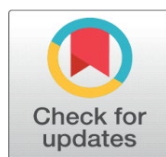
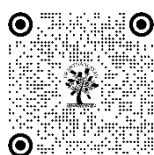


THE FACETS OF GLOBALIZATION IN SOUTH ASIAN ENGLISH FICTION

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ABSTRACT

The changes are crystal clear in every nook and corner of the human domain with greater emphasis on developments. In the path of development difficulties and challenges have placed the lives of people in jeopardy. With the advent of globalization, individuals are placed in the epicentre to comprehend societal transformations. South Asia is witnessed as the most happening domicile because of its caste, creed, colour, religion, languages and nationalistic strategies in the global scenario. The genres of literature are primarily known for portraying diversified tales in spreading pleasure. But in the global facet, it is an instrument to present the world realistically. It acts as a document to inscribe the dreams, dilemmas, problems and predicaments of the globalized world. The literature of South Asia has shed light on stereotypical issues like violence, insecurity, political turmoil and a dearth of national conscience. Hence, the research harvest embarks on the facets of globalization in South Asian English Fiction with eloquent reference to Amitav Ghosh's *The Shadow Lines* (1988) and Ahmed Salman Rushdie's *Midnight's Children* (1981) within the contemporary framework.

Keywords: Facet, Globalization, South Asia, Nationality, Migration, Literature



1. INTRODUCTION

Nothing is permanent and change is the everlasting phenomenon of the universe bestowed by nature. The concept of 'globalization' has been able to find its rhythm in the modern society. The term 'Globalization' is a combination of two words 'global' and the suffix 'ization'. The word 'Global' is extracted from the Latin root word 'Globus', which means a 'group' or 'round object'. It mainly deals with the social, economic, political and psychological factors emanating across the ecosphere where the common populace gives importance to the broader tranquilities of human existence. It helps to visualize the life of people and their meaningful survival in a universal platform. The use of the English Language and English Literature has come into the mainstream in ascertaining the effect of globalization in the sphere of human beings. In "Language and Globalization", Fairclough states:

Globalization enables individuals to refer to the works of any author and to share information on any culture or tradition. People can read novels, short tales, essays, and songs... This is how people learn about the culture of any country through the authors' works. (2006)

South Asian Literature refers to the literary genres composed by the writers of India and its subcontinent. It has a broad history with remarkable and insightful works of literature. The use of diversified and regional languages is one of

the important features of South Asian literature. These have helped to mark South Asia as the linguistically diversified territory on the planet. Writers of India, Nepal, Tibet, Bhutan, Myanmar, Pakistan, Bangladesh and Afghanistan have juxtaposed the tranquilities of their regions to construe the typicality of human endeavours. 'Rigveda' - the primary text of 'Hinduism' or 'Brahminism', is considered the oldest manuscript of South Asia. Contemporary writers like Amitav Ghosh, Salman Rushdie, Muhammad Hanif, Tasleema Nasrin and many others have elevated South Asian literature to the intercontinental arena.

The concept of identity has ignited and triggered humans since time immemorial. Much has been deliberated about the process of identity assertion in the form of books, reports and articles. Every individual has to have some identity whether he likes it or not. He naturally obtains identity for his deeds in the course of existence. But in the newly fashioned world, the conception of identity assertion has shackled the bibliophiles to connote the hidden treasuries of human kindness. There are contemporary concepts of identity such as race, gender, culture, religion and nationality which oblige as the device for identity articulation. The writers of South Asian literature have thrown light on the societal ordeals of identity assertion to reflect the world as it is. Amitav Ghosh and Ahmed Salman Rushdie have bestowed literary impetus to understand these identity assertions in their literary expressions.

2. THE NOTION OF IDENTITY ASSERTION IN AMITAV GHOSH'S *THE SHADOW LINES* (1988):

Amitav Ghosh is an eminent Indian novelist ambitiously popular for connoting the ideals of nationality and its intricacies, particularly in South Asia. He is acclaimed with prestigious recognitions like Jnanpith (2018) and Sahitya Academi Award (1990) for the literary conduits *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Glass Palace* (2000) and *The Hungry Tide* (2004). His works mainly deal with the historical settings and periphery of the Indian Ocean. In addition, his insightful expressions have focused on the themes of love, travel, memory, diaspora, colonialism, communal violence, political ambiguities and environmental changes observed in the climatic conditions of South Asia. He never walked in a similar path to produce a specific impression, but he always reminds the common people and provides them a space to typify their voice. In "In an Antique Land", Ghosh opines:

The world is not Europe, and writers like Amitav Ghosh have used their fiction as well as their nonfiction to argue against assumptions that transnational interactions... are a postwar or even a twentieth-century phenomenon. (1994)

Ghosh is found influential in displaying complete enthusiasm to credit the ideals of Indian subcontinent. His award-winning discourse *The Shadow Lines* vaporizes the burning issues of South Asia like culture, heritage, tradition and nationality. It highlights the theme of 'Going Forward and Coming Back'. The major thematic preoccupation of this novel is to connote the ideals of freedom and nationality. It concentrates on the issue of freedom in analysing the past and present; the social and political; the private and public. The narration allows the readers to ponder over the mindset of different generations and contrasting cultures to visualise the inner psyche and tribulations of subcontinent people. The imperative characters in the narration resonate with their mannerisms to stand firm in the construction of identity.

The novel highlights the 'trauma' or 'phobia' or 'stigma' of partition and its impact on the common people. The tale is narrated in the third person about an adolescent who is in the clutch of Tridib, the man he believes. Every individual tries to have his freedom and identity of his own. But when an individual is caught between the legacy of separation, he finds himself in the world of suffocation. It is not just geographical freedom, but it is a battle of one's own choice to identify himself in one abode forgetting the other. The protagonist Tridib's inner voice clearly affirms that there should not be any line or demarcation between the individual and his mirror image. The reader is opened to the nuance of understanding the intricacies caught between one's assertion of nationality and other's assertion of individuality.

Just through the growth of the narrator from childhood to adulthood, the novelist represents that the notion of nationality is observed like a mirage. The instances clearly happenstance that the borders of nationality are constructed upon the orders of political leaders. As the novel unfolds, it is evident that the attitude of narrator's grandmother mirrors about how the beliefs of nationality separate the members of same community. The feeling of separation can only be felt and experienced by a person who becomes part of the action. The decisions often made by the politicians for self-motive are absurd and abstract. But the individual who becomes part of the partition can only connote the hardness of concrete decisions uphold by the politicians. It opens up the heated debate about the plan and purpose of radical thinkers who ascertain nationality. In "Rethinking Multiculturalism", Parekh writes:

It is neither a political doctrine nor a philosophical issue but a perspective on as a way of viewing human life. Increasing cultural diversity focuses on the promotion of rights for different religions and cultural groups. (2000)

3. THE NOTION OF IDENTITY ASSERTION IN SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN* (1981)

Ahmed Salman Rushdie is an Indian novelist who later emerged as a British-American writer. He won the prestigious awards like 'Booker Prize' (1981) and 'Whitbread Award' (1988) for his archetypal works *Grimus* (1975), *Midnight's Children* (1981), *Shame* (1983) and *The Satanic Verses* (1988). His works are often set in Indian subcontinents and juxtaposes magic realism with historical elements. They basically pact with human bondages, disruptions and migration of people. The novelist examines historical, sociological and philosophical subjects using surreal personalities. He is best known for the treatment of religious and political issues which would later become the thematic preoccupations of his stories. In the recent past, he has become the victim of death threats because of his dire approach and straightforwardness. In "Spatial Imperative", Liang opines:

Salman Rushdie set themes of his writings on nationalism, multiculturalism, dualism, migration, exile, diaspora, and the formulations of motifs on the immigration experience, cultural clash, identity crisis and hybridity. (2020)

The search for identity is observed as the prime concern of South Asian English literature emanated in *Midnight's Children*. It is an inherent feeling rather than the physical aspect of a person who is expatriated from his homeland. The displaced people suffer from different feelings like home, culture and identity. These conditions are depicted with greater care and poignancy in the literary exposition of Rushdie. He has experienced the feeling of rootlessness all through his life. His experience of being born in India later migrated to Pakistan, then shifted to Europe and finally found his abode in America. These instances of migration serve as firsthand information for the insightful writer to contrast and delineate the difficulty of identity formation. These conventional notions shed light on replicating the ideals of South Asian identity.

Midnight's Children deals with the story of three virtuous generations of the Sinai household. Saleem is the chief protagonist who appears as a symbol of both love and agony. He proclaims identity as an independent nation, but realistically it is seen as conflicted and complicated. The identities asserted by the characters are multilayered and not found to be on any specifications. They anticipate their identity to be like a mirror image which appears like a distant dream. Saleem understands that the common citizens always fight because of the political and religious matters carried out by politicians who possessed with crooked mindset. The fragmented ideals of politicians have pushed people to a state of uncertainty where they can neither accept, nor reject the philosophies of society. The condition of Saleem is the true representation of people who aspire to find solace in the diluted ambience.

The identity of a migrant is manifested by the notions of ethnic and radical impurity. The multidimensional portrayal brings to light that the phenomenon of migration has both positive and negative impacts. The hybridity of culture and language represents the nuances which are neither to swallow nor to spit. The unnoticeable conflicts have created the death of spirituality and confusion at the level of consciousness. Ironically, the boundaries are not formed based on rivers and mountains, but on language and religion. The identity of an individual should always be structured on intellectual insight, rather than on the ideals of sex, race, religion, language, nationality and financial circumstances. As a consequence, the novel appears as a strict warning of the bitter experiences which would never embrace a fruitful existence. In commemorating the success of Salman Rushdie's *Midnight's Children*, Goontilleke quotes:

My India has always been based on ideas of multiplicity, pluralism, hybridity: ideas to which the ideologies of the communal are opposed the defining image of India... its very nature superabundant, heterogenous, many things at once. (1998).

Ghosh's *The Shadow Lines* and Rushdie's *Midnight's Children* belong to the postmodernist perspective. Both the novelists fight against human artefacts like caste, creed, colour, religion, language and nationality. The literary theory put forth by French philosopher Michel Foucault is acknowledged by the bibliophiles to comprehend the intellectual stain of South Asian English authors. The assertion of an author should always be in a position to honour a man as human rather with the boundaries or the designations. It is perceived that personal admiration, allegiances, or respect should never supersede the commitment to humanitarian standards. Despite facing authoritative objections, it is better to value the facts and acknowledge the life of common people who desire to foster humane tranquilities like love, wisdom, empathy and sympathy.

Though the protagonists are caught in the web of social, cultural, economic, political and geographical insecurities, yet they comprehend the hidden treacheries of power mongers. The novels depict how clusters of people from varied nationalities are united and develop acquaintance under destiny. Ghosh and Rushdie never undermine the power and fragrance of nationalistic principles. They are optimistic in their approach to visualize that the perception of nationality should always be constructive, but not destructive. As a result, they distinguish the image of globalization from nationalization. The concept of globalization helps to sow the seeds of oneness which yields greater opulence. It should strive to open heartedly and pleasurefully concretize the vacuum between the rich and poor; known and unknown; and nature and human.

4. CONCLUSION

To put it nutshell, the insightful literary academicians of South Asia embrace their intellectual insights to listen, understand and facilitate the pronouncements of humanity. They strongly affirm that the assertion of global virtues might result in sprinkling love, warmth and harmony for the betterment of the human race. Power and authority should be employed to bring social order, but these themselves should not become the mandate to contain the human species. The literary expositions assert that the power should always sojourn with the author and reader, but not with the power mongers. Being the proponents of post-modernistic boulevards, Ghosh and Rushdie install the literary facets to fashion a global world of peace and prosperity. Finally, they anticipate that an individual should stand elevated to shine as an entity of purity and humanity in the global periphery.

CONFLICT OF INTERESTS

None.

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None.

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