CHAPTER VI

THE CALCUTTA CHROMOSOME AND THE PREDICAMENT OF THE SUBALTERN

Postcolonialism emerged in the twentieth century crucial observance that culminated full description in the preceding two decades of the twentieth century. Postcolonial appreciation involves study of literary works fashioned in countries and cultures that have come under the control of European colonial authority on some occasions in history. After decolonization, the people who were enslaved so far brushed away to the edge and squandered and disparaged by the colonizing West as uncivilized and barbaric, began to fight their way back to the centre.

“Ghosh makes a unique experiment in *The Calcutta Chromosome* by combining various themes and techniques. He amalgamates here literature, science, philosophy, history, psychology and sociology.” (1)

The novel *The Calcutta Chromosome* revolves around an evaluation of the record the malaria research undertaken by Murugan, the cynical hero, who is a researcher of international public health company namely Life Watch of late nineteenth century. Murugan is preoccupied with the record of malaria research and he feels that Ronald Ross, who was awarded the Nobel Prize in 1902 for his research on mosquito to be the chief cause for Malaria, was not the actual mastermind at the back of this research, but a sheer hand-puppet of the intellects of the community, who would never like to come to limelight. Murugan is confident that there is a clandestine past that has been wiped out from the records of medical history. He dedicated himself to find out this concealed truth regarding Ronald Ross.
Ghosh’s chief interest has been with the investigation of individual reminiscences in the stir of historical enrichment, is obvious all through his novel. *The Calcutta Chromosome* bends to take in the policy of scientific study, technology and a discovery of individuality along with history and reminiscences. R.K. Dhawan comments:

Antar is the next central character, who is a New York based computer systems operator, who has been Murugan’s colleague earlier and at present labors for an international water organization which has wrapped up Life Watch. Murugan is introduced to the readers through Antar only. At the beginning Antar comes across a part of an ID card on his computer monitor and this makes him to seek the owner of the ID card, who happens to be Murugan whom he had acquainted with previously. The novel is located in the recent future with Ghosh’s trait of travelling back and forth linking time zones. Murugan is a pessimistic man, who arranges for his own transfer to Calcutta at a very much lessened salary, to hunt for his really unusual suspicions on Ronald Ross’s resourcefulness. He has been stated as nowhere to be found. He was finally seen in Calcutta on 21 Aug 1995. This position of disappearance discloses a complicated network of pursuits arraying from Murugan’s search for the authenticity at the back of malaria research; Antar searches for Murugan utilizing intricate computer technology, which has become highly developed in the upcoming years and supplementary participation of characters, which later join in Murugan’s pursuit. Antar’s hunt for Murugan shows the way to the reader to the other pursuits, which are linked with each other and guide to a concluding surprise taking all the characters collectively. The book seems to be a different approach from Ghosh’s other novels, yet as state by John C. Hawley, the
author tells interviewer Paul Kincaid that what he wanted to do was “to integrate the past and present” (2) which has been his chief interest in approximately all his novels. Besides, the design of a clandestine society devoted to accomplish immortality came from the Egyptian Gnostics, and the mysterious Renupur.

The theme of Post-coloniality which is indivisible from Indian literature in English has been advanced in this evident science fiction also, but from a very fresh outlook. John C. Hawley quotes the two topical points that could be drained from the novel as drawn attention by Paul Kincaid: “the role of the colonist who exploits but is largely ignorant of local culture and knowledge” and “the very different attitudes to knowledge and research in East and West” (3).

A normal post-colonial novel would give a right place to the colonizer relating the struggles of the colonized people as a subjugated subaltem. But in this novel there is a very incomprehensible set of Indians who are very much at the forefront of the colonizers that is the advantaged set of British scientists, who are engaged in the scientific research. Indeed Ronald Ross is not more than a string-puppet in the hands of this set to which Mangala is the chief. It is she who provides the essentfacts and aptitude to Ross and his other team members. This clandestine society is more advanced in cerebral strength to the scientists who are in touch with the most recent technological advancement. They have already found out what Ross and his team is striving to recognize. Thus it is the colonizer who has the major advantage, compared with the advantaged. The truth that the research work is lead by a woman indicates the success of twice colonized women and that too one from the underprivileged backward class of sweepers.
The female colonizer in the disguise of Mangala is given a right to be heard and that also a demanding one. Ghosh has employed the supernatural and irrational observations of colonized India, with the aim of highlighting the success of East over West and soothe the dreads of the colonized. It can be professed as an effort by Ghosh to bridge the gap between the advantaged and the disadvantaged category, the colonizer and the colonized. John Thieme emphasizes this point:

“The Calcutta Chromosome and the possibility of effecting the ‘interpersonal transference’ of knowledge occupies a central role in this investigation, since such transference would erode the barriers between elite and subaltern classes, between the purveyors and recipients of knowledge, everything about Ghosh’s novel seems to be working towards this end.” (4)

The attraction of The Calcutta Chromosome rests on the control he has conferred upon the subjugated, regardless of caste, by offering him the undisclosed information which had until then been the conserve of the colonizer. Ghosh has utilized the genre of scientific novel very efficiently to symbolize the deserved acknowledgement of the oppressed as identical. He has overcome the obstacles of offering efficiently a subaltern’s perspective in a language which is fundamentally the conserve of the sophisticated and learned. Tabish Khair underscores this point:

“… Amitav Ghosh’s The Calcutta Chromosome (1996) has been widely acclaimed in the popular media; but, significantly, not in terms of its main concern – the question of subaltern agency vis-à-vis alienation… This confronts us, first of all, with the problem of accounting for and registering the agency of the coolie and the non-Babu in a language (English) that is seldom, if ever, employed by the coolie and the non-Babu (and never from choice in an ordinary
situation). The Babu, so to say, has a monopoly on the ‘medium’ through which the knowledge agency be expressed? How can the coolie be constituted in another language, and one that shares a different socio-economic and discursive writing, without depriving him/her of voice and agency.” (5)

Ghosh has triumphed over this difficult situation and created a novel where the subjugated are offered a power even without making them articulate to a large extent. Indeed silence spreads through the whole novel, but this silence as well, has a communicative quality. Majority of the post colonial novels symbolize the colonized subaltern being observed as illogical, superstitious and intolerant. But Ghosh deviates from traditional representation in this novel. The covert sect has gathered mass of scientific information, but this knowledge is easy to get to chosen persons irrespective of their caste or even ethnic group like the Egyptian Antar. An appropriate design of this diplomatic treatment of circumstances is the human sacrifice scene which stimulates Sonali to faint. Khair opines:

“Tellingly, the climax of the novel is a scene that, in colonial discourses of Indian irrationality would be described as a scene of ‘human sacrifice’. The human sacrifice is probably the most extreme metaphor of non-European (whether Indian or ‘Red Indian’) otherness. In colonial and even certain neo-imperial discourses, it stands as the example par excellence of the other as mindless, herd like barbarous and irrational. In The Calcutta Chromosome, significantly, the ‘human sacrifice’ is taken over and re-inscribed within the subaltern’s agency and the subaltern’s (suggested) discourses. From that perspective, it becomes a form of discovery, of furthering life and of planned, purposive activity. It becomes in a way the exact opposite of what barbaric and ‘irrational’ stand for- a planned means of personal improvement and collective wellbeing.” (6)
The Farley episode, which is not dealt in detail similar to the Phulboni episode, is an important illustration of a subaltern stature implementing power upon the advantaged colonizer. Both the chapters have astonishing similarities. In 1894, over thirty years of Phulboni’s destined night at Renupur railway station, an American scientist, Elijah Farley has been stated as having disappeared after getting off from a train at Renupur. The motive behind his disappearance was that Elijah Farley has found out the way how Mangala and her clandestine group were maneuvering the researches of Ross’s Calcutta predecessor scientist, D.D. Cunningham. Antar through his super-computer, Ava retrieves a vanished e-mail which has strangely been disappeared after Murugan has gone through it in a Baltimore library. Afterwards in the Phulboni event the experienced guard at the railway station recalls a foreign person on his last legs at Renupur in 1894, having been guided similar to Phulboni to the tracks by a lantern. When Farley died, Laakhan was occupying the station. Laakhan was Mangala’s assistant in Cunningham’s laboratory. This Laakhan / Lutchman is revealed as subsequently having worked for Ross and his identity is revealed in a range of other context. He has a thumbless left hand and in the Phulbani episode, he sees an imprint of just such a hand in the signal box at Renupur. The guard verifies the trait by telling Phulboni how after Farley’s death in 1894, a station master was found dead, an upper caste man who regarded Laakhan and his misshapen left hand as worse than untouchable and attempted to kill him ‘by switching the points and leading him before a train’ (7) only to suffer the fate he has intended for Laakhan, himself, a third incident of narrowly averted or actual death of this kind.

This last episode, narrated by the guard is a perfect instance of a subaltern exercising power, after being a dumb victim. When Farley finds out that
Cunningham’s work is being slowed down by his juniors Laakhan and a woman, Mangala, he tries to explore and experiences the consequences. Mangala is the reason behind all the detections that will in due course guide to Ross’s championing the Nobel Prize. Hence Ghosh’s novel highlights how the suppressed Indian woman has the power over the scholarly accomplishments of western scientists. Murugan comes to the conclusion that Mangala and her associates are intentionally crossing the way of Cunningham’s study, with that intention he is substituted by Ross, whom they can employ as the pot for their findings. These findings are afar simply treatment for malaria and syphilis. These findings inquire the very survival of independent identity and individuality of the characters. This is exactly the reason why the characters have more than one name and they all avoid any permanent individuality. The findings that how malaria is passed on by a mosquito is a mere off-shoot of her genuine research interest. Mangala and her secret cult are attempting to evolve “a technology for interpersonal transference” (106), “a means of transmitting knowledge, from body to body” (107). According to Murugan’s opinion, Mangala is the adherent of a theory that may be called counter-science and this counter-science and the conventional science are analogically connected like ‘matter and antimatter […], rooms and ante-rooms […], Christ and Antichrist and so on’ [103]. If the Murugan’s thesis is acknowledged, there is a subordinate power which, even though quiet and undisclosed.

Amitav Ghosh has been a dedicated admirer of science fiction. The Calcutta Chromosome although it communicates interests ranging from postcolonialism, history and the dilemma of the colonized; was basically brought out as a science fiction. Joydeep Banerjee reviews The Calcutta Chromosome and comments:
“A work of fiction is invariably a quest, for an identity and meaning, most of all for personal significance in a living world. But *The Calcutta Chromosome* is its deliberate inversion. It is almost as if Ghosh is exorcising the gloom, which had crept upon him in the writing of *In An Antique Land*. In both the works, the chance discovery of marginal figures, lost in time becomes the occasion for researching the historical past of ancient civilizations with their richness and complexities and also for tracing their inevitable destruction at the hands of the European conquerors.” (8)

Science novel reviewers do not consider *The Calcutta Chromosome* as a characteristic usual science fiction. When Murugan moves towards Calcutta in 1995 to make sure and besides improve his exploration concerning the malaria anecdote, he finds a mysterious sect of people who adore a strange female icon holding a microscope in hand. This deity is called ‘Mangalabibi’. The story of Mangala in her different avatars is filled with rudiments both legendary and spiritual. Phulboni provides a complete legend on this icon and its introduction into the world. In Shubha Tiwari’s words: “As we know in ‘Bhakti Marg’ where poet/devotee/mystic cries in anguish to become one with the Mother. Mangala belongs to this path. The other path is that of ‘Tarka’ or logic and science Ross follows this path. The two paths may seem contradictory but in reality are not so. They are complementary. In fact, in his book, Ghosh ratifies and endorses Mangala’s path. Logic without intuition is incomplete” (9).

The novel offers a supplementary position to Ronald Ross’s processes while Mangala and her methods are overestimated as wonderful. If the more scientific and logical aspects depicted in the novel, Mangala is nothing short of a genius scientific power. Mangala had cultivated a specific type of malaria that
could be stimulated in Pigeons. Then she continued to mitigate the syphilitic patients by injecting them with the blood of malaria-affected pigeons. She functioned at Cunningham’s laboratory very secretly. The outcome of this mysterious treatment resulted in odd conversion of personality behaviors in individuals, which is the ‘Calcutta Chromosome’. This ‘Calcutta Chromosome’ transmits personality behaviors from one individual to another, by the way of signifying deathless condition. As Murugan tells Antar:

“Just think a fresh start: when your body fails you, you leave it, you migrate – you or at least a matching symptomology of yourself. You begin all over again, another beginning, a technology that lets you improve in your next incarnation” (91-92).

The novel projects as a combination of the two worlds, science and counter-science, Indian myths and European judgment. Every character is caught in a maze of interconnected events in which each character is in a crazy chase of some information or some person. While Antar, the Egyptian clerk is taking efforts to track the adventures and vanishing of L. Murugan, Murugan consecutively endeavors to validate the truth behind the Ross’s malaria research between 1895 to 99. The remaining characters as well as Ross in absentia are mixed up by Murugan in search of the scientific study which concludes in an analysis. John Thieme remarks suitably on this combining of different aspects in The Calcutta Chromosome:

“The Calcutta Chromosome is more overtly fictive, but again it interweaves a network of traces-from the history of late nineteenth century malaria research, theological movements generally deemed to be heretical in the west and slightly futuristic information technology inter alia to provide the possibility of an alternative
subaltern history, which exists in parallel with colonial history as an equally (or possibly more) potent epistemological system, albeit one which has traditionally operated through silence rather than articulation.” (10)

All through his entire composition Ghosh has displayed his fondness of histories, and his novels adhere to the reality of records to a bigger level. The novel under study can be categorized as a medical history in the semblance of science-fiction: Tabish Khair says:

“...in The Calcutta Chromosome Ghosh presents a complex India that achieves coherence on a non-colonial (not Eurocentric that is) and non-Babu level... (since) Ghosh’s ‘chromosome’ suggests a coherence of parts which is neither a nationalist ‘united’ nor based on hegemonic and parochially ‘universal’ discourses emanating from Europe or from Babu realms of activity.” (11)

Ghosh with an anthropologist’s perceptive for historical information creates and builds stories that otherwise trip from awareness and documented history. This recollected and fragmented history from disorganized episodes directs his novels further than absolute aesthetics and amusement. Brinda Bose observes about The Calcutta Chromosome:

“The Calcutta Chromosome (1996) [then] took a leap in a completely new creative direction when Ghosh wrote what has subsequently been called the ‘first science fiction in Indian English’, ...sub-titled ‘A Novel of Fevers, Delirium and Discovery’, The Calcutta Chromosome grapples with colonialist notions of science (‘discovery’) and the ‘native’ East (counter-scientific, ‘fevers and delirium’) without reducing them to an essentialized binary opposition that the post colonial writer must reverse. It considers
Eurocentric dualisms set up between science and Magic/Mysticism in which the colonies supposedly embody the latter. (12)

Ghosh’s novels are principally supported on and engrossed in history, and absorb the political affairs of former times as well as that of recent years. Ghosh selected history i.e. past over future as the chief epoch when the occurrences described in the novel happened, unlike a usual science-fiction. Ghosh presented the history in this novel from the angle of the colonized folks who locate no space in usual historiography. The scientific sect led by Mangala, though silent, is given a top voice as the absolute authority. John Thieme says: “What The Calcutta Chromosome forces its readers to engage with is the possibility of an alternative historiography in which traditionally disempowered subjects prove to be the real puppet masters.” (13)

Shobha Hiatt gives emphasis to this feminine force: “The Calcutta Chromosome has a new breed of powerful self aware, confident and autonomous female characters majority of them christened after the great Mother archetype.” (14)

Mangala, Tara, Urmila and Maria are the various avatars of the absolute influential mother. All these women characters are solo and satisfied with their triumphant lives. Except Antar’s wife, who is suggested in brief in the novel, the remaining female characters emerge beyond the tradition of matrimony. Mangala’s family is not portrayed more; Mrs. Aratounian and Countess Pongracz are unmarried girls; Tara and Maria live all alone in New York; After Romen Haldar dies Sonali is left alone and Urmila lives a stranger in the middle of a family of father, mother, brothers, sister-in-law and nephews.
The Calcutta Chromosome spins about finding out the prospects of upsetting the interpersonal conversion, since it tenders to break up the obstacles between privileged and underprivileged sections of people, between the educated and the illiterate. All through the novel the readers are in the search of the actual explorer and what they have revealed. The boundary line between the explorer and those who are explored is a very permeable one, capturing the attention of Ghosh’s constant care with the rupture of borders. Ronald Ross seems to be the explorer hectic with his research work, but in fact he has been exposed and in fact directed by Mangala and her ghou Murugan is scrutinizing the reality of malaria research and Ross’s part in it, but he himself has been scrutinized by Antar. This analysis model is made intricate by the participation of the remaining characters in the novel. On 21 August 1995, Murugan tracks the closing phases of his exploration with a periodical reporter Urmila Roy, who unites with Murugan in his incomprehensible seek out. The whole band of explorers is approaching towards some mystifying climactic flowing together of characters and disclosure of the genuine power behind the whole drama. John Thieme annotates on the culmination:

“Towards the end novel appears to be moving towards some kind of apocalyptic revelation and one wonders whether Murugan is about to become a victim or an initiate of the cult. Such ambivalence is of course central to The Calcutta Chromosome procedure and its unsettling of the shadow-lines between elite and subalterm subjects.” (15)

When Murugan Sonali and Urmila are tracking Mrs. Aratounian in the concluding hunt to discover the secrecy, Murugan spots Urmila as the one selected for Mangala’s next avatar and requests a promise, ‘that you’ll take me across if I
don’t make it on my own’ (305), from her. Urmila till then had not been perceived as taking up a important place in the total procedure of invention. But unexpectedly Murugan comprehends this task and clarifies:

“You see, for them the only way to escape the tyranny of knowledge is to turn it on itself. But for that to work they have to create a single perfect moment of discovery when the person who discovers is also that which is discovered” (306).

The culmination transports the readers to Antar’s New York apartment where Antar with his supercomputer, is astonishingly exposed to be the eventual inventor of connotation in the novel. Antar, up till then was the only stature that came into view outside the complex schemes. But he is also a dedicated researcher and the concluding episode illustrates that he also has been swallowed up in the mystifying exposure like the other characters. He realizes that his tripping over Antar’s ID card, had not been unexpected and this complex network of people enlarges even more, as Antar’s two New York friends are examined into the visual images of Murugan’s final day in Calcutta which Ava is foretelling for him. Accordingly, the noticeable explorer Antar is exposed himself to have been revealed. John Thieme takes the discoverer and discovered blending apace forward and deduces the reader to be the eventual explorer who has been revealed:

“In erasing the distinction between discoverer and the discovered, Ghosh has also demonstrated the unsatisfactoriness of making rigid distinctions between story tellers and listeners. Nobody, the suggestion seems to be, is exempt from history or from playing an active role in the historiographical process. So perhaps, the ultimate discoverer who is discovered by the novel is the reader.” (16)
Ava takes the role of the relator of Farley’s story. Farley’s early life, the framework of his research, his conflict with the counter science squad etc. are nourished into the computer by Murugan and Ava unfolds the same to Antar. The services rendered by the Simultaneous Visualization Headgear are distinctive. Antar can see Murugan on its screen and hear his recitation.

Murugan’s argument is that Ronald Ross got the Nobel Prize for his finding of the malarial parasite not because of his inborn aptitude and instinctive scrutiny as a scientist but because of the uneducated Indian juniors who were at the back helping him to process the research towards the courses they required. Murugan came to make out about this in the path of his research from a letter which Elijah Farley, the American missionary doctor wrote to Eugene Opie, his associate. Eugene Opie’s letter to Farley was an motivation for him to explore upon Dr. Alphonso Laveran’s theory of malaria research. Farley determined to do his experiments belonging to the research from Dr.D.D Cunningham’s laboratory in Calcutta.

Apart from this main theme, many other sequences of events threads are fabricated into the organization of the novel. Phulboni’s alarming experience at the Renupur railway station and his Lakhan stories, Urmila’s life as an employed woman and the role assigned to her in the counter science association, Murugan’s determined pursuit for truth, Sonali, the film actress and her discontented love affair with Romen Halder are a few of the axles around which the narratives are fabricated. Mrs. Aratounian as the revitalized Mangala, Romen Halder as the reawakened Lakhan; the triplicate of Murugan, Urmila and Sonali; again the
triplicate of Antar, Tara and Maria are all self-governing characters in the novel but they are interrelated chromosomally and information is passed on from one person to the other through communal transmission or rebirth of soul. The blow of colonialism on the cultural, sociopolitical lives of the formerly colonised countries is scrutinized through the cautious watchful eyes of Amitav Ghosh, from the convenient viewpoint of a colonized Indian throughout the novel.

The argument of the West that their operation in colonizing Eastern countries is to educate them is questioned by Ghosh. He wants to reveal the bare realities of the past, right from the starting of colonial supremacy. The past actions that happened in a variety of colonial areas are also analyzed by Ghosh through his perceptive scrutiny.

The postcolonial novels produced during the era do not facilitate reproducing the severe changes caused in the society owing to the innovation of science and technology. In The Calcutta Chromosome it is the out of the blue growth made in the computer-generated world that comes to the help of Antar who is inquisitive to know the location of his long back vanished partner, Murugan. Not only did Antar earn his living by his computer Ava, but it also sharpened his inquisitiveness linking his partner Murugan whose ID sparked on the computer monitor on an action-packed day.

The Calcutta Chromosome, Murugan, who glances towards the back into the earlier period of Ronald Ross and his innovation and infers fact from the past events, concerned more about the ecological disaster just round the corner and the threat of aquatic mammals. Science and technology approaches to help her in the
structure of different strategies like the hand clutched screen to maintain trail of the
mobility of the dolphins through the Global Positioning System, a range-finder
which informs the expanse and depth-finder which provides an accurate evaluation
of the deepness when its antenna is dipped underneath the sea surface. To
comprehend the throb of the community associated with the defense of marine
mammals, she abuses the potential of internet and mails messages. The positive
answers that she receives from them instigate her to move ahead with self-
assurance and hopefulness to the job of shielding the wiping out dolphins.

Here Murugan transforms to a distinctive Indian mode of communicating
resentment by calling the boy as the son of a bitch. The tactics of code-switching
engaged by Murugan in this perspective stresses his forceful anger and annoyance
towards his receiver. The illustration mentioned proves how the postcolonial
writers, as a branch of engraving alterity and establishing cultural uniqueness as a
remedy to the method of exchange between two or more codes which is termed as
code-switching in socio-linguistics. In their influential work The Empire Writes
Back, Ashcroft et al., declare that postcolonial writers utilize the highly developed
strategy of code-switching and vernacular record which attains the twofold result
of abrogating the Standard English and appropriating English as a culturally
noteworthy discussion. (17)

The postcolonial style of assimilation the languages of the colonial
authority with the native languages assisted Ghosh to draw attention to the cultural
uniqueness strange to a country. The technique of discerning lexical loyalty which
leaves some words without being translated in the book has been employed in the postcolonial novels.

To reproduce the native socio-cultural observations sometimes Ghosh creates fresh words and novel signs got from the local cultural customs. Language is the most suitable instrument to give expressions to the traditions of a country. Language transmits culture and culture transmits chiefly through oratory and literature the whole set of values by which the people come to understand themselves and their place in the earth. Incorporation of new native words into the body of the content by glossing the utterance when it is utilize first, and leaving them unglossed in the succeeding exercises, transliteration, leaving the words from other languages without being translated are some of the tactics that Ghosh employs to express the colonized minorities language to the centre.

Exhibiting a remarkable combination of truth and tale, Amitav Ghosh carefully plaits the plot of *The Calcutta Chromosome* around some of the historical actions that drove towards the detection of the killer Malaria and its remedy, and at the same time, the narrative also explores into other appropriate idealistic and sociological matters which are core to the policy of science. Supported on the biomedical experiences of Ronald Ross towards detecting the malaria parasite, the novel could be easily sorted out as a science-fiction.

Ghosh smashes the dominating attitude of the West through misrepresenting Ross’s fake belief on himself as composer of the research. Murugan makes fun of Ross: “He thinks he is doing experiments on the malaria parasite. And all the time it is he who is the experiment on the malaria parasite. But
Ronnie never gets it; not to the end of his life” (67). Murugan attempts to institute that Ross’s research was restricted by the amateurish subordinates “dhooley bearer” Lutchman and Mangala, a house keeping woman. Ghosh also disassembles the domination of West over East by utilizing magic realism in his story. Through the exercise of magical realism and spirituality, he provides the basic themes of the novel. He integrates constituents of spirituality while handling the secret religion of silence. Mangala and Lutchman, as members of a secret religious group, trust in the authority of silence and endeavor to hide their individuality. As it could crack the code of confidentiality, the novel never plainly recognizes the values and aspirations of this secret society. The novel proposes that this group of people have faith in counter science. This group started with the idea that knowledge is self-contradictory; maybe they believed that to know something is to change it, therefore in knowing something, you’ve already changed what you think you know so you don’t really know it at all: you only know its history. Maybe they thought that knowledge couldn’t begin without acknowledging the impossibility of knowledge. (88)

The novel brings forward such people as enhancers of the mainly radical skill of all time in the realm of medicine and discloses that these people were already in advance of Ronald Ross on malaria research. Through the utilization of mysterious realism Ghosh institutes the position of Indian folk superior to the Western rationalism by incorporating the essentials of supernaturalism, spirituality and legend. With the intention of highlight the importance of the native folk application of remedial, it would be significant to cite a socio-medical researcher Ajit K. Dalal who considers that emancipation from anguish and agony has been a
main obsession of Indian society since ancient times, like many other conventional cultures. Every society has improved its own curative institutions and observations depending upon a mutual understanding of human nature and the reasons of anguish. The conventional systems so developed have weather-beaten the stupidities of time and yet prosper in the present times on well-liked support. The fundamental function of Folk healing is to facilitate people to shift from contracted limits of commonplace survival which make them bogged down, and to provide the better social and metaphysical promises. The technique has an extraordinary healing result linking people with their past and future, with existing and deceased, with evil spirit and celestial to widen their variety of practices. As a result, people build up a sense of being in the right place to a bigger multi-section of people and discover to position their troubles in the larger social milieu which is the eventual way to alleviate them.

The novel makes use of the method of magic realism by integrating and contrasting the components of imagination with actuality and integrates the extra/supernatural mechanism and mystery together with the actual occurrences. When the young Phulboni arrives at Renpur, he observes the paranormal powers of ghosts and phantoms. It was only subsequent to a tough fight for life that he rescues himself from getting slain twice by train, ones by the ghost train and ones by the real one. The novel portrays the bizarre emergence of mystifying stuff like the lantern, rail siding, ghost station- master, ghost train and the one whose face is wrapped in darkness, Laakan: “he heard a scream, a raging, inhuman howl that tore through the stormy night. It hurled a single word into the wind – , Laakan’s –
and then it was silenced by the thunder of the speeding train” (227), somewhat like a suspense thriller.

With the aid of ‘magic-realism,’ Phulboni depicts an exceptionally mystifying character in the name of Laakhan who continues to shift his personalities from the postman to a village schoolmaster and so on. Accordingly, these extremely intricate and incomprehensive “Laakhan Stories,” while passing on the preeminence of Silence over Words, also validate the idea of interpersonal transfer of soul.

Ghosh gives in detail about more on the religious magic ceremonies executed by this secret sect for interpersonal transfer of soul. He uses the method of imaginary pragmatism in the novel with a view to astonish the readers by its magical and paranormal filaments. Sonali, who jobs at the Calcutta magazine, turns out to be the eye-witness of the identical rituals in Robinson Street, where Laakhan’s spirit is transmitted into the body of Romen Haldar and the whole service is carried out by Mangala bibi in the guise of Mrs. Aratounian:

She captured a quick look of the head tops of dozens of people, some are male, and some are female, young and old, crammed closely together. Their countenances were covered by the smoke and sparkling fire light “…A figure had come out of the shadows: it was a woman….. She seated herself by the fire and placed the bag and the birdcage beside her…. Then she reached out, placed her hands on whatever it was that was lying before the fire and smiled…. Raising her voice, the woman said to the crowd, in archaic rustic Bengali: „The time is here, pray that all goes well for our Laakhan, once again…. The drumming rose to a
crescendo: there was a flash of bright metal and a necklace of blood flew up and fell sizzling on the fire (138-40).

The novel shoots questions at the faith in the majestic account that emancipation of humankind is only probable through science and presents a quick look into the continuation of optional potentials. *The Calcutta Chromosome* built by the counter science is regarded as irrational by the advocates of science simply on the argument that the typical procedures accepted by them cannot unfold this bizarre trend.

At the end, the main attractive feature of Ghosh's novel is not the level to which it is either a science-fiction novel or a post-colonial book but the means in which Ghosh transports the two extremely diverse traditions together to produce somewhat new, a crossbreed novel that captures the notice to various themes by throwing them in a fresh light. Its cross breed can be investigated through a number of illustrations, but it is in the use of silence that is the key to understanding its cross-breed. Ghosh excavates principles of science-fiction and post-colonialism in opposition to one another through silence and is successful in making the ideas of borders and blockades into problems and the known or unknown twofold in both literary customs. Silence in Chromosome is both a science fiction obstacle that must be conquered so as to interpret the unknown and a post-colonial ways of standing firm against the leading discussion and protecting knowledge against unnecessary misappropriation.

Finally, the novel is possibly more post-colonial than the advertisement nearby it provides acknowledgment for it. *The Calcutta Chromosome*’s supreme
power rests in its achievement at merging aspects the post-colonial with science fiction customs. Ghosh sets up the well-known post-colonial tropes of boundaries as they are placed in the science-fiction structure and confrontation become unknown and ask for a nearer inspection. Eventually, the novel compels the readers to discard their fixed ideas regarding the regularly random literary classifications. There is no justification for a post-colonial novel cannot make use of science-fiction tropes or vice versa. Success, as can be seen in The Calcutta Chromosome, rests in being able to fruitfully abuse a given the strength of a genre or a tradition and themes to best go well with one’s final goals.