



A Study on Environmental Perspectives in Amitav Ghosh's *The Hungry Tide*

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Abstract: Nature and literature have always had a tight association, as proven by poets' and other writers' works throughout history in practically all societies. Many writers have emerged in the twenty-first century to show the relevance of environmental concerns and their profound connection to literature. Amitav Ghosh is one such writer. In a country like India, where ecosystems range from the Himalayas in the north to the Indian Ocean in the south, and from the Sunderbans in the east to the parched Thar in the west, the relationship between nature and society is particularly important. The purpose of this study is to analyse Amitav Ghosh's novel *The Hungry Tide* in order to see how far an ecocritical approach enriches the story.

Keywords: perspective, illuminate, ecological, humanity, resettlement and environment

Introduction

The current environmental situation is a nightmare for humanity. It is a worldwide problem, not just a regional one. The planet's support systems, such as land, water, and air, appear to be spoiled. Every day, the newspapers report on various forms of pollution and environmental devastation. Pesticides polluting food chains, rubbish dumping in waterways, and noxious fumes devastating towns are all commonplace in today's world. Today, we are oblivious to the dangers of global warming and acid rain destroying the top soil. Species diversity is rapidly dwindling. "You might never realise that there was an earth at all," Glotfelty writes in one of his works. Our current environmental disaster is the result of our western-based scientific, technological, economic, and cultural thinking and philosophy. It is necessary to alter these different lifestyles. With the rise of rationalism in philosophy, the Renaissance, Reformation, Newtonian physics, and the growth of technology, man grew arrogant and harsh to nature, and his pride drove him to commit ecological sins. All of these adventures instilled in man an adventurous spirit.

Environment is a broad ecological study that includes and excludes diverse discourses, but has a global reach. It also seeks out collaborations with other disciplines, resulting in a diverse spectrum of ecocritical approaches such as ecofeminism, green studies, environmental justice, and land ethic, among others, to define ethical conceptions that will address environmental concerns. Environmental issues have posed an unforeseen threat to both human culture and Mother Earth in recent years. We are on the verge of trench because to widespread misuse of regular assets. The rainforests are being cut down, petroleum products are rapidly disappearing, seasonal patterns are being jumbled, and biological disasters are occurring all over the world, and our current situation is on the brink. Under these circumstances, Ecocriticism evolved as a new way of looking at natural composition in the last two decades of the previous century. It is a significant development that arose as a result of man's domineering behaviour toward nature.

This research attempts to investigate ecocritical ideas as expressed in selected novel writing as well as Indian English writing. This naturally situated writing study develops environmental competency among people who are becoming environmentally conscious and, as a result, paying close attention to Mother Nature. Because ecological worry is one of the most pressing issues of the day, Ecocriticism has seen rapid development in the short time since its debut. It is an interpretive tool for examining nature composition that is commonly associated with



environmental analysis, animal studies, green cultural studies, ecosophy, ecology, ecofeminism, ecospiritualism, and other related topics.

Nature is a branch of ecological science that focuses on the relationships between organic beings and their existing situation. RamdeoMisra (1908-1998) is known as the Father of Indian Ecology because he made significant contributions to the field of ecology in the Indian context among his contemporaries. In India, he built the foundations of ecology. He was instrumental in the development of ecology as a key discipline for teaching and research in India's traditional divisions. Scholarly and social frameworks have shaped how we perceive and interact with the environment in which we live. The natural discussions include both imaginative and realistic efforts to secure our place in the infinite plan. In the person, narrative, and setting, thoughtfulness about the climate demonstrates the point of interaction and impact of orientation, racism, class, legislative issues, religion, and so on. As we look fundamentally and inventively at the point of interaction of "Environment and Literature," we need to evaluate such projections as we look fundamentally and inventively at the point of interaction of "Environment and Literature."

Natural concerns have been present in Indian English fiction to varying degrees. Residents venerate the canal Kanchamma in early Indian fiction like Raja Rao's *Kanthapura*, just as Hindus all around India adore the Ganga. The river Sarayu has a significant impact on several characters in R.K. Narayan's *Malgudi*. There is evidence of a hideaway across the stream, as well as wilderness clans on the slopes, making it a perplexing location immersed in the essence of the place. We see the vile effects of urbanisation later in Kamala Markandaya's writings. Any climate speaker must have a strong attachment to their newly acquired land. In her story, *Nectar in a Sieve*, industrialisation and the dry season are depicted as a man-made and natural onslaught on the poor. He is obligated to go to the city with his better half to beg because he is too elderly to take any other trade. The entrance of Rahel to Ayemenem across the Meenachal river, which "welcomed her with a terrible skull," with openings where teeth had been and a limp hand raised from a medical clinic bed, reveals Arundhati Roy's environmental concern for protecting nature assets like water. Due of the violation, Roy depicts the stream as being confined and deliciously weed-filled.

Critical Analysis of the Novel

The *Hungry Tide* is a prescient novel full of insight, beauty, and humanity. Nature's existence is unthinkable without human life. Man recognises his reliance on the abundant flora and fauna. The riches of the lovely planet is not limited to the creative and aesthetic aspects of existence. It is a necessary prerequisite for survival. In the current climate of environmental concerns, ecological literary criticism, like any other literary movement, is gaining traction. The title of this article refers to Amitav Ghosh's novel *The Hungry Tide*, which is situated in the world's biggest mangrove ecosystem, the Sundarbans, and explores the interplay of landscape, water, human beings, and their culture. The tide, which is always hungry, comes in twice daily, causing the land to constantly reshape and uproot anything permanent. During India's division in 1947, a large number of East Bengali Hindus moved to West Bengal. Hindus from higher social classes were particularly targeted by low-income Muslim tenants. They fled to Calcutta and sought safety in the homes of their wealthy friends and relatives. Low-income Hindus, on the other hand, 'squatted' on both public and private land. The Sunderbans' tides reach approximately 300 kilometres inland, and hundreds of acres of forest are submerged every day. It reappears some hours later. Powerful currents change the island practically daily.

Two visits to Sunderban Community are the focus of the story. It's a tale of adventure and improbable love, as well as identity and history, set in one of the world's most fascinating regions. Amitav depicts Americanization as a symbol of globalisation. Piya, with her high-tech GPS device, Fokir, who represents the local identity, and Kanai, a Delhi inhabitant. When Kanai reads excerpts from his Uncle's journals, the reader is forced to picture Kanai reading them in Bengali, which is a transcultural shift. Lusibari and Garjontola are two places mentioned



in the novel. Gosaba, canning Emilybari, Satjelia, and Morichjhampi Lusibari and Garjontola are made-up characters. Gosaba, Satjelia, Morichjhampi, and Emilybari are real localities where East Bengalese refugees and other dispossessed people live. (P.401) Lusibari becomes the main focus—a location in the development process. Lusibari is a small island with a population of a few thousand people. Some of the residents were descendants of the original settlers, who arrived in the 1920s. Others followed, some following the subcontinent's partition in 1947 and others after the Bangladesh war of 1971. Many had arrived even more recently, after the forced depopulation of other adjacent islands. Their arrival was aimed at making space for wildlife conservation efforts.

Human settlement in areas designated for plants and animals, reclamation of coastal areas for building purposes, and destruction of mangroves, which serve as habitat for seabirds, amphibians, and aquatic animals, have all been identified as the root causes of ecological and environmental problems, as well as the source of hungry tides and earthquakes. However, according to Norwegian philosopher Arne Naess, people are neither the rulers nor the centre of the cosmos, but rather are immersed in a large living matrix and subject to reciprocal laws (292). This is made clear in this tale, which concentrates on man's never-ending battle with nature. There are no borderlines to separate fresh water from salt, river from sea, and land from water in the marshy terrain of Sunderban, an archipelago of islands scattered between the sea and plains of Bengal. Survival is a team effort for the Sundarbans inhabitants who have learned to live in harmony with nature.

Unlike other forests or jungles, a mangrove forest is its own cosmos. There are no tall trees, ferns, wildflowers, or chattering monkeys; mangrove leaves are rough, and the dense foliage makes visibility difficult. Humans can never be certain that the landscape is hostile to their presence, that it is cunning and resourceful, and that it is determined to destroy or expel them. Every year, scores of people are killed by tigers, snakes, and crocodiles in the embrace of that deep jungle. The waves are dangerous here. The tides stretch many miles inland, and thousands of mangrove forests vanish every day, only to reappear hours later. Only the truly destitute and displaced, who are rejected and have nowhere else to go, dare to create a home there. They've moved in to make a life off the desolate, unforgiving saline stretches of land. The males are usually fisherman who eat fish and crabs caught in the river and on the sand. As a result, each day of their life is uncertain, making existence on those islands, often known as "tide country," dangerous.

Ghosh weaves ethnography and history together. Ghosh delineates a variety of cultural elements of the tide country's micro community through ethnography. It is about the Utopia community founded in the Sunderbans by visionary Scot Daniel Hamilton around the turn of the twentieth century. 'S' Daniel attended school in Scotland, a tough, cold, and rocky environment. His tutors told him that "labour conquers everything" is the most important lesson in life. When Daniel Hamilton and his people were forced to leave their homeland to pursue their fortune, he picked India. He arrived in Calcutta and went to work for Mackinnon & McKenzie, a firm with whom he had a familial tie. This firm sold tickets for the P&O shipping line, which was at the time one of the world's largest. Daniel, a young man, worked hard and sold a lot of first class, second class, third class, and steerage tickets.

Ghosh has done a lot of research and has a unique manner of presenting the evolutionary scheme of creation. He's been obsessed with the presence of animistic creation in that region, as well as its ecological balance. He provides a wealth of knowledge about the giant dolphin as well as the flora and fauna of the area. He also demonstrates that Sunderban is more than just a meeting point for rivers and the sea; it is an incredible melting pot of civilizations that would be impossible to find anywhere else. It's also a strange love story about Piya and Fokir, two lovers. They spent days and nights on the tree in the vast stretches of the river. Both loves were unable to communicate with each other. Ghosh's *The Hungry Tide* is situated in West Bengal's Sunderbans mangrove islands. The *Hungry Tide* looks at refugee resettlement in the Marichjhapi and Sunderban forest reserves, as well as the complicated Man-Animal dynamic in the archipelagos environment. The constant conflict between people and the environment in the Sunderbans, West Bengal's Tide Country, India and Bangladesh, is the subject of this novel. This study will provide readers with additional information about the novel's unexplored areas.



This work shines when it depicts nature's wild, untamable, and furious qualities, which refuse to conform to human will. Tigers and their human prey, crocodiles, snakes, a big mangrove forest, storms, and catastrophic typhoons are all vividly described in this story. The *Hungry Tide* takes place in the Sunderbans, a desolate region of northeast India made up of hundreds of small islands produced by the interflow of two rivers as they flow into the Bay of Bengal. With shifting islands, tigers and other predators, poor soil, and little interaction with the outside world, life is hazardous. Ghosh discusses the Sunderbans' inhabitants, their history, and their conflicts with nature. The narrative of Sunderban's land and people is incredible. The people are fighting nature, the tide, the storm, the tiger, and the frightening surroundings. The novel aims to connect the personal stories with the larger story of the region's ecological and environmental factors. The *Hungry Tide* considers not only environmental conservation and how it might be achieved, but also how we might begin to understand human diversity as a readjustment between different kinds of human societies and values, the rich, the poor, the developed, the undeveloped, the articulate and the silent. But also as a rethinking of how the human is defined, and how this needs to represent broader categories of life across species, and even across the concept of the planet's entire interconnected pattern of living forces.

Conclusion

The *Hungry Tide* represents the continual shifts that the Sunderbans ecosystem of mangrove wooded islands and mudflats endures as a result of daily tidal movements with sections of island being temporarily submerged and with seawater. As a writer, Ghosh's greatest gift may be his sense of location. When we are separated from his novels in memory, we recall images of a landscape, a city, and a village on the outskirts of a desert. According to his book, the sunderi tree, as the mangrove is known locally, gave the region its name. In his work *The Hungry Tide*, Ghosh makes the broader ecological and environmental approach to his vision quite evident. The effort has been made to show that Amitav Ghosh's novel is analysed using an ecocritical approach, and that it will undoubtedly provide readers with a fresh and distinctive manner of reading in the framework of ecological study and approach.

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