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## CULTURAL, HISTORY OF INDIA: WITH REFERENCE TO AMITAV GHOSH'S SELECTED NOVELS

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### **Abstract:**

The main purpose of the research is to examine in detail postmodern traits with specific reference to the Indian diaspora in the fictional works of Amitav Ghosh. The novels like *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies*, and *River of Smoke* of Amitav Ghosh have been particularly considered for this review. These novels are the flawless sustenance for the postmodern characters and the behavior of diaspora written by Amitav Ghosh. In these novels, Ghosh has occupied constantly in the risk of putting otherwise individual back in the middle of the narrative and saving from getting lost in the hegemonic representation of the nation. Especially worried with the South Asian diaspora in the various regions of the world, the novels are endeavoured narrations of anti-Hegelian history of the world, including the hitherto left-out narratives of the familiar individual – the dilemma against the historical backdrop, this endeavour is to oppose the control of the nation through own experiences, the story and search for own identity.

### **Key words:**

Postcolonial perspectives, contemporary, Ibis trilogy, Indian diaspora

### **Introduction:**

The growth of literature may be determined on the standards of its contribution to the articulation of the central concerns of its source society, its contribution to the enrichment of the languages it uses, and its success in exploring new areas of meaning and new possibilities of consciousness. Language could be a specific but complex system of acquiring and using linguistic unit in communication. It's an individual's capacity and cognitive ability to find out and use sounds, words, signs, and symbols. during this sense, it's a system (of signs) for encoding and decoding information. Language could be a part of the narration. It doesn't exist during a vacuum rather it's rooted in cultural and social contexts. Myths, allusions, idioms, proverbs, memories, and histories all are an inevitable a part of the language. Language, therefore, has convinced social, political, cultural, and climactic dealings where words and dialogues evoke firm replies. During this manner society and culture absorb its environmental and contextual behaviors and, in an

accumulative process, create and recreate myths and associations. As far as Indian English fiction is anxious language, history and society play an awfully important role in executing and progressing towards a bright future both for the novel and its exponents. During the pre-independence era, the English-knowing Indian intellectuals began to doubt their creative skills while trying to actually articulate their feelings vis-a-vis the Raj and its imperial, often very repressive, a system of administration. This doubt is attributed especially to M.K. Gandhi and R.N. Tagore's pronouncements, both of whom were considered two of the best political and cultural icons steering the direction of India's emancipation from colonial rule. However, it had been precisely Gandhiji's ability to speak in English, which too in clear, lucid terms, which added to his prestige as a no-nonsense interlocutor at the Round Table Conferences. This held true despite British establishment's politically motivated description, cleverly disseminated by land media, of his popular image as a sage in terms of a half-naked, oriental prodigy. Further, his confident dealings with the colonizer's language through his writings never made him look very "un-Indian", something he feared about others who were similarly using English as a medium of expression. during this context, the case of Tagore is even more interesting: his *Geetanjali* (1910) had to be translated as *Song Offerings* (1912) with judicious help from "foreign" friends before he could lay his claim to the celebrated honour for Literature. it had been during this seeming paradox that the long run progress and flourish of English both as an interlanguage and as a literary language lay.

### ***The Calcutta Chromosome:***

*The Calcutta Chromosome* is devoted to an analysis of Amitav Ghosh's third novel in which he seems to have amalgamated literature, science, philosophy, history, psychology, and sociology in a theme that covers history, the politics of scientific research, psychological associations, technology, and retention.

### ***The Glass Palace:***

*The Glass Palace* deals with valuation of this novel in which Ghosh has portrayed the critical, sociological, and political consequences of the skills of refugee, vagrancy, and loss through a homily on postcolonial subjects aimed at remapping the histories of three crucial South-Asian countries - India, Burma (Myanmar) and Malay (Malaysia).

### ***The Hungry Tide:***

*The Hungry Tide* focuses on the cultural, history and society as depicted in this novel which shares Amitav Ghosh's concern for the individual against a broader historical and geographical backdrop stress the dilemma of exiled people stressed to find their place in the world.

### ***Sea of Poppies:***

*Sea of Poppies* is devoted to an analysis of this epic novel which is Amitav Ghosh's first volume of the Ibis trilogy, which traces several characters from different levels of society united chiefly through their personal lives aboard a ship and through their connections to the opium and slave trades.

### ***River of Smoke:***

*River of Smoke* contracts with Amitav Ghosh's second volume of the Ibis trilogy which hints at the destiny of the other typescripts from the Ibis and defines the opium trade in China. It is a vivacious novel with several plots. Set during the opium trade relating the nineteenth-century Asian subcontinent with imaginative passion and profound historical vision, Amitav Ghosh's Ibis trilogy is a journey through the compound history that continues to reverberate throughout the world.

### ***Brief Review:***

The present study is an analysis of the select novels of Amitav Ghosh, one among the foremost serious writers crafting fiction in English today, from the angle of cultural and history. Post-1980 Indian English fictional scene has become parti-colored, multifaceted, and thematically comfortable. Within the changed contemporary scenario reality, rather than being treated as stable, monolithic, absolute, or transcendental in nature, is considered to be pluralistic, provisional, and contextual. Adore these ideas, the fictional reality depicted in contemporary Indian English writing is comprehended as constructed and discursive rather than being mimetic or representative. Postcolonial perspectives have also squeezed the perilous and creative aspects of Indian English fiction. How the colonial rulers created a specific image of their subject races to perpetuate their hold on them forms a vital feature of the emerging styles of narrative. The variability of life that forms the topic matter of postcolonial creative and important writings also includes different styles of oppressed human existence even after the tip of British Imperialism. The postcolonial fictional writings often provide a re-entering to history and contest through its current clarification. The fiction writers often mix fact and fiction to re-examine the sooner happenings, incidents, views, and assumptions. Their major concern being the character of reality that existed during the colonial period, these writers often think about the political and social happenings with a view to contesting the tutorial or the accepted versions about them. Within the process, these writings use historical facts and references to persons and places to subvert the sooner discourses. Another aspect of the presentation of up to date social reality and history is that the interaction between the bulk view and a marginalized consciousness. The fictionalization of latest history within the works of latest Indian English fiction writers also brings out a changed perspective. Rather than presenting historical truth from a monolithic view of the governing consciousness of the author, contemporary writers tend to supply multiple perspectives. It highlights the constructed nature not only of the historical truth but also that of the various perspectives. In spite of the presentation of the political implications of the constructed reality the involvement of multiple perspectives tends to form their works artistic. It saves their works from being propaganda. The interposition of politics in common human experience also finds appearance through numerous points of view. Within the process what gains significance in regard to historical events isn't the reality but truths.

Language may be a specific but complex system of acquiring and using language unit into communication. It's human capacity and cognitive ability to be told and use sounds, words, signs and symbols. during this sense it's a system (of signs) for encoding and decoding information. Language may be a part of narration. It doesn't exist in vacuum rather it's rooted in cultural and social contexts. Myths, allusions, idioms, proverbs, memories and histories all are an inevitable a part of language. Language, therefore, has convinced social, political, cultural and climactic associations where words and dialogues suggest certain replies. During this manner society and culture absorb its environmental and contextual behaviours and, in an accumulative process, create and recreate myths and associations. As far as Indian English fiction is anxious language, history and society play a really important role in executing and progressing towards a bright future both for the novel and its exponents.

All these factors have introduced the inclusion of a spread of elements in fictional works that mark the interdisciplinary nature of literature, particularly fiction. A unique today includes the weather of biography, history, sociology, anthropology, fantasy, romance, journalism etc. Similarly, the art forms like film, advertisement and computer-generated images also form a component of fictional writings. The existence of a range of elements destabilizes the standard norms governing the understanding of literature. Therefore, an understanding of recent fiction writing requires a changed perspective which isn't supported the fixed notions of canonical literature. In contemporary Indian English fiction, the recent novels of Shashi Tharoor, Amitav Ghosh, etc. Mark the inclusion of the weather of various art forms making their works interdisciplinary in nature.

## ***Proposed Methodology:***

The methodology that may be applied by the study has been chosen so as to amass information and deduce conclusions about the cultural, history of India with relation to Amitav Ghosh's selected novels.

The idea of this research had its genesis from the Novelist's interest in the cultural, history of Indian studies. This research is going to be a continuing study from previous research done by the novelist within the specific area.

The aim of this section is to introduce the novels that may be examined in later sections. Although I avoid overlapping with other sections the maximum amount possible, regrettably a specific amount of repetition is unavoidable. In introducing the novels, I shall focus on themes that expanded on those examined within the articles, while giving the reader a general view of the texts as regards the plot and therefore the characters. This section then concentrates on themes that the majority obviously come up with within the examined novels, rather than specifically trying these novels to moral concerns. Consequently, my goal at this time isn't most to bind the novels to an ethically informed theoretical or methodological framework, on introducing them before delineating the sphere of ethical study of literature and tying Ghosh's writing into it. In trying to achieve the themes and motives peculiar to every novel, I apply a range of theoretical views that clarify these issues, rather than subordinating them to anyone's theoretical model. within the articles, on the opposite hand, my primary concern isn't thematic; there I'm more fascinated by the ethically informed techniques employed in the depiction of those themes and issues. A number of the subsections here are quite theoretically informed, while others are more descriptive in nature. Combined, they introduce the novels moreover because of the themes that run through Ghosh's oeuvre. Each sub-section introduces a brand-new aspect of Ghosh's writing, to be found in some form altogether his novels.

## ***Conclusion:***

Indian writing in English has stamped its eminence by mixing up modernity and tradition within the production of art. Additionally, the oral spread of literary Indian works gained pulverized slowly. It formed an indelible mark within the heart and mind of the lovers of art. The engrossment in literature lit the burning thirst of the Indian writers that turned their technique and energy to innovate new style and variety of writing. Earlier novels predicted India's tradition, heritage, moral values, and cultural past. A noteworthy change may be seen within the novels issued after the primary war, which is understood as, modernism. Amitav Ghosh is one of the postmodernists. Ghosh is immensely laid low with the cultural and political milieu of a post-independent nation. Ghosh weaves the magical realistic plot together with postmodern background. Postcolonial migration to the foreign nation is one more trait of postmodernism. Irony plays a very important role in postmodern fiction. Ghosh is incredibly careful in using the vernacular transcriptions and English. Ghosh improves a chic and conscious tradition in Indian English fiction, a practice which incorporates Shashi Deshpande and R.K. Narayan. In Amitav Ghosh novels, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *River of Smoke*, and *Sea of Poppies*, the post-colonialism, postmodern traits, and therefore the treatment of diaspora are obviously present. The novels of Amitav Ghosh centre around sophisticated and inclusive issues; as a wandering pluralistic trip around and weaves them with the descriptive beauty.

The complexities and diversities of this 'human reality' have compelled contemporary thinking to interrogate and deconstruct given concepts like cultural, history, and society in both worldly and textual contexts. An effort has been made within the following chapters at reading and analyzing Amitav Ghosh's select novels – *The Calcutta Chromosome* (1996), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2008), and *River of Smoke* (2011) from the angle of cultural, history and society so on reveal the social, cultural, historical and lingual values, ethos and sensibilities as depicted in them.

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