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STUDY ON THE NOVELS OF AMIT CHAUDHARI

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ABSTRACT

Great literature is simply language that has been maximally charged with meaning (Pound 36). Each language has its own literature, which is a kind of language that has a profound impact on people's brains throughout history. It is widely acknowledged that literature reflects society, that it serves as a record of social experience, that it embodies societal myths, objectives, and goals, and that it organises social norms and penalties (Albrecht 426). A book created at a given time captures the people, their ideas, their traditions, and the influences of that era because literature is the mirror of society. Therefore, literature can be described as a serious and structured portrayal of the actual views about various aspects of life that writers generate or modify. Literature writers have a key role in transferring social reality into creative writing, using it to serve as a mirror for society to examine itself and make necessary corrections. Literature, in the words of Boris Pasternak, is "the skill of discovering something remarkable about ordinary people and saying something amazing with ordinary words" (brainyquote.com). There are many distinct types of literature, including poetry, folktales, theatre, autobiographies, short stories, essays, and novels. The novel is the most widely read form of literature because it has the most potential for studying both societal culture and individual life. The novel's genre encompasses a variety of

types and structures, including romantic, realist, historical, picaresque, epistolary, and gothic. Just like a painter employs distinctive paints and brushes to produce beautiful images, novelists or fiction writers employ a range of tactics to create impactful and noteworthy stories.

Keywords: Novels**,** Language, Literature, Culture

INTRODUCTION

The use of devices like scene structure, dialogue, and description is crucial in creating a cohesive and consistent plot. The phrase "Literary Devices" often refers to a particular style of composition used by authors in their works to clearly communicate their thoughts and ideas to their readers. If used properly, the many literary strategies employed by authors aid readers in appreciating, comprehending, and analysing a literary work. Backstory, Cliffhanger, Deus ex Machina, The Framing Device, Poetic Justice, Red Herring, Unreliable Narrator, Irony, Thematic Patterning, First-Person, Second-Person, Third-Person Narration, Stream of Consciousness, Foreshadowing, Magical Realism, and others are examples of literary devices that are frequently used. The last but certainly not least narrative element on this list is "defamiliarization," which refers to depicting a subject or a character in terms of astonishment and surprise.

In order to draw readers' attention to their works and change how they perceive the world around them, writers from a variety of nations, cultures, origins, and languages have continuously worked to organise the structure and subject matter of their writings. This is being done due of "Life has both wonderful things and terrifying things. While horrors frequently confront us, beauty must first be shown. The monotonous, everyday routine is one of the terrors, especially for the typical person "(Shukla, The Unfamiliar Familiar..., p. 51) Making such commonplace goods and activities appear weird is one of the most effective strategies of overcoming this dread because "estrangement seems a decent antidote to a risk we all face: that of taking the world, and ourselves, for granted" (Ginzberg 22). Thus, some writers use defamiliarization to achieve their purpose of alienation in order to avoid this "taking for granted" problem. Different authors employ the literary device of "defamiliarization" only to revive automatized forms of literature. The best way to explore reality more deeply is by this method or tool. The readers notice the commonplace, everyday items as odd and foreign when they are presented in a defamiliarized manner. Additionally, the major goal of these strategies is to alter the way readers view the world. People typically have a tendency to become

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accustomed to the people, things, and objects around them, which is a process known as habitualization.

In these situations, defamiliarization prevents the reader from perceiving or experiencing daily objects in the typical way. Additionally, assessing textual complexity depends on a defamiliarization process and pattern recognition that comes after. Writers employ a variety of techniques to make the familiar strange. Rarely do they use various language manipulation techniques. Foregrounding, a crucial energetic procedure intended to make the text distinctive, is one of the most common methods of defamiliarization. It is possible to achieve foregrounding by using odd or incorrect structures. For instance, patterns created by the repetition of comparable events become increasingly prevalent and obvious. Since the reader is unable to quickly recognise the foregrounded patterns, defamiliarization can also be seen as a sign of a text's complexity. When a pattern is foregrounded, defamiliarization occurs and reading and comprehending literary texts demands greater effort. Automatization makes life dull, but the purpose of art is to defeat automatization and establish a new and distinctive vision. This method was developed to fight the automatization of perception and to re-stimulate dull senses. Therefore, defamiliarization can cause a temporary break in the system and offer an ephemeral escape.

Victor Shklovsky, a Russian literary critic, coined the phrase "defamiliarization" in 1917. In his extremely significant article "Art as Device," which was later translated as "Art as Technique," he discusses one hidden feature that can include all the various, demanding, and unconventional ways of conveying novel ideas in writing (qtd. in Esmaeili and Ebrahimi 165). Since familiar everyday events make us feel as though we are not experiencing anything at all, Shklovsky believes that our lives have become routine and unintentionally uninteresting and that they do not elicit any new reactions from readers (Pourjafari 200). In order to restore our perception, he suggests defamiliarization, which involves making things strange and amazing. We do not instantly recognise well-known concepts and occurrences when the author defamiliarizes them. We have to take extra time to understand them because they are presented to us as novel and weird objects. As a result, the perception process is delayed or slowed, which forces us to reconsider and pay attention to the most recent perceptions. In fact, the reader takes longer to understand because of the repeated examination of a common household item in a new, distinct shape. People now have a new perspective on their surroundings and life in general. Defamiliarization, according to Shkolvsky, "is present practically everywhere" and "it generates a "picture" of the object rather than acting as a way to know it" (18). It serves as a

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technique to refresh our tired perceptual habits Wall and Jones claim that the major justification for defamiliarization or ostranenie is:

to develop the willful suspension of disbelief; to place the mind in a state of profound unpreparedness. The validity of our senses is called into doubt as we observe things as if for the first time. Making something unusual, or "ostranenie," forces the mind to reconsider its place in the universe.

The goal of art is to express an object's consciousness as it seems, not as it is known, so an author can understand their meaning by subverting readers' assumptions. The author alters the readers' typical vision of daily objects through defamiliarization. It gives the piece of literature a lot of meaning in addition to making it more beautiful. Indeed, by making that literary work more intriguing, it gives it a flavour all its own.

Defamiliarization causes us to lose the habit of habitualization and forces us to really look, listen, think about, and feel for something rather than just pass it by. It does this by forcing us to see things differently, hear things differently, think differently, and feel differently with new sentiments. De-familiarization increases attentiveness, generates a sense of surprise, and inspires readers to look for more meanings. This literary device is used in English poetry from the Romantic era, primarily in Wordsworth's works. Samuel Taylor Coleridge further states in his "Biographia Literaria," when describing the talents of a great poet, "To carry on the feelings of childhood into the powers of manhood; to combine the child's sense of wonder and novelty with the appearances which every day for perhaps forty years had rendered familiar [...] this is the character and privilege of genius."

OBJECTIVES

1. To investigate the intricacy of upper-middle class life in contemporary Indian culture.
2. To observe the routines and rhythms of family life in the regular and sensory world.''

LITERATURE REVIEW

Makwana Ajay Lalabhai 2020. The goal of the current essay is to explore the diasporic themes in the chosen book, Odysseus Abroad by Amit Chaudhuri. In the age of multiculturalism and transnationalism, Indian diaspora literature has become a recognised academic field. It has developed because to authors of Indian descent who have immigrated to other countries for a variety of causes. Famous male and female authors who have depicted the trauma and difficulties of life abroad in their fictional works have enhanced the canon of Indian Diaspora literature. Amit Chaudhuri is a well-known author in the contemporary Indian diasporic literature. The book tells the story of young Ananda, a Bengali kid from India, who

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immigrated to Oxford University in England to pursue a degree in literature. Ananda's freshly embraced western culture presents numerous difficulties. Ananda displays a variety of tropical concerns during his travels abroad, including identity crisis, homesickness, displacement, exile, and estrangement.

Amit Shankar Saha 2009. The word "exile" is used throughout the essay to refer to a variety of exiled lives. It demonstrates the many types of exiles using John Simpson's The Oxford Book of Exile. The essay continues by demonstrating how exile literature in some ways overlaps with diasporic Indian writing. By using writers from both the traditional Indian diaspora of indentured labourers and the contemporary Indian diaspora of IT technocrats as examples, it is demonstrated that despite some differences, all lives that have been uprooted, whether by choice or forced migration, are exiled. More significantly, a thorough examination of the contributions made by the second generation of the contemporary Indian diaspora in the field of Indian writing in English reveals a change in concerns from the first generation and therefore broadens the realm of exile literature.

Sovan Chakraborty 2016. The celebrated fiction A New World by Amit Chaudhuri is used in this essay to examine the ambivalent existence of a contemporary urban figure, a flâneur, who is caught between the processes of grand and spectacular modernization and the gradual but uncertain withdrawal of the self from the external "reality." The constant "shocks of the new" that urban "advancement" inflicts upon a flâneur's senses cause him or her to acquire a highly individual psychopathology. This symptom of a blasé view, which Georg Simmel describes as a mental structure marked by utter impersonality and giving rise to an attitude of almost complete apathy towards the sociopolitical processes outside, is called blasé outlook.

Suhila 2019. One of the most influential authors in the field of contemporary English literature is Amit Chaudhuri. He has received widespread acclaim for his contributions to various genres of world literature. He is regarded as one of the select group of eminent contemporary Indian authors who have achieved success outside of India. He is well-known for his novels, poetry, essays, academic writing, and criticism. In addition to being well-known for his writings, Chaudhuri is a well-known vocalist and guitarist in the North Indian Classical Tradition. He is an extremely intelligent writer with a strong track record of literary sense. He writes realistically. He goes by the name "Publisher's Nightmare" (1). His roots as a writer are firmly planted in the finest literary traditions of Indian society. His stories often centre around the cultural and familial customs of his home country, to which he has a strong attachment. The vivid depiction of life in Calcutta and Bombay through the protagonists' eyes is what gives his stories their strength. Due to his close observation of these two cities, Chaudhuri became aware

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of the minute cultural distinctions that exist between these two cities within the same nation. In order to create images of life that influence the imaginary realm of the novel, the author reconstructs the plot of his creations based on his own experiences from everyday life. These creations are founded in the web of Bengali sensibility. His works successfully reflect the urban sensibility of the contemporary middle class in India, demonstrating their enduring ties to their families and cultural norms. His creations are eloquent observations of various facets of domestic life with rhythmic emotional observation. In order to discover the real world, Chaudhuri records all the noises from his imaginative creativity. The current essay is a sincere attempt to draw readers' attention to Amit Chaudhuri's academic excellence. He is a realistic writer who possesses the greatest intellectual quality and a strong track record of literary sensibility.

NEW WORLD AND THE IMMORTALS

A New World, Amit Chaudhuri's fourth book, got the Sahitya Akademi Award, the highest literary honour given by the Indian government, in 2003. His success was further enhanced by this recognition. This book has received appreciation from The Times Literary Supplement as well:

The fourth book by Chaudhuri, which is stunning, gives a delicate tableau of desires. It whispers its visions to us with a haunting closeness and strength. However, A New World's rest rather than its plot's details stand out the most. It is a soft book with a lot of sensitivity and patience. (An Inside Look at ANW)

A New World was "beautifully [and] quietly written," and it is a successful piece of literature (Spectator, Inner Blurb of ANW). With a strong affinity for Bengali culture in particular, Chaudhuri discusses middle-class Bengali life in this book and injects complexity into the characters with a microscopic gaze and subtly clear language.

In A New World, a common man's sardonic submission to a sense of failure is the subject of the story. It's a liberal but pessimistic, frequently moving tale of life as it's lived. The book demonstrates how the author's characters and events are impacted by a specific environment. The story includes several representations of home and domestic life as well as the various resonances of the home with various sounds and registers. As stated by The Sunday Times:

We are all aware with Chaudhuri's fine observations from his earlier works, as well as the delicateness with which he depicts the relationships within the family and his talent for capturing the slow passage of time. The underlying differences between India and America give the straightforward story in this book greater force since the plot and themes are better

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developed, concepts and analogies are dramatised, and there is a stronger plot. He has abandoned the previous Empire, like Desai, in order to speak to a worldwide audience. (An Inside Look at ANW)

The protagonist (Jayojit Chatterjee), a university professor who resides in America, is the subject of this work of fiction. He and his son are visiting his parents after a recent divorce. His wife, who is also Bengali, has made the choice to live in America with her gynaecologist lover. He has experienced anguish from this divorce. The narrative recounts his time in Calcutta. In order to benefit from the custody agreement resulting from his divorce, the main character and his son are going to remain in Calcutta for a few months. In the course of it, we witness his interactions with his parents as well as the relationships between his parents and himself. We get a sense of the returning migrants' confusion in a familiar yet strange region by observing that father and son establish themselves once more in the city throughout the summer. Jayojit is now weak and despondent as a result of a failed romance. In addition, the narrative includes flashbacks to his failed marriage and his parents' fruitless efforts to set up a second union for him with a Bengali divorcee. Thus, the story follows Jayojit and his son as they reside with his parents in a dark, cramped apartment while the city outside is scorched by an incredibly hot summer. The intricacies of married lives are described by Chaudhuri with exquisite sensitivity, including those of an older couple who are firmly rooted in the unthinking chores of their previous period and of a contemporary marriage that is at this point starkly divided in two.

A New World by Amit Chaudhuri has a fantastic title because it is reminiscent of Thomas More's Utopia, Brave New World by Aldous Huxley, and New Atlantis by Francis Bacon. The author defamiliarized the title by adding the article "A" before "New World," making it seem like something fantastic. The reader anticipates discovering something brand-new, odd, or amazing in it, therefore it may be stated that the author has problematicized the title and thrown in a sense of uncertainty in regard to the freshness of the world. From the first page to the last, the novel offers little in the way of fresh ideas or breathtaking revelations, with the exception of Chaudhuri's specialty: the beauty of everyday objects. Readers first encounter the protagonist travelling from the USA to his native country, his parents' home, with his son, and they later encounter him returning to the country. There doesn't seem to be anything particularly novel about the setting of the story. However, reading the novel quickly simply gives one the sense of it, not its true meaning. Sincere reading enables one to observe the minute particulars of household life. The Financial Times writes, "It is via his disassociating perspective that we see both the 'new world' of the evolving Calcutta suburb outside, as well as the intimate details

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of the household. Chaudhuri outlines all of this in exquisite, precise prose while using only the lightest of touches.

The perspective of Jayojit is portrayed in the third-person narrative A New World, and it is primarily through his understanding that the readers learn the novel's direction for the new. He has moved in with his parents in the historic city of Calcutta, where he perceives life to be dominated by the modern. The perception of other characters has also been examined, although this was done solely to aid the protagonist in defining and honing his insight into a brand-new stage of life that he has just begun. In the 1980s and 1990s, life was undoubtedly different in the metropolis of Calcutta. The metropolis is compared to the "age-old world," by which the protagonist meant the world of the 1950s and 1960s, therefore the writer may be using the word "new" in an attributional sense. The protagonist is receptive to trade and industrial liberalisation because he lives in America, but he does not like change. He would like to be born in the 1930s if given the choice to "be born at any point in India's past," in order to "experience the initial years of post-Independence India" (ANW 148). As a result, the author creates a world that is brand-new and modern in every sense of the word. People have begun to emigrate to other nations in pursuit of opportunities and fortunes as the boundaries have expanded to encompass all continents; in particular, Indians who relocate to the West and the United States in search of employment and better possibilities. With or without their parents' knowledge, they pursue education, employment, and even marriage in foreign countries. But families split up and marriages end quickly. The parents of the children alternately take care of them. Everyone feels alone and out of place. With his use of a quick enlightenment into the soul of possessions, the novelist illustrates this. A manifestation of the end of the old world is the protagonist's broken marriage. Divorces did, however, happen in the ancient world as well. The protagonist may be perplexed by the reasons why the marriage failed. His subconscious is still preoccupied with the traditional Indian concept of marriage, which emphasises the importance of procreation over leisure. As a result, the second marriage that Arundhati and Jayojit were planned to have never happened because, in the words of Dr. Sen, "they claimed the man wanted not a wife as much as a governess to care after his child."

The main character of this story spends the summer holidays with his parents in India for a period of two months. The travel has multiple purposes, but on the surface, it seems to be a means of bridging the chasm of space and time between the son and parents and, primarily, the grandson and the grandparents. When Jayojit and his mother argue about covering Bonny with the right amount of sunscreen to combat the oppressive heat in Calcutta upon their arrival, Chaudhuri captures this so expressively.

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The novelist cleverly dealt with the concept of "family," which is a miniature idea, and perceptively combined the two age groups in the family organisation. The older pair, the admiral and his wife, represent fidelity to the family as an institution. The younger son of the admiral, Jayojit, and his wife, who had been married for eleven years, on the other hand, frequently quarrelled and eventually split up. After a year of a broken marriage, the protagonist of this book, an economist and semi-successful author, finally gets his child Bonny back for the summer. The author of the book embodies the melancholy experienced by families divided by hemispheres. This distance heightens the tenderness felt by Jayojit and his family, but the journey is not just about a pious son helping his ailing and lonely parents. After an amicable but difficult divorce, Jayojit relocated. He is brought back to memories of Amala, his ex-wife, with every summer breeze, storm brewing, pleasure trip across the city, or rise in temperature. He returned home in order to heal, recover, and recall. In this novel, the father's return with the boy to the place where he was raised can be viewed as a break for him to heal and reflect before he resumes his extremely busy life in the United States. Even though Jayojit and Amala have resolved the custody issue – Bonny will spend some time with his father, then with his mother, repeating this arrangement – the older generation is unable to accept this decision.

Through Chaudhuri's creative magic wand, Calcutta comes to life once more in A New World. In the narrative, returning to the city through a stranger's eyes, some of the feeling of estrangement is represented. Following his divorce from his wife, the main character travels abroad over the summer months with his little son to see his elderly parents in Calcutta. The story is only set in Calcutta City and features a flashback to Jayojit's time spent teaching in the United States, from which he eventually returns. The father and kid must adapt to the altered weather circumstances because these are the cruelly hot months of the year. It was mid-April and the heat had just started to get unpleasant. Outside, birds shouted nonstop, with piercing, insistent screams. Everywhere on parapets and bannisters, shadows from windows and facades had collected (8). Even when Joyojit returns to his native country, he declines to indulge in its more sensual pleasures and is overly cautious about changing his eating habits. He placed an order with the chemist for Colgate toothpaste, Dove soap, and Ponds talc, continuing his previous practise. His only genuine interactions with Calcutta were brief trips to the bank, when he secretly fantasises about having a little flirting with the tellers. His perception of the city's thronging voices is similar to how adjacent apartment televisions sound; it is a "kind of public dreaming."

Through the expertly rendered experiences of family and home, the novelist is skilled at expressing in his fictional work the societal change. His novels' defining characteristic is how

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much emphasis he places on family and home. A sense of shared class, political concerns, and nationalist conversations are important things that the family provides and transmits. The novel's plot outlines some of the major questions each character has concerning the house in relation to the social, cultural, and economic changes that globalisation is causing in society. Chaudhuri discusses the history of his works in an interview with Fernando Galvan. I recognised Calcutta as being a location that was my home. The Bengali language, which was my mother tongue and little used outside of my immediate home, was a part of home. Going back to Calcutta required me to re-enter Bengali because I only spoke English at school.

When Jayojit travels the busy streets of Calcutta, he encounters not just conflicting recollections of India and America but also various perspectives on his life, going back to missed opportunities, understanding potential, and relentless aspiration. The title "A New World" is highly catchy and maybe misleading. The new environment that the protagonist lived in for over eleven years before getting married and departing for America is revealed to be Kolkata. The use of third-person narrative reveals the author's detached perspective on everything.

There are hints that the summer would not pass without incident, despite the repetitive and incident-free opening few chapters of the book. Any family gathering can lead to arguments, and Jayojit is aware that his parents are upset by both their son's refusal to remarry, which would have at least given them the prospect of more grandchildren, and the divorce, which has limited their contact with their granddaughter. Additionally, Ruby can't help but be worried. for Bonny, who might get sick from something he eats or from overexposure to the sun, not to mention from being exposed to pathogens that his unprepared American immune system cannot handle. Jayojit is also aware that his father could experience another stroke, possibly a significant one this time. The months nevertheless go by without a problem. Every day is quite similar to the last. The Admiral frets and becomes exhausted while berating the bank staff for not being fully committed to their work. Everyone is a member of a union, yet nobody values service. After retiring as an Admiral, he struggles to accept that "his commanding presence was of no value at post offices and banks." He has, though, made a concerted effort "to learn to tone down his voice, to wait patiently like everyone else in silence."

A New World primarily emphasises the nuances and significance of family life. Like most families, the Chatterjees come together, converse, debate, and share during mealtimes. Jayojit offers his opinion on his mother's calmness. A delicate love exchange can also be seen in the use of nicknames. The grandma lovingly refers to her grandson as Shona, and in a same manner, he refers to her as Tamura. Jayojit looks at his less talkative father, the Admiral, who

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displays a strong bond with his grandson by referring to him as Baba, a common interchange between a father and son. Because Chaudhuri depicts these kinds of interactions so masterfully, his complex literary work becomes poignant and tangential. Even today, Jayojit is still bothered by his father's timidity and hesitation when it comes to stock investments. The father acknowledges in their conversation that he knows nothing about the stock market and that all of his assets are limited to government bonds. Therefore, the Admiral decides against seeking advice from his father's cousin and chartered accountant, Haru Kaku.

Jayojit settles in America with several of his closest friends, including Rajen Mehra, an assistant editor of a national newspaper, and another JNU professor. Out of the fifteen million Non-Resident Indians, Jayojit is one of these NRIs who the members of his father's community view as "holy men or charlatans."

As a result of seeing that aspect of the Indian Diaspora, Jayojit experiences "a new reality" that manifests in various ways. Despite being a Brahmin by birth, Jayojit is not familiar with Sanskrit but has understood the Upanishad in English. He finds the simple task of haggling over a taxi fare in Calcutta to be challenging because he no longer knows how to speak to these folks.

Although Jayojit is so cut off from his own people and traditions that it is currently difficult to reintegrate him, his American-born kid is unfamiliar with Indian culture. When Vikram, who has the oddly endearing moniker Bonny, sees a picture of the Hindu god Hanuman stuck to a taxi's window, he immediately recognises it as the monkey god from Jurassic Park but has no idea who Hanuman is. The image depicts Hanuman, sometimes known as "the monkey deity," as though he were in the middle of a flight while holding a mountain. The book demonstrates how opinions can vary, especially across people of different ages. For instance, Jayojit would be more than willing to purchase a washing machine to lessen the stress on his mother, but his father was first opposed to the notion and is no longer in favour of it. Once more, no ordinary or unimportant topic can escape his attention as the novelist compares the perspectives of the older generation with the younger generation in an astoundingly delicate discussion. His father, in particular, had strong opinions about how to use appliances, which he "disrupted like he would a rival."

Amit Chaudhuri's dense literary work becomes tangential and dramatic because to his ability to communicate intricacies. The Admiral remembers Mrs. Gupta's late husband, who lived in flat 7c and died in February of a paralytic attack. The focus of his attention switches to his kids, Ranjit and Jayojit; Ranjit marries Anita and may be expecting a child. Although he still hopes

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for his younger son Jayojit to remarry, he chooses to remain silent because doing so would be "like ministering to a wound while it was still raw."

As the book comes to a close, what stands out as being particularly significant is the poetic depiction of Jayojit's complex daily life and behaviour. Jayojit is troubled and confused by the fact that his wife has moved out and started living with someone else, and he also feels bewildered and stressed by the new economic and cultural pressures that are engulfing Bengal's comparatively calm but cultured society. Our consciousness is also invaded by Jayojit's concern for his son and anguish over only having him temporarily. We are given glimpses into Jayojit's early years, his student years, including his interview for British learning, his marriage to Amala, the drying up of their love and care for one another, his relationships with his parents, his hesitant eagerness to try a "arranged marriage again," his opinions on social righteousness and liberalisation, his delicate dollar arrogance, and his embarrassment in dealing with someone outside of his social circle through a sort of interior monologue but without actually saying a word.

In order to focus his story on the individuality and distinctiveness of the local culture, Chaudhuri restricts himself to a few select regions of Calcutta. He genuinely makes miniature planets. Jayojit and Bonny descend the fiat to get a better understanding of the apartment and its surroundings. Seeing that his son wants it, they descend the stairs rather than using the lift. The stairs come to an end and lead into a room with a row of wooden post boxes that are decorated with figurines.

The author eagerly scans everything. The two palm trees appear to have sought refuge here from "a more exotic habitat" thanks to his subtle and acute perception of the flats, the trees, both flowering and shade ones, that surrounded the apartment, the friendly atmosphere to play in, the care taken by the gardener, the adorable curious gaze of the watchman, and the interest of the residents in raising pet animals. The dominance of Marwaris and other Hindi-speaking natives in the city, especially its suburbs, the way the settlers bring the space that belongs to a different culture, the change in women's dressing sense with increasing popularity of salwar and kameez, the trend for things from abroad and travel, the institutions of adda presenting way to rising isolationism, all these appear to be contributing factors.

The way in which Amit Chaudhuri describes these insignificant events shows his evident interest in them—and not just curiosity, but excitement. He has brilliantly and astonishingly captured the constant stream of activity that surrounds us. It serves as a reminder of the kind of testing that the "stream of consciousness" also contains a lot of ordinary, irrelevant, and

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meaningless information. However, by outlining every tiny detail, a remarkable form was created that is incredibly pertinent to our current situation.

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It illustrates how many, opposing things incorporate one another rather than being unique and is frequently encountered. As in all of Chaudhuri's novels, the act of unpacking baggage, taking a siesta in the afternoon, and dining with Jayojit's elderly parents in the evening nevertheless manage to generate a compulsive depiction. The toiletries that "gleamed the most and seemed the most strange and attractive" are those like "Aqua fresh toothpaste, Head and Shoulders shampoo, Bodyline deodorant, a cylinder of Old Spice shaving foam, a Backwood Insect Cutter," according to the author.

He notably calls out the toothbrushes, which had an oddly curved design and appeared significantly different, to the point that "they seemed to belong to the future and some fragile, wealthy society."

But only Chaudhuri could assume that the toothbrushes belonged to some delicate, wealthy civilization with this level of sensibility. He has acute vision, and nothing, no matter how small or inconsequential, can escape his attention. After playing with his toy dinosaurs, Jayojit's son drops them to the ground. The writer did a fantastic job of describing this location. With "their mouths open to roar," the dinosaurs—"creatures that had previously controlled the world"—were laying aimlessly and weary on the ground. Again, the novelist meticulously describes the interaction between the Admiral's family and their neighbours, especially at the time following their son's divorce when they had "withdrawn within themselves."

The story provides an intriguing picture of commonplace events that occur in daily life. Early in the morning, Jayojit's parents rise and take a stroll in the street to get some fresh air. Even though the residents were still sleepy, get to work without delay because in just two hours the cool environment will give way to a warm one. During their stroll, the Admiral recalled the mild stroke that left him paralysed seven years earlier. This helped him approach two doctors, one in the army hospital and another, Dr. Sen, who advised him to walk every day in order to stay healthy: "You can walk your way into health, sir," the army doctor had said. And he was experiencing a personal struggle, feeling like a long marathon.

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The appeal of Chaudhuri's writing is found in the portrayal of the day-to-day activities of a middle-class family, whether it be in the fights over buying a washing machine, in society gatherings, or in the minute details of taking clothing out of a suitcase or bathroom accessories. A New World is a rather ordinary book, but the best part is the Bengali essence, says Avishek Bhattacharjee of it. The highlight of this book is a lovely conversation between the father and son, which is warmly and thoroughly represented (Goodreads.com.). Jayojit begs Dr. Sen to make time to frequently visit his mother and father because his father's health is the main reason for him to be worried as he arrives at his home. One more time, Jayojit's son believes that "a taxi were the most natural environment to be in" (ANW 3). Even the movement of the room's fan could not escape Chaudhuri's attention: "Above them, the fan with its three blades whirled swiftly, generously, but silently, displacing air" This is Chaudhuri's technique of defamiliarization, through which, everything, absolutely everything under the sun, is vital.

There is further information in the narrative's warp and weft. The parents of Jayojit in this story are very worried about their son and grandson, who have split up the old world's allure and interest in the novel's new world. Amala, Jayojit's ex-wife, is what the writer is thinking about, although she has been drawn as she speaks out about her husband's image of her. The younger son and daughter-in-law of Admiral Chatterjee, Ranajit and Anita, are seen through the eyes of the main character Jayojit and serve as a sort of contrast. Then there is Dr. Sett, "a bhadaloka and healer personified, who later on receives artistic focus," as some other characters have casually noted. We cannot ignore the snide remarks made by Mrs. Gupta about her niece in England, who sees no difference between America and England. Arundhati, a young woman who was once married and shares the same marital status as Jayojit, appears in this story as a character who plans to remarry for him. In this fictional work, there are servants, watchmen, and shopkeepers who flit about our mental image before eventually going unnoticed.

ODYSSEUS ABROAD AND FRIEND OF MY YOUTH

Odysseus Abroad is Chaudhuri's dialogue with Joyce's Ulysses (and, obviously, with Homer as well); it is an homage, a love letter, but also, and this is important, an intervention. With knowledge and humour, Odysseus Abroad has positioned itself on the modernist map. (Mukherjee)

With his sixth book, Chaudhuri tries to retell the story of Ulysses and his son Telemachus in a fresh and modern way. Odysseus Abroad is set in London and resonates with Homer's Odyssey and Joyce's Ulysses. The voyage described here is presented as a stream of consciousness. It

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has received a lot of kind praise from critics, reviewers, and academics. It is about a young guy and an old man, about friendship and loneliness, failure, and love. This intriguing story takes place over the course of one day in the summer of 1985. Similar to Virginia Woolf's Mrs. Dalloway and James Joyce's Ulysses, the novel focuses on one day in the lives of its protagonists. Nadeem Aslam said of the book: "A beautiful work by one of the most amazing novelists writing now. It has everything in it: pathos, humour, lyricism, and style" (Outer Blurb of OA). It conjures up an intense sense of belonging as opposed to exile and seclusion. Toto exclaims, "This is an intellectual, engaging book, but it is not for everyone," after praising it. It is written from the perspective of the author, who is all-knowing and all-judgmental as he observes the inner life of a bright Bengali immigrant boy living in England's universities in the 1980s. Since it is clear what such a child would experience, there isn't much of a story to tell here. The important and intelligent poet Ananda finds himself in the centre of the English-speaking world.

Odysseus Abroad is divided into six distinct segments, each with a unique title. Bloody Suitors! is the title of the first section, and Telemachus and Nestor (and Manny - Loss) is the title of the second. The fourth one is "Uncle and Nephew," while the third is "Eumaeus." The sixth and final segment is titled "Ithaca," and the fifth segment is titled "Heading for Town." The chapter names give a clear indication of a literary game being carried out with parody and pastiche as goals. The transformation of Menelaus into Manny-Loss serves as a clear indication of irony. Because the hero fails to reposition, the sixth chapter's title, Ithaca, is no less layered with sarcasm and mockery. Between "then" (the past) and "hereafter," which are expertly counterpoised in antagonism to one another, exists ananda. His perception has a temperament that is neither smooth nor straight; instead, its interface is a little hazy, complicated, and contradicting. His perception, which appears to be fragmented but is actually a planned system of ideas, is invaded by both the past and the future. The main action of the story involves Ananda waking up at nine in the morning and losing himself in a retroactive memory of a television programme that made him fume with wrath over the media's deceit in making fun of Ethiopia's food shortage. Ananda enters his room idly before opening the window and dividing the drapes (OA 6). His sporadic diversionary activities currently include inappropriate crushes on Mandy and his tutor Miss Burton during fleeting interactions. As a result, Ananda's serious analysis of summer in Shakespeare's sonnet "Shall It compare thee to a summer's day" concludes the very first section, "Bloody Suitors," which refers to careless housemates (Patels, Mandy, etc.). In India as compared to England, the concept of summer has a different

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connotation. Regarding the second part's title, one might simply note the Homeric and Joycean resemblance in the names, with the name Menelaus being parenthesised in a comic-ironic manner to represent Manny-loss. Even though Ananda claims to have never read Odyssey or Ulysses, a reader familiar with these books could find the numerous Odyssean correspondences enjoyable. Ananda's carefully calibrated intellectual goals make this clear.

Ananda, the main character and a Bengali boy with a gentle disposition, wants to be a poet. He is completely engrossed in the poetry of contemporary British writers, particularly of Philip Larkin and dislikes practically all writing produced before the 19th century. Ananda is fortunate to have writer Nestor Davidson as his tutor in his second year; he appreciates his poems, albeit perhaps not as much as his essays. As Ananda muses about the comparison of the western and Indian classics, the story is rife with intertextual references. He has a passing familiarity with Homer's Iliad and Virgil's Aeneid. He hasn't read the Odyssey because he believes that Western epics are considerably inferior to Indian ones, proving his great commitment to Indian literary tradition. He believes that Indian epics like The Mahabharata and The Ramayana are superior to the western epics.

The wedding of Ananda's parents, Rangamama's retirement, and their individual trips to London and stays there are all covered in the third portion, "Eumaeus." His uncle doesn't get married and steers clear of women out of fear of contracting the venereal disease, but Ananda has had two experiences with whores in Appolo Bunder. The specifics of Radhesh and his two coworkers being made surplus by Mrs. Thatcher's system and Rangamama and his interest with life after death, which is evident in his interpretation of Pan Book of Horror stories, bring the third portion to a close. The novel's fourth chapter, Uncle and Nephew, barely adds anything to the plot's already thin structure. However, there are glimmers of London's rapidly shifting societal and cultural underpinnings. Ananda notices a new internationalism in London when she looks at the menu at a London restaurant. Heading for the town, the fifth section, serves as a contrast to the Odysseus journey. Ananda and his uncle wander the city, charting its contour and urban landscape through its streets, residences, markets, churches, coffee shops, and restaurants. Along the way, they encounter a variety of individuals, including whores and beggars. The protagonist returns to his house on Warren Street in the sixth portion of the story, which is titled "Ithaca."

The novel places a remarkable amount of emphasis on the sense of place and the sitting rooms inside homes, as well as on roads, shops, windowpanes, and the university college building in London. Some of the threads Chaudhuri used to weave the structure of this story include

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references to Sylhet in East Bengal, Rangamama's bedsit in Belsize Park, and Tandoor Mahal. Rich with dangling vignettes of domestic life, he has masterfully mastered a "refutation of the extraordinary" throughout his career, according to James Wood of the New Yorker each page notices something new or notes something true. The tone is impressionistic, poetic, and softly funny. And what is being noticed has a significant impact. The author makes observations about how working-class Bengali immigrants to London have assimilated the British language, manners, and traditions through Ananda. He recalls the Bengali boy who had a London-like accent. The eleven-year-old child had sloppy long hair that cascaded over his eyebrows. He spoke exactly like a Londoner would, and his speech accurately reflected his facial features and muscles.

CONCLUSION

Different writers employ various literary devices to make their writing engaging and affecting. Defamiliarization is one method that encourages readers to reconsider familiar concepts. Amit Chaudhuri frequently employs this literary device in his works to grab readers' attention and make his writing more fascinating. He makes those minor details unfamiliar that are typically overlooked or forgotten by humans. Such issues are the focus of the novelist, who forces readers to reconsider them. In Chaudhuri's novels, daily activities or actions of the various characters are described not just as activities but as unique occurrences, such as waking up in the morning, reading the newspaper in the bathroom, taking a bath, eating, interacting with neighbours, and visiting the market, bank, and post office. His books are distinctive in that they alert readers to daily routines and things that are typically overlooked or slept over, such as buying vegetables, praying to deities, visiting relatives, taking a stroll, washing clothes, tuning in to the radio, and other regular domestic tasks. Since there are no extraordinary actions in his stories, Chaudhuri's creative sensibility—which is what makes him unique—presents even bathing, reading, and singing as actions.

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