Research methodology

The present research work will be undertaken with the help of the interpretative and analytical methods. An attempt will be made to come up with an independent personal response by reading, understanding and investigating the novels of AmitavGhosh.

This will be done by intensive and exhaustive readings of AmitavGhosh’s novels and also by bringing out indigenous interpretation on the part of the researcher who will try to dig out additional meaning and realities in the literary work. As per requirement biographical, sociological, political, and psychological approaches will be utilized.

Data

Data will be collected at two levels: 1) Primary 2) secondary.

Primarily data includes following novels of AmitavGhosh- The Glass Palace, The Hungry Tide, The Calcutta Chromosome, The Shadow Lines, In an Antique Land. The novels dealing with Indian society and culture, Indian consciousness and ethos from different novelists will be studied in detail for present research work.

Secondary data comprise of reference books, journal articles, interviews and other critical resources.

Scope and limitations

The present research work intends to study social, political, cultural, historical, post-colonial and mythological aspects of novels. The researcher plans to analyze the novels dealing with society and culture; social evils like malpractice, political suppression, communal riots and imbalances, hunger and poverty, misery and ailments, and religious and cultural realities. The research will consider the reflections of socio-cultural realities more from literary viewpoint than from sociological viewpoint.
Utility

The researcher believes that the present study will be useful in classroom teaching at university and college levels since the available material on the novelist, to the researcher’s knowledge, does not include book length study. This, despite the fact that Amitav Ghosh figures in the syllabuses of most universities at undergraduate and postgraduate levels. He deals with various evils of Indian consciousness and ethos at both micro and macro levels; thus, the present research hopes to introduce Amitav Ghosh anew in order to contribute to the praises.

Chapterisation

Chapter I

1.1 Indian Fiction in English: A Brief Introduction
1.2 Development of Indian novel in English
1.3 Life and works of Amitav Gosh
1.4 Special characteristics of his work.

Chapter II

Political, social, religious, cultural aspects in The Hungry Tide

Chapter III

Political, social, religious, cultural aspects in The Shadow Lines

Chapter IV

Political, social, religious, cultural aspects in The Glass Palace

Chapter V

Conclusion
MDHUMALTI ADHIKARI, (2007) Globalization of literature and man has added new dimensions to interpretation of culture, location, relocation, exile, re-instatement of identity and their narration. The Indian diasporic writers in Boehm’s term are not quite and in-between. Such cosmopolitan writers with a re-ignited interest in their native culture retain the thematic and political connections with the national background and establish fresh links with the Euro-American metropolis. These postcolonial migrants with a deep-rooted nostalgia for the past rewrite history, frame new cultural narratives of family, society, and nation. This excavatory activity, actually a quest, re-writes the issues of national identity, national pride, and the cultural richness of the past. The new-found obsessions with their ancient moorings from the Western shores and an obligation towards the recently adopted culture have placed these writers on the razor’s edge. Their critical positioning has constructed a new cultural narrative indicative of love-hate relationship with their homeland and foster-land. Either way, there is no total identification. The consequences are dislocation, perplexity, commotion, and disorganization. The indigenous culture, difficult to describe externally, is projected through a print culture addressed chiefly to the First world. The marriage or divorce between cultures through a concrete or metaphorical manifestation is a common method of inscribing cultural narratives. The two novels taken up for study, Amitav Ghosh’s The Hungry Tide and Bharati Mukherjee’s Desirable Daughters, presents the interaction, confrontation and assimilation of the cultures of America and India. Ghosh routes the debate on eco-environmental and cultural issues through the intrusion of the West into the East and Mukherjee opts for the opposite. Ghosh’s novel is located in the Sunderbans, India and Mukherjee’s in America. In these fictional creations, mingling of fact and fiction has produced a re-mapping of different areas of human knowledge, history, anthropology, sociology, ethnicity, religion, and various cultural territories. As literatures of cultural resistance and assimilation, these novels produce. Fractured identities entangled in the problem of being as well as becoming, which belong to the past as well as to the future. The attempt of this analysis is to visualize the new cultural landscape, explore its parameters to see how the cultural narrative concretizes the same and initiates a better understanding of cultural border-crossings. (1)

RITU AGARWAL, (2010) An attempt has been made in this paper to analyze The Shadow Lines as a novel which, in Lukac’s words, is a work wherein the technique employed is not merely a stylistic device but a “formative principle governing the narrative pattern and the presentation
Amitav Ghosh's *The Shadow Lines* (1988) is the story of the family and friends of the nameless narrator which has its roots in broader national and international experience. In the novel the past, present and future combine and melt together erasing any kind of line of demarcations. The title is a good example for showing us the symbolist and the realist elements. For Lukac realism is the literary mode which is capable of representing the totality of society. Amitav Ghosh's *The Shadow Lines* is rooted in reality and yet it looks beyond. First of all, there is the use of simple language. Another significant factor the novel has is that the main characters are very real, almost rounded. The text deals with the concerns of our period, the search for identity, the need for independence, the difficult relationship with colonial culture. *The Shadow Lines* interweaves fact, fiction and reminiscence. It is a continuous narrative which replicates the pattern of violence not only of 1964 but also of 21st century. Lukac's ideology gets reflected in *The Shadow Lines*, which cannot be termed a 'realist' novel but a novel written with roots in modernism and post-modernism. (2)

MARIA-SABINA DRAGA ALEXANDRU, (2009:4-6) tries to expand Amitav Ghosh’s notion of the ‘shadow lines’ of history reflected in the microcosm of a single family to the individual account of dislocation, migration and relocation in Domnica Radulescu’s novel *Train to Trieste*. I will show that this story of the experience of one representative of the Romanian-American diaspora under communism and in the first years following the fall of communism, the first one of its kind, constructs a subjective line of temporal development – symbolised by the recurrent image of the train – which supplements official history. It shows a possible way in which personal narrative can escape the neocolonial limitations imposed by official historical discourses on subaltern cultures. If Amitav Ghosh builds a model of circulation for cultures through the metaphor of the transit lounge and Gloria Anzaldua proclaims the fluidity of all borders – which she rereads as borderlands – Radulescu’s *Train to Trieste* focuses on a highly personal story, whose predominant narrative tense is the present, which overcomes the limitations of Romania’s various subaltern positionings and in which the protagonist’s success comes almost exclusively through the strength of individual agency. (3)

DIVYA ANAND, (2008) states that Water is the central characteristic of the coastal region between India and Bangladesh known as the Sundarbans. Here water swallows and regurgitates land with every turn of the tide. The tiger conservation project in the Sundarbans in the 1970s
prompted the state-led violent eviction of Bangladeshi refugees from the islands, and in 2000 the government handed over large tracts of the islands to a private company for an ecotourism project. These events form the backdrop of AmitavGhosh’s 2004 novel *The Hungry Tide*. The first incident is narrated in the novel, presenting a political indictment of the second development. This paper explores the role of water as both a metaphor and a material presence in the text in order to examine how the novelist articulates the rupture of social hierarchies and voices dissent over the violation of human rights in the name of conservation.\(^{(4)}\)

MOHAMMAD SHAUKAT ANSARI, (2012) says in his essay tells that Ghosh’s themes involve emigration, exile, cultural displacement and uprooting. He illuminates the basic ironies, deep-seated ambiguities, and existential dilemmas of human condition.\(^{(5)}\)

SOUMYA B and CHOURASIA SHAILENDRA, (2011) mention that Borders and boundaries are important ideas belong to postcolonial world and express postcolonial theory. AmitavGhosh’s novels are in accordance with the idea of constant crossing and recrossing or with rejection of borders and boundaries: this paper aims to examine how they are treated in *The Hungry Tide*. As memory provides the narrative trigger in this novel; Ghosh’s mnemonic enterprise as part of his narrative management. As the title suggests; AmitavGhosh’s *The Hungry Tide* centers on the shadowiness of existing borders.\(^{(6)}\)

AMRITA BANERJEE,(2010) puts in her paper That AmitavGhosh’s *The Hungry Tide* provides an insider’s view of the patterns of survival in one such hostile space –"India’s doormat", the Sunderbans. Driven by partition and scarcity of available land these uprooted Gangetic population had tried to carve a space for themselves among its marshy terrains.\(^{(7)}\)

RAVI BHUSHAN, (2010) The recent short listing of AmitavGhosh’s latest novel *Sea of Poppies* for this year’s Man Booker Prize is an occasion for all of us to rejoice. In fact, *Sea of Poppies* has been received favorably by the Booker jury for the compelling story told against an epic historical canvas. The first in Ghosh’s new trilogy of novels, *Sea of Poppies* is a stunningly vibrant and intensely human work that confirms his reputation as a master storyteller. *The Sea of Poppies* tells the compelling story of how it is that in the ship Ibis, headed to Caribbean sugar plantations; small new worlds are forged, bringing together north Indian women, Bengali Zamindars, black men, rural laborers and Chinese seamen. The novel closes with the Ibis in mid-
ocean in a storm. Serang Ali, leader of the lascars, has abandoned the ship. Few key figures survive and watch from the deck the disappearance of the long boat. (8)

DEVIKA BOSE (2006) says that Marichjhanppi is a name not many are familiar with. It refers to a particular island in the Sundarbans where, long, long ago, some homeless people died of hunger and bullet wounds while resisting the policies of the then West Bengal Government. Had it not been for this very successful novel of Amitav Ghosh, this particular incident would have lapsed into total oblivion and we would have forgotten some very remarkable acts of courage and resistance by people who were poor, helpless, deprived and dispossessed. (9)

NADIA BUTT, (2008) in this paper sets out to address the representation of “transcultural” spaces in Amitav Ghosh’s memory novel The Shadow Lines. Space as a place of contact as well as conflict is an important dimension in the fictional realms of Ghosh. In fact, space, imagined or remembered, seems to have a profound influence on the novelist and his protagonists in many of his major works. By recalling and imagining the interplay between private and political lives, Ghosh ventures to build bridges between disparate peoples and locations and ethnicities and communities in his narrative—to exhibit the dynamics of “overlapping territories, intertwined histories” (Said 3-61) in our increasingly interconnected world.

The novel takes place largely on the newly-created Indo-Pakistan border. It spans three generations of the narrator’s family, spreading over East Bengal, Calcutta and London. Opening in Calcutta in the 1960s, the novel portrays two families—one English, one Bengali—known to each other from the time of the Raj, as their lives intertwine in tragic and comic ways. The narrator travels between Calcutta and London in 1981 to tell the story which contains multiple stories of his grandmother Th’amma, and his grandaunt Mayadebi, of his uncles Tridib and Robi, of his cousin Ila, and of May Price, a family friend in London. (10)

5. CLAIRE CHAMBERS, (2006) studied Ghosh’s third book, In an Antique Land (1992), a text that straddles the generic borderlines between fact, fiction, autobiography, history, anthropology, and travel book. Ghosh maps ethnographic fieldwork undertaken in the Egyptian villages of Lataifa and Nashawy onto his subsequent research into medieval Indian Ocean trade. In so doing he explores the connections and ruptures between two worlds, the medieval and the contemporary. As the book progresses the two seemingly disparate strands descriptions of the
Egyptian families and village communities with whom Ghosh resides in the early 1980s, and the narrative of his attempts to trace the slave increasingly dovetail, each narrative helping to shed light on the other. In this paper I extrapolate the fieldwork strand of *In an Antique Land*, in order to situate it both within and outside intellectual challenges to the discourse of anthropology that have emerged since the 1980s. My findings reinforce the prevalent hypothesis that Ghosh poses radical questions about Western “knowledge.” By presenting his multidisciplinary research in a fragmentary and imaginative way, he challenges the claims to definitiveness of academic discourses. Ghosh indicates that knowledge of the other can only ever be partial, subjective, and historically conditioned. Grand narratives are rejected in favour of “rich confusions.”

PROF. DR. A. K. CHATURVEDI, (2012) says that Amitav Ghosh rose to eminence as a contemporary Indian English novelist with the publication of his second novel *The Shadow Lines*, winner of The Sahitya Academy Award. His popular novel *The Hungry Tide*, which won the Hutch Crossword Award in 2004 and was adjudged 'the best work in English fiction', is a wonderful piece of fiction that extensively deals with the local rhythms of contemporary Indian life as lived in the remote rural areas cut off from the hustle bustle of city life.

CHRISTOPHER ROLLASON, (2008) says that Criticism does not, to date, appear to have done more than note briefly the significant literary, historical and cultural issues that are generated by the intertextual relationship between George Orwell's *Burmese Days* (1934) and Amitav Ghosh's *The Glass Palace* (2000), two novels which have in common the rather obvious point that both deal with Burma and the impact of empire on that country. Burma (today officially Myanmar) was annexed piecemeal by the British across three wars between 1824 and 1885, when Mandalay was captured and Thibaw, the last king, was exiled. The country was directly incorporated into British India until 1937, when it was placed under separate administration, was occupied by Japan from 1942 to 1945, and won independence in 1948, a year after India and Pakistan. This history finds significant literary reflection in the 'Burmese' novels of Orwell and Ghosh. The two texts manifest clear intertextual links and parallels, while, furthermore, the work of both writers exhibits other more general similarities of an arresting nature. To juxtapose their respective fictional and discursive universes - one colonial (or pre-independence), the other postcolonial - may shed significant light on empire and its aftermath.
CHRISTOPHER ROLLASON, (2005:86-107) says in his article that *The Hungry Tide* with a contemporary setting plus historical flashbacks; geographically, its scope is more limited than that of Ghosh's other novels. Ghosh's narrative, rather than encompassing vast swathes of South and South-East Asia, here prefers, then, to focus a magnifying lens on what might be called a micro-culture within the region- namely, the Sundarbans or "tide country," the islets of the Ganges delta that lie south of Kolkata and just east of the West Bengal/Bangladesh frontier. *The Hungry Tide* highlights not only place but, crucially, dynamically evolving human relationships; in a context that includes - as in his other writings - the dimensions of work, crosscultural barriers and communication, and the relationship between past and present. (14)

CHRISTOPHER ROLLASON, (2009:240-244) says that both Amitav Ghosh and Rushdie are beyond doubt historical novels in the acceptation first popularised by Walter Scott, although there are immediate significant differences between the two writers' projects. Ghosh's *Sea of Poppies* narrates a more recent period, namely earlier nineteenth-century India in the time of the East India Company: it relates India to the wider world since its theme is the transporting of indentured labourers and convicts to the island of Mauritius on the ship Ibis, and offers a remarkably broad canvas of characters - from the low-caste Bihari ox-cart-driver Kalua and Deeti, the woman he rescues from a sati, through Baboo Nob Kissin, pen-pushing clerk and flamboyant devotee of Krishna, to Paulette, Bengal-raised daughter of a French botanist, and Zachary, a deceptively white-seeming freedman mulatto from Baltimore who becomes the vessel's second mate. (15)

BINDU D S, (2011) studied the novel *The Shadow Lines* by Amitav Ghosh deals with history, independence of India and the partition of the country. The partition was an event whose consequences were entirely unexpected and whose meaning was never fully spelled out or understood either by the politicians who took the decision for the millions of Muslims, Hindus and Shikhs who were to become its victims. The ethnic and social unrest created political chaos within the states. One such event is the riots of 1964. (16)

LAKSIRI FERNANDO, (2012:14-16) Amitav Ghosh’s *The Glass Palace* is a magnificent historical novel that begins with the demise of the Konbaung dynasty in ‘Burma’ (1885) and ends with the emergence of a democracy movement in ‘Myanmar’ symbolised by Aung San
SuuKyi (1988). First published in 2000, the novel has a renewed significance today given the revitalisation of the democracy movement in the country. (17)

LISA FLETCHER, (2011:3-16) This paper argues that literature has much to contribute to the theoretical work of island studies, and not just because literary texts provide evidence of the ways islands are conceptualized in different historical and cultural contexts. To this end, it discusses AmitavGhosh’s *The Hungry Tide* (2004), a novel which actively theorizes key concepts in island studies. *The Hungry Tide* is set in the Sundarbans, an “immense archipelago” in the Ganges delta, and tells the largely forgotten history of the forced evacuation of refugees from the island of Morichjhãpi in 1979. The liminal space of the Sundarbans, the “tide country”, is an extraordinary setting for a literary exploration of the relationship between postcolonial island geographies and identities. Ghosh’s depiction of the “watery labyrinth” and “storm-tossed islands” of the Sundarbans raises and addresses questions, which should be at the heart of the critical meta-discourse of island studies. (18)

SRIDEVI G, (2011) explains the uniqueness of the woman among the men in three generations. The researcher points out the struggle faced by single woman and proves to be superior to men in the novel. Ma Cho, Dolly, Uma Dey, Queen Supalayat are major woman characters in the novel. (19)

WEIHSIN GUI, (2008) says that AmitavGhosh’s *The Hungry Tide* challenge the distancing and objectifying force of emerging categories like global and world literature through what Georg Lukacs calls “critical realism.” On one hand, such realism takes what seem to be detailed portraits of life “over there” in faraway places and cultures and makes them contemporaneous with our shared modernity. On the other hand, critical realism also points to a new kind of socially conscious postcolonial subjectivity, one based on professional expertise rather than revolutionary vision. (20)

R. K. GUPTA,(2006) has stated in the article that fifty years or so have passed since the colonies in Asia and Africa became free—with the strident anticolonial passion somewhat abated and the shrill rhetoric muted—it seems possible to take a dispassionate view of the significant social, political, economic, and cultural phenomenon known as colonialism. He firmly established him as a leading Indian English novelist. *The Glass Palace*, published in 2000, has a range and sweep
not easily matched in Indian English fiction. A story of three generations, it is spread over three interlinked parts of the British Empire—Burma, Malaya, and India.\(^{(21)}\)

JAIN, SHALINI, (2011) in her essay discerns and develops the various strands of a posthumanist approach to the nexus of colonialism, imperialism and Enlightenment humanism in AmitavGhosh’s novel *The Sea of Poppies*. By fictitiously depicting the politics of subjugation and resistance of an earlier era, Ghosh draws attention to the long-reaching historical consequences of such legacies in contemporary ex-colonies, and subtly hints at the troubling parallels between colonial and new-colonial times through her research paper.\(^{(22)}\)

K. MOHANA PRIYA, (2009) while portraying the theme of cultural dilemmas and dislocation of the migrants, Ghosh did not remain confined to the dislocations of migrants in foreign lands alone. Rather, he projects dislocation as a permanent human condition. Man is dislocated in this world. He may have a home in the native nation. Yet, he is to leave all the homes, as death takes him to the other world/home.\(^{(23)}\)

SAMRAT LASKAR, (2009) Says in his paper that in AmitavGhosh, transcultural communication becomes a primary motif in all his novels - from *The Circle of Reason* to *Sea of Poppies*. Interestingly, translation becomes a major tool for this transcultural communication in novels like *In An Antique Land* and *The Hungry Tide*.\(^{(24)}\)

SUMIT K. MANDAL, (2002) says in his the essay that a piece of painstaking historical work itself, *The Glass Palace* personifies in gritty and rich narratives the great transformations of the twentieth century in one corner of Asia. It reminds us of our connections with others in the world by reviving the long dormant, even invisible, tremors that have shaped us. Reading *The Glass Palace* at the start of the twenty-first century reminds us how much our lives have been linked by transnational spaces and transformations well before the contemporary preoccupation with notions of globalization. Peoples have moved and been forced to move as a result of European imperialism and nationalism. And peoples have survived and thrived in their various incarnations, absorbing the local and distinctive while cognizant of far-reaching events and people linked to them. I read this book as a means of evoking other Asians. The novel’s region, the eastern British Empire, becomes another Asia, given a life through and beyond colonial-
mindedness. It is evocatively rendered as a space within which people, goods, ideas, and so forth flow in distinctive, textured, and dynamic ways.\(^{(25)}\)

MARIA ELENA MARTOS HUESO, (2008:155-166) since the publication of Salman Rushdie’s *Midnight’s Children*, the recent history of Indian Literature in English has been characterised by a growing interest in rewriting the history of India from an angle diametrically opposed to that of official historiography. Taking as a starting point Foucault’s concept of Nietzschean genealogy, which emphasises the value of microhistory and interrogates the function of narrative linearity in historiographic practices, this paper analyses two analogous Indian English novels based on the independence and subsequent partition of the Indian subcontinent: *The Shadow Lines* by Amitav Ghosh and *Difficult Daughters* by Manju Kapur. It mainly focuses on the deconstruction of the nationalist myth, where women and motherhood lay at the centre of the gestation and birth of the new nation.\(^{(26)}\)

SALONI MATHUR, (1991) says that the genre Amitav Ghosh employs, 'magical realism', is inherently self-critical through the presence of irony as a dominant trope. Like Taussig, the magical realist provides a means through which Ghosh extends his critique of metaphysics into the realm of social practice. Through social practice, one can subvert the dominant reality, offer an effective counterdiscourse. And provide a means through which a discipline like anthropology can change. It is in these terms that a reading of Ghosh speaks directly to the post-modern anxieties of contemporary anthropological discourse.\(^{(27)}\)

SANJIT MISHRA and NAGENDRA KUMAR, (2011:78) mention that The typical worldview based on the strict hierarchies and rigid binaries of standard/nonstandard, civilized/savage, good/bad, dark/white, rich/poor and so on needs to be interrogated and dismantled in order to develop a fair perspective of the world. Amitav Ghosh’s *The Calcutta Chromosome* (1996) presents a critique of the Eurocentric discourse of science and offers the possibilities of an alternative, and a paradigmatic shift in our perception of modernity and primitivism. The present fascination for the Western model of science and development will push the planet nowhere but to a premature collapse. In this paper, we discuss the subversive strategies which Ghosh employs in the text to conclude that it is time we interrogated the grand narrative of science and development and put the local “other” in its place if we want to save the world from an impending disaster.\(^{(28)}\)
MISHRA BHANUMATI, (2011) focuses through her paper upon New Historicism as an element of text and history in literary writings, the scholar studied the novel with the historical approach. According to the researcher the historical world of Ghosh is one of restless narrative motions, the novel also highlights nostalgia, which is an intrinsic part of history, His novels also have historical events written in the fictional language, and the narrator’s personality merges with historians. (29)

PRAMOD K. NAYAR (2010) in his essay demonstrates how Amitav Ghosh's novel, The Hungry Tide, uses a spectropoetics, specifically of the uncanny, in order to foreground the condition of dispossession. The essay argues that the uncanny is more than simply a perceptual condition—it is a political context where refugees are made into ghosts in "unhomely" locations by dispossession. The uncanny is engendered through the consistent deployment of visual and sensory ambiguity and doubling, the shifting nature of the land itself, even as mythic and primitive narratives enter into the perceptual frames of the observer. The uncanny open space is the space of the politically dispossessed and one which requires a more intimate knowledge. Finally, the frightening uncanny is rendered safe through the "indigenous canny," of Fokir's ghost, where local knowledge incorporated into the observation and thinking makes the Sundarbans home. (30)

MURARI PRASAD, (2008) In one of the essay the researcher examines Amitav Ghosh’s craft and concerns in one of his finest novels, The Shadow Lines (1988). I further explore Ghosh’s organisation of the diegetic elements, such as the novel’s world and situation, events and characters, as well as the mode of telling and recounting the story, and argue how it is designed in conjunction with his central thematic preoccupation. As memory provides the narrative trigger in this novel, he analyses Ghosh’s mnemonic enterprise as part of his narrative management. By using different narrative terms derived from Russian Formalism and Structuralist mediations, the novel’s construction is taken apart to demonstrate Ghosh’s innovative art. Besides dealing with the novel’s narratological technique, this essay looks at Ghosh’s interrogation of cartographic determinations against the background of Bengal’s vivisection into East Pakistan (now Bangladesh) and West Bengal and evaluates his espousal of secular tolerance and alternative cartography in a multi-cultural scenario. (31)
PIER PAOLO PICIUCCO, (2009) Recent postcolonial studies have focussed on the close relationship – direct parentage in some cases – between the fictional texts written in various phases of the colonial era and the responses now being produced by authors coming from countries which once belonged to the colonial Empire. The comparative perspective in the analysis of these two closely related strands of literature is crucial in that it makes it possible to study the way in which the politics of postcolonial texts are the basis of an adversarial rhetoric that, to borrow a term coined by Rushdie, writes back to the canonical English text. The aim of the present paper is to throw light on the particular affiliation connecting Conrad’s *The Shadow-Line* and Ghosh’s *The Shadow Lines*, not only because – the researcher shortly tried to demonstrate – the opposition between these two texts may represent the quintessential example of how the postcolonial has possibly countered colonial(ist) discourse, thereby defining a textual area in which refreshing notions of identity can be examined, but also because to my knowledge literary criticism has done very little to disclose what really spurred Amitav Ghosh to clearly and provocatively allude to Conrad’s novella in the choice of its pluralized form for the title of his novel. (32)

ARNAPURNA RATH, (2010) puts that *The Hungry Tide* (2004) is a unique combination of fiction and cultural-anthropological research. The tidal land or *bhatirdeshis* the destination for two travelers in the novel, Piyali Roy and Kanai Dutt, with one aim: to research into the mysteries of the Sunderbans. While Piya intends to study Irrawaddy dolphins, Kanai through the journal of his uncle Nirmal researches into the shifting ghettos of a group of refugees. In this paper we attempt to explore the idea of “ecopoetics” through an analysis of *The Hungry Tide* with the concept of chronotopes and chronotopic motifs proposed by Mikhail Bakhtin in “Forms of Time and of the Chronotope in the Novel”. We try to understand the novel in terms of the “folkloric” and “idyllic” chronotopes, and also examine “places” and “non-places” as related to each other, especially the chronotope of “non-places” as deeply related to the terrains of the mind. (33)

17. CHENNIAPPAN R. and SARAVANA SURESH, (2011) Indian writing in English has stamped its greatness by mixing up tradition and modernity in the production of art. At the outset, the oral transmission of Indian literary works gained ground gradually. It created an indelible mark in the mind and heart of the lovers of art. The interest in literature lit the burning
thirst of the writers which turned their energy and technique to innovate new form and style of writing.

Earlier novels projected India’s heritage, tradition, cultural past and moral values. But a remarkable change can be noticed in the novels published after the First World War, which is called, modernism. The novels written in the late 20th century, especially after the Second World War, are considered postmodern novels. Salman Rushdie, Vikaram Seth, Shashi Tharoor, Upamanyu Chatterjee and Amitav Ghosh are the makers of new pattern in writing novels with post-modern thoughts and emotions. (34)

ANJALI GERA ROY (2012), talks about Ghosh’s definition of borders unpacks a history of movements, travels and inter-cultural crossings that produce an understanding of space as defined in postmodern geographies. The cross-border movements of ordinary folks in Ghosh’s works convey the notion of separateness through the “historically situated subjectivities” of those who “dwell in travel.” Although many of these travels were not independent of Europe and were often imposed from above, they equipped ordinary folks with a cultural competence that opened them to alien cultures and an orientation to the other. (35)

SUSHIL SARKAR, 2012, talks about the subaltern perspective in Amitav Ghosh’s novel The Hungry Tide. In this essay he tells that the refugees are the subalterns. He also talks about the term subaltern in the essay. It is the echo of Foucauldian analysis. The subalterns problems of identity crisis, sense of alienation and displacement of the migrants’ rootlessness, cultural and linguistic identity. (36)

DR. CHRISTIANE SCHLOTE, LAUREEN ZANOTTI (2008) says in their essay that education plays important role in development of the characters in the novel The Shadow Lines. (37)

SHERRY SIMON, (2006:125-144) talks about therecent shifts of focus within media studies, literary and cultural studies are promising, finally, to give translation a significant role in the analysis of cultural objects and to confirm translation studies as an area of inquiry whose explorations at the intersection are uniquely productive. The aim of this paper is to examine the translator’s plot as it is enacted in fiction (in the novel, The Hungry Tide by Amitav Ghosh, 2004), but also to show in what timid ways the translator plot is now also emerging in the area of cultural theory in relation to the idea of circulation. In contrast to
other contexts, like Canada or India, American cultural and literary theory has traditionally been indifferent to questions of language, and so the new visibility of translation within these fields is a development whose implications merit attention. To pair up developments in American theory with a novel focusing on the Indian context is to conjugate two modes of visibility, which share significant commonalities. (38)

4 FARBAT SINGH, (2010) Most of the Indian English novels of recent times written by migrant writers have chosen materials for their art from contemporary Indian socio-cultural situations. They also undertake the exploration of the relationship between the East and the West. It has become a recurring theme in contemporary Indian English fiction because of the nature of the linguistic medium the novelist uses. Fictional reworking of mythology and history has given new significance and possibilities to the Indian English novel writings. Salman Rushdie and ShashiTharoor and AmitavGhosh often return to Indian history and mythology. Midnight’s Children, Shame and The Moor’s Last Sigh deal with the complex working of the Muslim psyche caught up in the historical and cultural labyrinth of the subcontinent. The Circle of Reason, The Calcutta Chromosome and The Shadow Lines express the blind follow of the English by the Indians, the encounter between the west rationality and Indian myth, and hollowness of national identity and national boundaries. (39)

NIRMALA SRINIVAS, (2011) puts that Ghosh's novels speak primarily of individuals, their natural self, and their attachments to place and events that shape up their character. He rendered both substance and range to Indian English fiction and enriched the literary output of the subcontinent. He made a genuine study of both people and places that had been influenced by the elements of history and war, the ideas that emerged out of these that shaped a new culture which evolved steadily as a result of a confluence of many variants like religion, myth, language and a new geographical locale. (40)

. KINSHUKI SRIVASTAVA,(2011) In The Shadow Lines Ghosh seems to suggest that there is a ‘shadow line’ between reality and imagination and for him imagination can create a more sustained and vivid reality because it lies deep in the heart and cannot be kept apart. The novel describes man made geographical boundaries which are mere shadows influencing relationship between people of same country but now divided by an indivisible line, revolving round the
memories connected with the trauma of partition and rootlessness searching for Indivisible Sanity.\textsuperscript{(41)}

The essay posted on Google talk about the qualities of Amitavghosh as a writer. It is a representative work in the sense that it brings to light almost all the aspects of AmitavGhosh as a novelist. Theme, Narrative skill, Characterisation, language and style these are the prominent aspects of Ghosh’s writing are focused in the article.\textsuperscript{(42)}