

## A Study on Everyone Has a Story by Amitav Ghosh

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### Abstract

This work portrays amitav ghosh novel that address the underlying theme everyone has a story. The work also addresses the various dialects used in the Indian novel literature and compares the same with the work of amitav ghosh. In general the indian English has its own dialects that reflects in every novel and in this work address the dialect used by amitav ghosh on the same to represent the concepts of the above mentioned dialects.

**Key terms :** Dialects, Linguistic, indian English, language inheritance

### Introduction:

Indian literature refers to the literature produced in the Indian subcontinent until 1947 and in the republic of India thereafter. The earliest works of Indian literature were orally transmitted. In the 20<sup>th</sup> century, several Indian writers have distinguished themselves not only in traditional Indian languages but also in English, a language inherited from the British. As a result of British colonization, India has developed its own unique dialect of English known as 'Indian English.' Indian English typically follows British spelling and pronunciation as opposed to American, and books published in India reflects this phenomenon.

Oral literature in the vernacular languages of India is of great antiquity, but it was not until 16<sup>th</sup> century, that an extensive written literature appeared. Chief factors in this development were the intellectual and literary predominance of Sanskrit [1]. In the early 19<sup>th</sup> century, with the establishment of vernacular schools and the importation of printing presses, a great impetus was given to Bengali writers, taking the lead. Later, English is intended to reach all the university-educated public regardless of native language. Survey Indian Writings in English has commented unstinted admiration in both home and abroad, is now in its full swing [2]. It has carved out a new track, a new vision – a vision that is replete with an un-answering faith and hope, myths and traditions, customs and rites, etc. If we dive deep into the works of the Indian stalwarts of English fictions [3], it is revealed that their works are not an imitation of the English literary pattern but highly original and intensely Indian in both theme and spirit [4]. They have given a new shape and color to English Literature in the same way as the Australians and Americans have evolved their own literature in their respective countries. Contemporary writers in Indian Writings in English have made a history by earning several laurels of literature both in India and abroad. Some writers of the past, for example, Sri Aurobindo, Tagore, Mulk Raj Anand, R.K.Narayan, Raja Rao and Sarojini Naidu have a very strong sense of tradition [5]. They dive deep into the tradition of Indian myths, legends and scriptures and churn out some pearls and gems hidden beneath the surface.

Modern writers, though they are modern in language and style, images and symbols, still they have a strong sense of tradition. Their portrayals, very beautifully, show a mutual relation between the past and present, tradition and modernity. It is this strong sense of Indianness which has given a separate and individual identity in Indian Writing in English. In the field of fiction, it has gained a very stable and rocky ground by winning several laudable laurels. Thus, Indian writers are not only engaged in creative plot and characterization, but they are also making some innovations and inventiveness of language and style.

Indian English Literature is two hundred years old. Sri Aurobindo stands like a huge oak spreading its branches over these two centuries. He is one of the most dominating, influential and energetic literary doyens of the first half of 20<sup>th</sup> century [6]. He has captivated, enthralled and embellished the literary world with his prolific and vibrant writings. He has also played a pivotal role in the growth and maturity of Indian English Literature. He is considered equal in rank to such literary giants as Goethe, Virgil, Shakespeare, Milton, Homer and so on. He enjoys the maximum words from the English vocabulary. He is best known across the world for his masterpieces *Savitri* and *The Life Divine*. He learnt several Indian languages including Sanskrit and made a deep study of literatures, scriptures and the cultural heritage of India [7].

Rabindranath Tagore is celebrated name in the sphere of English Literature. He won the Noble Price for literature in 1913, for his immortal poetic work *Gitanjali*. Besides being a great universal poet, he is also a novelist, dramatist, short-story writer, musician, philosopher, painter, educationalist, reformer and critic in every field. The setting of his novel is representative and reflective [8]. Their characters are natural, realistic, full-blooded and life like. The socio-religious culture of Bengal is brilliantly portrayed in his novels. He also tries to focus the bitter truths and cruel customs of the lives and society as well. His *Chandalika*(1938)

was modeled on an ancient legend describing how Gowtama Buddha's disciple asks water to a tribal girl. The triumvirs Mulk Raj Anand, Raja Rao and R.K. Narayan were the novelists who stabilized and fortified the Indian English Fiction with their ample works and unique literary style. Mulk Raj Anand, a pioneer of Indian Writing in English, is one of the most versatile geniuses in the contemporary history of Indian Art and Literature. He can be rightly characterized as a renaissance man, a novelist, an essayist, a literary critic and a thinker [9]. Along with Raja Rao and R.K. Narayan, three stalwarts of Indian Anglican fiction, the first Indian novelist to receive wide acclaim is Mulk Raj Anand. From *Untouchable* to *Morning Face*, he consistently adheres to the aim of projecting the life of Indian underdog and of making Indians aware of those traditional vices that hamper them from becoming a progressive and modern nation. His novels *Coolie* and *Untouchable* set an entire generation of educated Indians, thinking about Indian social evils that were perpetuated in the name of religion and tradition.

Raja Rao also has deep roots in India. His appeal is universal. He has artistically recaptured the beauty and imagination of Indian heritage and mythology in his works [10]. He has given a new life and vitality to India's past, but does not let it become irrelevant and meaningless to the present times. He may be called a creator of metaphysical novel. Women in his novels suffer from domestic injustice and tyrannical tradition, but the writer suggests no way out their dilemma. His women characters, who are a little ambitious, end up playing the devoted role of a wife like Savitri in *The Serpent and The Rope*. *Kanthapura* (1938) emphasizes the influence of the Gandhian movement by highlighting the 1920's and the Gandhi-Irwin Pact of 1931.

**Proposed Work:** Everyone has a story to tell. Everyone is a writer. Some are written in books, and some are confined to hearts" (Sharma 30). Each and everyone has their own life stories. But it is only in their hands, to make it a story as they wish, that is, by satisfying one's wishes or dreams of one's lives. In the beginning, Vivaan is portrayed as a mechanical man, without any enthusiasm, but later at one point he creates his own story by following his dreams through travel. Meera too, in the beginning, did not have a proper story to write as she's a writer. But once she meets Vivaan, she gets her story and she too creates her own life story by making true her dreams of becoming a writer. Kabir is shown as an optimistic man, with full of energy. But only after him disclosing his past life, the readers come to know about the sufferings he underwent. But, it is Vivaan who helped Kabir to create his own story by owning a café. Though Nisha's part is less, she too has suffered in her past but it is Kabir who helps her overcome her problems and to move on in life. Thus, she too has her own story to tell. Thus, everybody has their own life story to tell.

**Prologue:** In, *Everyone has a Story*, the prologue consists of Vivaan's words, but when a reader reads it for the first time, he or she might get confused, as those lines are similar to Meera's life. For instance, "It's not a story and maybe it's not love. It's about something more real than stories and more powerful than love. It's about you. Yes, you. Real and powerful" (a story 1). These are the lines, when Vivaan utters to Meera, when she is unconscious in the hospital. He is completely broke down when he tells it to her. But those lines can also be interpreted as Meera's words because, as a writer, she was searching for a story that could touch millions of hearts and she, only after meeting Vivaan, decided that he is her story, and slowly she starts loving Vivaan. In the line, "it's about you" (a story 1), 'you' can be interpreted as Vivaan, that is, her story is about Vivaan.

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