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MAGICAL REALISM IN AMITAV GHOSH'S FICTION:
THE CIRCLE OF REASON AND THE CALCUTTA CHROMOSOME

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ABSTRACT

The main aim of the research is to examine elaborately about the fact and fiction with specific reference to the magical realism in the fictional works of Amitav Ghosh. The selected novels are *The Circle of Reason* and *The Calcutta Chromosome* of Amitav Ghosh has been specifically taken under consideration for the research. This paper shows how Amitav Ghosh novel *The Circle of Reason* and the *Calcutta Chromosome* describes what be called the term as 'magical real' and various coincidence, more ideas bounded over the language, historical terms, epics, genre etc. Ghosh portray a world where the communities believe and follows their own culture and tradition of the nation.

Key words: Fictional works, emigration, realism, political allegory, The circle of Reason and The Calcutta Chromosome.

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INTRODUCTION

Amitav Ghosh is a most exceptional and a greatly appreciated novelist. Ghosh's central theme beyond India's boundaries ad mainly with the Mid East and Britain. Ghosh has joined with other famous novelists of his period like Shashi Tharoor, Khushwant Singh, Salman Rushdie and with others.

In the novel, "The Circle of Reason" and "The Calcutta Chromosome" Ghosh used the magical realism in the literary terms.

The main aim of the research is to have an analysis in detail about the magical realism in the fictional works of Amitav Ghosh and the objective this research work is to examine how Ghosh brought out the themes of fact and fiction related to magical realism in his fiction, 'The Circle of Reason' and 'The Calcutta Chromosome'

THEMES OF AMITAV GHOSH

Amitav Ghosh has portrayed various themes in his novels. He analyses with magical realism, displacement as his second theme. He also deals with identity, disorientation (embarrassment), fragmentation(disintegration), insecurities of humanity etc.

MAGICAL REALISM IN THE CIRCLE OF REASON

Amitav Ghosh has perfectly blended over the fact and fiction with magical realism. He compares with his magical realistic plots with postmodern, diasporic and with identical themes. Ghosh has successfully handed over the concept called 'magical realism' which was largely developed in India by Salman Rushdie. Amitav Ghosh belongs to the international school of writing which he deals with the post-colonial traits of the modern era without omitting the ancient histories of all lands. Ghosh has successfully blended the fact and fiction with magical realism and with culture and tradition. He is a great master in re-conceptualizing the historical events in all the novels.

The magic realism of Amitav Ghosh's first novel, "The Circle of Reason," is a genre much developed in Latin America, a continent where the condition of the people is not conducive to novels of rational cause and effect. His title would seem to disclaim any magical content, though the contradiction in it cancels the rational in favor of the cyclical. His characters think they are walking a straight line, but they are going round, powered by hope, in that nonproductive circle that life too often imposes on the poor.

Mr. Ghosh writes at least as well as Mr. Rushdie. When we read some of the fictional output of America and Britain these days, we despair of the future of the English language. The subcontinent, on the evidence of this and some other Indian novelists, is a preserve of unquestionable syntax and elegant force.

The hero of "The Circle of Reason" is named Nachiketa Bose, but he is called Alu, which means "potato." This is because of the shape of his head, knobby, rough and far too big. A deformed protagonist is to be expected in some brands of magic realism. He enters a fantasy that builds on a basis of misdirected pedantry when Alu's uncle Balaram sets phrenology to work on him. "The array of bumps and protuberances grew cheerfully all over his head and showed no signs at all of dividing into distinct and recognizable organs. It was all very confusing and very exciting - a wealth of new stimulating material. In time it prompted Balaram's paper on the Indistinctness of the Organs of the Brain (he sent it to the Bombay Natural History Society and to the Asiatic Society in Calcutta, but unaccountably it was never acknowledged)." You will recognize, in page after page of Kretschmer and Barbarini and Lombroso and other experts on bumps, the learned dementia of Laurence Sterne.

Alu is brought up in a village called Lalpukur in East Bengal, about a hundred miles from Calcutta (that's on the northeastern side of India, for those of you, which means most of you, who are vague on Indian geography). Balaram is the schoolmaster, the rational center of a community of varied types who seem to us to be impossibly eccentric but are merely the boringly regular progeny of an Indian village. He believes in science, having read a life of Pasteur, and one of his achievements is to drench the village in carbolic acid. If he stands, in his demented way, for progress, the talent that the growing Alu evinces is traditional: he learns how to weave, and well.

War comes, a plane crashes near the village, and the villagers cannibalize its odds and ends until blue-clad troops arrive to take these away. After the war, terrorism. Alu is suspected of burning the village and makes his getaway, pursued by a police officer named Jyoti Das. Das, true to Mr. Ghosh's image of the bewildering complexity of Indian men, is primarily an ornithologist, but he has to keep that quiet. Alu sails to the East African port of al-Ghazira on a ruined ship called the Mariamma, owned by a certain Hajji Musa, not a very good Moslem: "An almost-empty arrack-bottle had been tucked with drunken parsimony into the waist of his lungi." Among the passengers is Professor Samuel (not really a professor), who is obsessed with the theory of queues, and a huge brothel named Zindi at-Tiffaha: "She wore a black dress which enveloped her in a cocoon of cloth, billowing outwards where great quivering breasts rested on her stomach and then ballooning over her massive hips to fall to the ground like a tent, over her feet."

. "I love the stimulation," he said. "I would hate to sit in a room writing all day." - Steven R. Weisman

This paper traces how Ghosh discuss the novel 'The Circle of Reason' inscribes a magical real sensibility extreme against both bounded ideas of language and a history grounding in a more multifaceted way theories of 'Post-Colonial' literature as apparently boundless. The perception of a linear shift from the British empire

into a world of discrete but co-operative nations is challenged by Ghosh's portrayal of a world of transverse histories, in which the smaller terms of community belie the ideologies of nation-and the apparently organic, rooted terms of community are themselves collapsed into a recognition that all people can be traced back to displacement and migration.

In Amitav Ghosh's *The Circle of Reason* there is a blend of fantasy and realism. The head and nose of some characters are the extraordinary matters of the native villagers. When Alu is buried alive and given up for dead in a building collapse. The element of fantasy in Alu is backed by Nachiketa, were the two vital connecting points of magical realism, Ghosh uses the plain mordancy of Alu to criticize national politics of socialism and scientism. Magical realism is employed in this critique when an ordinary incident of Alu's burial is to create a sense of extraordinary in his survival and was saved by the machines.

With infinite care Ghosh analyses economical, social and political allegory into the novel. The book 'The Circle of Reason' is divided into three sections: Reason, Passion and Death. Ghosh tries to show the ultimate reason proves to be inadequate and the triumph of human goodness. Characters, metaphors, principles, magic and irony are the total patterns of the novel and ideas. In the manner of Rushdie there is a blend of fantasy and realism in the novel helped by myths and symbols. We realize that the Circle of Reason is something more than a picaresque novel. The lives of this novel depicts that all lived on the abnormality. The characters in the novel are uncompromising and it is quite common. Ghosh has taken this extraordinary characters.

This novel places Ghosh as a master of craftsman in the art of fiction. "It is also an interesting tale of colourful people of man's relationship with the machine, with science and reason" (141).

MAGICAL REALISM IN THE CALCUTTA CHROMOSOME

Ghosh has plot around some of the findings of the disease called malaria and its prevention. The novel also depicts the other related philosophical (theoretical) and sociological matters which centres around the politics of science.

The findings of malaria parasite were adventured by Ronald Ross for science research.

Through the use of magical realism Ghosh represents the original themes of the novel. The novel moves the people as inventors of the most inventive technology of all the time in the world of medicine. Ghosh also makes the place of Indian tradition higher than the western rationales by integrating the elements of supernaturalism, myth and spirituality. This novel depicts mainly about the female mosquitoes are the main cause for the disease and the particular day "20 Aug is the day for the test transmission and hence it is known as World mosquito Day

Mangala, the leader of the European research had developed a special kind of malaria that could be experienced. She has found medicines for some spreading disease and by carrying the malarial virus to the patient through a bird. She has been called as the Goddess and this archetypal mother had come to an end of the research and then it was followed by Ronald Ross for the discovery of the malarial threat.

Ghosh explains much upon the migrations. He employs the fantastical realism mystical (spiritual) elements and the supernatural things. The novel questions the faith in the narrative that liberty of humanity is only possible through science into the presence of different possibilities. The mystery at the heart of the story is never completely determined by the author, leaving much to the reader's understanding and clarification.

CONCLUSION

The post-modern traits are clearly present in the novels of Amitav Ghosh. history, language, dislocation plays a vital role in his fiction. Even though Ghosh has been qualified as a successful master of post modernism he is also considered as a genre of 'magical realism. Allegory, symbols, fantasy, realism were the tools of the writer.

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