



THE THEME OF DISLOCATION IN AMITAV GHOSH'S *THE GLASS PALACE AND THE HUNGRY TIDE*

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ABSTRACT

Amitav Ghosh declares that ongoing human history is the subject of his writing and the immigrant writer is a post expression the lives in progress. Amitav Ghosh crafted another fascinating and ambitious novel, The Hungry Tide [2004], about a place that remains remote and exotic to many readers and about a community of people who live on the periphery of the Indian subconscious, the dispossessed of the tide country. Displacement, in Ghosh has led to alienation and a search for search. He moves from nostalgia to follow on changing Identities and establishing new relationships. His protagonists face a Multi-cultural Society and exhibit a deep awareness of the surrounding them. 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.

INTRODUCTION

Amitav ghosh is one of the best known Indians writing in English today. He holds a place of singular distinction among the contemporary writers of fiction in English. Amitav ghosh was born on 11th July 1956, in Calcutta. He was an Indian- born writer and whose ambitious novels use complex narrative strategies to probe the nature of national and personal identity, particularly of the people of India and Southeast Asia. He worked as a journalist for the first time with the Indian Express newspaper, Delhi. Ghosh famously withdrew his novel *The Glass Palace* from consideration for “commonwealth writer’s prize”, where it had been awarded the best Novel in Eurasian section, citing his objections to the term “commonwealth” and the unfairness of the English- language requirement specified in the rules. Amitav ghosh is an Indian novelist, essayist and non-fiction writer. He was popular and highly respected Indian author. In his novels and essays, he draws heavily upon the character, traditions, and dichotomies of his native land, yet Ghosh protagonists and themes often extend beyond India’s actual boundaries, most notably toward the Middle East and Great Britain.

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THE GLASS PALACE

Amitav Ghosh's novels reflect his engagement with some of the serious issues by contemporary ex-colonies is Asia and Africa. His novels the Glass Palace have several ideas such as displacement or dislocation, blurring of boundaries, colonization, migration, unhousedness conflict of cultures and rootlessness. In this chapter an attempt is made to explore of impact of dislocation on the political social, psychological and culture lives of colonized. Dislocation is a critical term of imperial occupation and the experience associated with this event. In such context a valid and active sense of self maybe erode.

The phenomenon of displacement maybe the result of transportation from one country to another by slavery or imprisonment, by invasion and settlement or a consequence of willing or unwilling movement from a known to unknown location. The sense of self may also have been destroys by cultural denigration the conscious and unconscious operation of the indigenous personality and culture by a supposedly. Superior cultural model. The term dislocation is used to describe the experience of those who have willingly moved from 'home' to the colonial margin, but it affects all those who, as a result of colonialism have been placed in a location that, because of colonial hegemonic practices, needs in a sense to be reinvented in language, in narrative and in myth. Dislocation result in hybridity. The impact of dislocation on political, social, religious and cultural life of the individuals families and nation.

The second setting of the story is the Second World War and the Japanese invasion of Burma and Malaya in 1942. Rajkumar, after facing a business decline, decides to 'hoard' Teak after disposing all other possession, except the kemendine house, in a bid to regain his old glory. Neel is his faithful accomplice. They remain in Rangoon without heeding to 'good advice' for them to leave for India before an invasion.

At the verge of a major business deal, and in fact when the timber was being loaded, the Japanese raids Rangoon. Neel is killed in the commotion by elephant trampling. Manju becomes a widow with a small daughter, jaya. They all become refugees and flee Bengal with immense hardships, crossing the rivers and mountains. Manju already mentally deranged, commits suicide on their way.

When Rajkumar and Dolly reach Lankasuka, Uma's house, with jaya, they were first taken as 'some destitutes'. "One afternoon, her elderly gatekeeper came to tell [uma] that there were



some destitute outside asking for her. This was only too common at that time; Bengal was in the throes of a famine, one of the worst in history.”

By this time Dinu was in Malaya at Morningside of Saya John and family in Sungei pattani. He came to inquire about their situation. Saya was suffering from dementia and it aggravated when his son, Mattew and his America wife. Elsa died in a motor accident leaving their only daughter Alison rather rudderless. Dinu almost instantly attracted to Alison and in fact wanted to marry her.

It was at the same time that Arjun is stationed in Malaya. A flamboyant character, Arjun seduces Alison just before going to the war front. He betrays Dinu’s friendship. Dinu is nevertheless ready to forgive and forget. The Japanese also invade Malaya and in an effort to flee to Singapore, both Alison and saya get killed by the Japanese. Perhaps that is what Alison wanted, under the circumstances of her guilt towards Dinu.

Tragedy befalls on Arjun when he decides to defect from the british army in support of the Japanese, and more in support of the Indian independence, influenced by a friend, Hardy. True to whatever he decides, he refuses to side with the british, or be neural, even after the Indian independence is and the Japanese had pushed away. hardy makes the timely change, but Arjun fights to the end.

He fights finally in rural Burma [near Huay zedi], perhaps brought there for author’s convenience for Dinu to meet by this time, Dinu is back in Burma. Dinu retorts, “You must see that you don’t have a hope. At this, Arjun laughed.

“Did we ever have a hope he said. ‘We rebelled against an Empire that has shaped everything in our lives; colored everything in the world as we stain know it. It is a huge, indelible which has tainted all of us. We cannot destroy it without destroying ourselves. And that, I Suppose, is where I am...”

Arjun later executes his own former batman and a companion, Singh, under pressure from others when Kishan tried to escape. Then the others escape Arjun was tracked down by the british with the assistance of a deserter, one of his own men. He refuses to surrender. “It was clear that he did not want to live.”

THE HUNGRY TIDE

Amitav Ghosh shows here an anthropologist’s fascination for the place and its people and the stories they tell- the local myths and legends that subvert the official version of history and religion. The tide country people have an epic narrative of origins which the pass on orally from generation to generation. *The Hungry Tide* is a powerful evolutionary story of this



region and its people. The Hungry Tide tells as a very contemporary of adventure and unlikely love. Identity and history set in one of the most fascinating regions on the earth. The Hungry tide is a prophetic novel of remarkable insight, beauty, and humanity. The novel explores topics like humanism and environmentalism, especially when they come into a conflict of interest with each other.

Amitav Ghosh in his novel the hungry tide [2004] presents the biotic life in sunderbans which is essentially a bioregion. The novel is set in the sundarbans, the vast and largely covered by the mangrove forest. The imaginary boundaries of modern nation state, the wind and the tides take the fishing folk to the mouth of many rivers- channels that set up a unique turbulence of fresh and salt water. Kanai Dutt and piyali Roy are the two main characters in the novel. Kanai, a Delhi based businessman and also a translator who came to the island of Lusibari to meet his aunt Nilima. Nirmal and nilima came to the sunderbans when the revolutionary ideas of Nirmal became dangerous in Calcutta. The journal of Nirmal had been written a long time before in 1979. piya an expatriate, American cetologist, who came to study about the Irrawaddy dolphin which lives in the rivers of the tide country. Piya asks fokir to accompany her as a guide in the canals of the area. Kanai also goes along with them.

She arrives at canning and hires a dubious guide and a guard from the government functionaries. Fokir does not know English and she does not know Bengali but they manage to communicate through non-verbal language. The journal of Nirmal contains the information related to the village of contains the information related to the village of Morichjhapi. The journal contains some personal history of Nirmal's life. Morichjhapi was the place for tiger preservation project, the government considered the refugees to the squatters. Piya hires fokir to take her to the region of dolphins. Kanai decides to return from the trip, while fokir and piya go out to observe the dolphins. the story of the novel centers on the tide country that includes the villages such as Lusibari, Garjontola and Morichjhapi. Widowhood has been naturalized in to their everyday lives in such a way that they shed their marital symbols everytime when their men go out for fishing. That Ghosh informs about the custom of the tide country.

When the men folk went fishing it was the custom for their wives to change into she garments of widowhood. They would put away their martial reds and dress in white saris; they will take off their bangles and wash the vermillion from their heads. It was as though they were trying to hold misfortune at bay by living through it over and over again.

Kusum and Moyna have sharpened their tools of survival. Amitav Banerjee points out that, *The Hungry Tide* provides an insider's view of the patterns of survival in one such hostile space 'India' doormat; the sunderbans." Ghosh wants to suggest that if the people of boyh privileged and impoverished backgrounds are united, then there will be prosperous future for the world's poor. The relationship between piya and fokir symbolizes the union between two.

The tiger killing incident in the novel highlights the truth about the cultural difference between piya and fokir. When a tiger enters the village the villagers want to kill it with their live stock. These people have suffered a lot due to the tigers, while the government authorities have imposed the restrains over the tigers and started the conservation of these animals. While piya who is an outsider and tiger appears to be brute and cruel on the part of these people. She thinks fokir may oppose the tiger killing but she finds that fokir himself is involved in the act of killing the tiger. This incident reveals the culture difference and she thinks that she has misinterpreted the fokir. Piya begins to believe that fokir is a kind of man who is associated with nature and it's habitat.

CONCLUSION

The Glass Palace records the historic events in three countries; Burma, Malaya, and Indian. The novel may earn the distinction of being called an epic, given its scope and sweep of events. A whole century of rule of these centuries is portrayed; from Anglo- Burmese was of 1885, to the world wars, to the age of cyber revolution, and thus bringing together history, fiction, and autobiographical records along with memories. For compilation of this mammoth work, Ghosh used material derived from a variety of sources recollection and remembered accounts of his father, uncle, and several other living persons whom he met; the diaries, notes and official records; history books etc.

The Hungry Tide Towards the end of the novel when piya and fokir are trapped by the cyclone, it is the extreme desperation and fight for survival that brings them together. Piya begins with a mistranslation of the people and environment around her and precedes to represents a movement towards equality between elite and subaltern culture. Ghosh wants to suggest if the world is to see the positive change through social anthropology, there is the need to promote such crass culture relations.

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