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The present thesis, focusing on three major texts *The Glass Palace*, *In an Antique Land* and *The Hungry Tide* of Amitav Ghosh, attempts to bring out his deterritorialisation of every major discourse of representation and the incessantly changing possibilities of reading inherent in his narratives, which take postcolonial Indian writing as well as the theoretical framework of postcolonialism to newer planes or interpretation.. The aim of the study is not to deviate altogether from the previously accepted modes of postcolonial reading attributed to his writings, but to take the debate further from the anti representational position of mere re-writing to identify the possibilities of other modes of analysis. In doing so, the study proposes to introduce innovative methods of alter readings, intended to take postcolonial studies to hitherto unexplored areas.

The study proposes to travel along Amitav Ghosh's unique narration of colonialism. It negates the grandness of colonial history by narrating alter histories of resistance. Colonial modernity is shed of its mask of progress and development to show its consequence in the third world countries. The study further initiates the need to configure altermodernities. Altermodern is a concept introduced by Nicholas Bourriaud, curator of the fourth Tate Triennial titled *Altermodern*, who defines it as the specific modernity in relation to the specific context in which one lives. Amitav Ghosh's narratives remind of the need for continuous local struggles against any form of standardization through the creation of altermodern everyday spaces of tactical living.

Amitav Ghosh take postcolonial studies beyond its mandate of an antirepresentational counter theory, to a binary-less world of endlessly repeating differences of our colonial pasts and postcolonial presents. Ghosh's minor politics makes his creative works almost critical with an uncanny understanding of the omniscient, rigid theoretical expressions of the enlightenment as a stagnant point within a particular frame of time and space. The creative and the critical intersect in his narratives which have a strong political stand on the issues discussed, questioning recurring binaries in academic disciplines and opening up new possibilities of reading/writing to those who are gifted to see it.

The proposed reading of Amitav Ghosh's narratives further elaborates the possibilities of revising the theoretical limits of postcolonial theory. The study proposes to shift the time and place defined position of the theory from being postcolonial to make it come under the rubric of discourses on colonialism. This change of perception that the study puts forward is the specific contribution of the present thesis to the field of postcolonial studies.