

## TRANS CULTURAL COMMUNICATION IN AMITAV GHOSH'S THE HUNGRY TIDE

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### ABSTRACT

In *The Hungry Tide* (2004), Amitav Ghosh brings in the debate about human settlement in forested lands through Piya and Kanai. Ghosh's power of visualization of Sunderban forest contributes in large measure to the characteristic of the novel. He delivered the exact fluctuation of alienation and adventure throughout the story. Piya Roy is an American scientist of Indian descent. She is a marine biologist so; she visits to Sundabarans for her research on the rare Irrawaddy Dolphin. The story starts with Kanai Dutt, he is a wealthy translator and businessman on the way to his aunt's house, he meets a young girl Piya Roy. He wishes to investigate a journal of his uncle. It has created a space for a Dialogic discourse on the conflict between environmentalists and the refuse settlers, who fight against eviction. Ghosh's fictions open up new and unexpected perspectives. Especially in this modern world, the people are facing several problems of migration and diasporas.

**KEYWORDS:** Refugees, Adventure, Research and Nature

### INTRODUCTION

English language writing in Indian literature is now firmly located in a double perspective, the linguistic and the cultural. The perspective is sharper, if it is viewed as Indian literature rooted in Indian reality, no longer conscious of the use of English. A meaningful shift at the thematic level is possible based on issues related to society. The second half of the twentieth century that witnessed the beginning of a host of new literary trends in the world literature actually paved the way for modern fiction. The fictions of Amitav Ghosh are marked by extreme themes that go side by side with post-colonialism. His novels brim with interesting themes set against fascinating historical backdrops. He is a novelist with an extraordinary sense of history and place. The present study on *The Hungry Tide* tells a very contemporary story of adventure, nativity and the Trans cultural communication. Ghosh's novel is textured and effortlessly transports readers into the land he describes. The novel is situated in an immense archipelago of Bengal. The apparently simple narrative is in fact a complex jig-saw puzzle of varied time and presence, childhood and adulthood through the agency of memory. The most dominant concern of the novel is the human survival as it battles with the extreme forces of nature.

### The Most Beautiful Island

The whole story of the novel takes place in India's Sundarbans. The cover of the book tells us about the setting, between the sea and the plain of Bengall, on the easternmost coast of India, lies an immense archipelago of islands. Here author highlight the ranging social debate about forest conversation human settlement. The story follows Indian-born American marine biologist, Piyali Roy, stumbles upon her research work by searching the mammal, dolphins. On her high ambition during the time of adventure, she meets Kanai Dutt and Fokir. Kanai was impressed by her, at the first meet on the train, and he invites her to his aunt's house. Meanwhile, Piya occupied her research work with help of

Fokir; he is an illiterate native man of Lusibari. Piya is not interested towards Kania, personally. She seriously concentrates on her research and adventure of nature. Fokir helps her to guide in and around Sundarbans.

### **The Adventures of Piya**

At one point, the narrative leaves Piya, just after she is thrown overboard and is in great danger to go to Kanai, whose narrative at this point is several notes lower on the dramatic scale. Towards the end of the novel, as events approach a dramatic climax, the narrative is more fluid, and the chapters are shared between Piya and Kanai. Both Piya and Kanai are outsiders in the Sundarban, and events put their ideas and assumptions in crisis. Kanai is more straight-forward a smug, prosperous, well-educated city man, whose relations with women are genteelly predatory and egotistical, he will be challenged and forced to change. Ghosh treats Piya more gently. He gives her a story which explains her loss of language and connecting. Her parents in settle quarrelled in Bengal, so she associates the language with the tragedy of her mother's depression. She celebrates her commitment to science and research: as an alibi for life, it would do; she would not need to apologize for how she had spent her time on this earth. When she sights her first Irrawaddy dolphins in the Sundarban, it is after a night of restlessness and guilt, so it is like a reward for remorse, an epiphany which turns into rhapsody. But Piya, too, will have to learn that the "high" science of conversation of which she is a champion, and which she considers a moral vocation, is not humble enough. She will come to understand that the wisdom of the natives is born out of brute necessity rather than principle that it comes out of the danger of their straitened lives rather than a desire for "an alibi for life".

### **Trans Cultural Communication**

These are the outsiders, but it is the Sundarban people whose lives are the real story of the novel. The outsiders are incidental to the continued life of the tide-country-dwellers. It is they, who have to learn humility and sacrifice as they are confronted by the tragedies and the quiet heroism of the people. Fokir, a fisherman, saves Piya when she is thrown overboard by a Forestry Department officer. They spent two days and nights in Fokir's flimsy boat, heading for Lusibari, but in the meantime sighting the Irrawaddy dolphins and, for Piya, arriving at her epiphany about the Sundarban. Fokir does not read and does not speak English, and Piya with her tools and instruments and charts, does not speak Bangle or Hindi. Yet, the two arrive at an improbable closeness and understanding, which, since this is a novel, will mean love. Kanai, meanwhile, has met Moyna, Fokir's wife, who is a nurse at Nilima's hospital. She is educated, ambitious and restless, where Fokir lives in a tension of mute obduracy and a kind of content with the Sundarban. Ghosh tangles the lives of these figures and suggests how the presence of outsiders causes havoc. There are further tangles: Kanai had met Kusum, Fokir's mother, on his earlier visit to Lusibari, when they were children. Kusum's life was already a tragedy. Her mother had been tricked into prostitution, and the man responsible is stalking her for the same end. The story of Kusum surfaces again in Nirmal's journal, as one of the thousands of refugees who go to Morichjhapi and illegally occupy reserved land. Their violent eviction is the climax of Nirmal's journal, as well as of the argument about outsiders and insiders and who has the right to the Sundarban, the long-suffering people or the most corrupt state? Although Nirmal's tone is elegiac, the answer is self-evident in the way the novel presents the issue and in its final climax. Ghosh has written about the encounter between the worldly outsider and the peasant before.

## CONCLUSIONS

Ghosh's writing generates different instead of a single view of events and past and present interweave to create a new space. A certain sense of social responsibility is found in this fiction. As a responsible writer, cannot use words merely for entertainment, so, literary person needs to address more serious issues and problems. Throughout the stories we encounter the constant recurrence of naturalistic life. A refugee is one, obvious reason for the loss of historical, cultural and traditional identity. Alienation is more terrible than immigration; however, both are led to the quest for self identity. They are horrific dimensions of human suffering.

The title of the novel *The Hungry Tide* itself creates the curiosity in reader's mind regarding the theme that inspired the author, because he spot out the devastating of Tsunami in the Indian Ocean in 2004. By reading this novel, one can realize that, it is about adventure and refugees for the Sundarbans. The reader could find the Indianans and Indian touch in every part. We can identify some common themes in this novel that are nostalgia, alienation, immigration, cultural identity, self-identity, religious and ethnic diversity, traditional, modern, struggle of women protagonist, Indian culture, reinventing the self and the optimistic end.

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