Chapter II

Thematic Concerns
CHAPTER – II

THEMATIC CONCERNS

The chapter peruses Amitav Ghosh’s fictional works and traces the major thematic concerns. “This then is the peculiar paradox of the novel: those of us who love novels often read them because of the eloquence with which they communicate a sense of place. Yet the truth is that it is the very loss of a lived sense of place that makes their fictional representation possible” (Huttunen 19). This quote echoes the true essence of contemporary Indian English novels and diasporic novelists. The Indian novelist today refuses to be categorized merely as an Indo-Anglian novelist because he has successfully carved a niche for himself in the international world of fiction writers.

Amitav Ghosh’s prime thematic concern is the travel motif to create a neutral space where barriers dissolve and borders are blurred. It is precisely this cosmopolitanism which makes today’s Indian novelist stand at par with global writers of English. Moreover, the constant concern with the subaltern who is lost in the annals of history endears him to the readers. The immense amount of research that he puts into his works is a beautiful blend of generic expectations and perfect encasements for the prominent thematic concerns of contemporary Indian literary world.

Amitav Ghosh has been come up with highly eccentric literary and communal variety. The social and military events impact in his family with a deep sense of mind of Amitav Ghosh is well revealed in his novels as themes. From social and political situations acquired, writers mostly create fiction. Besides, an general study of record,
anthropology has developed the mind of Ghosh in a way of anxiety in academic and philosophy.

The writer’s examination of themes is the center of Ghosh’s novels that vary in a lot of creases. However, certain thematic aspects of life are figuring in his novels. The thematic patterns tackle with the themes of boundary crossings and obliteration of borders between two nations, two cultures, two races, two individuals or those between genres of literary writing. Amitav Ghosh refuses to be categorised and rebels against the templates of genre. This experiment is evident in John Hawley’s remarks: “Indeed Ghosh has by now become a bit notorious in his bold embrace of new genres and styles when he undertakes a new project” (4). Hawley further goes on to enumerate the major themes that are incorporated in most of his fictional works.

Ghosh’s recurring themes are: the role of the individual in the broad sweep of political events; the dubious nature of borders whether between nations and peoples or between one literary genre and another; the role of memory in one’s recovery of identity in the march of time; the role of the artist in society; the importance of narrative in shaping history. (5)
The changes in the writing are silently unobserved by the others. *The Circle of Reason*, the first novel of Ghosh, transforms with a change and for many reasons it is amazing. From the usual anxieties of Indian English novel, its theme is unusual and confronts with a straight and easy approval. Infact, it needs a different type of approach to be grasped fully. The novel is written in the style of magic realism, popularized by Salman Rushdie in his *Midnight's Children* a mixing of historical and fantastic elements to create an interesting work of fiction. Numerous instances in the novel exemplify the fine blending of fantasy and realism in *The Circle of Reason*. The book itself is a sort of a paradox. It exudes restlessness with extreme control and poise. The new thrust and lift that came to Indian English Fiction during late eighties and early nineties is partly due to this path breaking work. It internationalized our fiction. It is daring in its experimentation with form, content and language of the novel. The novel, although not strictly organized, is episodic in nature. The novel is a journey from Satva to Rajas to Tamas, the three parts of the novel and is lopsided. Amitav Ghosh freely mixes past, present and future in this book. He writes in a chain of thoughts.

*The Circle of Reason* charts the geographical and ideological journey of Alu, a youthful weaver, who is grown up in a small village in Bengal. The extra-ordinary head of Alu reminds the readers of Saleem Sinai’s prominent nose in *Midnight’s*
Children. A “big spectacle shaped lump which covered a large part of the back and sides” (Ghosh, The Circle 37) was also a sight of wonder for the villagers. After being falsely accused of terrorist activity, he flees westwards to Calcutta, Goa, the fictional Gulf state of Al-Ghazira and finally to Algeria. Alu is clearly the main protagonist in the novel, although for large sections of the narrative he remains more a kind of silent centre, through which the various discursive threads in the narrative are woven together. Through the intermingling of these differing threads the novel also constitutes a generic mixture, containing features of the picaresque novel, magic realism, the novel of ideas, the detective novel and Hindu epic.

The concept of reason as conceived in Western modernity is the central theme running through all three parts of the novel. Reason is linked in the narrative with the idea of the purity of the poles in the Western binary constructions. The text brings forth several settings in which hybridized versions of reason are sketched. Ulka Joshi in her article comments:

The concept of reason is very much western and it is associated with many traits like the power to think rationally, scientific way of discriminating between right and wrong, a state minus superstition progressive attitude and civilized way of life. The writer without
making any loud announcements brings together Indian and western elements. (26)

The first part features Alu with his uncle and foster father, Balaram, in the village of Lalpukur. Balaram, who is the teacher in the village school, is devoted to a transnational or supranational idea of reason and science. He is a devoted practitioner of phrenology, which he sees as a way of combining the outside and inside, body and soul, of people. He is also inspired by the work of Louis Pasteur, and launches a campaign towards germs and superstition in the village to win the inhabitants over to his idiosyncratic vision of the purity of reason and sciences. In the second part, Alu continues the thematic of preaching reason by ending his characteristic silence and forming a mock-socialist group which aims to get rid of both germs and the personal ownership of money among the motley crowd of the inhabitants of the Souq, an ancient multicultural trading area in Al-Ghazira. In the third part, the original inspiration for purity and reason in the novel, Balaram’s copy of Life of Pasteur, is cremated with the body of one of the characters in a scene that calls for the adaptation of ancient rituals to the demands of the practical present.

Balaram personifies reason. How far an action is relevant to the present day situations is his only parameter for judging things and individuals. Reason juxtaposed
with religion, provides a full-length debate in this novel. Balaram is fascinated by the book, *Life of Pasteur*. Inspired by this book, he starts a school in his village called School of Reason. This is the ultimate test of his long cherished dreams of reason. Pasteur is his ideal; logic his God. Rational thinking is his only goal in life. But the author is mature enough to point out the end of rationality in practical situations. Scientific temper, the cause and effect theory do not work in real situations. Balaram's case is that of firmness of logic. He cannot look beyond reason. It should be so rationally and so it must be for him. He cannot accept a hair breadth's difference from the upright, straight, unchangeable logical path. That is why Balaram's plans are invariably put out of gear when put into practice.

The symbol of interaction and intertwining in the novel is weaving: the making of new worlds by connecting places, languages and discourses. Many were interested in weaving and sewing machine rather than in education in *The Circle of Reason*. As Balaram says in the novel,

Man at the loom is the finest example of Mechanical man; a creature who makes his own world as no other can, with his mind. The machine is man’s curse and his salvation, and no machine has created as much as the loom. It has created not separate worlds but one, for it has never
permitted the division of the world. …. It has never permitted the division of reason. (55)

According to Balaram, “Weaving is Reason, which makes the world mad and makes it human” (58). In other words, reason is action, whereby people can produce their own discursive truth by interconnecting or weaving various discursive threads into their own personal texture. The narration is connected with weaving by Amitav Ghosh. The weaver creates a gorgeous material by using the loom of different threads. Like the same manner, the author employs utterances and recitation to form narratives to unite many instances, place and beliefs.

Weaving is not only the binding factor in the novel; rather there are various other patterns that keep on repeating in the course of the novel, imposing a kind of order on a chaotic world. G. J. V. Prasad comments on weaving and the accompanying patterns:

_The Circle of Reason_ is not merely circular but a finely patterned novel and when seen as a whole displays the intricate _buti_ work of a master weaver in the making. The journey from _Satwa_ through _Rajas_ to _Tamas_, the three parts of the novel is not a straight forward narrative but one full of resonances harkening back and forth like an unfolding
Raga circling and repeating notes and sequences of notes, each contextually different. And like a singer, Amitav Ghosh points to and expects appreciation of the subtle variations, the nuances, the resonances, the patterns in the rendition, and hence the whole narrative structure. (59)

Exile is another theme that is touched upon in this novel. At the end of the novel it is the villain, Jyoti Das, who becomes the full-fledged migrant, now finding himself forever on the run. Amitav Ghosh had foreshadowed Jyoti Das’ fate much earlier in the book when he had him reflect as follows:

Foreign places are all alike in that they are not home. He knew that his swimming head had no connection with that hint of sand in the distance. It would have made no difference whether that bit of land was al-Ghazira or Antarctica. The journey was within and it was already over, for the most important thing was leaving. (266)

Alu, on the other hand, has found a new community with Zindi and seeks a new rootedness in a foreign land, to be sure, but with a sense of new connection. Thus the theme of *The Circle of Reason* is a continuous domination and exploitation of men and women of middle class families threatened by political and anarchical system of
ruling in the time of colonial and postcolonial India. Amitav Ghosh merely puts forth the historical events and its evaluation in the context of individual feeling of exploited. *The Circle of Reason* can also be read as a scientific tract since it introduces into its narrative deviant the obscure sciences like ‘Phrenology’ and ‘Criminology’. Balaram’s obsession with phrenology reveals the technique in detail to the readers who become aware of the way it works. Criminology is revealed through phrenology and further illustrated through the way Jyoti Das trails Alu and the manner in which most of them are trapped and some escape. Ghosh also introduces into the novel the myths, legends and anecdotes to indicate that these allow alternative ways of looking at the universe.

Amitav Ghosh has endeavored to create new thematic elements in his novels where the reader or critic is left to exercise his mind and intellect to find out what is the true meaning of nationalism, cultural and cross religious, clashes, different religious, faith and belief and migration of people taking place out of political ideologies and system of ruling changing from time to time. *The Shadow Lines* is based on story bound and non illusory events with a complicated interlacing tale that contoured the life of the author. Ghosh propels all well-known insights of time and space that confronts the reader on a journey. The novel spreads a background of imagery and practicality that wraps occasion and legroom. The distance and time
concepts are exclusively depicted in the corporal and imagery borders that segregate the countries and the human beings respectively. The novel takes the reader on an interesting trip of study, mutilating the characters and the human race of the story with the grandmother’s picture-cognizant character that detonates in the lane. There is a lot of movement in the novel, to and fro from places. In fact journeying is the central motif of the novel.

*The Shadow Lines* is highly a modern, multifaceted and distinguished novel that discussing the theme of detachment of the nation through the artful development of its characters and its consequent tragic effects on the minds and emotions of the people. The novel shows the ordeal of partition and its riot and Ghosh rimmed up his novel to face the memory of traumatic events. The novel is written in the non-linear mode which entails the partition is not linear. It is a feature which implies the darkness of the boundary line as a theoretical creation that gives only to the problematic conditions and relations of a large number of people across it.

The best historical romance of Ghosh's *The Glass Palace* opens with the comprehensive traits of authority and carefully records through world wars and majestic decompose. The novel commences in the nineteenth century Burma with an ingenious Indian stray falls in love with Burmese Queen’s beautiful nursemaid. In due course of time, they get married and started their life. Ghosh depicts the family's
intertwining yarns, and with deep feeling he gives way to the fanatical opening
chapters. To conquer the characters, the love story's flourishing milieu begins with
historical forces. Ghosh's power of tradition and the past with description of the patio
time in the nineteenth century Burmese Glass Palace or lining a political dialogue by
the contemporary Burmese hostility person in charge, is not rebuffing. Through his
writings, Ghosh proves himself as a writer of utmost ability and aptitude.

In a story entitled *Tibetan Dinner* (1988) by Ghosh, he reflects on the life of a
Tibetan serving woman during the course of having dinner with his friends:

As we drank our jugs of *chhang*, a fog of mystery would descend on
the windy, lamp-lit interiors of the shacks. We would look at the
ruddy, weathered faces of the women as they filled our jugs out of the
rusty oil-drums in which they brewed the beer, and try to imagine the
journey they had made: from their chilly, thin-aired plateau 15,000 feet
above sea-level, across the passes of the high Himalayas, down into
that steamy slum, floating on a bog of refuse and oil-slicks on the
outskirts of Delhi. Everyone who went there got drunk. You couldn’t
help doing so—it was hard to be in the presence of so terrible a
displacement. (16)
This episode tells about the refugee’s fortune in today’s world. This is the theme which recurs in Ghosh’s subsequent works with much eloquence. Besides, the other themes recurring in Ghosh’s works are: the individual’s predicament and involvement in the broad sweep of political events; the dubious nature of borders, whether between nations and peoples or between one literary genre and another; the role of memory and consciousness in one’s search for self in the march of time; the role of the artist in society; and the importance of narrative in shaping history. But above all these major serious literary concerns, the readers must give due credit to Ghosh, the wonderful story teller and delineator of characters. John Hawley rightly comments:

Ghosh’s roots are in journalism and academic writing-investigation and analysis, a revelation of subterranean connections and patterns – but first and foremost, and overriding all the many ideas that inform his work are the stories, the Dickensian proliferation of characters whose lives engage us and who take us to some richly imagined places and times. (1)

*The Glass Place* is a perfect manifestation of almost all the major concerns of Ghosh, blended into a wonderful epic narrative. But over riding all the thematic concerns is the theme of postcoloniality. The homeless and displaced migrant native
is an inseparable part of a postcolonial novel. The predicament of the lost and
shattered migrant has been termed as ‘exit-ential anxiety’ by Rukmini Bhaya Nair:

Any writer who seeks to present the soul of man under colonialism, as
Amitav Ghosh does in his latest novel, *The Glass Place* is therefore
condemned to record the exit-ential dilemma wherein the subject is
necessarily partitioned, a bewildered immigrant never quite in focus
nor contained within the frame. (162)

Amitav Ghosh is prominently a writer of histories and indulges in an
introspective exploration of self and society primarily a postcolonial trait. He
celebrates and explores diversity, hybridity and difference apart from diminishing all
divisions, physical or psychological. Nation formation is a major tool in the process of
colonization, as in journeying from an amorphous nationless state to that of conscious
nationhood, the new nation people feel privileged and subsequently relegate their
apparently disorganized past to the realms of history. This nation formation involves a
poignant dispersal and scattering of people across man made borders. The wide
movement of people in the recent history of human race in the wake of imperialist and
expansionist programmes to bear adequate testimony across Africa and Asia. *The
Glass Palace* records and indicts the experiences of British occupied territories which
populates in South East Asia, who are dying to make their own nation.
The Glass Place is the author’s attempt to remap the history of three South Asian countries, Myanmar, India and Malaysia and all sites of the domain of British through the late nineteenth and twentieth century. The turbulent cultural crossovers, conflicts, histories and nations as a metaphor of loss make up the central concern of Ghosh. The first of the quotes serving as epigraph of The Glass Palace refers to the content of this novel; the second refers to its technique. Set principally in Burma and Malaya, The Glass Palace spans several generations and somewhat found upon the experiences of Ghosh’s uncle, a timber merchant in Burma named as Jagat Chandra Dutta. Ghosh father’s family had lived in Burma for quite a few generations. His motivation in inscribing such a work of fiction, therefore, is first of all individual: it is an imaginative recollection of part of his family history, though it left to imagine how much of the novel is factual. He feels a great attraction to the country. But he is disturbed by its recent history and describes it as essentially two countries. He had a great deal of trouble trying to evade constant surveillance as he tried to research for his novel.

His motivation is not to pass out of public record but a record a portion of history. When Indians took flight Burma fearing Japanese occupation regarding the Long March, Ghosh articulates that,
It’s not been written about at all…. It’s strange – there were over half a million people on the Long March, over 400,000 of them Indian, and there is such a silence about it…. There was no need for the Indian in Burma to flee when the Japanese approached – many Indians did stay back. It makes you realize the degree to which Indians felt themselves to be the sheep of the British; the delusions that governed their lives.

(Hawley 113)

Through the characters of *The Glass Palace*, Ghosh’s different sides of many historical issues reflect and infuse kindness and compassion in bringing history to life. The events and characters absorbed in telling are both subtle and strong and their force lasts long after completed the novel. With full attention and rich in detail, lyrical and profound, *The Glass Palace* is to be relished. The novel is set in Malaya. Rajkumar, the chief protagonist of the novel and an orphan teenager of India, epitomizes the lost, exiled and homeless native whose family is further scattered in various parts of the Asian continent in the course of the novel through post imperialist displacement. The dramatic conflation of cultures and nationalities is evident at the very outset when the eleven year old Rajkumar witnesses the invasion of British on Burmese Royal Palace in Mandalay and booming of English cannons. When the British impelled the Burmese ruler and court into exile, Rajkumar is rescued by a
sagacious Chinese merchant, whom he builds up a great logging in a joint venture business in upper Burma. Rajkumar later marries Dolly, one of its attendants of the royal family, but troubled by his vision he journeys to an obscure town in India.

Finally, the readers bring back to contemporary Burma by Rajkumar’s granddaughter and complete the circle that he in times of yore started in Mandalay. Rajkumar’s personal history is entwined with the colonial history in order to destroy and create new histories in many South Asian cities. In the end, he takes refuge in Calcutta away from Burma and not identifying with India. But far from celebrating this multicultural identity, Ghosh expresses despair over the diasporic condition of the characters. All through the novel, the kingdom develops and then recoils, chances are won and lost. Namrata Mahanta opines, “the novel sees Amitav Ghosh’s recurrent concern with nationalism: boundaries and statehood transform into multi-levelled dilemmas (50).

In one of many postcolonial maneuvers in this novel, Ghosh has the King ponder his fate and the fate of empires as he is on his way into exile. In Rangoon, where the British had transported almost more Indians than there were Burmese, the King pauses to think on his way to exile in India.

The King raised his glasses to his eyes and spotted several India faces along the waterfront. What vast, what incomprehensible power, to
move people in such numbers from one place to another – emperors, kings, farmers, dockworkers, soldiers, coolies, policemen. Why? Why this furious movement – people taken from one place to another, to pull rickshaws, to sit blind in exile? (Ghosh, The Glass 43-44)

Of course, the fate of exiles of various sorts recurs in Ghosh’s writing as an inscrutable problem in history. When the British came to explore the princess’s marriage to an ordinary person, Supayalat takes her narrative turn as the postcolonial critic:

In a few decades the wealth will be gone – all the gems, the timber and the oil and then they too will leave…. This is what awaits us all; this is how we will all end as prisoners, in shantytowns born of the plague. A hundred years hence you will read the indictment of Europe’s greed in the difference between the kingdom of Siam and the state of our own enslaved realm. (76)

The princess herself, of course, is no great friend to her country. But her prophecy has an angry ring to it, with an indictment that stretches beyond the confines of this novel. Ghosh carries his love for forging connections a little too far when he brings together Uma and Rajkumar in a quite anaesthetic manner at the end of the
novel. But despite these stray discordant incidents, the novel is a wholesome treat for those who seek scholarship as well as those who seek melodramatic family sagas.

Despite the comprehensive themes, bulk of research matter and a proliferation of characters, the novel is quite well conceived and well plotted. Neatly divided into seven parts, each named after the place or event of highest significance, the novel renders order to a project of epic proportions. The parts or chapters are entitled as follows in sequence ‘Mandalay’, ‘Ratnagiri’, ‘The Money Tree’, ‘The Wedding’, ‘Morningside’, ‘The Front’ and ‘The Glass Palace’. The novel is suggestive as that of Dinu’s studio named Glass Palace in the story, where Dinu, a character of novel running the centre presents the theme of education and freedom among strict political compulsions. The novel is well rounded with its beginning and end, both involving ‘the glass palace’ although of different implications. It begins with an allusion to the hall full of mirrors in the Royal Palace in Mandalay and culminates in a small photo-studio of the same name run by an aged Dinu, in Rangoon, where revolutionary ideas take birth every day. To sum up with Rukmini Bhaya Nair’s remarks:

Ghosh is a worthy writer not a scintillating one, and his *The Glass Palace* is important not because it opens new stylistic or thematic doors, but because it reopens old ones so effectively. Burma at the present time, is near inaccessible territory; yet Ghosh’s book manages
to hold up before a global community of readers a historically authentic “golden” Burma as it was and could be again. At a time of millennial doom, when we are having to radically reconfigure our dimly remembered pasts in order to understand their effects on our chaotically disturbed present, that is, the novel’s signal post-colonial virtue-elephants, teak, pagodas and all. (173)

Thus the novel, a story of three generation, deals many thematic consideration with postcolonial and precolonial situations in various location of South East Asian territories. Though the theme of the novel The Glass Palace is dual, it relates to beauties of empire as well as to freedom. Here theme of freedom, wins over joy and beauty in the ending portion of the novel. Overall thematic consideration by ordinary people, during the time of threat for existence of life has been reflected in the novel along with their personal and inner conflicts and quests.

Like the heroic compass and aspiration of Ghosh’s previous, extensively praised novels, The Hungry Tide is a remarkable and extrapolative novel with extraordinary insight, beauty, and humanity with a whirlwind work of the imagination. In the most enthralling regions on the earth, the novel is set which enlightens the readers with a modern story of escapade and improbable love,
distinctiveness and olden times, where the treacherous forces of nature and human folly make threats to destroy a way of life. Life is too short to be wasted and it should be fully utilized. It is unwise to remain seated in a corner with fear, with cowardice that the life outside, the life of adventure, the life of excitement might be too much to face. This is the message that Amitav Ghosh’s thought provoking novel *The Hungry Tide* gives to the readers. The novel is constructed in a unique manner.

In the writing of Ghosh, there has no delineation between ‘fiction’ and ‘non-fiction’. He has been to recover lost histories and constantly pooled numerous tasks as that of a novelist, a journalist, a scholar and a historian. This is proved in the novel *The Hungry Tide*, with many intertwining accounts of the Morichjhanpi Massacre event from Nirmal’s point of view in the sunderbans, and the present day travels of Piya Roy, Kanai and Fokir and the record of riverside dolphins are a vital part of the island’s olden times and ecosystem. With the complicated sub-topics and plots, this time-travel plays a fundamental thing to the story. The scrupulous research is another trait of Ghosh that is sustained in the novel that permits a fusion of invention and information without any discrimination to the level. Ghosh takes the reader through a hurricane of proceedings and feelings with various matters from migrants, independence and conflict, living days in sunderbans, the dearth of words in communication, growth, trafficking of women and much more.
As a passionate anthropologist, an enthused predictor of the past, a talented draftsman of the wide arc, Amitav Ghosh’s novels have bestrewed continents and centuries, pierced the crust of remote proceedings and places, respired days and pleasure into the largest actions and modern colonial histories as the tiniest footnotes. The theme of people’s evacuation, the psychology of exodus, the collision of colonialism, the impact of urban and rural, colonial and native, government and individual cultures and worlds continue to echo. But in many ways *The Hungry Tide* is also a vital exodus and it is tricky to identify what the main theme is. Many themes, little stories, and stories within stories entwine in the novel like the topography of its canvas.

The novel explores the thematic desire to create, or re-establish, a soul relationship with natural world. Ghosh shares a concern with the influence that language has human perception, one of the most significant ways he attempts to connect with the natural world is through somehow escaping, or transcending, what they perceive to be the divisive tendencies of language. The perception of language as a constraint against a prelapsarian connection with our natural context is not a new one, but it seems to be becoming a preoccupation, even trademark, of late twentieth and early twenty first century literature. *The Hungry Tide* seems to thematise literature, reading and language itself. Ghosh struggles to reconcile the awareness of
the potential danger, or inadequacy, of relating to nature through language, with a
desire to speak for the natural world in literature. Traditionally, language, as a human
construct, is aligned indelibly with culture and is therefore positioned against nature.
As many critics have pointed out, this assumption of nature and culture exist in
opposition is age-old and it contributes significantly to our abuse of the natural
environment. Ghosh is working against the stunting minds and imaginations that
results from the use of stunted discourse and rhetoric by writing novels with broadly
environmental themes in unconventional poetic styles that seek to promote awareness
of ecological issues undermine anthropocentrism, and reimagining our human
relationship with the normal world.

The novel is a narrative exploration of the various intersections of culture and
nature. The joint consideration of the limitations of language as a means of
communication and of human interaction with nature, make Amitav Ghosh’s novel an
ideal example of a contemporary author grappling with literature’s potential to
address ecological issues. Ghosh explores the intersection of ecological and social
issues through various personalities, including American environmentalist Piya, social
activist Nilima, Marxist intellectual Nirmal, local fisherman Fokir, and cosmopolitan
businessman Kanai, as well as documenting the collective plight of the struggling
local inhabitants of the tide country. Through these varying personalities Ghosh
explores the place of humankind in nature and the means by which one can understand and interact with one's natural environment and with one another.

The persistent theme of human transience and instability within a dangerous natural environment includes the proximity of predatory animals in the landscape. Ghosh’s approach to nature and animals is far more subtle than a simple enforcement of human humility and awe. It would be detrimental to the ecological tenor of the novel if nature and humanity were arrayed in permanent violent opposition. It is through animals, primarily, that Ghosh is able to demonstrate the basic interconnectedness of all living creatures. The fear and struggle for survival embodied by the tigers, crocodiles, sharks and snakes in the Sundarbans is therefore tempered by examples of symbiosis and kinship between humankind and other animals. Piya speaks of her experience of dolphins and men fishing together in the Irrawaddy River are an amazing example of close relationship between a person and a mass of wild animals. Fokir has likewise learnt that the Orcaella will likely lead him to good fishing sites.

During the climatic cyclone, when Piya and Fokir are resting on the tree in the eye of the storm, they feel a kinship with the exhausted birds that rest with them, and even with the tiger they see who gazes at them, they are all experiencing the battle for survival against the elements together. They share in both the bounty and dangers of the natural environment, which nourishes and supports life as well as threatening and
sometimes destroying it. In their thatched huts, the tide country people live with a very close proximity to a mass of other animals. The young Kanai lies in bed listening to the battle for survival going on in his roof at night, divided from him only by netting. This is one of many examples of humans living with a strong awareness of their humble place within a vast system of interconnected living things. Ghosh encourages a cooperative ecological relationship among humans and other animals by subverting the basic themes of Melville’s Moby Dick through Piya’s relationship with the dolphins.

This is based on a somewhat simplistic reading of Melville, but Rollason makes a useful point about the novel’s encouragement with the credit of individual contribution in natural ecosystems, as opposed to an anthropocentric arrogance and will to dominate. Much of this theme is explored through Piya’s growth as a character and her gradual realisation that she is part of the natural systems she studies, rather than merely an observer of them. Crabs are the “sanitation department” of the mangroves, the keystone species of the entire ecosystem and by reflecting on the indispensability of these small, apparently dull creatures, Piya makes an interesting observation about the human propensity to imagine oneself separate from the environment.
On a less positive note, however, the novel also presents a motif of human rift from the context of nature. Animals are also instrumental in demonstrating this theme. The novel suggests that the other animals no longer understand humans that they can sense that humans have set themselves outside and in opposition to nature. The implication is that humans are condemned to destroy their own natural environment and themselves in the process, due to their failure to understand and appreciate their interconnection with, and dependency on their ecosystems. This vital theme will be explored further when the question of language is discussed but it is important to mention at this juncture as it contributes to the novel’s depiction of environmental degradation through human irresponsibility and greed.

Moreover a frequent theme of partition centers on the practices of division of Punjab border. Amitav Ghosh novels demonstrate an enduring commitment through the theme of exodus and expatriate immigration in West Bengal and set away his preference to inscribe the upshot of partition in the border of Bengal. In the novel, *The Hungry Tide* he examines the flight of Bengali Hindu refugees in the subcontinent sent by the Government of West Bengal and records the saga of such refugees from Dandakaranya in Madhya Pradesh. But they were forced to leave again and departed the place and came back to West Bengal. The central character Nirmal writes of the immigrant’s program in his memoir.
However at the same time, the Morichjhapi immigrants were decisively fixed on the ground to give shape to their delusion and feet. They endeavored to be self-reliant as far as possible and they were aware of necessitate to gather common and political sustain for the job. The refugees after a detained devour, requested celebrities to the island to perceive their ventures and proved to be a great success on the countenance of it. The refugees dynamically wanted the prop up of the concern, but they were embittered. Even though the haughty words knew to the big shots from Calcutta, these settlers would ultimately be removed is clearly explained by Ghosh in the novel.

Hunger Motif is another aspect of *The Hungry Tide*. The powerful theme of many writers in their writings all over the world is literary depictions of hunger. Many works of art turn into a potent energy that coerces the performance and plot by the motif of hunger. The act of eating takes a vital position of the humans in the every day life, at the same time in the worldwide effort for endurance. Though the theme of appetite is not a new-fangled one by the novelists, Amitav Ghosh has endeavored to employ the theme in a special mode as in the factual sense of the world in addition to the suggestive sense in the novel. As referenced by Prasanna Devi in his piece of writing, from “Studies in Indian Writing in English,” C. L. Khatri distinguishes between two kinds of hunger as: “the hunger of the rich, black-marketeers, the
oppressors for sexual pleasure and the hunger of the poor to meet the bare needs of life” (2). Ghosh suggestively refers starvation in terms of love and does not associate it for sexual cravings.

Ghosh displays the bond that does not require speech or language between Piya and Fokir away from the labeled spoken romance. Though Fokir and Piya are kept separately by their vocalizations, group, knowledge and the societal marriage, as an appealing force love had addicted them. The relationship between Piya and Fokir make Kanai to become jealous. These three main characters are immensely unforgettable, with their tense relations, appeal, interest and still hunger for each other. There are several strataums of sense in the title word ‘Hunger’ in the novel. On the general term, it is pinpointing the people’s hunger and nature’s hunger in the form of tigers and blizzard. In metaphorical term, it is a poignant tide that all the characters of the novel are caught up. The man-woman relationship is the foremost matter drastically handled by Ghosh in the novel. In the novel, to establish a liaison with one another, nearly all the major characters are overwhelmed for their need and zeal. The main features of the novel comprises of the tide country’s poor people with their rendering of hunger and starvation, author’s description of nature’s hunger in the form of tiger and storm and his figurative usage of hunger in provisions of love.
The stories and relationships of the characters intertwine with nature and the
sundarbans. Ghosh explores the stress between love and sexuality on one hand and
learning and profession on the other hand, particularly when this tension applies to
women. This theme is widened with three characters. Piya in order to practice her
research on the river dolphin has apparently neglected the possibility of a committed
relationship for both Fokir and Kanai but she must recognize and fight with her rising
feelings. Nilima by building the hospital and organizing the community became an
organizer and a power in the island, while on the peripheral her husband creating
unhappiness between them. In the face of the differences in education and ambition,
Fokir and Moyna struggle to lift their son. This theme is deceitfully developed by
Ghosh all through the novel. He demonstrates the shifting gender roles and
expectations in the developed world, urban India and in rural isolated areas such as
the sundarbans which affect their lives. Apart from that, the modern conservation
movement determined with understanding and balance is another theme in The
Hungry Tide.

In the new inflections of novels, the first novel Sea of Poppies is a gorgeously
exciting and tremendously individual effort that corroborates Ghosh’s repute as a
great fibber. Sea of Poppies reveals his persistent postmodern concerns. The book
concerns with the life of rustic opium agriculturalists in colonial India. As the travel
motif is present here through water and the victim of post-colonial predicament in the female subaltern lends the novel with strong feminist undertones. The novel tells the story of the ship Ibis that started to Caribbean sugar farm, the little fake new worlds that brings North Indian women, Bengali Zamindars, black men, rural employees and Chinese sea men together. It is the tale permeates by an unfathomable promise to individual ethics such as British forced opium cultivation on farmers in which their fate is printed by poppy flower, the farmers ruined lives, and the addicted people and the poor factory workers deceived by British and then carried them to a life of slavery.

Set in the backdrop of the ninetenth century Opium Wars, the novel Sea of Poppies portrays the East India Company’s imperial plans. The aim of this Company was not limited to do business and trade and rather it expands the Empire’s control on the economic policies and then ascertains a ruling government. At the centre of the novel voyage of a slaving yacht is a metaphor perhaps, Ibis, the chief protagonist of the novel, sets to transport the opium, coolies, convicts and indentured labourers across the black water. Indeed, a new form of penal system turns from the East India Company’s trade and commerce for the British. The New York Review of Books describes it as “a rollicking tale, or rather collection of tales-politically forceful, historically fascinating, and rarely subtle” (Schine).
The sub-stories, its linguist, polyglot concoction of words and idioms, and a traditionally precise interpretation of the marine situation before two years of the colonial Indian subcontinent combine to craft a fine art work that effectively conveys readers to a former era with an excitement. Ghosh aims to express much more than a rollicking tale, and an epic historic story beyond the narrative action. It is immediately obvious that he undertakes the bulky topic of British majestic defeats and conflicts in its different structures in the Indian land part of Asia. Ghosh traces the political and socio-economic conditions in mid-nineteenth century India, which show the way to the group immigration of impecunious Indian poor persons on farm as bonded manual workers to the island of Mauritius. Amitav Ghosh displays an academic precision in his research, as the architectural details of this ship are accurate down to the last nail on the wooden floorboards of the deck.

As the writer himself mentions in an interview published in The Telegraph as: “I love boats and have spent a lot of time on them. For this book in particular, I travelled on a 50-foot schooner (roughly half the size of the Ibis) on the Caribbean for a week complete with an old English sea dog with a parrot on his shoulder” (Kohli). In Bengal and Bihar, the nurturing of opium as a cash yield for the Chinese bazaar, and the transportation of Indian bonded employees to cut sugar canes for the British on the islands of Mauritius, Fiji and Trinidad are the two enormous monetary themes of the nineteenth century that dramatizes the novel Sea of Poppies. The central character
Deeti is trapped up in this opium war. She discovers the opium’s power when she starts to use it to tranquilize her niggling mother-in-law.

The heart of the novel is controlling the whole hosts. An American sailor, Zachary Reid, seizes a work to panel the ship. Benjamin Burnham, the new owner of the Ibis, has no time for developing thoughts because he stands in the path of his own development. To stop the trade of opium into their country, the Chinese are annoying.

Among the migrants, the Ibis community begins to sort and relationships are bogus or break up, aggression blow up, and fortune of a character undergo sudden changes of direction. To invent new names and histories, the emigrants are laid to cut off from their roots in transportation and looking forward to commence new life. All have anecdote to tell and clandestine to hide.

*Sea of Poppies* delineates the the past in Asia that affects today’s lives and how the present life is shaped by that period. The position of colonial powers that played in the opium trade, Britain a nation-state drug dealer under the rubric of the East India Company, and how India became her poppy field are delicately explained by Ghosh. Actually, *Sea of Poppies* is placed in an epoch of farming disgrace; growing command for inedible but profitable crops which cause hunger in the subaltern earth. Fate has frightened together with a different shed of Indians and Westerners in a time of colonial chaos. An improbable dynasty that will cover
continents, races and generations is born. The historical exploration with the vast
flounce squeezes the abundant poppy fields of the Ganges, the systematic high seas
and the Canton’s crammed full backstreets. It is the view of diasporic characters
which put in a nutshell and the annoyed past regal times of the East makes Sea of
Poppies so active. Ghosh gives an idea to the readers about how the refugees are
removed from families and their social group scheme, how destiny tasks the central
theme of the novel and the fearless journey also bids a possibility of new survival and
commencements.

Sea of Poppies is a departure from his previous work as well as a continuation
of themes like dislocation, the issues surrounding migrant populations as well as
cross-cultural mingling. Ghosh has spun a wonderfully riveting sea yarn with all the
right doses of adventure, drama, and action on the high seas. This apart, the book is a
fine example of a literary genre bender, with elements of historical fiction, nautical
fiction, travelogue, and sociological document all rolled into its pages. Like a Dickens
novel, the novel has a lot of characters with hidden aspects in their past with the near
peak of wealth and the profundity of poverty. The main characters’ stories will be on
the ship when it floats to Mauritius, a very remote lonely island in the Indian Ocean
and show the way up to boarding the Ibis. As the book reveals, a journey of this
length was very hard and hazardous in this time.
Deeti, a young widow was rescued from her in-laws by Kalua, the local village Ox man from Sati, a tradition, when her husband dies. In order to escape from them who wanted her burned, she and Kalua entrust themselves to turn into indentured servants to the owners of the Ibis. Zachary Reed is an American has been on the ship since it was customized, but at one time Ibis, a slave carrying ship is the only thing he has ever known. There are secrets about his past like all the characters, is yet to be revealed. A wealthy Rajah, Neel Halder falsely makes an effort and offender of phony and so he was sentenced to be transported to Mauritius as a criminal and naked of all his assets. His family lives with one of his chief servants after their exit. In an effective moment in the narrative, Neel did not realize that his servant had his own house. When Neel in prison waiting to be transported, Ah Fatt, an opium addict, another convict being transported. He finds out that a transported convict has the lowest caste in the prison system. With the implausible transformations, he is glimpsed to survive his life from wealthy Rajah to a convict. Paulette, a French born teenager, runs from her guardians as they want to marry her to a very old man. The survival of these traits and their relationships in profligate and carefully studied detail are depicted by the author. A shrine to the aspiration for an enhanced existence and the eagerness of people to get chance realized it. In this energetic and textured portrayal of the historical novel, the character’s existence with
throbs, niceties of each day survival and their customs make their actions understandable.

To conclude, Ghosh’s fiction reveals recurrent patterns of the major themes of boundary crossing and travel which chiefly involve the subaltern class with each fiction involving mass movements of individuals. A vision of a borderless space where all divisions blur and disappear predominate all the themes. Ghosh diligently researches each situation and location, emphasizing the history behind it, in all his fictional works which are difficult to classify. These various themes in all the selected novels of Ghosh explored the exterior realism to scrutinize the internal circumstances of perception of the characters which become a postmodern phenomenon with omniscient point of view.