



## RESEARCH ARTICLE

**EVALUATION OF ECOCRITICAL WRITING IN *THE HUNGRY TIDE***Mulla Mehatab Hussain<sup>\*1</sup> , DR. R. Manjula<sup>2</sup><sup>1</sup>(Research Scholar & Assistant professor(c), JNTU Ananthapuramu & IIIT ONGOLE, RGUKT-AP.)<sup>2</sup>(Research Guide & Assistant professor, JNTU Ananthapuramu- 515002.)

Emails : hussainmehatab@gmail.com , reddyvarimanjula@gmail.com

Doi: <https://doi.org/10.54513/JOELL.2023.10205>**ABSTRACT****Article history:**

Received on : 11-04-2023

Accepted on : 25-04-2023

Available online:24-05-2023

Eco-criticism is a relatively new critical approach that has emerged alongside the growing literary and critical interest in environmental issues and green politics. Several authors have surfaced in the current century to highlight the importance of environmental issues and their deep link they have to literature. Amitav Ghosh is an example of such a writer. A country like India, with ecosystems spanning from the snowy Himalayas in the north to the warm waters of the Indian Ocean in the south and from the swampy Sunderbans in the east to the arid desert in the west, highlights the importance of the relationship between nature and society. Furthermore, human culture is linked to and affected by the environment. The purpose of this paper is to examine Amitav Ghosh's *The Hungry Tide* from an ecocritical standpoint in an effort to better understand the novel.

**Keywords:** *The Hungry Tide*, Eco Criticism, Environment, Nature, Topography.



## INTRODUCTION

Insightful, beautiful, and humane, *The Hungry Tide* is a prophetic novel. Without nature, it is impossible to imagine how humans could survive. Man is cognizant of his reliance on the diverse array of plant and animal life. The riches of the beautiful planet is breathed not just by the artistic and aesthetic side of existence. It's necessary for basic survival. Just like any other piece of literature.

Eco criticism is a growing tendency in the modern age of ecological anxiety. This paper's title alludes to its subject matter, Amitav Ghosh's *The Hungry Tide*, which takes place in the Sundarbans, the biggest mangrove environment in the world. The novel explores themes of landscape, water, people, and culture at their confluence. Every day at low and high tide, the earth is reshaped and everything permanent is uprooted by the ever-hungry water. Many Hindus from East Bengal fled to West Bengal in India at the partition of the subcontinent in 1947. Tenants from the poor Muslim community targeted the upper-class Hindus in particular for persecution. They were able to find safety among their wealthy acquaintances in Calcutta. Squatter Hindus, however, occupied both public and private spaces. Every day, hundreds of acres of forest are submerged by the tides that reach nearly 400 kilometres inland in Sunderbans. It reappears after a few hours. Strong currents change the island practically daily.

The author reinterprets and weaves together events from the past and the present to create the novel's overarching theme. The novel's central theme is the brutal repression and massacre of East Pakistani refugees who had fled from the Dandakaranya refugee camps to the Morichjhapi

region because they believed the region would provide them with famine relief. The novel also deals with the perils of the Sunderbans, such as the tiger in the jungle and the seemingly harmless but deadly crocodiles in the water, the fisherman who ekes out a living and the study of dolphin. This is an almost-forgotten fact of life. *The Hungry Tide* makes extensive use of river imagery. The book's title alludes to these rivers, which bring life and demise to the Sundarbans in equal measure: the hungry tide. Rivers represent the conflicted, dualistic interaction between man and nature.

Two people who come to Sunderban Community are at the center of the story. It is a story about adventure, a love that seems unlikely, finding out who you are, and history. It takes place in one of the most interesting places on earth. Amitav shows how globalization is happening. Piya and her high-tech GPS device, Fokir, who is a local, and Kanai, who lives in Delhi, are all examples of local identity. Part modern, part globalized.

When Kanai reads from his Uncle's journals, the excerpts are written in English, but the reader is asked to picture Kanai reading them in Bengali. This is an example of a transcultural shift. The book talks about places like Lusibari and Garjontola. Canning, GosabaSatjelia, Morichjhapi, and Emilybari are the names Lusibari and Garjontola are made up.

Gosaba, Satjelia, Morichjhapi, and Emilybari are all real places where East Bengal refugees and other people who lost their homes live. (P.401) In the process of growth and change, Lusibari becomes the most important place. Lusibari is a small island that is home to more than a thousand people. Some of the people were related to the first people who came to



the area in the 1920s. Others had come after 1947, when the subcontinent was split up, and 1971, when Bangladesh was at war. Even more had come when other nearby islands were forced to get rid of their people. The main reason they came was to make room for projects to protect wildlife.

The differences between people, regardless of their socioeconomic status, are fleeting, and nature is a wonderful reminder of this. Recent earthquakes and tsunamis have brought to light the strength of Nature and its borderless nature, the precariousness of human life in such environments, and the brevity of man's time on this planet.

The research is a sobering reminder of humanity's frailty in the face of an unending natural world, and it places a strong emphasis on humanity's fight for existence under unfavorable conditions and the resulting humility.

Reclaiming coastal areas for building construction, encroaching on wetlands originally intended for flora and animals, and destruction of mangroves, a habitat for seabirds, amphibians, and aquatic animals, has been linked to a variety of environmental and biological issues, including rising sea levels and earthquakes. Norwegian philosopher Arne Naess, however, argues that we are not atop any cosmic hierarchy, but rather part of a larger living matrix subject to the rules of reciprocity (292). This book openly depicts man's heroic struggle against the elements. There are no boundaries between fresh and salt water, rivers and the sea, or land and water in the marshy terrain of Sunderban, an archipelago of islands spread between the sea and plains of Bengal. Sundarbans inhabitants have learnt to live in harmony with the environment, yet survival is still a

constant struggle. There is no comparison between a mangrove forest and any other type of forest or jungle. Mangrove leaves are tough, and the heavy foliage reduces visibility, so you won't find any tall trees, ferns, wildflowers, or babbling monkeys here. It is clear as day that the land is hostile to human habitation, and that it will use all of its intelligence and resources to either eliminate or force its inhabitants to leave. Dozens of people are taken from us each year by tigers, snakes, and crocodiles in the safety of that lush vegetation. Dangerous waves can be found here. Every day, thousands of mangrove trees disappear as the tide rises, only to reappear several hours later. Only the truly homeless and uprooted would risk making a home there; everyone else would leave them alone. They've moved in to make a life off the desolate, unforgiving salt plains there. The men are predominantly fisherman who gather food from the river and the beach in the form of fish and crabs. So, life on those islands, often known as the "tide country," is always fraught with danger because the tides change so frequently.

Ghosh combines ethnography and history. Ethnography in which Ghosh describes several aspects of life in a small village in the tide country. A utopian society established in the Sunderbans at the turn of the twentieth century by the Scottish idealist Daniel Hamilton is discussed. 'S' Daniel went to school in Scotland, a chilly and rugged country. The greatest lesson he learned was that "labor overcomes all obstacles" in life. At a period when it was necessary, Daniel Hamilton and his compatriots immigrated to India in search of economic opportunity. He moved to Calcutta to work for Mackinnon & McKenzie, a firm with which his family



was already acquainted. Tickets for the P&O Line, then one of the world's largest, were sold by this corporation. A lot of first-, second-, third-, and steerage-level tickets were sold thanks to the efforts of little Daniel.

Ghosh's presentation of the evolutionary system of creation is both innovative and grounded on extensive research. His thoughts have been consumed by the ecological harmony and the existence of animistic creation in that area. He teaches us a lot about the area flora and animals, as well as the giant dolphins. He demonstrates that Sunderban is much more than the spot where two bodies of water meet; rather, it is a remarkable cultural crossroads. Piya and Fokir's love tale is equally out of the ordinary. They slept on the tree for several days in the middle of the river's huge stretches.

A place where the couple could not communicate with one another. Set in the mangrove islands of Sunderbans, West Bengal, *Ghosh's The Hungry Tide* takes place there. *In The Hungry Tide*, we learn about the complicated Man-Animal relationship in the archipelago's environment as we follow a group of refugees as they relocate in the forest reserves of Marichjhapi and Sunderban. The Sunderbans, located on the border of India and Bangladesh in West Bengal, are the setting for this story about the conflict between humans and their natural surroundings. This paper will shed light on previously unexplored facets of the novel. This is Amitav Ghosh's sixth novel, and it explores the tensions between the environment and the resourceful people who live there, as well as the groups who are dedicated to protecting the

Sunderbans' rare aquatic life and tiger population, even if it means doing so at the expense of the locals.

The protagonist, American Piyali Roy, is a scientist of Indian ancestry. As a result, it should come as no surprise that technology plays a role in *The Hungry Tide*. Ghosh cautions and warns about the potential for technology to interact with the natural world. Amitav Ghosh has once again charted uncharted waters, this time bringing to life a previously unrealized location by drawing upon its unique history, language, and mythology. The success of *The Hungry Tide*, however, lies in its examination of a jungle much darker and more mysterious: the human heart.

The work shines brightest when it depicts the untamable, violent, and wild aspects of nature that refuse to submit to human will. This tale provides detailed accounts of tigers and the humans they hunt, crocodiles, snakes, a massive mangrove forest, violent storms, and deadly typhoons. *The Hungry Tide* takes place in the Sunderbans, a desolate region of northeast India made up of hundreds of tiny islands produced by the interflow of two rivers as they empty into the Bay of Bengal. The islands are constantly moving, there are dangerous animals such as tigers and other predators, the soil is poor, and there is little to no outside contact. Ghosh tells the narrative of the Sunderbans and its inhabitants, including their history and their struggles against the elements. The history of Sunderban and its people is fascinating. The people are fighting against elements such as the sea, the storm, the tiger, and their own terrifying environment. The novel's overarching goal is to draw connections



between the individual lives it follows and the larger environmental and ecological history of the region.

Nirmal's recognition of the animals helps him open his ears to the perspectives of others and recognize that his humanity lies not in its uniqueness or its permanence, but in its continuity with the ephemerality and flux of the natural world. Their connection to that world cannot be reduced to impersonal principles like conservation. They share a mutually dependent existence with the natural world, fishing from it and fighting it off when required. When Piya realizes that Fokir is not a projection of her idealized concept and preservation of nature, she is compelled to accept a different but in a way more meaningful relationship with the natural. She had believed that Fokir shared her ideals, therefore his participation in murdering the imprisoned tiger that had attacked the villagers came as a shock and a disappointment. She covers her ears in protest as Fokir explains that tigers enter human settlements because they want to be killed. Shortly after, however, she encounters the same corrupt guard from her trip to Lusibari on his way to beat, intimidate, and demand bribes from the village for their self-preservation action, and she realizes that her rejection of the villagers' vision of the tiger places her in the same camp as the foresters. The killing of the tiger prompts the novel's most open-ended examination of the topic of conservation and its implications on human beings. Piya retorts, "If we pass that imaginary line that prevents us from determining that no other species matters except ourselves, then we have already lost." Nature, the Earth, the Planet that Keeps Us All Alive.

*The Hungry Tide* considers not only the problem of environmental conservation and how it might be solved, but also the problem of how we might start to understand the diversity of the human as a readjustment between different types of human societies and values, between the wealthy and the impoverished, between the developed and the undeveloped, between the vocal and the silent. In addition, this shift can be seen as an attempt to rethink the very concept of what it means to be human, taking into account the broader categories of life that apply across species and perhaps even the concept of the entire interrelated pattern of living forces that constitute the planet as a whole.

#### CONCLUSION

The world's dispersed natural landscapes have a soft spot for humans. It's not just a source of comfort; it teaches, guides, protects, and grounds man as well. And why should humanity try to destroy it? The color green, which represents new beginnings and modesty, will soon be lost in a sea of flashier, more material hues. Living in harmony with environment is essential for human flourishing. When man loses his connection to nature, nature will have lost shifting into animal form. Because of daily tide movements, parts of the island are temporarily flooded and with seawater, and *The Hungry Tide* offers diverse perspectives on this environment of mangrove-forested islands and mudflats. Having a strong feeling of place is one of Ghosh's greatest strengths as a writer. Images of landscapes, cities, and villages on the verge of deserts are what come to mind when reading his works, even years afterwards. According to his account, the sunderi tree, the native term for the mangrove, is the inspiration for the



name of the area. In his work *The Hungry Tide*, Ghosh makes evident the ecological and natural foundations of his vision. Work has been done to demonstrate that an ecological critical reading of Amitav Ghosh's novel would offer readers a fresh perspective on literature and the environment.

#### REFERENCES

- Anushman. A Mandal, Amitav Ghosh: Contemporary World Writers, Viva Books Private Limited, New Delhi, 2010.
- Nair, Pramod K. "Ecocriticism." Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism, Pearson, 2009.
- Philip, Roopa. "The Relationship Between Man and Nature in Select Short Stories of Sarah Joseph." Kruti, vol. 3, no. 1, 2018, pp. 72-73.
- S, Maharajan. Kongunadu Research Journal 4 (1). An Eco Critical Approach to Amitav Ghosh's *The Hungry Tide*. June 2017.
- Sree, Anita. Eco Critical Study of Amitav Ghosh's *The Hungry Tide*. JETIR – Volume 5. Issue 6. June 2018.
-