



## The Hungry Tide Of Amitav Ghosh:- An Ecocritical Analysis

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Literature that engages with ecology and challenges widely held beliefs about "modernity" and "development" has come to be known as "eco-narratives". Nature has long been a component of the literary imagination, sometimes serving as the focal point and other times as a backdrop, even before this genre categorization emerged. Nature has been used by novelists throughout time and place as a setting for happenings that may correspond to the plot's development. Ecology and its conservation did not become a global issue until the end of the 20th century, when environmental degradation increased, and environmental movement followed. This led to the integration of the environment in all fields, from academic research to policymaking. It appears as eco-criticism in literature.

Most ecological issues are being actively discussed in today's literature. As such publications oppose and challenge the dominant state narratives, it may be said that this has led to environmental activism through literature (Howarth, 1996).

*The Hungry Tide* by Amitav Ghosh is examined in this study through an ecocritical lens. The novel uses a variety of literary genres and techniques in the manner of literary imitation, which gives the novel's ecopoetic a sophisticated understanding. The study investigates how the literature accomplishes that and turns the Marichjhapi massacre into a historiographic metafiction. The text is situated at the intersection of postmodernism and postcolonialism as a result. The different discursive strands that this theory has evolved to embrace within itself— Ecofeminism, Deep Ecology, Postcolonial Ecocriticism, Marxist Environmentalism, and Eco-socialism—are connected to the recent theoretical developments in ecocriticism.

The idea of Deep Ecology is thought to have the greatest global impact on the environmental movement. Being spiritual in nature, it places more emphasis on an emotional connection to and response to nature than just a rational-intellectual one (Heise, 1997; Nair, 2013; Basu, 2020). This is what organizations like Earth first have used as their compass. Deep Ecology proposes the necessity for society to accept that humanity

cannot flourish if there are many people on the planet. It entails a major transformation from an anthropocentric to a biocentric worldview. It is possible to categorize most Amitav Ghosh's novels as eco-critical narratives with the Sunderbans of West Bengal as their main subject. Amitav Ghosh's 2004 novel *The Hungry Tide* is set in the Sunderbans, which are on India's easternmost coast. The novel explained through the views of many characters, including Kanai, Piyali, Nirmal, Nilima, Kusum, Fokir, Moyna, and Horen. An anonymous fictional narrator serves as a commentator and connects the story's loose ends. Ghosh wrote this novel in 2004 at a time when the world's attention needed to be brought to the Sunderbans precarious situation. At the time, the West Bengal state was promoting ecotourism, giving the populace a false impression of travel that was environmentally friendly. Through this essay, Amitav Ghosh challenges this implication and pushes the reader to question if this strategy for Indian mangrove tourism should be viewed as ecotourism or environmental damage. There is a curious connection between the narration and the place in terms of narrative. Mangrove trees in the Sunderbans give rise to a topography that is exceedingly variable and unpredictable due to its high and low tides. The island, where land and water cannot be distinguished, is continually rearranged by these tides. This is consistent with the multiple storylines the narrative portrays. In addition to the story changing throughout time, the characters also do. Since the characters have not yet gotten to know one another, the events in the early section of the novel are relatively peaceful and the action is sluggish, simulating the ebb of the tide in the Sunderbans. The conflict is made clearer as the events of the second section wash over. These observations highlight the novel's Postmodern components. As anything that attempts to assert primacy in this area is washed away and the landmass and water constantly contest who becomes the center, the Sunderbans itself might be understood as postmodern. One may argue that the novel's use of space inherently adds to its postmodern component. The story's use of literary pastiche, which includes a



variety of registers and genres, is once more postmodernist. The folkloristic retelling of Bon Bibi's story incorporates a variety of speech textures, and this cross once again resists centralization. Indian novelist Amitav Ghosh's novel "The Hungry Tide" was originally released in 2004. The Sundarbans are a series of islands in the Bay of Bengal, and the plot centers on the lives of numerous persons who are connected by their interactions with this distinctive and intricate ecology. Piya Roy, an Indian American marine biologist who visits the Sundarbans to research the endangered Irrawaddy dolphins that live there, serves as the novel's major protagonist. She meets local fisherman Fokir there, who serves as her interpreter and guide throughout her time in the Sundarbans. As Piya and Fokir travel through the Sundarbans, they come across a variety of other people, such as Moyna, a young woman from a nearby island who is torn between tradition and modernity, and Kanai Dutt, a wealthy businessman, and translator who is visiting the islands to research his family history. Identity, culture, and the interaction between people and the natural world are among the subjects the novel examines. Aspects of politics and history are also woven throughout Ghosh's writing, particularly in reference to the current dispute between India and Bangladesh over the Sundarbans. "The Hungry Tide" is a densely detailed and intensely interesting novel that paints a vivid picture of life in the Sundarbans and the intricate web of connections that exists within this delicate and stunning ecosystem. Amitav Ghosh's novel "The Hungry Tide" is about a marine researcher named Piya Roy who travels to the Sundarbans, a mangrove delta in the Bay of Bengal, to research a rare type of river dolphin. The work has been subject to research from an ecocritical standpoint and address's themes including migration, identity, and environmental deterioration.

An analysis of literature that emphasises the connections between literature and the environment is called ecocriticism. Ecologists have examined how the Sundarbans are portrayed in "The Hungry Tide" where they are portrayed as a special and delicate ecosystem that is in danger from logging and development. The novel emphasises the interdependence of all organisms in the ecosystem and the value of protecting biodiversity and the environment. The employment of imagery and symbolism in "The Hungry Tide" is one way it connects with ecocritical concerns. The cyclical aspect of life and the interconnectedness of all living things are represented in the novel by the picture of the tide, which rises and falls twice each day. The

tide also acts as a reminder of the might of nature and how important it is for people to respect and live in harmony with it. By examining the bond between people and other non-human creatures, the novel explores ecocritical concerns in yet another approach. The novel challenges the idea that the world is primarily centered on humans by depicting the river dolphin as a sentient animal with its own agency and personality. The story also emphasises the effect of human activity on animal habitats while portraying the animals of the Sundarbans as essential components of the ecology. A potent piece of ecocriticism, "The Hungry Tide" emphasises the value of protecting the natural world and the necessity for people to reconsider their relationship with the environment.

*The Hungry Tide* have ecological issues in Indian English Fiction. Ghosh's book explicitly addresses ecological issues in Indian fiction "The Hungry Tide". The relationships between the state, the underprivileged, the flora and fauna, and the physical environment are revealed in Ghosh's novel, highlighting the tragedy and hypocrisy of the Sundarbans conservation efforts. The tensions between and within human groups, their relationships with the natural world, and the extra-discursive reality of nature that is simultaneously altered by humankind are all problematized by Ghosh in "The Hungry Tide". In the Sundarbans, there is constant friction between the land and the sea, which is a source of conflict for both plant and animal life. Tensions between the many parts of nature are only justified by man's ongoing intrusion into the Sunderbans' ecosystems. The Sunderbans, an island in the Bay of Bengal that is both stunning and fascinating, is the setting of "The Hungry Tide". The Sunderbans offer residents a life that is incredibly unpredictable and unstable. Attacks by tigers are most frequent, and unrest and eviction are continual dangers. Without prior notice, tidal floods upend the stability of island life. "The Hungry Tide" by Amitav Ghosh frequently examines the struggle between man and nature in the backdrop of the Sundarbans in Bangladesh and India. The tensions between the Sunderbans' inhabitants and its wildlife and water life are reflected in the novel. Mankind has been forewarned by Amitav Ghosh not to openly plunder the natural world. The Tide Country is a terrible environment full of danger and various sorts of death. The hostile nature of the landscape, as well as its resourcefulness and resolve to destroy or expel them, cannot ever be questioned by humans. Numerous individuals are slain by tigers, snakes, and crocodiles each year as they succumb in the embrace of that lush vegetation (Kaur, 2007).



Two educated, upwardly mobile people who travel to the Tide country experience "The Hungry Tide" through their eyes. The businessman from Delhi who was born in Bengal, Kanai Dutt, travels to Lusibari to see his aunt Nilima and pick up the package that his uncle Nirmal left for him. He opens the parcel and finds a narrative about his uncle's final days that center on Kusum and her son Fokir, who are described as having been driven off the island of Morichjhapi. The Morichjhapi episode, which occurred 28 years earlier, is recounted in Nirmals' notebooks, and Piya's mission to research the endangered Gangetic River dolphins is the second temporal story that Ghosh knits together. The comparison of these two stories emphasises the difficulties and concerns surrounding wilderness preservation and the associated social costs in communities that have historically and currently been home to those who are socially and economically disadvantaged. Hindu mythology gives significant significance to water. Water is mostly linked to femininity, immortality, place, and reproduction. Water that is flowing is revered in Indian mythology. The river is said to be a continuation of the divine streams that flow from heaven to earth, according to the Rig Veda. According to myth, the Ganges' currents were so strong when it descended from the sky that they nearly threatened to submerge the planet. Shiva caught the river in his dreadlocks as he anticipated the flood. The Sunderbans is a large archipelago formed when the river untangles into a thousand strands only as it approaches the sea. The same body of water that provides refuge to tigers, crocodiles, snakes, and mangrove trees also shields the region from extensive deforestation and even regular natural disasters like storms and typhoons (Gurr, 2010; White, 2013; Shankar, 2015; Basu, 2020). In order to address questions like, what are the different strategies utilized by the writer to explore the ecological issues? this article will analyse "The Hungry Tide" as an ecocritical work. What goal do these methods serve? How has the "development" language been examined? How do these writings use historiographic metafiction?

The novel creates an eye-opener for the readers to be more dubious of state politics when it comes to their purported schemes of development by incorporating multiple stories. The combination of ecological and theoretical expressions is called ecocriticism. It investigates the interconnectedness between man and nature and strives to understand its scope. The novel explained how deceptive and misleading the state's discourse of development is. If

it serves any purpose at all, it is to conspire with established authorities and ignore potential human-land relationships. Ghosh's use of a variety of postmodernist tactics, including pastiche and historiographic fiction, can be recognised. These approaches help to create the novel's ecopoetic. The study serves as a sobering warning to humans that long-term exploitation of nature will result in an outburst of nature. Many authors have utilised images of nature to convey the aspirations, flaws, and emotions of their characters. Critical animal studies and ecocriticism both have an interest in redefining the relationship between humans and other species. However, unlike ecocritics, who tend to focus on systemic and frequently unintentional harms to other species, including a wide variety of both animals and plants, animal studies have prioritised the social, cognitive, and emotional abilities of higher animals as well as humans' conscious infliction of violence against them. These two perspectives diverge in certain instances, but they clash when ecocritics allow the killing of specific creatures or species in the name of preserving ecosystem function.

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