



Amitav Ghosh as a Novelist

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Abstract: There is a basic dilemma between whether history is a study of human affairs in the past or that of the natural events or natural history. While dealing with the idea of history regarding Ghosh is with the natural world's history. As the historian could derive "Cause and Effect" relationship effectively. But when dealing with human affairs Ghosh realizes that they cannot use the notion of possibilities in strictly scientific sense. In a way Ghosh by literally un-earthling art-forms discovering meticulously, recovering the details of happenings in a narration mode, in terms of sequence of events. Ghosh is a cosmopolitan in his outlook and enjoys the specific features of the culture. He is in at any given time ruthlessly erasing his own individual self-attempts to represent the outer reality with all the fidelity. Therefore an American landscape, a Chinese experience or an incident at home, all find felicitous portrayals. This is the source of his dislike of all totalitarian ideologies expressed in his poetry, in his critique of Mao, travelogue, nuclear disarmament movement and homosexuality and his passionate speaking out against Nazi Germany. The liberal humanism of Nehruvian politics is seen as the dominant political perspective.

Key words: Amitav Ghosh , Cause and Effect, story

Narration

There is a basic dilemma between whether history is a study of human affairs in the past or that of the natural events or natural history. While dealing with the idea of history regarding Ghosh is with the natural world's history. As the historian could derive "Cause and Effect" relationship effectively. But when dealing with human affairs Ghosh realizes that they cannot use the notion of possibilities in strictly scientific sense. In a way Ghosh by literally un-earthling art-forms discovering meticulously, recovering the details of happenings in a narration mode, in terms of sequence of events. But how far the "story" is created exclusively by the collected facts in to the shape by

the imaginative faculty [speculation] of the historian is a question.

So in the modern times history is regarded as a socio-cultural determinant discipline that deals with [not fancies] so in a way history is reshaped in to the real human subjectivity which is powerful weapon in the hands of creative writers in the past colonial era.

The aim of the writer of a novel in the post-colonial era is the same as the writer of history. These writers wish to provide a verbal image of reality . The novelist may present his notion of this reality indirectly, but the image of reality which the novelist thus constructs general out lien of human experience which is no less real than that referred to by the historian. To achieve this common



end of providing a verbal image of reality, both historians and novelists tell stories.

Culture is acting through language that constructs our subjectivity and identity through some methodological creative determinants 1) It bestows names and meaning upon by 2) it distinguished our names and therefore our meanings to others, 3) our perception of the world is deeply rooted in this identity and subjectivity that has been granted to us, by them.

The contemporary writings views the subjective position to describe the location of an individual with in a social structure where power determines his or her class, gender, and racial identity. In a way the past colonial writers like Ghosh addresses some of these crucial cultural contexts that determine a person's subjectivity, if you go in to the characters of Ghosh. He has so showed his individuals as, 1) citizens, 2) victims, 3) criminals sometimes law keepers.

Ghosh by focusing this subjective identities in a different conditions of experiencing the world in a different identical stages of father, child, mother, lady, elderly, youngerly and so on. In the writings of Ghosh what is important to recognize is that subjectivity is not an essence of the individuals but an effect of culture, language and social relations. In a way identity and subjectivity are not constant in Ghosh but always shifting and re-investing within cultures.

In the maters of human affairs like friendship, love, hatred, jealous... manners, antique and so on are particularly and deeply influenced by the individual institution that is family. In qualities and influences the individual by the force of circumstances of socio

cultural and political factors. In Ghosh's works the scope for individual choices base on characteristic assimilation, adaptation and social conflict. Through this the characters behavioral patterns identify the world outside and within. In the matters of zone and identity Ghosh adapts various socio cultural, sometimes political influences in his writings. There inter-related factory identify love as a mutual adaptation undergoes conflict and eventual triumph. There the characters get their subjectivity and individuality by and through conflict, assimilation and adaptation by various socio-cultural identities. Through this impact characters establish their own value system where one's background from various cultures by individual behaviours choices.

These traces can be found in Ghosh's writings through his narrative act of representation by using sings-words, sounds, visuals, gestures in a particular sequence and situation. His construct and interpretation of the world through the use of words and relations are symbolically establishes the love relationships through his modes of writings by expressing the network of relationships in the world. So Seth constructs human's reality with the relationship based on a common and shared set of cultural narrative expression in his writings.

Ghosh is a cosmopolitan in his outlook and enjoys the specific features of the culture. He is in at any given time ruthlessly erasing his own individual self-attempts to represent the outer reality with all the fidelity. Therefore an American landscape, a Chinese experience or an incident at home, all find felicitous portrayals. This is the source of his dislike of all totalitarian



ideologies expressed in his poetry, in his critique of Mao, travelogue, nuclear disarmament movement and homosexuality and his passionate speaking out against Nazi Germany. The liberal humanism of Nehruvian politics is seen as the dominant political perspective.

The family retains a very special focus and figures in all his works representations of social institutions seen in the decisions which characters make in the travelogue, poems, the biography.

Ghosh attempted to articulate the bewildering political, cultural and linguistic complexities and also the diversity of India in a realistic novel about love and marriage the political base of the novel shapes the personal leaks into the political.

Ghosh novels are precise and beautiful pieces of writing, but reveals in the parts where it most wishes to exceed a fault line in the imaginative map of its world. Ghosh novels the manifestation of Art, Literature and music, is to alter the quest for the human freedom absorbed without effort or explanations in the form of domination and oppression. He undertakes music and literature as a cultural construct with a comprehensive, synthesizing approach. The language, structure, narrative and concepts in and focuses the imperialistic cultural identities: In away Ghosh idea of his characters is culturally displaced with an independent voice.

The theme of oneliness/alienation is one of the major threats of Seths fictional world, presented with variations. The alienation, that haunts recurs and casts its morbid shade on all objects and events of his all novels. At times it runs

parallel with life, and at other times it seems to merge with life itself and becomes an irreparable part of it. With its help ghost is able to present different aspects of life.

Ghost encounters with the history with top sided views versus centralized view of history to replete with the notions of closure, exclusion and biascity. Culturally he tries to reconstruct of fulfill the colonial space with colonial self-articulation in multifaceted experiences. He tries to create a bridge between the colonial and post-colonial experiences through his literary exploration. In a way his literary world is associated with European Paradigms Versus artistic view of literary explorations is associated with Indigenous art-forms versus western art-forms for that reason history and culture of colonial and post-colonial contexts substitutes no ideology in the principles of socio political and academic powers to reshape crises to determine the forms of processes and struggles. In the way Ghosh can be considered to be the agent of post-colonial and postmodern state who seeks to interrupt the present world in it's politics of resistance and repression. For understanding the social reality of the modern world Ghosh depends on the codes and conventions with in which it is represented. So through his language and narrating discourse capably reflects "self" and the "other" in the "reality" and "appearance" as a cultural construct seems to be liberal imperialist who receives the enlightened attacks of the European society and cultures as a non-European.

In another way he stands by the side of subs aversive politics and western hegemony which controls the colonial psyche through imperial economic power



with convenient norms in every aspect of non-European subjects. So Ghosh as a writer disturbs the prevailing dispensation with fear, anxiety & hopes to construct a new narrative in order to that received images of history be dismantled to arrive at multi-layered meanings through his writings. At the same time he throws light on the extent of the authenticity of historical eventual facts.

To arrive at a meaning to his language, one can only read into the text by seeking, mythology, history, religion and literary perceptions in his reconstructive writings. The importance of Ghosh writings is of the reconstruction of the traditional culture constitutes and alternative practice from the discourse of the colonizer and colonized.

The novel is the only developing genre and therefore it reflects more deeply, more essentially, more sensitively and rapidly, reality itself in the process of its unfolding. Only that which is itself developing can comprehend development as process. The novel has become the leading hero in the literary development of our time precisely because it best of all reflects the tendencies of a new world still in the making; it is, after all, the only genre born of this new world and in total affinity with it.¹

Bakhtin was writing in a European context, but could have been

addressing with even sharper relevance that of new literatures in English. Bakhtin identified the novel as the "open-ended" literary form of the modern age, reflecting and bringing together many languages ("heteroglossia"). These languages are not simply linguistic, but socio-ideological" idioms and forms, voices from different strata of cultural experience.

In the second chapter Amitav Ghosh's work introduces a number of "languages," including those of the Indian folk-tale, the Mahabharata, journalism, and the memory patterns of the extended 'fierily, radically de-constructing traditional novel forms. In a genre associated in Europe with "realism," Ghosh explores Vedic concepts of Maya (illusion) and transcendence to question the possibility of Western realism. In the opening section of *The Circle of Reason*, the village capitalist, Bhudeb Roy, organizes a festival to Saraswati which Ghosh identifies rather loosely as "the Hindu Goddess of Learning."² He has a six-foot image built, with spinning electric lights behind the eyes and a silver-foil halo. During the ceremony the rationalist Balaram leaps onto the platform with defiling sandals and tears off the dyed cotton hair, revealing the clay underneath. "This is not Saraswati, Learning," he cries to the electrified crowd, "it is Vanity." At a deep level, the image of Saraswati is "Vanity," for in the Vedic tradition she is a feminine principle and aspect of nature, and only becomes "knowledge" in flowing through the enlightened devotee Bhudeb Roy is certainly not enlightened. But Balaram is equally benighted—he "exposes" the image not because this misrepresents the tradition, but because it does not



represent his concept of Westernized rationalism.

The strategies of narration are no longer that of cultural security and a feeling of confidence but rather a relationship with the western world and how it should be balanced against the back ground of colonialism.

“Among the writers who bear the label ‘postcolonial’, the right to be read ‘world-wide’ currently depends on a twofold willingness – to retell the story of the colonizer-colonized relationship in new, flexible ‘multicultural’ idioms and to

‘travel Westwards’ even as one ‘stays East’ in terms of subjects.

Selected readings

- The Circle of Reason (1986)
- The Shadow Lines (1988)
- The Calcutta Chromosome (1995)
- The Glass Palace (2000)
- The Hungry Tide (2004)
- Sea of Poppies (2008)
- River of Smoke (2011)
- Flood of Fire (2015)