



A Review of Amitav Ghosh Novels

Dr. Dinesh Sharma,

Principal, R.S.D. College, Ferozepur City

Abstract

Many of the most recent Indian English novels created by emigrant authors draw inspiration from current Indian socio-cultural events. They also study the link between the East and the West. It's a common topic in modern Indian English literature because of the medium used by the author. The Indian English novel's reinterpretation of mythology and history has gained new meaning and potential. He often returns to the mythology and history of India in his writing. "There are three films that deal with the Muslim mentality as it is entangled with Indian history and culture: *Midnight's Children*, *Shame*, and *The Moor's Last Sigh*. To express the Indians' blind allegiance to the English, the clash of western rationality with Indian myth, and the emptiness of national identity and national boundaries, *The Circle of Reason*, *The Calcutta Chromosome*, and *The Shadow Lines* (1988) were published. Amitav Ghosh, who has received several honours, including the Sahitya Akademi Award and the Prix Medicis Etrangere of France for his works. His writing on colonialism and its impact on indigenous peoples has been described as some of the most poetic and profound in the history of literature. *The Circle of Reason*, *The Glass Palace*, *The Calcutta Chromosome*, and *The Hungry Tide* are among his works.

Key Words: *Hungry Tide*, *The Glass Palace*, *The Calcutta Chromosome* etc.

Introduction

The Sundarbans or tidal country, the islands of the Ganges delta that sit south of Kolkata and slightly east of the West Bengal/Bangladesh border, is the centre of Ghosh's tale here, rather than embracing broad swaths of South and South-East Asia. The Economist critic said that the novel's feeling of location was the most important aspect of it, and Ghosh's statement in 1998 may almost appear to back this up. A book ... must always be located somewhere: it must have its setting, and within the growth of the storey this location must, traditionally, play a role nearly as essential as that of the characters themselves. As with his earlier works, *The Hungry Tide* explores not just time and location but also the interplay between past and present in the context of work, cross-cultural obstacles, and intergenerational dialogue in a way that is almost obligatory to observe. The critic Brinda Bose (2001) has remarked that Ghosh's writing uses



history as a tool to help us understand our problematic present, and that this is a constant topic in his work.

Review of literature

(PINKI, 2016) studied Reflection of History in Amitav Ghosh's *The Shadow Lines* And he discovered that Amitav Ghosh was also a fruit of the hard times India experienced in 1984, a year characterized by turbulent events such as Punjab division violence, Sikh Shrine Military Assault and Prime Minister Indira Gandhi's murder, in Amritsar. Many lives were severely impacted and badly damaged by these events, and Ghosh seems to have been one of those victims. He defines writing as his life, totally distinct from his education, journalism and study.

(Banik, 2016) studied *Re-narrating National History in Amitav Ghosh's The Shadow Lines* And it was established that *The Shadow Lines* challenges many nationalistic beliefs in a post-colonial society as the post-colonial novel. He examines how the story of nationalism creatively builds a country based on prejudice and insecurity. The book rejects the past it has inherited and emphasizes the need of rebuilding an alternative history based on memory and oral stories. By using an unreliable narrator, a kid, Amitav Ghosh subverts traditional fixities like dates and occurrences in a narrative framework.

(Das, Journal, & Das, 2016) studied *Presentation of Journey through History in Amitav Ghosh's The Shadow Lines* And found Amitav Ghosh as a writer to have many aspects. The feeling of nationality, identity, and cultural legacy are essential aspects of his personality and of his works as a post-colonial author. He is deeply engaged in transcending national and international borders in history. Ghosh offers a new perspective to this ancient subject. He has gained international recognition for his works, *The Circle of Reason*, *The Shadow Lines*, *Ancient Land*, *The Calcutta Chromosome*, *the Glass Palace* and *the Travellers – Countdown and Dancing in Cambodia*. A new book has all been used by Salman Rushdie, Vikram Chandra, Khushwant Singh, Vikram Seth, Shashi Tharoor and Amitav Ghosh as a method of cultural expression,

(Impressions, Abha, Kaushik, Vol, & Ii, 2016) studied *Theme, Technique and Historicism in Amitav Ghosh's The Shadow Lines: A Critical Study* And Amitav Ghosh was discovered to have received numerous awards for his fiction that is strongly linked to history. His work is marked by powerful topics which may be recognized as historical novels at times. His topics include emigration, exile, displacement and upheaval. He sheds light on the fundamental ironies, deep rooted ambiguities and existential problems of human existence. He noted in one



of his interview that nobody can opt out from history and that for me, the importance of the novel as a genre is to integrate all aspects of life-history, natural history, rhetoric, politics, faith, religion, family, love, sexuality.

The Circle of Reason (1986)

The Circle of Reason, Amitav Ghosh's debut book, was released in 1986. It received several favourable reviews, including one from eminent critic and author Anthony Burgess, who endorsed it. It's possible to think of this work as a three-part episodic picaresque book. An intelligence officer named Jyoti Das and a book by René Vallery-Radot all serve as connecting threads for the story's protagonist Alu, who is on the run from Indian authorities after being wrongfully accused of terrorist activities. The novel's overall theme is that of weaving, which is used to unite disparate strands by tying them together. This tale tells the storey of Alu, a young master weaver who is mistakenly accused of being a terrorist and forced to flee. Having been pursued by a bird-watching police inspector from Bengal to Bombay and over the Persian Gulf to North Africa, Alu comes across an ensemble cast of individuals as diverse and interesting as the epithets the author bestows upon them along the way. Tender and absurd situations, all compellingly described, bring the reader into their life. This storey tapestry is made even more beautiful by Ghosh's exquisite interweaving of comedy and wisdom, which is as natural to him as Alu's fabric weaving. At the heart of The Circle of Reason is the narrative of orphan Alu, who is adopted by his old uncle, an Indian village teacher, and grows up in the care of his uncle's family. This fixation with rationality has devolved into a compulsive study of phrenology, which once belonged to a bright student. His misshapen skull is measured, and Alu is taught to weave, where he quickly outdoes even his master”.

The Shadow Lines (1988)

The Shadow Lines (1988), Ghosh's second book, has gained more critical acclaim than any of his subsequent works. In the Indian subcontinent, new editions of the work for both literary experts and the general public are constantly being issued. Several universities around the world include The Shadow Lines in their courses. As with all of my earlier work, this book takes centre stage in my dissertation as well. Three pieces on The Shadow Lines have been published, and this introduction to the book pulls significantly on those articles. Recollections of a narrator's past are recounted in The Shadow Lines. As if piecing together a jigsaw puzzle from pieces in the narrator's mind, it's a nonlinear storey. The narrator uses time and space to unravel his memories and get a deeper understanding of his history in this unusual and



engrossing literary style. Ghosh examines the notion of political freedom and the boundaries that seem to both establish and divide in a globalised society. The narrator recollects and narrates the memories of people, giving their perspective along with his own, over the course of almost seventy years. Despite the fact that much of the action takes place in Kolkata, Dhaka, and London, the novel's themes appear to resonate across South Asia, particularly in the wake of India's independence and the subsequent pain of Partition. Calcutta-based middle-class Indian family is the focus of this tale. Each member of the boy narrator's family has a distinct personality because of the way he expresses their points of view. Nonetheless, the novel's protagonist's grandmother, Tha'mma, is the most recognisable figure in the book, offering a clear sense of the nation-building zeal and optimism that permeated post-independence South Africa.

The Calcutta Chromosome (1996)

In *The Calcutta Chromosome*, many narratives from various periods are intertwined. What one would expect is that they would all be perfectly merged in the end, but Ghosh doesn't quite achieve this. Although it's a bummer, the ride is at least entertaining enough. As Antar works for the International Water Council in New York, the *Calcutta Chromosome* takes place. Antar's former employment, an NGO named LifeWatch, had been taken up by the IWC (that served as a global public health consultancy and epidemiological data bank). He's now working from home, connected to the office by computer, performing menial tasks. When it comes to religion and god/goddess, the book addresses problems about science, its methodology, and the notion of rational knowing.

The Glass Palace (2000)

History and politics are shown in *The Glass Palace* as a novel's primary theme in the book. It spans two centuries, three generations, and three nations, chronicling historical events in Burma, Malaya, and India during the previous century. Insights of humanity and history are revealed in the narrative. British imperialism's grip over India is slashed in this trenchant analysis. During the British invasion of Burma in 1880, the Burmese Monarchy was toppled, the British were imprisoned in Ratnagiri (India), and Burma was exploited by capitalism. Human survival and the anguish of refugees are shown in an optimistic and upbeat way by this love novel. The predicament of Indian troops in the British military forces, which plays a large role in the second half of *The Glass Palace*, instantly captures the reader's attention in addition to the tragic narrative of a King and Queen in exile and the complex twists and turns of the



family history. More questions were raised about Indians in British military service as India's battle for independence progressed.

The Hungry Tide (2004)

Piya Roy, an Indian-American cetologist working in the Sundarbans in pursuit of Irrawady dolphins, is the central character of *The Hungry Tide*, a novel set in the tide nation of the Sundarbans. Kanai Dutt is a Delhi-based businessman who runs an organisation that offers professional translation services and is on his way to see his Aunt on Lusibari, a (fictitious) Sundarban's island. After an accidental meeting places Piya aboard Fokir's boat, they reconnect when Piya accepts his offer to join him at his Aunt's house. Local fisherman and Sundarbans expert Fokir brings Piya to the Dolphin first, after she shows him the sketches that are the only actual means of communication between them: a series of drawings. None of Piya's friends or family members are fluent in Bengali. Fokir is illiterate in English. Piya sees something in Fokir that neither Kanai, who was up in the city, nor Fokir's village-raised wife, who is studying to be a nurse, have. He'll be her guide on her next expedition to the Sundarbans, where she'll be studying the dolphins' social behaviour. The river, like Kanai, decides to join them on the spur of the moment.

Conclusion

Unlike British, American, African, and Commonwealth English, Indian writing in English is not a recent phenomenon. From nation to country, the representation of people, particularly female characters, varies greatly in quality. A common theme in all these literature is the depiction of male domination over women, regardless of the language. Amitav Ghosh's novels stand out among contemporary Indian authors in English because of the variety of narratives, topics, characters, and settings they depict. *The Calcutta Chromosome*, *The Glass Palace*, and *The Hungry Tide* are all part of the circle of reason. When it comes to his writing, he has a unique ability to portray Indianness despite having been educated and raised outside of India. In terms of social and political issues, colonialism left Indians with little choice but to be completely reliant on British control. As a result of post-colonialism, they became more reliant on British imperialists for education and intellectual assistance. Indian authors working in English have been adversely affected by post-colonialism.

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