

Salman Rushdie and Amitav Ghosh: An Study of Social Imaginary

Komalpreet Kaur¹, Amit Dhawan²

^{1,2}Guru Kashi University, Talwandi Sabo

Abstract

Many essayists around the world have used their writing skills to make a dull commitment to social reform. This research project also includes the labour and dedication of some of India's most well-known essayists. Sir Salman Rashid and Amitav Ghosh are the two. Indian English writing, which has elicited unreserved adulation both at home and abroad, is currently in full swing. Amitav Ghosh has unquestionably established himself as a leading figure in Indian English fiction. Without the name of Amitav Ghosh, modern Indian-English scholars' arrangements are incomplete. Women and their contacts in male-centric societal hierarchies were depicted by Indian fiction writers in a profoundly nuanced manner. Amitav Ghosh's females are carefully depicted in his literature and they are the key spirits. They are unambiguous representations of social change. He never portrays his female characters as outspoken feminists or as Sita and Savithiri stereotypes. They are real-life individuals, and in his writings, he portrays the female characters in a realistic manner. The representation of female characters in Amitav Ghosh's novels *The Glass Palace*, *The Hungry Tide*, and *Sea of Poppies* was explored in this research. He hopes to imagine a future in where the empowerment of women leads to positive changes in larger social structures through the representation of his female protagonists.

Keywords: Study of Social Imagery, Novels of Salman Rashid, Novels of Amitav Ghosh.

1. Introduction

The investigation is being carried out in order to obtain the social imagery of two illustrious journalists from the writing scene, such as Salman Rashid and Amitav Ghosh. On June 19, 1947, Sir Ahmed Salman Rushdie, a British Indian author and writer, was born. His subsequent work, *Midnight's Children* (1981), received the Booker Prize in 1981. His stories are typically set in the Indian subcontinent. His work explores the many connections, interruptions, and relocations that occur between East and West, and he is credited with combining supernatural realism with factual fiction.

The Satanic Verses (1988), his fourth novel, was at the centre of a massive controversy, triggering violent riots amongst Muslims in a few nations. He has received death threats, including a fatw issued by Iran's Supreme Leader, Ayatollah Ruhollah Khomeini, on February 14, 1989.

In January 1999, Rushdie has been given the title of *Commandeur de l'Ordre des Arts et Lettres de France*. [5] In June 2007, Queen Elizabeth II knighted him for his contributions to writing. He was placed twelfth on *The Times'* list of the fifty most important British authors since 1945 in 2008.

Rushdie has been in the United States since around 2000, working at Emory University and being inducted into the American Academy of Arts and Letters. He published *Joseph Anton: A Memoir*, a narrative of his life, after the controversy over *The Satanic Verses*. 2012.

Amitav Ghosh was born in Lieutenant Colonel Shailendra Chandra Ghosh, a resigned officer of the pre-autonomy Indian Army, was married on July 11, 1956, in Calcutta to a Bengali Hindu family. He attended The Doon School, St. Stephen's College, Delhi University, India; the Delhi School of Economics; and St Edmund Hall, Oxford, where he earned a D. Phil. in social human sciences under Peter Lienhard's supervision. His first work was at the Indian Express newspaper in New Delhi.

Deborah Baker, a senior proofreader at Little, Brown and Company and the author of the Laura Riding biography *In Extremis: The Life of Laura Riding* (1993), lives with Ghosh in New York. Their two children are Lila and Nayan. He has worked as a fellow at the Center for Studies in Social Sciences in Calcutta and the Center for Development Studies in Trivandrum. Ghosh joined Queens College, City University of New York, as a Distinguished Professor of Comparative Literature in 1999. He has also been a visiting professor at Harvard University's English department since around 2005. Ghosh went to India and began writing on the Ibis trilogy, *Sea of Poppies* and *River of Smoke*, of which two volumes have so far been published.

In 2007, the Indian government bestowed the Padma Shri on him. In the year 2000, he was made a Fellow of the Royal Society of Literature 2009.

To emphasise the systematic inequalities that the women in Ghosh's novels endure, he eliminates women's activist perspectives. Women are in command of everything that happens in his works, despite the fact that there are only a few female characters and their responsibilities are limited. They walk about as free individuals, developing and producing in line with their own aspirations and seeking social acceptability, defining their own space, deciding their own lives, fighting their own challenges, and relishing the rewards of victory while never fearing the severity of defeat. The creator's objection to assault, exploitation, and debasement of women is wonderful, but not surprising given that he comes from a region where Kali exists. Rushdie himself may have undergone significant transformations. Rushdie, who had been open about his lack of strong belief throughout his career, stated on Christmas Day 1990 that he had changed into a confiding in Muslim for the first time in his life. This assertion astounded and alarmed Rushdie's most ardent supporters, the majority of whom believe, as he does, that religion in general (and Islam in particular) is a harmful and severe menace in the public visibility. By all accounts, Rushdie's transformation implied that he had "surrendered to would-be murders." The lawyer Francis Bennion, who left the Salman Rushdie Defense Committee out of depression, asserting that "Rushdie does not merit protecting," was not the only one to accept that Rushdie's transformation implied that he had "surrendered to would-be murders." Such an interpretation is obviously absurd, as it is based on the erroneous assumption that acknowledging Islam entails acknowledging Khomeini's beliefs and actions. In "Why I Have Embraced Islam," the final essay in Rushdie's most recent collection (*Imaginary Homelands: Essays*

and Criticism 1981-1991, Viking/Penguin, 1991), he makes a plea to the global Muslim community, most likely not to Teheran. Despite this, nothing else is apparent from that archive, the most notable aspect of which is that it makes no attempt to address the question that its title promises to solve. It presents a gathering that Rushdie held with six Muslim researchers on Christmas Eve 1990 with love and admiration, but it doesn't mention whether that event had any influence on his decision. It claims that he had been leaning toward strict conviction for a long time, and that *The Satanic Verses* is a reflection of his hidden conflict, but it doesn't explain how, when, or (one again) why he came to that conclusion. Responding to such a personal question would be presumptuous, especially with so little information given.

2. Review of Literature

The general public and literary reviewers mostly ignored Salman's first novel, *Grimus* (1975), a short science fiction novel. His next work, *Midnight's Children* (1981), catapulted him into abstract greatness. This novel won the Booker Prize in 1981 and was chosen *Finest of the Bookers* in 1993 and 2008, respectively, as the finest novel to win the prize in the first 25 and 40 years of its existence. *12 PM's Children* follows the life of a young child born at 12 p.m. on India's independence day, who is endowed with extraordinary abilities and a friendship with other children born at the dawn of a new and turbulent era throughout the Indian sub-landmass' existence and the introduction of India as a developed country. Salman Rushdie has been compared to Saleem Sinai's personality. Despite this, the author has stated that none of his characters are personal, noting, "Individuals feel that because particular aspects in the person are taken from your own perspective, it just becomes you." In that manner, I've never felt like I've made a one-of-a-kind person.

The Circle of Reason (his 1986 debut novel), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008), the main volume of Ghosh's *The Ibis* trilogy, set in the 1830s, not long before the Opium War and typifying the East's pioneer history. Ghosh's most recent work of fiction is *River of Smoke* (2011), the second installment of *The Ibis* trilogy. The majority of his paintings, particularly those relating to the Indian Ocean environment, achieve a realistic setting. He said in a meeting with Mahmood Kooria:

"It wasn't on purpose, but sometimes things are on purpose without being on purpose." Despite the fact that *The Bay of Bengal*, the *Arabian Sea*, and the *Indian Ocean*, as well as the associations and cross-associations between these territories, have always peaked my curiosity, albeit it was never important for a planned endeavour and didn't begin as a conscious endeavour.

3. Objectives

Naturalism was driven by this cause, which had become a practically elitist concern of both authors at the time. The term pragmatic was coined for the first time in 1850 to refer to painting, but it was quickly adopted by literature, where it was applied mostly to the book. One explanation for the well-known consequence of novels was their dissemination in chunks in newspapers, which was seen as a technique to

encourage people to buy the newspaper every day. The rational essayist's mindset is logical and straightforward, and he or she is usually objective. The major novels of the nineteenth century focused on the social person, leading the authors to assume that they were "students of present-day history."

Salman Rashid and Amitav Ghosh's Realist fiction is characterized by:

- Direct observation of customs or psychological characters provides an objective view of reality, removing subjective elements and spectacular events. "The novel is the image of life," as well as "an artistic duplicate of reality," according to Galdós and Clarn, respectively.
- Thesis defence: the narrators use an omniscient narrator to write their works, emphasising reality via their moral perspective. The objectivity of the novel is generally jeopardised during the defence of a thesis.
- Themes that are important to the reader, such as marital strife, adultery, and ideal defence.
- Colloquial and popular language, which take on greater significance because it places characters firmly in the context of the book.

4. Research Methodology

The theme and messages of selected novels by Salman Rashid and Amitav Ghosh will be the focus of the research on the aforementioned title. There will be section-by-section hypotheses of social images and various aspects of their works, as well as a persuasive hypothesis for future ideas and benefits in the realms of fiction and composition. Introduction to the Theory The study's background, current condition, and specific conversation on the two journalists and their social imagery commitment will be studied using various web resources as well as publications available in the library and on the market.

4.1. Contribution Hypothesis]

Both authors, Salman Rashid and Amitav Ghosh, have imagined their words in the context of people's social existence throughout the last three decades. A "work of fiction in which a prevalent social issue, such as orientation, race, or class bias, is sensationalized through the characters of a book" is a "work of fiction in which a prevalent social issue, such as orientation, race, or class bias, is sensationalized through the characters of a book." Neediness, conditions in industrial facilities and mines, the status of youthful work, brutality towards women, rising liability, and pandemics due to overcrowding, and bad disinfection in urban areas are all examples of societal issues that are addressed in such works.

This type of fiction is also referred to as a postulation novel, promulgation novel, modern novel, common novel, and issue novel; a recent addition to this category is the youthful grown-up issue novel. The humanistic book is another name for it. The social dissent novel is a sort of social fiction that focuses on the possibility of social change, whereas the Proletarian novel is a political variety of social dissent novel that focuses on disruption. Both journalists' writing effort will disseminate important knowledge of

inspiration and consolation to new age essayists, which could result in a huge societal transformation and many issues could be worked out through their illustrations and messages of hope.

5. Conclusion

Our vast array of newly discovered knowledge will aid us in becoming more associated with chats, and you will be better able to trigger significantly more important and exciting levels of discussion as a result of this investigation. Having a significantly deeper awareness of a wide range of themes and debate topics will give you an indisputable advantage over the competitors. In a few social circumstances, restricted information might hold you back and make you feel out of control.

Story books can transport you to a world far removed from our own, where you can get a glimpse into the lives of a variety of fictional characters, where you can feel sympathy, compassion, and empathy for them. This demonstrates the power of your creative mind as you revitalize these individuals and their encounters. In a book, you can travel anywhere and meet and draw in with the author and their fantastical universes. You can use your imagination to create your own version of the imagery, people, and locations in fiction literature. Because everyone's creative mind views things differently, each book might provide a different representation of the characters and setting to each reader.

Reading and learning may provide many of the answers and solutions to our issues, and now, with technological advancements such as the internet, websites, and digital books, the amount of information and data is endless and instantaneously accessible to all of us at the touch of a button.

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