



Beyond Boundaries: A Critical Review of Amitav Ghosh's Selected Works' Cultural Hybridization and Integration

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Abstract— Major novels written by Amitav Ghosh, in which he expresses concern for the disadvantaged members of his society, have earned him widespread acclaim. In his most important works, you can see that he cares about the less fortunate. His writings reveal the issues of alienation, migration, and existential crisis faced by underprivileged individuals. By making them the main characters, special attention has been paid to these people's voices, struggles, and sacrifices. This paper aims to examine the selected novels of Amitav Ghosh and highlight his existentialist conception of history and culture. *The Circle of Reason, The Calcutta Chromosomes, The Hungry Tide, and The Shadow Lines* are the novels chosen for this paper. He has realistically depicted the deplorable and difficult state of society, which is considered dynamic change in the society, in these novels.

Keywords— Culture, Power, History, Hybridization, Analysis

INTRODUCTION

Fiction is, in many ways, a quest for personal significance in a living world, identity, and meaning. One of the most well-known Indian authors writing in English today is Amitav Ghosh. All of Ghosh's writing is coloured by his conception of history. He is aware that history is a never-ending process in which the same events occur repeatedly. He regards retrospective history as anthropology. The journeys in Ghosh's novels are noteworthy. The purpose of travel is to eliminate borders. He takes the reader on a journey through numerous nations. With endless "digressions, asides, and sub-narratives," his novels progress forward and backward. A conscious strategy for embedding stories within stories is the frequent digressions that seamlessly connect the past, present, and future. To connect to the past and the present, memory is used visually and effectively. The setting and time of his novels frequently shift. Time is arranged in a way that shapes the overall design, which in turn shapes history. The author's confidence in the English language is another characteristic of Ghosh's novels. He does not speak English the British way. In addition to a few articles and essays, he is the author

of numerous works of fiction and nonfiction. From his six published books, this selective study shows his sense of history very clearly. The purpose of this research is to investigate how these novels by Amitav Ghosh deal with history.

He is adored by a large readership because of his unique combination of academic suitability and well-known availability in his fiction. Ghosh is an accomplished scholar of social human studies, a subfield of the humanities that examines day-to-day human behaviour in social settings. The majority of Ghosh's works deal with this in a pertinent way. It has been determined that he also possesses an expert level of significant instinct regarding the history and culture of a location and its neighbours. His books become a mix of historical ethnic pluralism, appealing to both newcomers and inexperienced readers alike. It is frequently argued that authors are expounding on the past while avoiding pertinent issues of the present. However, Ghosh's writing is not the type of chronicled fiction that is being attacked. The claim is made against scholarly fiction that takes place before, which by its very nature is dreamer. In this thesis, I focus on Amitav Ghosh's interest in how 'knowledge' is created

culturally in India. The theory of Michel Foucault regarding the connection between power and knowledge is the primary source of inspiration for my research. Foucault says that power manifests itself not only in obvious displays of authority like military occupations and public executions, but also in ongoing underlying processes like education, discipline, and surveillance. He describes power as chaotic, complex, and elusive. Amitav Ghosh's fictional works, like those of his time, combine historical and fictional elements. Even though Ghosh devotes narrative space to history, fiction takes centre stage. For instance, *The Shadow Lines* incorporates both fictional and historical elements. In the novel, Ghosh uses historical events like the partition of the country and the riots in Khulna to balance the effects of those events on his fictional characters, whose crises cross over with events from history. is restricted from distorted history as a result; Amitav Ghosh does not distort a historical event. Factual accuracy must be adhered to. Instead, by giving the event a familial or personal perspective, he offers a novel interpretation. Ghosh presents a unique appeal and perspective on the past by juxtaposing the real with the unreal. Amitav Ghosh's focus is not on the events themselves but rather on how those events affected helpless ordinary citizens of the country and how they might have connected to their lives. He employs particular strategies to establish a connection between imagination and history. He reconstructs history and imagination through a mosaic of memory, a diary, and a memoir. Through the memories of his characters, Ghosh presents a flawless blend of private and public lives in *The Shadow Lines*. Ila tells the narrator stories about foreign travels to Cairo, London, Paris, Florence, and many other countries, as well as stories about East Bengal before the country was divided, as explained to him by his uncle, Tridib. Ila also tells the narrator stories about London during World War II. The memory of Tridib's death that lives in the minds of Thamma, Robi, and Mary Price is one of the most distressing ones in the book. Robi has vivid memories of his brother's death: He claimed that his brother was killed in a riot on Jindabaha Lane in Dhaka, not far from where his mother was born.

He must have been aware of his impending doom. In order to search for and ultimately decipher the connections that exist between Tridib's death and the Dhaka communal conflict, the narrator links a series of memories and events. The newspaper record at the Teen Murti House Library jogs his memory of the terrifying bus ride home from school as well as the Dhaka-related events. It might be accurate to say that the other side of history that Ghosh recreates through memory as a narrative technique is at the centre of *The Shadow Lines*. Amitav Ghosh restructures history in ways other than memory, such as through the

diary in his other book, *The Hungry Tide*. Through the use of a diary, this narrative raises awareness of the suffering that ordinary citizens endured as a result of historical events. Stories about the lives and struggles of refugees in Morichjhapi can be found in Nirmal's diary. Nirmal's diary records individual suffering and angst during the Partition, whereas historical records can only portray the plight of people during the partition.

The divide between the haves and the have-nots is depicted in Nirmal's diary, which portrays the rich as being more fortunate and fortunate than the poor. Poor low caste Hindus were relocated outside of West Bengal to the harsh and inhospitable dry forest regions known as Dandakaranya in Orissa and Chattisgarh, where the upper castes and elites could settle. In addition, Nirmal's diary sheds light on the migration history of people forced to live in concentration camps known as Permanent Liability Camps and met with strong local opposition. Politics interferes with their bleak situation, compounding their misery. Once in power, the CPI (M), which had promised to bring the poor refugees back, completely lost interest in them. While the poor refugees fled Dandakaranya and settled in the Sundarbans, where the government claimed the area was reserved for the preservation of tigers, they faced even greater obstacles. Everywhere, the refugees remained unwelcome. Stories and narratives that were preferred to be buried and forgotten are revealed in Nirmal's diary. When Nirmal closes his diary in the following manner, Ghosh uses Nirmal as a mouthpiece in the hope of uncovering what has gone unnoticed.

"I'll give it, hoping it makes it to you. I believe that you will have a greater claim to the attention of the world than I ever did. I know that your generation will have higher ideals, be less cynical, and be less selfish than mine" (*The Hungry Tide* 278).

A memoir presents the historical perspective, whereas a diary represents unhistorical writings. Ghosh does not authenticate Ronal Ross's Memoir of 1923 in his novel *The Calcutta Chromosome*. Instead, he defies the Memoir. In Ross's research, Ross's Memoir sheds a lot of light on the possibility of an Indian helper's presence. Ghosh finds the Memoir interesting because;

"Ghosh creates a story out of the omissions and silences, particularly Ross's refusal to provide any information about his Indian laboratory workers" (Claire - *Postcolonial Science Fiction* 62).

These omissions and silences suggest fascinating possibilities. In the Memoir, there are hints about how an Indian helped Ross with the malaria work that Ross wanted to side-line. Many of the connections were made by his servants, whose names he never said:

“The Hospital Assistant—I regret I have forgotten his name—pointed out a small mosquito seated on the wall with its tail sticking outwards” (*The Calcutta Chromosome* 66)

While a diary represents unhistorical writings, a memoir presents the historical perspective. These omissions and silences suggest fascinating possibilities. In the Memoir, there are hints about how an Indian helped Ross with the malaria work that Ross wanted to side-line. Many of the connections were made by his servants, whose names he never said that pointed out a small mosquito seated on the wall with its tail extended the following morning, August 16, when I returned to the hospital following breakfast.

The multi-layered narrative told by Ghosh explains how the Indian laboratory assistants tampered with Ross's findings for the benefit of a secret religious organization seeking immortality. This essay aims to examine the significant events in Ghosh's novel, which are largely influenced by newly discovered historical information about Ross's malarial research in India. Narration is the focus of Ghosh's writing. To comprehend the significance of the world, a novelist makes significant constructions. Narrative becomes a means of looking at the world and life in general. Bill Buford, Granta's original editorial manager, claims that Ghosh “is a standout among the most excellent abilities of his generation” and is ‘a natural story teller.’ By combining various methods and topics, Ghosh conducts fascinating investigations. He approaches human endeavours from whimsical perspectives such as human studies, social science, history, brain science, and medical science, and he has been able to locate a wide range of data supporting a brief comprehension of human beings. Ghosh's approach has a melancholy similar to Austen's. He does not venture into areas that he does not have a direct understanding of or, at the very least, an imaginative handle on. He disregards perspectives that neither resonate with him nor shape his awareness. Ghosh doesn't like a world without him. His primary focus is on the inside world—how it learns to deal with the outside world and how it is influenced by the outside world. Because the majority of the situations, characters, and interests that Ghosh manages have a place with no specific age or society, he maintains his claim to being an advanced writer despite writing about a past era. In point of fact, the writings of Ghosh are a component of the ‘different scan for another measurement of reality that could join over a wide span of time.’ He holds the legitimacy of feelings in high regard. He believes that one's emotions are shaped and adapted by one's financial situation, by one's class esteems and aspirations, or even more so by one's recollections and awe. Though feelings are individual, they can be measured in any way because they are shaped by the processes of history, geology, finance, and

human science. The fundamental gathering on Amitav Ghosh demonstrates a striking divergence of interests between Indian subcontinent and Western institution feedback. The novels *The Shadow Lines* and *The Calcutta Chromosome*, which dealt with questions of national personality and communalism in the subcontinent, received the most feedback from Indian academics. The Indian academics are in disagreement because they positioned themselves based on traditional Marxist feedback. Regardless, the much-discussed post-frontier issues of nationalism, personality, and the fabricated social fantasies that inflate pseudo nationalism were profoundly influenced by these novels.

These writings are increasingly being integrated into college education programs to prepare students for the immediate fundamental response. In addition, a substantial number of articles mirrored the staggering fundamental negotiations and mediations that led to the creation of the other novels, *The Shadow Lines* and *The Circle of Reason*. The Western basic reaction is always excited about studying the test and post-modern parts of culture that are different from one another.

CONCLUSION

As a result, when reading Amitav Ghosh's fiction, one gets the impression that Ghosh creates miniature histories of everyday people based on events in history. Ghosh tells the stories that haven't been told before and haven't been recorded anywhere in history with an imaginative fervour as if they were actual events or experiences of people. He uses memory, a diary, and a memoir as techniques of narrative small histories of ordinary people instead of traditional narrative techniques in his writing. The narrative medium used by Amitav Ghosh emphasizes the need for a new perspective on history. Ghosh's belief that there cannot be only one legitimate version of truth and fact is the foundation of this need. Truth and reality must be viewed from everyone's perspective. Every individual has something to say about the truth and reality. Ghosh challenges large narratives through a variety of smaller narratives written by small people. Therefore, Ghosh's inventive use of memory, diary, and even memoir to authenticate unhistorical records is fascinating, regardless of the medium.

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