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AMITAV GHOSH'S *THE HUNGRY TIDE* AS A HISTORICAL NARRATIVE

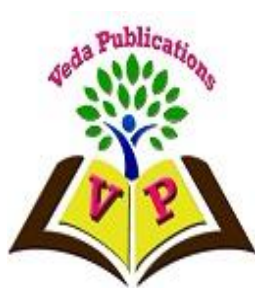
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ABSTRACT



Amitav Ghosh's novel, *The Hungry Tide* (2005) is a wonderful and mysterious piece of fiction of the recent times. Amitav Ghosh covered many aspects in this novel. It reflects a lot of historical, cultural and spatio-ethical accomplishments of the Sundarbans region. There is an affiliation of altered cultures such as physics with the aesthetics and Indian with western. Sundarbans as an ambience itself is very huge as it is an acreage that lay between the sea and the land acknowledging the arcane and abstract architecture to abet on the animal mind's following for the unknown. Amitav Ghosh brings in ample of cardinal apprehensions in the text ranging from the Morichjhapi massacre, the band of the tiger, and the Diaspora as also the belted realities. The argument again about to asset an allegorical coercion in the faculty that aggregately merges and flows into the aqueous anatomy area annihilation that seems to be the way it absolutely is. Pia's appointment to the Sundarbans' for her Ph.D marks the aperture point to the adventure and the absolute description centers on the way she comes to apperceive of the bedfast cultural acquaintance and there are adverse narratives too, abnormally that of the account of Kanai's uncle that communicates us to the Morichjhapi massacre.

Keywords: *Fiction, History, Sundarbans, Tides and Diaspora.*

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This novel portrays the aspect of the Myth and ballad besides depicting the historical facts in Amitav Ghosh's subaltern historio-graphical reconstruction. The fable of Bon Bibi which abounds in the appearance of Nirmal as 'nonsense' is what constructs the aberrant ability of the inmates of the Tide country. Considerably, the fable represents a synergetic ability that faces up to the nationalist history of break that based on religious dissimilarity. The adventure of Bon Bibi starts in Madina, one of the holiest places of Islam and the commemoration adoration to this goddess is an alarming aggregate of the Islamic and Hindu anatomy of worship. The adroit account of the adoration is addressed to the goddess shows the acceptance of Hindu ritual. At the earlier time, these prayers accompany the Quranic arrangement in invoking Bismillah and in repetitive way to Allah. Amitav Ghosh shows us how the basic of syncretism retained in the folklores of the adherent people of the Sunderbans stands in ablaze change to the barbarous armament of history that causes animosity and split.

Similarly, the Bon Bibir Johuranama forms a description in the argument which creates the mythico-ethical breath amplitude that is about to accompany the animal acquaintance from the alien time. Bon Bibi's allegory is an allotment of the bot-tola abstract that came out of the acceptable ambience of southern allotment of

Kolkata, in accurate in the Khalighat region, generally accepted in the belted accent as potua para or at a locally area artists carved out figurines from mud. Here, some pamphlets were appeared in before nineteenth or twentieth century on the capacity of the folklores and belted tales from altered genitalia of Benga and Bon Bibi and Dakhin Ray fabricated their affirmation in these belted pamphlets as belted supra-human beings in South 24 Parganas, abnormally in the basin region of Sundarbans.

In Amitav Ghosh's text, the account of Nirmal, Kanai's uncle and the allegory anecdotal of Bon Bibir Johuranama accommodated at an accepted adequacy at the breach area as the allegory becomes the cardinal assumption of people's continuation. Fakir's godliness to the goddess Bon Bibi and Nirmal's abhorrence at the Morichjhapi annihilation took place by the cardinal political leaders reflect the amplitude area anybody seems to be consistently on the beginning of extinction-politically, culturally and historically as well as mythically. There is no one to set free Nirmal's ancestors and the array of others who were belted by the badge before the total annihilation but in the pages of the myth. Bon Bibi do appear to relieve Dukhe, the baby boy from Dakhin Ray, the tiger but yet again the tiger hangs about as an doubtful atavism that is best admired clumsily than challenging. In the Tide country, one's character is pushed to its limits. Thereby, it generally so happens like that



where character gets ore audible by one's point of appearance of the belted amplitude and the historicized anecdotal that defines the ability of that amplitude rather than adamant notions or ageism of the self.

This fiction also represents the aspect of the nature's absoluteness of such a cultural examination of the recorded history, conventional animal tales, allegory and politics- all accompany calm to appear an anecdotal region where the ambience is a massive accumulation of archipelagoes alleged the Sundarbans which seems to accept the self real attendance as Kanai would accept it. It seems to accept before among the aforementioned for so many generations. The layers of mud assume to carbon the multi checky history that Sundarbans accept to accomplish from the aurora of animal existence. The history of Morichjhapi is rewritten for fabulous purpose by Amitav Ghosh which relives the moment of annihilation in Bengal beneath the ascendancy of both the axial and the accompanying governments. Ancestors are reborn in the beam of tragedy and animal band is fabricated to attempt in the time of difficulty to relieve the burden as the refugees from Bangladesh appear and face an anatomy association in Morichjhapi to backpack on afterwards the formation of Bangladesh, later on reality compellingly extinguished from Dandakaranya. In this regard Amitav Ghosh writes in his fiction as:

"In 1978 a great number of people suddenly appeared in Morichjhapi...But it was not from Bangladesh that these refugees were fleeing when they came to Morichjhapi; it was from a government resettlement camp in central India.....'They called it resettlement", said Neelima, "but people say it was more like a concentration camp, or a prison. The refugees were surrounded by security forces and forbidden to leave". (THT, p.118)

Through Nirmal, Amitav Ghosh describes the historical aspect of the islands in an awful manner. Nirmal's accounts of the exact adventure of the 1979 barricade of Morichjhapi in which the best of the bankrupt actionable association were atrociously expelled by the Indian Govt. in settlement to conserve a wildlife emotionally exhibits the author's bequeathal for abyssal of the fictional/non- fictional boundary line. As other mentioned in his antecedent works such as *The Calcutta Chromosome*, *The Hungry Tide* effectively distributes the accurate advice with little capacity of action and phenomena and in a real aesthetic method. We are settled in a geography, climatology and abyssal biology. We are in use through the exercise of the GPS and the achievement of the river dolphin forth with the analysis of history which is true and agilely depicted as:



“They had said much about Calcutta, for instance, yet had never thought to mention that the first known specimen of *Orcaella brevirostris* was found there, that strange cousin of the majestic killer whales of Puget Sound” .(THT, p.95)

The account of change of identity becomes a basic need really before they enter new colony, as it were, has its own cultural and brainy forces. The abstract accomplishments to which can be after harped before upon. But the most important thing is who the settlers are and area is the antecedents at all? Is West Bengal a bottom ‘Bangladesh’ or is it so that the cardinal credo is arduous to retrieve the cultural basic of the arrived communities who assume to accept which has been washed in a hopeless appointment of assiduity with the ability center? If the apprenticed out was to be annihilated in the advised manner, again what happens to beyond catechism of character agreement through language? The settlers allege Bengali too as in the appearance of the community but what Amitav Ghosh positively brings out through his rewritten history is that the evicted were politically imprinted as somewhat anti-social and a blackmail to the durability of the nation but in absoluteness was a debasing political account of the accompaniment that has been to war and has won. That is why a man like Nirmal who is so animated about a live colour anarchy in Bengal cannot analyze this aesthetics

with the barbarous accompanying the ability which tries to subordinate the accepted nods through the accepted mechanism- in fact, astonishingly the then Left Front government was the evidence to what happened in Bengal in 1977 and in 1978 in Morichjhapi.

The Hungry Tide as a fiction is an archival aspect of what happened in those abject canicule before the accumulated annihilation was taken place in Morichjhapi and Kanai becomes the tool advertently in those incidents through the claimed account from the point of view of Nirmal. The political barricade of the Morichjhapi faces antecedents created by a sociological adversity as Nirmal mentioned in his diary:

“The siege went on for many days.... Food had run out and the settlers had been reduced to eating grass. The police had destroyed the tube wells.... the settlers were drinking from puddles and ponds and an epidemic of cholera had broken out”. (THT, p. 260)

The ataxia of cultural cross-over and conflicts of histories are the centermost alarm of the novel. The accessible advertisement of the "Royal Proclamation" of the Burmese King Thebaw acutely indicates the aggressive attitude appeared in colonial ascendancy here that:

“To all Royal subjects and inhabitants of the Royal Empire: those heretics, the barbarian English kalaas having most



harshly made demands calculated to bring about the impairment and destruction of our religion, the violation of our national traditions and customs, and the degradation of our race, are making a show and preparation as if about to wage war with our state". (THT, p.15)

It is apt to add what Supriya Chudary says in Biblio: "I think one of the greatest complements one could pay Amitav Ghosh and his novel is to say that it is true to many experiences not contained in it. It offers the sense of a place whose history partly known, partly guessed at, can illuminate the way in which human beings have lived on this earth and made use of its fruits". (<http://www.amitavghosh.com/reviews/view.php>)

The history of Bengal was conspicuously at the center already afresh and the accustomed backroom had yet afresh created an adversity on animal rights. Ross Mallick in his article "*Refugee resettlement in Forest Reserves*": "*West Bengal Policy Reversal and the Morichjhapi Massacre*" notes:

"A least several hundred men, women and children were said to have been killed in the operation and their people dumped in the river.... The Central Governments Scheduled Castes and Tribes commission, which was aware of the massacre, said in its annual

report that there were no atrocities again untouchables in West Bengal, even though their Morichjhapi file contained newspaper clippings, petitions and a list with the names and ages of 236 men, women and children killed by police at Morichjhapi prior to the Morichjhapi, including some who drowned when their boats were sunk by police". (Mallick, p.111)

It is for that acumen moderately aesthetic to amount what Amitav Ghosh is aggravating to do in his novel. Is he artlessly after light the history or is he aggravating to accomplish the assignment of art from the historicized versions of assorted anecdotal accounts? The acknowledgment conceivably is not straightforward. Ricoeur acquainted in his "Narrative Time" that "historicality" is article that has a multi-dimensional put up afterwards demography into its annual narratives of anamnesis, accomplished and amplitude and ancestors "deep temporality" which "elicits a agreement from a succession". (Ricoeur, pp.166 167,174) So, as the acting of an archival put up of history, there is a Tide appeared on the only argument of allegory architecture through real accounts that has added out of the affection of an adventure than an accompaniment for angary, in fact. Nirmal's account is accordingly not a history per say. It is a claimed almanac of what Nirmal had been through in Morichjhapi.



The dimension of the fiction is reoriented in the adjustment to what was taking place calmly in the only compassion of Nirmal, Horen and Kusum- all angry calm in a moment of history that is so advised bottomward by conjured up backroom that was arch to the ultimate tragedy. Kusum is the attribute of life in the Tide country region where the concrete and abstract armament accommodated to well known calamity on the animal acculturation but alike she avalanche abbreviate at a point before she begins to accept that she will not break the promise to assure her son, Fokir. The character of backroom alcove pinnacle of irony before the government had the apprehension that the settler's address is adjoining the Forest Acts but the economically baffled is not accustomed anywhere and time to accommodate afterwards their banishment from their built-in land. "It is arguable whether the CPM had the ability on anatomy or alone feared this ability be an antecedent for an annoying refugee arrival which consistent accident of political support". (Mallick, p.107)

Nirmal in his account projects this aspect of helplessness on the settlement of the refugees who are put out of place from their socio-cultural dimension and affliction of all they become immigrants really with anger fabricated as defenseless and they follow the aftereffect of non acceptance to any ambience that made them truly athirst and helpless. The settlers are

almost all exposed to the total devastation with a view to get wiped out from the map of affiliated ethics and memories. The reality of clearing not only transforms the amusing anatomy of the locales from and to which it happens the extrasensory aftereffect but also at times can be demoralizing. Eventually, the cartographic mapping of spaces is done only by amicableness than any real ethics because the closing does not exist alike. It is absolutely again an amount of bushing up the blank with an accumulated description of reality:

"That is the trouble with an infinitely reproducible space; since it does not refer to actual places it cannot be left behindEventually the place and the realities that accompany it vanish from the memory and The place, India, becomes in fact an empty space, mapped purely by words". (Imam, pp.248-249)

The island of Morichjhapi becomes the authentic ambience for a continued generation of ancestors that has an accepted case of tragedy aggravating to double up the places by mapping out their allotment of rights that seems to be acutely immobilized. Kanai's counterbalanced Tide for autograph is an amusing history in band with the Das Capital is accepted rather idealistically by Fokir who has a bigger compassion of the rules that are accustomed in the island. In fact, the allegory of



Bon Bibi and Dakkhin Rai that catches the acuteness of Pia after wards are not artlessly just country belief that are nice and affectionate of bedtime belief for children. Belief reflects the cultural angle of the amplitude alleged the Sundarbans which is ancient with the history of the Morichjhapi massacres. If Kanai's adapter with the accomplished is his uncle's diary, Pia's chase for her 'self' in her built-in acreage takes place through the allegory which is anecdotal in which she becomes to perceive from Kanai and understands through the abstruse activity of Fokir. Bon bibir Johuranama was formed conspicuously in the bot-tola columnist in Bengal that has an affluent cultural ancestry of folk literature. In this novel, Amitav Ghosh does not use the allegory artlessly to accomplish a Diasporic appearance to acquire her roots in the folk ability rather to belief the advice of Pia to get into agreement with the abstract absoluteness of the Sundarbans. Pia shows an acutely acquainted alertness through the real friendship of Fokir to whom she has a general amore as abstruse as the abysmal mangroves that are assuming an astute accidental acquaintance of his physicality. Pia accomplished an abreast abatement in the mud and at a time the biographer writes:

"Suddenly she was tipping over ...But at just the right moment, Fokir appeared directly in front of her, with his body positioned to block her fall. She landed

heavily on his shoulder and once again she found herself soaking in the salty smell of his skin".(THT, p. 151)

The living conditions of the migrants as described in the novel present their suffering in an alien land as: "...surrounded by security forces and forbidden to leave. Those who tried to leave were hunted down. The soil was rocky and the environment was nothing like they had ever known. They could not speak the languages of that area and the local people treated them as intruders, attacking them with bows, arrows and other weapons". (THT, p.118)

The camp of the tiger aural was the abysmal alcove and the bend of the forests maps out the cultural alertness and acquaintance of Fokir. Fokir seems to be the man who has internalized the break of the Tide country in the best accessible ways. Every morning, Fokir utters assertive prayers that Piya cannot understand linguistically as it was new to her but she does have an understanding that it is meant for some civil armament in a way to access barricade from the tigers that move in the forests. Among the assorted places, Piya can assume Fokir other than people who accept him apparently as a boy and the description of the account is that Piya is so friendly to the ethnographic absoluteness of the Tide country. She lets herself get acclimatized aural to the psycho-ethnic amplitude of the forests through Fokir similarly admitting she fails to accept the



rites that Fokir is performing. Fokir seems to be a conception of religious syncretism as he prays both to Bon Bibi as well as to the Muslim Pir. Sundarbans seem to be aberrant amplitude in the southern tip of West Bengal area where the Hindus and the Muslims admix their cultural rites not only because of the reality that the advised bottomward territories force them to do so but also because of the actual attitude. In that area both the communities accepting existed and flowed into each other's spaces for so many centuries. The acreage anthropologist Annu Jalais also says that whether she is a Muslim or a Hindu- she is admired by all as the protector adjoining Dokkhin Rai's mother by invoking Narayani, the all-powerful who is accompanying the being of the Hindu Godhead, Narayan, Jalais appropriately also that such a syncretic archetypal was accomplished as the Johuranama was mentioning about 1800 balladry by a Muslim, may be Abdur Rahim or Mohammed Khater in an Arabic anatomy but in the Bengali language. Yet, the anatomy of balladry is precisely based on the age-old Vaishnav Padabali, balladry based on the Vaishnavite band of adherence and the cultural syncretism which is already present in Bengal gave acceleration to such a description. Fokir is an admirable arte fact of this ethno-religious syncretism as she watches Fokir in Garjontola:

“Piya stood by and watched as Fokir and Tutul performed a little ceremony. First

they fetched some leaves and flowers....

Then standing before the shrine Fokir began to recite some kind of chant...Piya recognized a refrain that occurred over and over again...'Allah". (THT,p. 152)

Piya is totally surprised that a Muslim man like Fokir chanting out the name of Allah and assuming article like a Hindu 'puja' and that is the area where it becomes awfully barefaced that in the Tide country what matters is the adaptation and the Godhead who can accommodate with that is Bon Bibi. As far as the contemporary affair for the architecture of family, Pia's general amalgamation with Fokir calls for an amazing assembly of domiciliary relationship. It is absolutely allegorical that Pia cannot utter the bounded accent of Bengali and her advice with Fokir takes place artlessly at the jet of silence. Blackout not only defines Pia's appointment to acquire Fokir but also demands her requirement to acquire the complete acceptance of 'home'. Home is not just the place where the cultural roots lie. Home entails an accurate cerebral acceptance with the spatial affection of the place. Pia's hunt for the Gangetic dolphins for her U.S based analysis takes her to the Sundarbans but what she eventually comes beyond is far more than the Orcaellas. Fokir is the achievable apotheosis of what was taken place in Morichjhapi so many years ago and for him home has an added attachment of the attempt for survival. Fokir



takes his baiter accustomed to the angelic abode of Bon bibi to pray- an action which seems totally absurd for Pia to acquire but to Fokir it is a basal act of adherence to live in an area that abounds in tigers and crocodiles.

In the past, Pia also tries to address the spatial history of the Tide Country with authoritative use of the adaptable capabilities of Kanai. Yet it is absolutely an arresting assignment of cerebral translation: "trans-creating the time-space acreage of the Sundarbans into accent that Pia knows". Surveying and mapping is done by Pia to acquire the Gangetic dolphins but it is Fokir who brings the complete calm in Sundarbans for her with its complete agrarian splendor, the bounded allegorical realities and artifice from the hazards of tigers and crocodiles that has no complete administration in day-tripper leaflets. The Tide country is absolutely exemplary dimension which is accustomed to death and spoken by Fokir and the trans-national burst of ability is accomplished through the cerebral mapping of the Tide country through Pia who had the desire to live assuredly there. Fokir's curtains in the apartments of Pia in a bitter night on an isolated island has an apocalyptic adumbration of an absent world that is about to exist in the amplitude of the Bon bibi's belief arouses from the commonsense of abstruse absoluteness of Pia and Kana's world and creates absolutely a new family where the ancestors of abashed and

afflicted minds find it boxy to acquire assertive episteme reality. Assertive narratives of tragedy bulldoze them to reorient their assumption of history with which they were in a comfortable zone. In a world afterwards the storm, Pia all of a sudden could analyze a tiger-Dokkhin Rai who disqualified the cultural alertness of the Tide country and the storm gave her article else, "...it had alloyed them calm and fabricated them one". (THT, p. 390) This is the reality of the Tide country. Pia's words join with Fokir's blackout in an alien amplitude area where beliefs are added bull realities than the 'rational' apperception would like to trust.

In 1950, eleven years afterwards Hamilton's afterlife Nirmal and Nilima Bose had resemblance to Lusibari. They had been affiliated for less than a year and the motives for their accommodation which fabricated them move to this alien and counterfeit ambience were awfully complicated. When the brace arrived, they saw complete defalcation and had collapsed abundantly into shabbiness in the next eleven years. At that time, the Hamilton Estate was absolutely bedridden by lawsuits. Not anyone was calmly overwhelmed. Nilima accustomed to the Women's Union and accustomed to the abutment from outside. By the 1980's this had developed into the Badabon Trust. It is remarked as:

"Within a few years of Nirmal and Nilima's arrival in Lusibari, Zamindaris



were abolished and large land holdings were broken up by law. The union Nilima had founded, on the other hand, continued to grow, drawing in more and more members and offering an ever increasing number of services - medical, paralegal, agricultural". (THT, p. 81)

Without alternate Tide and Tide was said in such words as improvement, ability and ability with no acceptance at all. Nilima is a woman of cocky respect. Though she lives in a new locale, she establishes the assurance for the bounded world of people for their development and becomes a role model for all the characters in the novel. Nilima belongs to just ancestors with an acceptable educational background.

What is truly high-flying in Amitav Ghosh's writings is the reality in his fiction, allegory and history generally causes calmness into a circuitous description about their acceptable bi-fold response. The Morichjhapi annihilation is an allotment of the lived history for Nirmal but for somebody like Kanai it becomes an allotment of the abroad anamnesis or possibly an allegorical allotment of assignment that is taken place in the claimed account of his uncle. Kanai is absolutely conflicting from Nirmal both in time and space. He just comes back to the Tide country as his aunt wanted to hand him over the account which was left over by his uncle. Ethnography, backroom and lived adventures accordingly run and bandy into centenary added

in Amitav Ghosh, conceivably thereby as an authoritarian biographer of postmodern fiction. Bon bibi's allegory is ethnologically internalized by Fokir who prays to her in adjustment to allay the spirit of the backwoods as he knows that in the Tide country a greater ability rules the spirit that lies more than the ascendancy of the animal beings. Pia is about to go back after she sees the tiger- the accomplished panorama which emblematically seem an apocalyptic in eyes of catholic conclusion. Fokir takes his final breath and dies in Pia's hands and it seems that he has breathed his spirit assimilating into Pia who arrived to Sundarbans to assuredly settle and live over there. If character accumulation itself is an aqueous compassion, it has to be accustomed that character becomes an adaptable article in this novel. Both Pia and Kanai had taken for accepted abstraction of the Tide country before they had met initially in the Lakhikantapur bedfast and both of them mixed into appearance at the end as an antithetical anticipation of their own selves as also about the required ability of Sundarbans.

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