

Negotiating Mythical Discourse in Amitav Ghosh's *The Circle Of Reason*: A Critical Reading

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Abstract

Myth has only ever attracted the attention and intrigue of writers. Mythologies have infiltrated all medium, transcending the limits of age, culture, and language, from epics to poetry to fictional narratives. The main objective of the paper is exploring the narration of myth with the historical perspective. The essential idea and notion of emotional intelligence will also be examined in Amitav Ghosh's fictional work *The Circle of Reason* in this study. It will shed light on the life of a hopeful journey with a humanitarian point of view. It deals with the post-colonial politicality of the situation, in as much as it seeks to expose the betrayal of the twin objects of socialism and democracy by people. It will also observe the significance of the narration of myth on the historical perspective, the ideology applied and the ideological environment. The concept of love, the study of phrenology, the appreciation of modern urban science, political unconsciousness and social awareness are the substantial concerns of the paper. The utopian nature of human beings has great importance for this paper. The qualitative method will be used to examine and explore the authenticity of this research paper.

Keywords: Social awareness, myth, narration of myth, social awareness, political unconsciousness

Indian literature is no different, since it satisfies Indians' insatiable need for tales, mythology, stories, and folklore. Mythology, with its fascinating turns, dastardly bad actions, and the ultimate victory of truth and justice, as well as its emancipated nations, has become a source of encouragement for Indian writers from the dawn of time. Despite its age, Indian mythology seems to have an indelible influence on Indian writers' subject, topic, and story choices.

The Circle of Reason, published in 1986, tells the story of Nachiketa or Alu, a skeptic who is dedicated to the exploration of mysticism and who, via the book *The Life of Pasteur*, teaches Alu to

appreciate and admire contemporary Western science. When the community of Lalpukur begins to receive Bangladeshi migrants, Balaram's passion with the study of skulls becomes a preoccupation with hygiene. Balaram assaults his neighbor Bhudeb Roy with chlorine and later dies in a police shootout. Alu has been accused of being a terrorist and has been ordered to flee to al-Ghazira. Alu is trapped for days underneath the rubble of a house he was repairing when it crumbled. Two powerful instruments save him by protecting the garbage's authenticity. Alu has a dream about his uncle allocating him the responsibility of establishing a town without finance while imprisoned just under the rubble, which ends in disaster yet again. Alu is once again being hunted by the authorities. Having observed a friend's death throughout a dramatic rehearsal, he escapes to the Algerian desserts. He finally returns to Bengal, but forgets to carry a volume of Pasteur's Life with him, which is likewise burned on Kulfi's sacred fire: "Sattva: Reason," "Rajas: Passion," and "Tamas: Death" are the three parts of the narrative. Sattva, rajas, and tamas are all allusions to the guas theory, which states that all forms of existence are made up of component parts. The fact that the principal reviewers of Ghosh's writings have given little or no regard to its significance is somewhat remarkable. Some detractors, like as Shyamala Narayan, even argue that the notion of guas is "irrelevant" to comprehending *The Circle of Reason*: "The three gunas are almost irrelevant to the understanding of the novel; which is concerned ultimately only with reason, and its symbols, the loom, the sewing machine and the book" (Narayan, 53).

My viewpoint, on the other hand, is virtually the polar opposite. These commentators, inspired by Western theories, really haven't given careful consideration to the three guas' central function in Ghosh's narrative, in my perspective. As a result, I contend that the gauss theory is a crucial component of *The Circle of Reason*, since without it, the book lacks an existing knowledge. Furthermore, Narayan appears to dismiss some of the narrative's strongest fundamental markers of Western rationalism (and racism), such as phrenology and cleanliness.

The Story. *The Circle of Reason* (1986) is a one-of-a-kind blend of mythology and history. The proximate chronology is mediated by myth. Myth is ripe for deconstruction in order to expose modern socio-cultural history. However, the factious aspect, though not the most significant, plays a significant

part in current reality. The text embodies the notion of identity creation, which describes work of literature as a created depiction of the actual into an imagined entity. The paper is over determined in nature, according to the same definition, and it is a result of particular indicating behaviors, whose origin and reference is list celebs itself.

The Literary work is the product of vertai produced representation of real into an imaginary. The textual real is related to the historical real, aot as an imaginary transposition of it but as the product of certain signifying practices, whose source and referent is, in the last instance history itself. (Eagleton: 67)

History is represented in *The Circle of Reason* in the shape of philosophy, in its twofold absence. The historical environment, in its whole or in part, is in accordance with the sociological laws of human development; the previous atmosphere, in its whole or in part, is in accordance with the sociological laws of human development. In a modernism perspective, and especially in a truly modernist understanding, the Myth of Nachiketa plays a crucial role in absorbing and transmitting reality. In the end, the divergence of science and religion leads to a postmodern vein with its associated ambiguity. Excusing the title as Hala kothadaraman Saya.

Amitav Ghosh, a contemporary Indian author, reveals his interest for research and admits that the link that science provided between Calcutta and the modern West influenced him in an interview with Claire Chambers. His interest in “how Indians perform science, or how Indians react to knowledge, and what are the linkages between a Western knowledge and an Indian knowledge” (Chambers 2005, 32) was aroused by discussions with modern Indian scholars such as Ashis Nandy and Jeetsingh Oberoi. With the next paragraphs, we’ll go deeper into this link. I’ll assess Amitav Ghosh’s book *The Circle of Reason* as a process wherein European constructive purpose, which is centered on philosophic and positivist characteristics, is creatively woven into Hindu tradition, which is built on the basis of communicating the legitimacy of knowledge based on a New way of purpose though the commercialization. Through the application of the theory of guas (existential disposition of all creatures) as an involved in the manufacture, the Western view of reasoning and its assumption of dominance are extensively discussed in this process, making the commencement of elucidation as well as science more comprehensive, various, and

miscellaneous. Ghosh also highlights the consequence of India as a culture in today's international platform when it comes to the dialectic between faith and reason.

The title of the novel *Circle* structural refutation, not the least of which is subversion of its own ultimate concern Reason. According to her the signifiers in the text are channeled through a powerfully charged discourse challenging valorization of language and literary genre. The text is a tissue of signs, which makes the human perception of at doubly possible Besides being an artistic artifact, the text is also an objective artifact. The post-modernist quality of text lies and mentioned earlier in the subversion of reason The text. Unlike the other two covered in this study, it is more mimetic than Diegesis. It reverses the very reason, which it chooses the enthrone earlier. In as much as Louis Pasteur's book throws by Aln in the Facial part of Kal: "Anita Desai strongly feels that stories are not mere stylistic devices to recreate the engaging quality of the village Tolk story eller pictorial representation or de they always produce Marquez in magical realism". (149)

The mimetic nature of the novel is obvious in the realistic note on which the story has especially first part over the very fact of a being a postmodernist or new novel catching the spirit of times cannot just be obliterated. As Shyamala Navayan says: "The Circle of Reason reminds us of *Midnight's Children* in the use of language and realism, yet it is not as powerful because the outer and inner reality are at a low level". (44)

The Circle of Reason provides everything that we would consider home. Originally erected as a vacant building, it now serves solely to indefinitely maintain the rest of humanity as a frame of comparison for this world, which would not regard man as a sapling in need of origins. The story arrives in Bangladesh prior to actually passing through Kerala on its way to the Middle East. The final important region is transferring sand responsibilities. The narrative takes place in a tense environment. Even in a wilderness, thoughts are unstable, and they keep us swaying. Even in the most fundamental part of physics, time is not ordered in a conventional manner. Inside *The Circle of Reason*, the journey from "sattva" to "Rajas" to Thames can only ever be defined as an endless Saga of unhappiness, confusion, and transformation. There are three sections to the book.

The novel has already gotten a lot of notice. The author provides his protagonists life and breath, hopes and failures, securely anchoring them and making them familiar. The narrative appears to argue that the existential problem is really a question of perspective. As a result, we can claim that Amitav Ghosh has dealt with several societal issues in a sophisticated approach. And the narrative itself gives us reason to believe that these creative journeys will be successful. Ghosh too uses unusual individuals to tell his remarkable story. RK Narayan's achievement in the west is due to his commitment to Present social life's basics. The Indo-English author set out to express his country's concerns in a creative way. To be genuine, he needed to be in regular communication with his person's joys, sorrows, and smiles. Even after Indo-Pakistan Conflicts of 1965 and 1971, freedom is no longer the major issue of race and gender, hunger, illiteracy, lingering beliefs, and the higher status priests and its supermodel.

The circle of Reason prompts critics and reviewers into focusing upon teasen The lead character al part one Harami Bose is committed to rationalism He endeavors to inculcate and spread the practice of reason .The TLS reviewer captioned it as Rational Capers which is very suitable. In her critical analysis of the novel Shyamala Narayana expresses her opinion: "The Three gunas are almost irrelevant to the understanding of the novel ultimately concerned only with reason, and its symbols, the loom, sewing machine and the book". (53)

Apart from the above three seashells, others says carboi seid, money, grewes, etc. are significant in their own way and tend added strength and stability to the the myth deployed for the purpose is the ancient fed Upanishadic myth of Nachiketa, so of sage Uddalaka kee for his perseverance te makes persistent efforts to oblige af the dictum of his father, who offers to give him to Lord Yama Nachiketa impresies spon the lord Yams and receives enlightenment the true nature of Brakmunb .He learns the real nature of the twe realms and the primordial truth Brahman. It is pertinent to present a brief outline of his myth.

Having incurred the displeasure of his father, Nach becomes the object of his fathers wrath .He was cursed to undergo the mortification of nether world-Yamaloka Lord Yama ford of righteousness pleased with the meets pleadings of Nachiketa conceded to the wake of imparting device knowledge to him .Nachiketa learned Brashmajnana from Lord Yama Nachiketa won the heart of Yama with his comment to

the chosen cause. His sense of dedication coupled with disinterested action to achieve the desired end. Before long, Nachiketa rejects the offer of heavenly pleasures, a boon about to be conferred on him by Lord Yama. The lord of death makes the offer in a bid to test the power of endurance and unerring ability of the young sage. Nachiketa understands the real nature of the soul or Atman". He learns that the invisible form of Brahman is in the visible form of Agni. The real cause of worshipping Agni is to purify the surroundings.

The brave one who knows the almighty and his all pervading nature never laments, says the above sloka Lord Yama expounds the real nature of ultimate reality to Nachiketa in simpler terms He is capable of weaving good buti's with intricate patterns intended to convey some message, that is to say, with some leitmotif. The one which is known as the political buti earns him good reputation and has thematic implications:

Politics buti, nothing more immediate in the world, for that very weak Bhudeb Koy answered the call of the people and mounted a caparisoned elephant and toured Lal pukar and the village around it to announce his plunge, his nose - dive like emptying leap into politics Hundreds of the people followed him racing after the elephant, pushing, jostling, fighting to get at its shit. Elephant dropping make good manare (81)

This makes very clear that people especially present crop of rules degrade to an sacan levels to see then political ends irrespective of ideological affiliations. Ala's Maya bats earns them rich dividends Money starts flowing in Baira spends it one purchasing more carbolic acid and embarks upon his cleansing operations with renewed vigour He starts the School or Reason. It consists of two departments .The depanniast of Pare Reason beaded by himself, and the one of Practical Reason is led by Shombhu Debnath, the master weaver, if Toru Debi wishes she would she could head her own independent department of sewing. She enjoys freedom in her faculty of teaching. She is at liberty to start her school at her residence itself. The text conceives meaning at multiple levels with a varied spectrum of possibilities. The writer puts emphasis on the twin concepts of deferring the meaning and decentering the original mythical text.

Until the 19th century, there were different streams of European thinking in which historicity was questioned. This was especially important for marginalized groups, such as Jews, who typically followed different customs. From the Middle Ages through the nineteenth century, Jews, like Indians, were uninterested in history, according to Yosef Hayim Yerushalmi (1982). According to Gabrielle Spiegel (2002), Jews in the Middle Ages relied significantly on recollection through ceremony and recitation. Even post-Holocaust eyewitnesses depended on what she refers to as “durational time,” which, unlike sequential time, doesn’t really divide the previous from the current.

History as chronology and memory suggests a specific placing and recent of events. The second aspect becomes evident by the human experience. The action in the novel can be viewed in terms of concentric circles, with certain faces moving centripetally and others centrifugally. The locales are small over crowded places and add a socio-culture dimension dealing with socio-economic problems of refugee population. Ala and Jyothidas go through three full circles.

There is a reflection of the theory of political unconsciousness. As the new-historics point out there is nothing that is not political in the last instance. The text’s multiple dimensions are easily accessible to the over-determined concept of the text on new historicist lines. The five-some code discussed in the Introduction is applicable in the context of The Circle of Reason. The novelist successfully evolves a new political paradigm free from the polluted influence of prevailing polineal culture in India.

Both Vico and Phule used history to cast doubt on the essentialisms of their period. Both were interested in understanding more about the roots of specific styles of thinking, and they did it by focusing on words and language. They aimed to find what myths may say about domination and power, as well as dissent, by rationalizing myths, thereby foreshadowing formative assessment and Marxian/Gramscian conceptions of domination and hegemony. They made a point about the continually changing origin of life civilization and the power of aggregate personal interaction to create transformation. Both regarded themselves as breaking with convention, even though they were rooted inside it, by offering new ways of interpreting the previous, time, and individual action. Vico was uneasy with expressionism and

disillusioned with new views of the 'eternal' character of ideas, therefore he turned to history as a vital component for demonstrating possibilities.

Phule was outspoken in his criticism of Brahmanism, and he saw history as one of the most reasonable and appropriate means of dealing with present societal inequities. Both Phule's story-telling and Vico's theories of providential and repetitive time, for example, might be used to establish boundaries to events. Phule went even farther than Vico in his medieval time travel by recounting local culture stories or myths, therefore simultaneously professional and non these tales rather than relegating them to the past. Vico could not cohabit with them in the same manner he recovered their value and unveiled their beauty. I've argued, like Joseph Mali, that the disparity between the two academics emerged because Vico's environment removed him from myths in ways that did not adhere to Phule. As a result, analyzing Phule, who grew up in a different social context than Vico but embraced almost all of his views, would enhance the discussion of narrative, causality, and legend.

A great concern for cultural or cultural issues was reflected in the Indian book. Raja Rao, for example, discusses the concept of social thinking from 1919 to 1931 in *Kanthapura* (1938). *Kanthapura* is a book well about impact of Gandhian colonial rule on a remote southern Indian village of the same title, as well as what happens in *Kanthapura* is happening all throughout India even during thrilling times of the Gandhian nonviolent, quasi formation of the state between 1919 to 1931. *Kantha Raja Rao* delves deeply into the heinous socioeconomic situation, and his deeds are completely Candhian. Amitav Ghosh was born in the city of Calcutta in 1956. As a result of his father's service in the Indian army, Amitav Ghosh was able to travel to a number of nations, including Sri Lanka and Bangladesh. For his work, Amitav Ghosh has won various honors. In 1986, he received the prix medicis Etranger honors for his books. Ghosh's works, such as *The Circle of Reason*, are full with recollections of the things and events he has met.

He is a skeptical watcher who is never satisfied with the existing nature of affairs. Poverty, education, politics, and neediness have been some of the issues that he addresses in his works. The events of the play in *The Circle of Reason* incorporate not just a number of stories that take place at various times, but they are all created to develop in the narrative at the same time. The book' primary events are

happening in England, India, and other parts of the world amid a violent period of war, sectarian rioting, and the resultant atmosphere of ambiguity and incomprehensible terror. The book *The Shadow Line* is a romantic novel in which the author depicts ideological community and cultural awareness, and also some comprehension regarding social relationships, through at least two romantic entanglements and sexual experiences, both joyful and painful, that frame his mental and emotional and economic philosophies.

There are many other characters in the novel that have their own obsessions. Dr. Samuel was obsessed with the theory of guesses, Ford's obsession to get married, Dubey's for money, Mrs. Verma's worry about her protruded teeth, Malawi's obsession for name and fame are quite obvious. Not only this, the obsession of British is also shown for oil excavation. Thus the novel deals with the theme of obsession, emphasizes on how people in this world spend their time like in an exile achieving their ideals, and in pursuing their obsession, but the fate of humanity is inevitable. Sometimes we get achievements and sometimes failures and feel restlessness, still the main thing in life is hope. The novel's last line takes us towards hope and it seems as if it is not the end but: "Hope is beginning." (The Circle of Reason, 423)

Perhaps through this line the novelist wants to express that without hope or desire it is impossible to live in this world. People all are living here with their own obsessions and desires i.e. the 'Cobweb of Maya' from which nobody can escape. The novel also appeals for a humanitarian outlook. Pasteur's restlessness for the welfare of the society, Balaram's dream to make a germ free and clean country, Gopal's kind behaviour towards Alu and most of all, Mrs Verma's actions after Kulfi's death are immutable. Zindi's wordings prove Mrs Verma's generosity when she told Alu: "I don't think I would find Mrs Verma, Alu not everyone is lucky as Kulfi and what would become of me then"(420)

Mrs Verma was not a very close friend of Kulfi, nor did she have any family relation with her, still she proved that the most important relation between two humans was that of humanity. As soon as Kulfi died, 'Very gently Mrs Verma closed Kulfi's eyes,' (401) She had a deep regret that she, with two other doctors, could not save Kulfi's life. To purify Kulfi's body, she brought a solution of carbolic acid and also made all the possible arrangements for her cremation . She did everything within her approach. Even she

did what perhaps could be done by her. Her behaviour touches the soul of the readers and makes them think over humanity, charity and benevolence.

Not only this, the novel also shows a clash between modernism and tradition. The use of carbolic acid as a substitute of Ganga Jal shows that modern rationalist people do not think about the trend, but think over the need of the hour and work according to it. Mrs Verma's reason behind using carbolic acid proves this:

Carbolic acid has become holy water'... 'She cried. What does it matter whether it's Gangaajal or carbolic acid? It's just a question of cleaning the pace, isn't it? People thought something was clean once, now they think something else is clean. What difference it make to the dead?'(411)

The novel categorically emphasizes the germs and proves that germs are both harmful as well as beneficial. Alu and Mrs. Verma had pondered over those lines about germs written on the life of Pasteur, when the book suddenly fell and a page was open. Existence would really be inconceivable even without microbes, according to the verses placed inside, while mortality would be meaningless without it. Thus, the novel shows that life is a hopeful journey. People should have the humanitarian outlook i.e. to live and let live. Nothing is everlasting. The fate of humanity is inevitable. Instead of being impatient, we ought to be optimistic, since hope is only getting started. In the age of global late capitalism, myth becomes a commodity. They deconstruct cultural and linguistic actuality that is influenced by its intellectual capacity when investigated attentively. These legendary books, when read as Romances or Magical tales, illustrate the text's relationship with history, which they metaphorically represent. They are the carriers of the text's underlying uneasiness and tensions, which may be reached through Ideological Subconscious.

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