

A Review Paper on Vivek Shanbhag's Ghachar Ghochar

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Abstract – Vivek Shanbhag is an Indian writer of Kannada language. Though he primarily writes in Kannada, his work has been translated into English and other Indian languages. He has written five short story collections, three novels, and two plays, and has edited two anthologies, including one in English. His storytelling is so lively and fervent that many of his stories have been adapted for the stage. He has been an editor and publisher of a literary quarterly known as 'Desha Kaala' (Space and Time). The journal proved very prolific and supplied as a spur to many new writers and translators. During the fall of 2016, he was a writer in residence at the International Writing Program at the University of Iowa.

His first book to be worldwide critically acclaimed, Ghachar Ghochar appeared in English translation in 2015 and was published by HarperPerennial. The book was translated by Srinath Perur, author of the travelogue "If It's Monday It Must Be Madurai." The translation is done with very much scholarly ability. It is always a difficult job to translate a work of literature from one language into a very different one. But it is Srinath Perur who has done it very dexterously. He is proficient to get across even the things which are unsaid. It is usual while translating that certain sentences and emotions are nearly unfeasible to articulate in the target language, but Srinath Perur offers us an exemplar of how a translation can also be uniformly efficient. He has managed to take the novel and the author to the attention of the wider reading community of the world.

Keywords: Vivek Shanbhag, Ghachar Ghochar, Indian fiction, Srinath Perur.

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The book divulges the story of a family of six through its unnamed narrator. Set in Bangalore, it is a kind of psychological reminiscence about the narrator's family's rags to riches which results in changes in moral values and behavioral codes in each of them. The title is a made up fictitious phrase meaning 'tangled up beyond repair' quite well-known in the family of narrator's wife. With commence of the action, the narrator takes safe haven to an old coffee shop which has not tainted for at least a century. The coffee shop is named simply Coffee House. In the coffee shop, a servant, Vincent, whom he usually gets philosophical bits of advice from, is regarded by him as prophetic. He does not discern why he visits the place but he finds little solace while being there and talking with Vincent. "The truth is I have no real reason to come to Coffee House." He adds, "But who can admit to doing something for no reason in times like these, in a city as busy as this one? So: I come here for respite from domestic Skirmishes" (Shanbhag 5). An incident at Coffee House harks back him to Chitra, a friend of him. She works for a women's welfare organization, and by nature, she is uncompromising and resolute. In contrast, the narrator's moral fiber is a flaccid and languid. For that reason, their friendship did not last long. In the meantime, his marriage is fixed with Anita, a beautiful

girl, who also has a strong sense of justice like Chitra.

We find out that the narrator lives with his wife, his parents, his uncle, Chikkappa, and his older sister, Malati. Each one of the family members appears to accomplish a specific purpose. The narrator's father used to be a salesman at a big spice company, and his income is so small that any one of them was not allowed to spend according to his or her wishes. But now Chikkappa and the narrator's father are co-owner of their business of spices that runs well. Because of this expanded fortune, every member of the family has permission to pay for anything he or she desires. Narrator's mother and Malati keep on read-through that anybody outsider should not disturb their newfound well-off lifestyle. They have become a part of the middle-class by the success of Chikkappa's spice Company named Sona Masala. Conversely, the narrator's wife, Anita, comes from a lower class family. She does not like her husband's dependence on his uncle. Narrator daily visits the office allotted to him in the company. But he actually has no work to do there.

The family's journey from the lower class to a well-heeled one is indicative of the entire middle class in

Indian society. It draws our attention to the common problems faced by those who have gained sudden status as a result of the economic boom in Indian economy. The psychological dilemma and declination in moral values are very much common in them that we can clearly depict also from the change in behavior in every character of the novel. The end of the novel is left open to the interpretation of the reader without providing any conclusion beforehandly. No one knows what happens to the narrator and his family, and what decision Anita takes about continuing with the narrator's family.

Diction and style are captivatingly dissimilar to much Indian Writing in English. Shanbhag offers a masterclass in crafting. Particularly, the novel exert a pull on its reader with its magical way of leaving things unstated that may be understood differently depending upon the reader's cultural background. Shanbhag's precise interpretation, the way of narration and accumulative aspect knit a maze of idea and repercussion.

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