



‘Comparative Study of the Novel of Amitav Ghosh and Chitra Bannerjee Divakaruni’

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ABSTRACT

The present article “Comparative study of the novel of Amitabh Ghosh and Chitra Bannerjee Divakaruni” convey the work and world of both the writer. They are writer of new generation the theme of their writing is myth, migration, spiritual, devotional, psychological and also emotional. They try to present the things in a new way that is not only interesting but loved by the readers. Chitra Bannerjee Devakaruni and Amitav Ghosh are both authors whose works offer razor-sharp insight into overlooked members of society—men and women caught in power systems beyond their control who nevertheless try to find meaning and connection. Their books lovingly explore Indian culture for a global audience, fusing the mythology of such seminal Indian epics as the Mahabharata and the Ramayana with a modern exploration of such issues as migration, diaspora, and identity. Amitav Ghosh is a writer who never followed a particular genre to create a literary exception. Perhaps that is why his work is unique, and he is an author who always takes the readers to the history and then takes to his imaginary world. He has proficiency in weaving history with imagination, and that is how he gives birth to fiction. His writing language uses ornamental English with the higher literature value. On the other hand, while imagining a plot, he never forgets about people and always incorporates people in his identity. Chitra Banerjee Divakaruni the Bengal conceived author immigrated to the U.S. in one of the first essayists of the Diasporic writing. She frequently centers around the person adjusting two universes, especially Indian outsiders battling for tranquil life in America. The US of America a place that is known for promising circumstances and socially pluralistic culture, is no exemption for it. It's anything but a sort that opens up roads for that load of migrants who at first look for their economic condition. The trying and aspiring individual evacuate themselves from their social moorings and relocate to nations which guarantee them better everyday environment and solaces. The migrants who conveys dreams of desire additionally conveys with him his normal personality.

Keywords:- Comparative, Study, Indian writers, Fiction, Contemporary, Literature.

INTRODUCTION

English plays a dominant role. It has been used as a medium for inter-state

communication and broadcasting both before and since India's independence. India is, without a doubt, committed to English as a national language. The impact of English is not only in the study but it also became a language of the masses.

The importance of English language in India could be well understood in the following lines from Kamala Das's (1965):-

Author:- Pooja Pandey

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Received:- 09 January, 2026

Accepted:- 26 March, 2026.

Available online:- 30 March, 2026

Published by JSSCES, Bareilly

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Janak: A Journal of Humanities

“An International, Open-Access, Peer-Reviewed, Refereed Journal”

(I S S N : 3 1 1 7 - 3 4 6 2) Volume: 02, Issue: 01, March, 2026

Available on <https://janakajournal.in/index.php/1/about>

“The language I speak,
Become mine, its distortions, its
queernesses
All mine, mine alone
It is half English, half Indian,
funny perhaps, But it is honest,
It is as human as I am human,
don't
you see?
It voices my joys, my language,
my
Hopes and it is useful to me.....”

English language is the most important thing British left in India. India is a country with many languages and dialects. Even then English language became popular and a common dialect which helped unify Indian sub-continent during colonial and postcolonial period.

The affluent middle class used English language frequently. Likewise many Indian writers also used English Language for their writing. The writers who lived in India as well as in other countries most commonly wrote in English language. Some of the modern Indian writers are Anita Desai, Khuswant Singh, and Arundathi Roy and so on. Among such writers, Amitav Ghosh and Chitra Bannerjee have published various acclaimed works of fiction and non-fiction.

Amitabh Ghosh was born in 1956 in Calcutta and grew up in India, Bangladesh and Sri Lanka. He studied in Delhi, Oxford, Alexandria. His works are *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), *The Flood of Fire* (2015), the three volumes of *The Ibis Trilogy*. Most of his works deals with historical issues. The non-fiction works are *In an Antique Land* (1992), *Dancing in Cambodia* and *at Large in Burma* (1998), *Countdown* (1999), and *The Imam* and the

Indian (2002) *Diaspora* derived from the Greek “scattering of seeds”, it is used to describe population, migration and dispersal. *Diaspora* can be referred to people migrating from one country to another country due to various reasons such as seeking refugees, for example jews went in exile from the homeland of Palestine. Thus diaspora refers to displaced communities of people migrating from their homeland. Somehow the thought process and the way of living of a diasporic community have influenced Amitav Ghosh's life and eventually the consciousness of a confused mind and sense of loneliness experienced by the migrated people can be seen in his writings.

Amitabh Ghosh in his book *The Hungry Tide* has expressed his feelings:

“How do you lose a word? Does it vanish into your memory, like an old toy in a cupboard, and lie hidden in the cobwebs and dust, waiting to be cleaned out or rediscovered.”

As V.S. Naipaul pointed out in *A Way in The World*, 1994 “Sometimes we can be strangers to ourselves” Amitav Ghosh travelled frequently in his youth, living in East Pakistan, Sri Lanka, Iran, and India. His first novel *The Circle of Reason* deals with the life of a boy named Alu who lived in India and his adventure living in India and later, due to certain circumstances flees to Middle East. During his travel he meets various people from different nations. Thus this novel throws light on the subject of exile, loneliness, migration, displacement. The visuals and situations the author encountered in his own life is seen in *The Circle of Reason*.

Main Thrust:

Amitabh Ghosh is a writer of generation. He chose histories that are mostly untold to people and seamlessly



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blend imagination. We find colonial history to the postemergency period, and his story travels through many countries, and readers get different tastes each time his story changes its plot.

Amitabh Ghosh in his work *The Glass Palace*: A Novel described that:

“To use the past to justify the present is bad enough—but it’s just as bad to use the present to justify the past.

Amitabh Ghosh is a novelist who reiterates the subaltern history of Bengal. It can be said that he took the silence of subordinates to the world. Earlier several writers portrayed the post-colonial history of Bengal, but that are written in regional language. Amitav Ghosh is the one who traced the path of the silence of the people and expressed it from his vantage point but in English. His novel is a chronicle of post-colonial as well as the post-emergency period. His literary works travel into the interior part of Bengal and highlight the nuances that are happening among the people. To understand Ghosh's literary works, let's look at his life and work briefly.

V. S. Naipaul once quote about Amitabh Ghosh that:

“With a boyish sense of adventure and influences as varied as Hindi cinema (think *Aradhana*), art, gardening and author VS Naipaul, it's no wonder that Amitav Ghosh is such a profoundly exciting writer”

Amitav Ghosh was born on 11th July 1956 in Kolkata. He has done his schooling from Doon School. His childhood spent mostly in India, Bangladesh, and Sri Lanka; he studied Economics from Delhi University. Later he moved to London and did his higher study in Social Anthropology. While living in

Delhi, he worked with Indian Express before he became a writer.

Amitav Ghosh always has a knack in writing, and due to his love for writing, he contributed works to 'The Doon School Weekly' while he was studying in Doon School. Later, he also founded a magazine called 'History Times' with Ram Guha, and he did it in his school. Therefore, it is evident that he has been writing for quite a long time, and a writer in him was growing up until he published his first novel 'The Circle of Reason' in 1986. After two years of his first novel, Ghosh published his second novel named 'The Shadow Lines' in 1988. The novel earned him the most prestigious Sahitya Academy Award. Amitav Ghosh published his first medical thriller in 1995; the name of the novel is 'The Calcutta Chromosome.'

He took a break of five years after publishing his third novel, and in 2000 he published his fourth work, the 'The Glass Palace,' followed by 'The Hungry Tide,' which is in 2004 and 'Sea of Poppies' in 2008. In his fictional works, various subjects were covered from post-colonial phenomenon to communal violence. His works received numerous positive reviews because he was the one who talked about the people who are fighting for their very existence away from the metropolitan glamor. Amitav Ghosh has written nine fiction, and most of them are novels and six nonfiction to date. To analysed his work, it is vital to look at his work and understand what kind of literary work he has created. There are few novels summarized below to get an insight into his work in general.

The first published literary works of Amitabh Ghosh's 'The Circle of Reason' was published in 1986. The story revolves around a boy called Alu, who was raised by his foster father, who later sent Alu to the army. Alu fled to Goa, and he took a fishing trawler from Calcutta. The story revolves around Alu's journey through



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different continents, and throughout the story, the protagonist was chased by the police. second novel of Amitav Ghosh can capture time and events. Ghosh captures people perfectly by using his perspective in the perfect time and event and also made the characters fall apart in due course. The story itself built a conundrum of existence and non-existence. The imaginative power of the writer made the reader invent their own story so you will find a web of memories. The story is written in the context of India's fight against the British Raj, World War II, communal riots, and partition. The story flows mostly in two cities Dhaka and Calcutta.

Amitabh Ghosh in his book *The Circle Of Reason* once expressed that:

“The protagonist of the novel was a young boy born and brought up in Calcutta. He, in the course of events, went away from his homeland. The entire story is the narration of the protagonist. The readers get changes of perspective as the character grows old with time in the story”.

The story talks about the consequence of several events and how those events traumatize the central character. The writer tried to create an illusion about the idea behind the nation or state. The story has a pace, and it goes through numerous human emotions.

Amitav Ghosh ventured into history by his novel 'The Glass Palace' that was published in 2000. The story of the novel is set in Burma and Bengal and Malay. The novel invoked the reference of the history of the Konbaung Dynasty and World War II. The novel portrays the struggle of some families who are in Burma and suffered due to the consequence of World War II. The story told how the struggles shaped a nation after the war. The novel also mentioned the massive

trading of timber and rubber and how a country feels post-war.

The primary focus of the novel was the 20th century and how after World War II, the economy of a country has changed. The novel mentioned various issues ranging from socio-political crisis to crisis in ethnic groups. To address all the issues that were coinciding, the novel is divided into seven distinct parts. The first part of the novel talks about a boy called Rajkumar, where he encounters many things, and the second part talks about the career of Rajkumar. In that part, the protagonist comes to India for trading. For the subsequent parts, the novel progresses with different perspectives of socio-economic changes. Post-Independence period in India was profoundly amazing for huge development and advancement in different fields like expressions, science, writing, engineering, etc..., The advancement additionally happened in human mind that lead to a westernized change in individuals' considerations and way of life, which had both positive and adverse consequence. Outstandingly in ladies strengthening, the post pilgrim time assumed a significant part where the ladies started to sparkle in all areas.

Dr. Gunjan Agarwal expressed his feelings about Chitra Bannerjee:

“There was no deficiency in abstract works of this period which portray the cultural status of ladies, diverse personality on account of outsiders and western effect among proficient ladies. "A Perfect Life" is a brilliant artistic work by Divakaruni with dynamic philosophies.”

Chitra Bannerjee Divakaruni brought into the world in Calcutta on July 29, 1956 is a prestigious Indian American author. She got instructed by doing random temp jobs like sitter, a store representative, a bread slicer in a pastry



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shop, a lab partner at Wright State University and an eating lobby chaperon at International House, Berkley. Divakaruni is granted Ph.D in English from the University of California, Berkley in 1985. She started her composing profession as an artist. Her first short story assortment Arranged Marriage distributed in 1995 got American Book Award, PEN Josephine Miles Award, and Bay Area Book Reviewers Award. Divakaruni's significant novels incorporate Sister of My Heart, Mistress of Spices, Queen of Dreams, Palace of Illusions, One Amazing Thing and Oleander Girl. The vast majority of her works are viewed as semi-personal on the grounds that a significant number of her accounts are set in California where she lives. Divakaruni's own encounters as a migrant are reflected in her works particularly in Arranged Marriage. There are eleven short stories in Arranged Marriage with ladies as heroes in a large portion of the tales. "A Perfect Life" spins around the hero Meera who is a worker to California from India. Through her character one can see the authenticity of an outsider life that should adjust the unfamiliar culture.

Chitra Banerjee Devkaruni in her book Arranged Marriage written that:

The story starting with the line 'Before the kid came, I had a decent life' (Arranged Marriage) expands the interest of the perusesto know the existence of the hero which offers force to peruse the story further. The American life imagined by the outsiders is awfully not the same as what they find.

Divakaruni depicted the hero Meera's character as an Indian lady who dismisses the stereotypic existence of Indian ladies getting hitched to the man of the hour masterminded by the guardians and by adjusting the family obligations as

their sole duty. Meera imagined an American life and accomplished it's anything but an honourable work in a bank and having living in-relationship with Richard, a sort of man whom Meera had longed for in her young in Calcutta. She has a glad existence without being keen on marriage, kids or family in a lovely condo. In the event that purposes behind marriage are developing, so are the explanations behind tapping out. Marriage is not, at this point a substantial identification for a superior life, similarly as staying wedded just for the wellbeing of society or living under a similar rooftop not cause trouble is inadmissible". On the difference to the above assertion cited by Ritu Sharma and Tanu Gupta, Indian ladies attract a limit to them by revealing another relationship under the pretense marriage masterminded by the family like they are conceived distinctly for marriage and kids. The striking result of the creator's depiction of sex before marriage through Meera's living inrelationship with Richard can be be seen from the point of existentialism. As an individual brought into the world on earth everybody has their own right to live in this world as they need. Meera needs to wed her adoration Richard and to have youngsters like each Indian lady wants. In any case, she decides to accomplish it freely. So she defers her marriage until she accomplishes a decent economic wellbeing and a situation in her bank and furthermore endeavours' to achieve it. This draws out the social intricacies looked by Meera who emphatically keeps up family attaches with India as Meera's mom consistently demands her to wed by sending groom photographs with proposition. The story has an extraordinary spotlight on mother-kid relationship bringing up issues about its social development and passionate segment. Divakaruni challenges women's liberation in the narrative of Meera who battles to get her nurturing love towards Krishna, an image of lost parenthood. The secrecy is evoked with mother-kid



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relationship when Meera accidentally gets appended to the odd seven year old kid whom she gives a name Krishna as though he is her own child. Divakaruni concedes that hair splitting is a deception corresponding to the human existence as the title "A Perfect Life" itself is by all accounts a dream. In the account of Meera a Perfect life has two measurements. One is to have a free existence without getting into the shackles of marriage and the other is to get reinforced into the foundation of marriage and bear kids the two of which are evident in the account of Meera. At first she clutches the primary measurement and step by step continues onward towards the other. The subsequent measurement questions the idea of the ladylike attitude that considers an ideal life is inadequate without marriage and youngsters as Meera effectively gets evoked to the nurturing love towards the little fellow like aching for it. The secret behind the relationship is unexplainable on the grounds that what caused Meera to get joined to the kid is left to the peruser's presumption. Meera who professes to have an ideal life with Richard gets undercut to an alternate type of protective life and starts scrutinizing her immersion in her unmarried life. Aside from compassion and humankind, it is the inclination of parenthood which made Meera hazards her life for the kid.

Conclusion:

While discussing Amitav Ghosh's and Chitra Bannerjee Devakaruni work the one thing that comes to mind is that he is a man of creating a brilliant imaginary plot. Both looks at the readers with a creative ideas. Readers will find historical context in every novel, and his story is dynamic, as his characters and story always travel through a different country, even different continents. They are the author who can skillfully draw a comparison between two very different civilizations or different times by a simple

metaphorical element. While talking about 20th century Bengal he brings the context of communal violence and Fokir movement. On the other hand, his immense love for history gave birth to some untold historical context where people were being suppressed. dynamic theme by Divakaruni. Anand's time travel to past, future is described by Divakaruni by the means of fighting against the evil to locate all his missing friends and to protect the conch from corruption. The review of the research articles discusses various themes like alienation, feminism, patriarchy, cultural conflict, social realism, magical realism, self-identity, incorporated by Chitra Banerjee Divakaruni as an eminent Indian diasporic writer. The research on the literary works of Divakaruni appeals her social contribution and the expression of personal experience to the world as the writer herself is an Indian born settled in America. The knowledge gap identified through the review is lack of criticism related to the men characters and societal provocation for the migration.

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