CONCLUSION

To understand the significance of Amitav Ghosh, one should travel beyond the paradigms of Commonwealth literatures. In fact, the classification of Commonwealth has become conventional on the lines of mainstream literatures. One should sincerely acknowledge the contribution of Amitav Ghosh in saving the literature of Commonwealth countries from becoming pedantic and pedagogic. Ghosh is responsible for bringing in the continental themes such as immigration, revisioning history, anthropology, sociology and the disciplines of knowledge. It is with the scholarly intervention of Ghosh, there has been a great change in the very perception of the disciplines that formulate and influence the evolution of the society. He has diverted the attention of the literature of the third world, from being occupied with problems of discrimination inflated by colonialism. As a result, there is a shift from African, Caribbean, Latin American, South African literatures to South Asian literatures. It is only with the scholarly excavation of Ghosh, the entire history of Colonial history of South Asia is being redrawn and reassessed from the socio literary telescopic reflection of Ghosh.

Ghosh has become universally popular for interlocking and striking stories. Underscoring a sense of vocation, he brings in sociological, anthropological academic excellence for his narrations. His narrations show an evidence of careful and scholarly observation of the cultures with an implied deep philosophical investigation regarding the sagacity of humanity. He takes immense delight in creating and shaping the characters with all
stylistic devices and extraneous academic investigation. Ghosh has revolutionized the faculty of imagination. He has stretched the horizons of imagination to the farthest extent even beyond the ability of imagination. His imaginative exploration has almost redrawn the geography of South Asian region.

Assisted by anthropological investigation, Ghosh tries his best in retrieving the Colonial history of South Asia with the objective of rectifying the imbalances in the cultural formation and evolution of the society. As a historian, Ghosh tries to recuperate the remnants of past history, but fails to provide chronological accuracy almost on the lines of West Indian and Latin American writers. The dire necessity to provide a chronological shape to the South Asian history makes him to depend on imagination exploration. This has made him a renowned writer for re-membering and piecing together the disjointed pieces. As his works are pre-eminently immersed in history, there is a sudden surge in the critical reception showered on him. Critics have extracted historical, political, anthropological, sociological and cultural nuances from his writings and his personal opinions and interviews have become immeasurable sources for perfectly interpreting the global culture.

In one of the interviews to Mary Gray Davidson, the producer of American radio programme, Ghosh has refused to identify himself with the ‘common ground’. In another interview with Calcuttaweb. He wished for protecting the artistic freedom of all writers with a sense of individuality. Giving his opinion with Michelle Caswell, he expressed his immense faith in
the ability of the novel as a Meta form that transcends the boundaries between history, anthropology and journalism. Justifying his choice of becoming a novelist, he opined that his fiction is about the evolution of making of unmaking of the communities. But despite his emphasis on the remaking of communities, he focus on the individuals has become the locus for change. He firmly believed that this has made him to be occupied with the issues of marginality, exclusion and the process of ‘othering’. When post colonial perception has claimed the closure of the battling on the process of ‘Othering’, Ghosh has made the war serious and almost fresh providing space for debating more crucial issues that questioned the foundation of South Asian societies.

The diasporic imagination of Amitav Ghosh has helped him in wrestling with the aspects of multiculturalism and the yokes of violence that marred distant identities. Ghosh’s diasporic imagination has become inevitable in understanding history and legitimizing imaginative rendering of South Asian history. His impressive oeuvre has triggered a reconciliation between literary imagination and formidable political consciousness. This has become a defensive mechanism in protecting the Indian writers in English that they are politically irresponsible. So, the burden of the Indian writer is further weighed by the responsibility of solving the postcolonial contexts.

The attempt of the thesis is to bring together multiple interpretations and elucidations of Ghosh’s best-known works, as the response of literary criticism is proliferating across the world. Over the last one year, there are
umpteen critical perspectives gushing out like a volcano which have become inevitable part of academic syllabus in every institution of higher research and learning. For obvious reasons literature needs to percolate and foment our consciousness and hence are the provocative readings of Ghosh’s fiction. In this direction, the thesis overcomes the limitations of critical perspectives and offers a scrupulous understanding of Ghosh to the best possible extent.