible to pause at the works of Boris Pasternak and Amitav Ghosh. Both of these writers, belonging to different roots entirely depicts the human predicaments people have undergone in certain political turmoil. Pasternak's *Doctor Zhivago* cannot be simply addressed as a love story during political upheaval, which might out rule the number of possible reading of the text. Through the character Zhivago, Pasternak portrays different dimensions of a period in Russian history which might have been unheard.

The character's growth through the instances of the 1905 revolution, October and February revolution and the following civil war clearly violate the known record of the history. The work anticipates the perception of the political happening from the elite educated class, to which the central protagonist, Zhivago belongs and from the commoners who are severely affected by the events. It is to be noted that while drawing these perspectives, Pasternak does not talk in binary and prefers a position favoring one. Instead, his whole attention goes on comprehending the political milieu and how it affected the people belonging to different sects of society.

The series of predicaments affecting the characters lead the plot and sometimes Pasternak consciously skips a good amount of time in their lives, giving blurred yet clear picture of what happened next in the sequence. The major impact which runs throughout the work is the continuous involvement of travelling. When avoided the fancy of travelling, it is purely dislocation. Some of these dislocations are conscious while some others being unconscious.

People are compelled to transfer from where they belong to somewhere strange. The strange somewhere does not cater to their origin, identity and culture.

In the due process of identifying and adapting the self with the second home, the protagonist fails. The 'home' is a transcended border in *Doctor Zhivago* since it is hard to find Zhivago stable in any of the places he is residing. He travels from Moscow to Yuriatin and back to Moscow. But none of the destinations provides him with the comfort of his home, Moscow. He always desires to go back to his homeland and his family. He is not at ease in any of his life positions away from Moscow. Moreover, Zhivago is seriously injured in one of the shell attacks. This adds to the impacts Zhivago had gone through apart from crisis to providing himself with a personal existence.

The predicaments do not affect the protagonist alone. Through the character of Lara, Pasternak depicts how these political upheavals can have a great toll on the lives of thousands of people who had no direct hand in the instances. The revolution and the following civil war, change the lives of people tremendously, to a level which is out of their thought process. Lara's husband went missing in one of the many instances which are unanswered. These people are the replica of the people who lived in the then period of History. Pasternak portrays the lives of people with no exaggeration and fantasy. It is in fact, life, emotion, striving and resistance. One can glorify the war but cannot dismiss the other side of it which is bloody, numb and destructive.

Doctor Zhivago is Pasternak's fine dive into the great historical events from which he picked some of the harsh realities to be told. Zhivago, Lara, Tonya, Antipov cannot ever be treated as mere fictional characters since they occupy the space of the millions of people in the history who underwent severe human predicaments under political turmoil. It will not go wrong if one puts *Doctor Zhivago* in the historical texts for reference. The portrayal brings justice to the many lives succumbed to disposition, migration and oppression.

Pasternak gives voice to the unheard history representing a juncture in history through a wide array of representatives from it.

Another writer to compose the epics in historical narratives is Amitav Ghosh who brings about the best fusion of fiction and history. A writer who grew up in East Pakistan, Sri Lanka, Iran and India is an embodiment displacement itself. Indian diaspora being one of the central thematic concerns in his works adds to the authentic portrayal of the lives of people experienced dislocation. In *The Glass Palace*, the violence of politics severely affect the people; those people's lives who have no direct contact with the political fascination are altered and disposed to changes.

The Glass Palace is not confined to the history of India or Burma alone, instead, it covers the history of the subcontinent under the colonial invasion. It comprises people belonging to different cultures, social and political milieu, yet underwent the same struggle to survive. Foreign disposition of power on the subcontinent directed the common people to serve under them or to migrate; while some from south of India who worked in the plantation of Burma could not escape from there.

In Ghosh's narrative, the central character Rajkumar is initially introduced as rootless since he has been orphaned and transported to Mandalay at a younger age. It is his strong surviving instinct that makes him the powerful individual in Burma. But even after the achievement, the homelessness is still there. In addition to this, the political scenario treats him differently. Initially, the colonial invasion favors him but soon the situation changes. He starts working as an assistant to Ma Cho at a younger age in a foreign country. The plot act contrary to the story of Rajkumar who have managed to become a business tycoon in Burma. The World War and the Japanese invasion of Burma and Malaya bring about great losses to Rajkumar. The predicaments continue to chase him resulting in his multiple dislocations and his son's death.

Both the novel *Doctor Zhivago* and *The Glass Place* narrates the story of human predicament during the time of war, civil war, foreign invasion, colonialization, freedom struggle, people movements et al. they furnish a vivid description of human life during political volatility and plight of individuals to cop up with adversaries caused by it. The two novels deal with the dislocation/displacement of the protagonist and their family.

Both the novels are set in the politically unstable period. Zhivago grows amidst the first revolution of 1905, Russo-Japanese war and after the graduation, he was assigned as a medic to the war front during the First World War. He lost his parents at an early age and nourished by the Gromeko family who had a good position in society. In the case of Rajkumar Raha, he too lost his parents at an early age but unlike Zhivago, he had to take care of himself. He also grows up in a time when British occupied Burma and great change took place to when Golden Burma turned the colony of Empire.

Even though Zhivago was grown up in an aristocrat family but after the revolution, he struggled to survive. When he returned from the war part of his house taken by Agricultural Academy and they left few rooms to live. The First World War and revolution affected Russia. People were out of provision and starving. Pasternak describes the pathetic condition of Moscow that the rich people were selling their household items for food. The Zhivago family too was in constrains and reached their limit so they planned to leave the city to save their lives. In Rajkumar's case his family was moved from Chittagong to Akyab, where his father and sibling died because of fever. He took his mother back to Chittagong but before reaching Chittagong she dies. He stayed in the boat and went to Chittagong and end up in Mandalay.

Rajkumar faced the harsh reality of life at an early age and he was stuck to his mother's last word. "*Beche thako*, Rajkumar, Live my prince; hold on to your life" (Ghosh 2006:14). Thus, his sole aim of existence became to stay

alive. Zhivago faced real life in the war front and after he struggled to survive. Being brought up in a wealthy family Zhivago has no interest in acquiring wealth, he even left his father's ancestral property and did not go to claim for it. He wanted to cherish his existence and to live his life with its full freedom. Rajkumar who started his life from nothing wanted to be something in his life so he took advantage of each and every opportunity comes in front of him and became a business tycoon in Burma.

Zhivago being an idealist, dwelled in his personal concern and did not indulge in political happening around him. "He hears them and perceives them, but he does not interpret them logically, he does not want to interpret them that way-he accept them as a natural given." (Likhachev1989:146). Zhivago's disinvolvement tend him in search of a safe haven for him and his family. Even though at first, he was amused by the goal of revolution but later he was detached from it and excludes himself from it and leaves far away to Urals. Unlike Zhivago, Rajkumar with his keenness and vigour to the happening around and took part in it. When the British army looted the palace and lay opened it unguarded along with other people, he too entered the palace. Later while working with Saya John he wanted to start his own business, for the purpose he uses the prevailing opportunity in the Burmese economy. He acts as a labour contractor and supply laborers from south India. He uses every opportunity comes in front of him without considering the morality behind it.

When Zhivago reached home from the war he saw many people from Moscow leaving the city to save themselves but he asserts that "That's not in my rule book. A grown-up man must grit his teeth and share the fate of his native land." (Pasternak 2010:151). Zhivago thinks that every citizen should stand along with the country as he served in the war. He does not possess opinion or ideology related to it. "He observes, perceives and takes part in the fates and inevitabilities of the revolution in the same way as a particle of natural

phenomenon caught up in a whirlwind or snowstorm does.” (Likhachev1989:148). But as opposed to his ideals he was forced to move, when he knew that staying in Moscow was not a good option for the survival of his family. In the case of Rajkumar, he was a man of practicality. He observes things, analyses and plans according to it. During the time of the Second World War when staying in Burma was no safer for Indian community Rajkumar says, “We have to expect that a time will come when we’ll have to move on again. Rather than swept away by the events, we should make plans and take control of our own fate.” (Ghosh 2006:308) Rajkumar’s quality of ‘control of our own fate’ made him successful in life. But, unfortunately, with the political happenings of the time, like Zhivago’s leaving of Moscow, Rajkumar too swept away by the events. The air raid by the Japanese army cost everything to Rajkumar. He lost his favourite son and all the timber which he stocked to sell and make a good living for his son. He ended up as one of the thousands of refugees who flee to India during the Japanese attack in Burma. Thus, both person’s stand on certain circumstances is different but devoid of their will they were forced to act according to the political happenings of the time. The historical incidents affected both the characters badly.

Zhivago’s wife, children and uncle were expelled from Moscow and he was never able to meet them again. He tried his level best to get them back or to go to them but both attempts were failed. In the case of Rajkumar, he lost his son during the Japanese air ride and daughter-in-law during the journey to India and another son was missing. He ends up in Calcutta with his wife and granddaughter. Eventually, his wife also leaves him in search of their son and never comes back.

Ultimately both the protagonist leads their life according to the historical incidents happens in their time. The novel not only depicts the sorrow of life during the chaotic time but it also depicts the good fortunes resulted from the

political upheaval of the time. Zhivago's service in the war front makes him befriend with Lara. Later his migration to Yuriatin helps him to meet Lara at Varykino and to start a relationship. It is Lara who looked after Zhivago when he escaped from the Partisan group. In the case of Rajkumar, capture of Burma by British and the opening of its market for free trade come as a blessing for him. He made good fortune in business with British companies. First World War too was an opportunity for him to expand his business. Thus, the political situation of the time helped both characters to have a good moment in life. But ultimately, it wreaks havoc in their life.

Both novels are successful in depicting the milieu it intended. Pasternak places his lyrical hero in a historical situation and allows his free will to flow. But the circumstances were demanded something else from him, thus he was doomed. Amitav Ghosh also puts his character in an historical situation but the place was alien to him, even though he considers it as his place, finally, he was forced to flee from the place where he lived his entire life and made everything he had; thus, he ends up bare hand.

The two characters portray the life of common people amidst turbulent political happenings. The control of life slowly slips away from their hand and they underwent the changes happening in the time. How historical events affect the everyday life of people is clearly depicted in both the novels. In the two protagonists, one is silently accepting the incidents happen around him as naturally given and another sees opportunity in every incident happen around him, ends up due course of the same circumstances they were in. If the Red partisan does not capture Zhivago, his life will be another one, same way if Rajkumar is not caught up by the Japanese attack during the Second World War he will turn a successful father who saved much for his children. But the political incidents of the time altered their destinies. Both novels deal that when such socio-political changes occur in society it does not concern the individual

lives. It affects the whole society altogether in which individuals does not count, they may be even one of the thousands of refugees or a nameless number in any concentration camp.

Dislocation is one of the recurring themes in literature. From its inception to till date the theme played a prominent role. The two novels *Doctor Zhivago* and *The Glass Place* handle the theme in a historical situation. Not only has the protagonist in these novels but other characters too faced displacement from their original place. The theme of dislocation is connected to the concept of home. And “Home is one of the most powerful metaphors of identity.” (Mondal 2011:126). Thus, the theme of displacement is directly linked with identity. The dislocation directly affects the identity of people. People always carve to be in their roots rather in an alien place. Dislocation mainly tends to interpret the identity crisis associated with colonialism or modernism. During the colonial period and following it people began to migrate willingly or unwillingly for food and shelter.

Dislocation is one of the prominent themes in the selected novels. Unlike any other fiction, the portrayal of displacement in the selected novels is historical. The writers use historical situations and reasons for the displacement of their characters. The act of dislocation is the cause of major sufferings of the characters. Any of the displacement in the novels is not a willing act but the circumstances force them to act so for survival. In the globalized world, people are willingly migrating for a better provision in their life. But during the time of any political unrest people also do migrate for the very reason to survive to leave everything behind they gathered in their whole life.

In the novel *Doctor Zhivago*, the central character Yuri Zhivago is in constant motion. Zhivago faces the first ordeal of displacement during the time of the First World War. He was assigned as a medic to the western waterfront for almost three years. This may consider as his duty to serve his nation and he

tried to do it in the war front. But he was a family man who gives more importance to his personal existence than anything else. For such a person a war front was not a happy place to dwell. He feels that all the incidents he experienced in three years and the war front as an empty place, devoid of any content. He feels happy when he returns to home, he thinks “This was what life was, this was what experience was, this was what the seekers of adventure were after, this was what art had in view- coming your dear ones, returning to yourself, the renewing of existence.” (Pasternak 2010:145). Thus, he feels returning to one’s own place as a ‘renewing of existence’. But this happiness does not last long. After the October revolution, they feel that Moscow is no place for his family to survive, so they plan to move to the Urals. This long journey through the heart of Russia makes him observe the calamity that he not yet experienced, thus he happily relocates in Yuriatin. At Yuriatin he travels to Varykino occasionally. When he was captured by the Red partisans, he was on the constant move for almost two years. He stayed along with the fighting partisan at Siberian Front. From there he travels to Varykino and from there he finally comes to Moscow. His return to Moscow cannot be termed as homecoming since he lost all his family and come all alone to his place of origin.

In *The Glass Palace*, the dislocation transcends boundaries. Ghosh portrays his characters under the ruthless rule of the colonial powers which used its colonial subjects for its benefits. They transported people from one colony to another as the labour force. The entire story is filled with the displacement of people; during they even forgot where they exactly belong. Rajkumar, the protagonist who hails from Chittagong reaches Akyab at his early childhood from there he moves to Mandalay where he sets his feet. Thus, he starts his life in a place which is totally alien to him. He works with Saya John who is a mixture of many cultures and could not place himself anywhere. From him, Rajkumar learns the deal of business and grows along with him. Being an

Indian origin living in Mandalay he also transports labourers from south India to Burma. For the purpose he travels a lot. When he starts his business again, he travels to Rangoon and Malaya. He was also in a constant move to build his business empire. But the most miserable dislocation comes to him during the time of the Second World War. When the Indian Community is threatened by both the sides of the fighting group from the British and the Japanese, they decided to move to India and sets up a Refugee Evacuation Committee but Rajkumar blatantly refuse to go back to India since whatever he earned in his lifetime is in Burma and he does not know the condition back home in India. But finally, he was forced to move to India when he lost everything, he earned due to the Japanese air raid. Rajkumar, once a business tycoon, turned barehanded refugee who collects firewood and carries it to survive during his journey.

Rajkumar migrates from Burma to India along with thousands of refugees who were badly affected by the war and their stay in Burma was Dangerous. Rajkumar's dislocation is pathetic in all sense. He already knows that "there are people who have luck to end up their lives where they began. But this is not something that is owed us" (Ghosh 2006:310). This becomes true, as he was born in Chittagong lived his life in Burma and ends up in Calcutta. The life of Rajkumar was not only made by himself, his success in business and the ordeal to migrate from Burma, all were directly associated with the colonial rule in the subcontinent.

Thus, the protagonist of the two novels experienced the displacement several times in their lives. The prevailing political situation of the time made them move along, leaving behind their original places. Apart from these central characters other characters too were forced to move. In *Doctor Zhivago* Lara Fayadovna comes to Moscow along with his family from the Urals at an early age. She was grown up and educated in Moscow but after her marriage, she

moves back to her native village Varykino where she lived happily. But that's for a short time. When her husband was missing in action during the war, she comes out from Varykino in search of her husband. After spending much time in war front as a nurse and knowing that there is no good at staying. She returns to Varykino. From there she moves to southern Siberia. Later during the death of Zhivago, she again appears in Moscow in search of her daughter and disappears without leaving any trace.

In *The Glass Palace*, Dolly, Rajkumar's wife also displaced from her place of origin. Dolly was an orphan and brought up in Palace. She was helpless when she first displaced even the powerful King and Queen was helpless during the time. Dolly was together with the exiled Royal Family after the Burmese invasion of British. She has no place else to go but to follow the Royal Family. Dolly spent twenty years at Ratnagiri serving the deposed King and Queen. She began to feel that Outram House is her home. She was grown up there, mingled with local people, and considered that it is her place. When Rajkumar came for her, she was afraid to go back to Burma she says, "If I went to Burma now, I would be a foreigner" (Ghosh 2006:113). Back at Rangoon, she made a home at Kemendine House. But when the nationalist uprising began, she felt no safer at Rangoon. She turned as a traitor because she married an Indian. She insists Rajkumar go back to India but Rajkumar like Dolly began to think the place he grew up as his home, so he declined. But later they were forced to leave Burma and goes to Calcutta. But Dolly was not satisfied in staying in Calcutta she goes back to Burma in search of his son and later he joins in a Buddhist nunnery, to her root. Thus, the continuous dislocation of Dolly ends like the way she decided. But the way to India from Burma was a hard episode in her life.

The exile of King and Queen also portrays the displacement in a larger canvas. The action of the British empire is to make people of Burma forget their leading symbol King and completely surrender to the empire. The Royal

Family exiled to Ratnagiri, in India. The King tried several times to go back to his land but the permission was denied. The empire does not allow to even transport the remainings of the King since it was afraid that his memory will unite the Burmese people.

Thus, the themes of dislocation/displacement have ample space in both the novels. *Doctor Zhivago* carries it all the way from the First World War, the February and October Revolution and the civil war. In *The Glass Palace*, it starts with Burmese invasion of Britain, the Burmese national movement for independence and the Second World War. These vast canvases made the authors write down the dislocation of people in a realistic manner. None of the movements of the characters are questionable since they lived in such a chaotic period of history.

The major concern that Ghosh tries to put forth is the national identity and individual identity. The central characters Rajkumar and Dolly itself fail to identify themselves as Indian or Burmese respectively. They were under constant dislocation at different stages of their lives. These continuous dislocations transcend the boundaries of nations. Here, Ghosh is not glorifying transnationalism, on the other hand, he depicts the sufferings of a large number of people who lived in this period of instability. For the economic profit, the people changed their identity, their roles and services. Rajkumar, who initially suffered from the same wrath and dislocation, without hesitation bring the labourers from South of India to plantations in Burma. The labourers are ruthlessly treated by a man who belonged to the same clan. Here, the treatment from the imperial or colonial power and from the people who belonged to the same country are not different. This alteration of the self is also a human predicament to be concerned where one is not able to find oneself in a certain position.

Rajkumar troubles to find himself in India and Burma. His ongoing journeys made him a floating figure across the borders. The political upheavals in India, Burma and Malaya which directly affect his life, making him one of the biggest business tycoons in Burma and bare hand commoner in Calcutta. Rajkumar keeps on trying to control his life with the constant restless political and social events, but it does not favour him every time. Ghosh portrays the ups and downs of people along with the historical and political tides. The tides from which no one can escape; even the King and the Queen are forced to exile from their place of origin to India shows the inability of the human being to control the political force.

In *The Glass Palace*, the political turmoil affects generations. Rajkumar's initial dislocation to his final days in Calcutta with his granddaughter Jaya shows the span of time the work covers. Characters from all these generations are affected on different scales by the war, colonialism and migration. Nobody is free from the political entity; it is strictly tied with their history and influence their life. Arjun is one of the characters who being an Indian initially feels proud in serving the foreign army. It takes time for him to understand and conceive into his origin and fight for his country.

It is a huge task to categorize the characters in *The Glass Palace* either with their identity, country or political disposition since they are all under constant change. Rajkumar, once being representative of the subaltern turn to be an oppressor, Arjun and Hardy who worked for the foreign army, later on works for Indian National Army. The positioning of the characters is hard yet they all go through the minute changes in history. Almost all the characters get affected by the turmoil. Rajkumar, Arjun, Saya John, Manju and Dinu represent the common people who are advanced from and attacked by the same cause. Rajkumar losses everything during the time of the Second World War.

The plight of Dolly begins from childhood, she had left with no other option than migration at the age of eight. She carries on this dislocation after twenty years of stay in India. This coming and going back and forth shows the turbulence and instability which the people could not deal with. The life of the labourers in the plantation of Burma is even worse. They could not even travel back to their roots. All these people compose a whole wide mass who are at the same resistant to these changes and helpless to prevent it. The wrath imbalances the lives of people who are socially and economically well privileged and under poverty.

A certain number of associations can be made in the reading of both the texts, *The Glass Palace* and *Doctor Zhivago* in terms of the human predicament under political turmoil, particularly the instability and the characters attitude towards it and the crucial dislocations or displacement. Ghosh's protagonist, Rajkumar directly intervene in the historical process of transformation taking an active role as a businessman who keeps on trying to benefit from the war, whereas Pasternak's Zhivago is privileged enough not to respond to the happenings around him. Here, participation and non-participation do not differ the range of sufferings both these protagonists underwent. It is only the dimensionality of suffering that varies not the intensity and the depth.

When reading the life of Yuri Zhivago, the predicament does not begin with the political turmoil, instead, Pasternak started the plot with his mother's funeral who had been abandoned by his father. The political instances of the October Revolution and the subsequent Civil War, in fact add volume to the predicaments making it reach the optimum. The situation addresses Zhivago badly in his days of working as a military doctor and later sent to the battlefield hospital in Meliuzeevo followed by artillery fire. Moreover, he is being abducted by the men of Liberius who has been the supporter of Bolshevik. Zhivago could escape from there only after two years. The protagonist is

constantly followed by the historical events, making his life more complex and chaotic.

When it comes to the attitude of the characters towards the instability, the approach varies as the number of events takes place one after another. The inaction and indifference of Zhivago only cater to the opponent. Being a person set on a journey to find himself and provide an acute space for his individuality, this indifference towards the surrounding contradicts his own self. A point comes in the text when Zhivago understands the predicaments people face and the changed condition of his surroundings.

The awakening of senses takes place too late in the character Rajkumar. He realizes the futile attempts he made to make profit, went in vain only in his last days in Calcutta. Throughout the sequence of events he witnessed multiple journeys, both forced and voluntary ones, he could only think from one sheer perspective. He was not able to look at the people around him and the changing life scenario from a distant viewpoint. He was keen on profiting that a drastic change happens in himself making him a business tycoon, who is not different from the colonizer in the then scenario.

In *The Glass Palace*, the dislocation function throughout Rajkumar's life as a curse. The ongoing multiple dislocations change the life and situation of not only of himself but also the people depending on him. The exploring spirit of Rajkumar ends towards the end of the narrative and his settlement in Calcutta and his attitude towards the surrounding shows that he is done with the dislocations. The initial displacement of Rajkumar is an accident whereas the following are his conscious efforts to build his own empire. At one point in his life, this dislocation favours him in forming his personality and becoming a successful businessman. But soon after the Second World War and the Japanese invasion of Burma, the scenario totally changes. The subsequent events end with a number of losses to the people of Burma and Malaya as well to

Rajkumar. One of his last attempts to achieve profit also goes futile and he loses his son. Towards the end of the tale, Rajkumar is settled in Calcutta, India after all those displacements.

The personality and the fulfilment of it plays a central role in the characterization of Pasternak's Zhivago. The protagonist is trying to withstand and hold the personality amidst the political happenings. The dislocation keeps him away from his family but at the same time, this dislocation instils in him the vigour to not to lose his individuality. Zhivago's displacements take place in the course of time which covers the October revolution and the civil war. The tension of the time reflects in his personal life as well as transporting him from one location to another performing various roles. The intensity of dislocation gradually increases with the parallel losses happening in terms of love and family.

In *The Glass Palace* the porosity of boundaries completely alters the lives of people living in the sub-continent. Subalternity is not shown as an oppressed condition anymore by Ghosh since the character of Rajkumar entirely changes this agency into the form of the colonizer. *The Glass Palace* not only deals with human predicaments under social and political turmoil but also renders the living conditions under constant geographical transition. Ghosh is trying to depict the lost history using the tool of history itself.

Rendering story and history are two independent firms while historical writing caters both these needs. The writers Pasternak and Amitav Ghosh were successful in portraying the fragile status of boundaries under ongoing political upheavals. Both the writers were keen on portraying the epitome of human predicaments that people undergone in different locations due to different political tensions. The life, as well as living conditions, are transitory in

Ghosh's seminal work. Being a writer with utmost interest in history, he blends the real and fictitious elements in a proper ratio.

Other people's invasion in the lives of people in the subcontinent and the destructive aftermath of it is not a fairy tale. It is not devoid of the facts either. Ghosh portrays the emotions, struggles and rage of these people with a clear correspondence to the history. Thus, one cannot read history and fiction apart from one another in *The Glass Palace*. When Ghosh is trying to validate with the instances from the subcontinent, Pasternak figures out the same wrath in another country. The underlying motto being the communication of facts and history.

The political situation, and the violence related to it has always been a cause of people's changing lives, some of which might have advanced the people or else ruthlessly tortured. In portraying these fragile essences of lives, Pasternak and Ghosh focus on the human itself. The storyline never adheres to the royal treatment of colonialism or imperialism, but love stories or family drama. The central focus has been the human, the people who are surrounded by all these events, the subjugation, the calamity, the violence, the family, the love etc.

The two distinct works produced in two different cultural background can be seen as parallel to each other in their central thematic concern predicting the wrath common people have undergone. The concept of nation itself is blurred mostly in *The Glass Palace* giving rise to shattered communities and individuality. Another constant and recurring element in these works are losses. The losses are multi-dimensional, it can be economic, political, individual and emotional. In *Doctor Zhivago*, Zhivago losses his family and at different circumstances, Rajkumar losses his dear ones too.

The concern and drive to portray history often fall into the act of historiography since both the writers are trying to write about the human living condition which is silenced or interpreted so far in different ways. The parallel reading of these two texts shows the evidence of intertextuality within the texts which are composed and published in two times in the history dealing with two different contextual scenarios. The comparison gives way to a comprehensive analysis of the predicaments that people underwent irrespective of the context and culture by the political tensions. The cause serving the portrayal of these novels can be identified similar or in constant relation with one another as people whether belonging to India, Burma or Russia went through the disturbances and difficulties alike through the course of the war, political turbulence and violence.

The major agency in historical writings are the people. It is their lives which are at the stake, it is their experiences, and it is their life carved in history. The pressure that human has undergone also marks their resistance and their existence. *Zhivago*, at first half of the novel is not directly affected by the political happenings around him and barely accepts the events as such. Later on, when he is being directly affected by the sufferings and losses, he gets a clear picture of the turmoil. In the same manner, Rajkumar also fails in recognizing the wrath until he faces multiple predicaments from the part of the oppressing power. The sufferings occasionally act as eye-openers to the protagonists while the sufferings take away the lives of thousands of people at different instances. It is the experiences that people have undergone during a certain political milieu preserving the aura of these texts.

Doctor Zhivago act as a counter narrative to the glorified and celebrated pieces of writings which silenced the factual realities and *The Glass Palace* throws light to the little discussed part of the history of Indian subcontinent. The political and literary aspirations provide the totality of these two novels.

On the one hand, the 'naturalized' political upheavals are recurred and repeated through the words of Zhivago in Pasternak's text, and on the other hand, Ghosh tries to recover the lost histories of the subcontinent. It is the ingenious query of two writers and their epoch into the history that created these texts. The novels are symmetrical in providing an insight into the historical perspectives and intone in the fictional writing space. The comparative and comprehensive study of the two texts can direct the reader to a position of introspection and speculation of one's own history and of the other. The study can be extended to a pure historical dimension and at the same time towards the literary formula it endorses.

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