



# Rewriting the Mythic: Cultural Hybridity and Speculative Reimagination in Samit Basu's *The GameWorld Trilogy*

Srishti Khare

Research Scholar, Department of English, MCB University, Chhatarpur Madhya Pradesh, India

Received: 12 Oct 2025; Received in revised form: 09 Nov 2025; Accepted: 14 Nov 2025; Available online: 18 Nov 2025

©2025 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>).

**Abstract**— Samit Basu's novel *The GameWorld Trilogy* presents a vibrant reworking of Indian myth through the imaginative framework of speculative fiction. This paper explores how Basu reconstructs mythic themes from Indian epics and folklore while blending them with the conventions of fantasy and modern storytelling. Building on Homi Bhabha's theory of cultural hybridity and insights from fantasy studies, the research shows how Basu uses humor, parody, and intertextuality to reshape inherited narratives for a global readership. His writing transforms myth into a living, dynamic force that speaks to contemporary realities of identity, colonial history, and cultural change. The study argues that *The GameWorld Trilogy* is not only a playful work of fantasy but also an intellectual project that redefines myth and imagination in twenty-first-century Indian English literature.



**Keywords**— Cultural hybridity, fantasy, mythic rewriting, Samit Basu, speculative fiction.

## I. INTRODUCTION

Contemporary Indian writing in English has moved beyond realism to embrace new imaginative forms such as fantasy and science fiction. Among the most innovative of these writers is Samit Basu, whose *The GameWorld Trilogy* blends epic motifs, folklore, and popular culture in ways that engage with both local and global literary traditions. Basu's novels demonstrate how postcolonial Indian authors use speculative fiction to reclaim myth as a living, evolving resource rather than a relic of the past. His creative reworking of myths from the Mahabharata, Ramayana, and regional folktales brings Indian cultural memory into dialogue with the global fantasy tradition (Subramanian 43). The result is a narrative world that is humorous, ironic, and deeply reflective of India's multicultural identity. This paper examines how Basu's trilogy performs a "rewriting of the mythic" through cultural hybridity and speculative imagination.

### Research Objectives

The primary objective of this study is to explore how Samit Basu's *The GameWorld Trilogy* comprising *The Simoqin Prophecies*, *The Manticore's Secret* and *The*

*Ulwaba Revelations* reimagines and reconstructs Indian mythological narratives within the creative framework of speculative fiction. The research aims to examine the ways in which Basu fuses ancient mythic patterns with modern cultural and literary sensibilities to articulate a distinct postcolonial imagination. Specifically, this study seeks to analyze the narrative techniques such as irony, parody, intertextuality, and humor through which Basu questions conventional notions of heroism, divinity, and destiny that dominate traditional myth-based storytelling. Another important objective is to investigate how Basu's deployment of cultural hybridity, as conceptualized by Homi K. Bhabha, functions both as an aesthetic strategy and as a form of cultural negotiation. The study also intends to identify how the blending of Indian mythic imagery with global fantasy tropes generates a new literary idiom that reflects contemporary Indian identity in a globalized world.

### Research Questions

Building upon these objectives, the study is guided by the following research questions. How does *The GameWorld Trilogy* reinterpret and reconstruct traditional Indian myths for a modern, globally aware readership? In

what ways does Basu's creative process embody cultural hybridity as both a thematic and structural device? What narrative and stylistic mechanisms such as intertextuality, parody, and genre blending enable Basu to transform mythic material into a commentary on present-day sociocultural realities? Finally, how does the trilogy's mythic reimagining contribute to the broader evolution of Indian English speculative fiction as a postcolonial literary form?

## II. LITERATURE REVIEW

Scholarly attention to Indian speculative fiction has expanded notably in recent years. Suparno Banerjee in *Indian Science Fiction, Patterns, History and Hybridity* (2020) argues that speculative narratives in India serve as laboratories for cultural negotiation, where myth and modernity coexist. Bodhisattva Chattopadhyay similarly observes that Indian speculative fiction represents "a dialogue between technological modernity and inherited mythic imagination" (Science Fiction Studies 257). Classical theoretical approaches to myth by Northrop Frye and Roland Barthes continue to shape the analysis of mythic structures. Frye defines the mythic as "a symbolic narrative embodying collective hopes and fears" (Frye 135), while Barthes describes myth as "a form of speech" that adapts to culture's shifting needs (Barthes 109). In the Indian context, Meenakshi Mukherjee's *The Perishable Empire* and Shashi Deshpande (2007) emphasize how mythic retellings in Indian English literature reflect national memory and social transformation. In fantasy studies, Aishwarya Subramanian notes that Basu's fiction "marries the self-awareness of postmodern fantasy with the cultural richness of Indian narrative tradition" (44). Anjali Nerlekar sees Basu's work as a "postmodern transformation of the epic" (86). Amal Chatterjee (2015) and Priya Joshi (2010) have explored how popular Indian fiction reclaims myth as a means of addressing colonial history and contemporary identity. Additionally, Rini Bhattacharya Pandey (2021) and Ananya Jahanara Kabir (2011) investigate how myth functions as a living discourse in modern Indian writing, while Edward Said's *Culture and Imperialism* contextualizes these retellings within broader postcolonial resistance. Despite this growing body of scholarship, detailed analyses of Basu's trilogy remain scarce. This paper, therefore, contributes to filling this gap by examining how Basu reworks myth and hybridity within Indian fantasy to create a distinctly postcolonial mode of storytelling.

### Myth, Modernity, and the Postcolonial Imagination

Samit Basu's *The GameWorld Trilogy* embodies the coexistence of myth and modernity, presenting a fictional universe where the sacred and the secular interact

dynamically. In Basu's narrative, myth is neither discarded nor blindly preserved, it is repurposed to mirror the tensions of a society negotiating between inherited traditions and contemporary aspirations. The trilogy's playful engagement with epic structures, heroes burdened with doubt, gods stripped of omnipotence, and prophecies mocked through irony illustrates how myth can evolve into a site of cultural reflection. By fusing traditional Indian motifs with the narrative pace of global fantasy, Basu exposes the adaptability of mythic imagination in a postcolonial world. His fiction suggests that mythology is not a static inheritance but a living discourse that responds to modern anxieties about technology, globalization, and identity. The collision of ancient cosmologies with futuristic settings underscores a key postcolonial insight that modernity in India is always entangled with its mythic past. In this sense, Basu's work extends beyond entertainment, it analysis that how storytelling itself functions as cultural memory, shaping how nations imagine their place in an interconnected, rapidly changing world.

## III. RESEARCH METHODOLOGY

This study follows a qualitative textual analysis grounded in postcolonial theory and myth criticism. The central theoretical anchor is Homi K. Bhabha's notion of cultural hybridity, which describes how cultural meaning is created through negotiation rather than opposition (Bhabha 55). Basu's fiction exemplifies this hybrid process, blending Western fantasy models with South Asian narrative traditions. The analysis also draws from Northrop Frye's archetypal criticism and Tzvetan Todorov's theory of the fantasy. Frye's idea of the mythic mode (Frye 136) and Todorov's definition of the fantasy as the hesitation between reality and the supernatural (Todorov 33) illuminate how Basu uses mythic structures and speculative tropes to engage with questions of power, culture, and belonging.

## IV. DISCUSSION

Basu's mythic rewriting reflects the hybrid consciousness of postcolonial India, where cultural identity is never singular. Using humor, irony, and parody, he dismantles hierarchical notions of the sacred and secular. In doing so, Basu constructs what Bhabha calls a "third space of enunciation" (Bhabha 56), where conflicting cultural voices coexist and interact. His trilogy redefines the function of myth, instead of revering it as divine truth, Basu treats myth as a dynamic storytelling grammar open to reinterpretation. This aligns with Roland Barthes's idea of myth as an evolving semiotic system.

The novels also echo Edward Said's claim that rewriting inherited stories becomes an act of reclaiming narrative authority in postcolonial societies (Said 25).

Furthermore, Basu's humorous dismantling of epic tropes democratizes myth. His characters unlike the flawless heroes of classical epics reflect contemporary anxieties about morality, technology, and globalization. Through intertextual layering, Basu aligns with Jack Zipes's argument that fantasy and fairy tales "sustain a living dialogue with culture's ethical imagination" (Zipes 14). In global terms, Basu's work situates Indian fantasy alongside Western contemporaries like Neil Gaiman and Terry Pratchett, yet retains a distinctive South Asian texture. By merging cultural idioms, he creates a model of "world fantasy" that is both Indian in spirit and transnational in form.

## V. FINDINGS

The present study finds that Samit Basu's *The GameWorld Trilogy* redefines the role of myth in contemporary Indian English fiction by transforming inherited cultural narratives into spaces of creative negotiation. Through his use of parody, irony, and intertextuality, Basu dismantles the solemnity traditionally associated with epic and mythic discourse, thereby democratizing myth for modern readers. His blending of Indian mythic archetypes with western fantasy conventions reveals a complex process of cultural hybridity, where elements from different traditions coexist without hierarchy. The research further discovers that Basu's world-building embodies postcolonial self-awareness and his characters, moral ambiguities, fragmented identities, and ironic heroism reflect the uncertainties of a society shaped by colonial memory and global modernity. The findings also indicate that Basu's narrative technique mixing humor with philosophy and folklore with science creates a distinctly Indian form of speculative fiction that both critiques and celebrates cultural multiplicity. Myth in Basu's fiction is not presented as a fixed, sacred structure but as a dynamic and adaptive framework that evolves with changing times. This transformation of myth into a living discourse underscores the postcolonial writer's ability to reclaim narrative authority, reframe identity, and articulate new modes of belonging through imaginative storytelling.

## VI. CONCLUSION

Samit Basu's *The GameWorld Trilogy* demonstrates how myth and fantasy can serve as powerful instruments for cultural reinterpretation. His novels not only entertain but also interrogate questions of identity,

authority, and creative freedom. By fusing ancient mythic motifs with speculative imagination, Basu revitalizes the relationship between tradition and modernity. His approach transforms Indian fantasy into a space of intellectual exploration where humor, hybridity, and imagination coexist. Basu's contribution lies in showing that mythology need not remain frozen in the past, it can evolve, adapt, and speak meaningfully to the complexities of the present world.

## REFERENCES

- [1] Banerjee, S.(2020). *Indian Science Fiction: Patterns, History and Hybridity*. University of Wales Press.
- [2] Barthes.R.(1972). *Mythologies*. Translated by Annette Lavers, Hill and Wang.
- [3] Basu, S.(2004). *The Simoqin Prophecies*. Penguin Books India.
- [4] Basu,S.(2005).*The Manticore's Secret*. Penguin Books India.
- [5] Basu,S.(2007).*The Unwaba Revelations*. Penguin Books India.
- [6] Bhabha, H.K. (1994). *The Location of Culture*. Routledge.
- [7] Chattopadhyay, B.(2018) *Indian Science Fiction: Nation, History, and Space*. *Science Fiction Studies*, vol. 45(2), 255–274.
- [8] Chatterjee, A.(2015) *Indian Fantasy and the Postcolonial Imagination*. *The Journal of Commonwealth Literature*, vol. 50(4), 455–469.
- [9] Deshpande, S.(2007). *Myth and Modernity: The Indian Context*."Indian Literature, vol. 51(5), 30–38.
- [10] Frye, N. (1937).*Anatomy of Criticism: Four Essays*. Princeton University press.
- [11] Joshi, P.(2010). *In Another Country: Colonialism, Culture, and the English Novel in India*. Columbia University Press.
- [12] Kabir, A.J.(2011) . *Postcolonial Approaches to the Mahabharata*. Routledge.
- [13] Mukherjee, M. (2000).*The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press.
- [14] Nerlekar, A.(2016). *Rewriting the Epic: Popular Fantasy in Indian English Fiction*. *South Asian Review*, vol. 37(2), 85–93.
- [15] Pandey, R.B.(2021). *Writing the Body: Gender and Myth in Indian Literature*. Routledge.
- [16] Ramaswamy, S.(2010). *The Goddess and the Nation: Mapping Mother India*. Duke University Press.
- [17] Rao, K. R. S. (2014).*Myth and the Modern World: Postcolonial Retellings in Indian English Fiction*. Prestige Books.
- [18] Roche, P. and Clark S.(Eds.).(2018).*Myth and Literature in the Postcolonial World*. Cambridge Scholars.
- [19] Said, E.(1993). *Culture and Imperialism*. Knopf.
- [20] Subramanian, A.(2018). *Postmodern Fantasy and the Indian Imagination*.Wasafiri,33(1), 40–48.
- [21] Todorov, T.(1975). *The Fantastic: A Structural Approach to a Literary Genre*. Cornell University Press.
- [22] Zipes, J.(2012). *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. Princeton University Press.