

Nature, Religion and Ecological Sustainability in “The Hungry Tide” of Amitav Ghosh

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Abstract – This paper highlights how environmental / climate fiction can effectively be a powerful mediating instrument for disseminating the ecological wisdom and relevance of our mythologies in the wake of the influence of religion in climate discourses gaining momentum worldwide. The Hungry Tide of Amitav Ghosh, alluded to by Greg Garrard as a "canonical text for environmental critics," is a novel influenced by Hindu mythology. A close eco-critical review of this book shows Hindu theories at the base of the native inhabitants of the Sundarbans islands' embedded ecology. Applying Magpie as a sorting tool in the novel to classify traces of myth-oriented behaviors and activities, the research reveals that this eco-mythological effect may be practiced outside specific environments and to cover the broader landscape of human life if expanded. Having identified the obvious signs concurrent with the vision of Joseph Campbell of a modern, living contemporary mythology, the thesis seeks to create similarities with the Protagonist of the book, Piya's Conservation project model, between these integrative principles. The paper caveats the debate with a consideration of the extremities to which the fragile minds might draw our religious-mythological views. In these words, therefore, the credentials of our religious / legendary mythologies and the discerning ability of the human spirit are focused on enabling art to offer a portal to our ancient knowledge to recognize and resolve the urgent issues of concern for the well-being of our world.

Keywords: Nature, Religion and Ecology, The Hungry Tide, Amitav Ghosh

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INTRODUCTION

One of the most influential authors concentrating on the problems of the post-colonial period is Amitav Ghosh. Born on 11 July 1956 in Kolkata to an Indian middle-class household, he spent his childhood in many locations, such as Bangladesh, Sri Lanka, and other neighboring countries, as his father was an army lieutenant colonel. Ghosh has published several novels and has also published non-fictional books. "Among Indian writers in English, Ghosh has been acclaimed as" an elder statesman". The issues of identity struggle, marginality, culture, information structures, migration and the Diaspora are discussed. A. A. Remarks to Mondal,

The Hungry Tide, set in one of the most interesting regions on earth, is a rather modern tale of adventure and unexpected passion, personality and past. The vast maze of tiny islands known as the Sundarbans lies off the easternmost coast of India, in the Bay of Bengal. The lives of three persons from separate backgrounds converge in this position of vengeful elegance. In quest of an unusual, threatened river dolphin, Orcaella brevirostris, Piyali Roy is a young marine biologist of Indian origin, and stubbornly American. Her trip starts with a tragedy, as she is plunged into crocodile-infested waters from a ferry.

The rescue came in the form of Fokir, a young, illiterate fisherman. Though they have no language between them, they are strongly drawn to each other by Piya and Fokir, sharing an uncanny instinct for the ways of the sea. In Kanai Dutt, a Delhi businessman whose idealistic aunt and uncle are long-time settlers in the Sundarbans, Piya engages Fokir in her study and seeks a translator.

NATURE, RELIGION AND ECOLOGICAL SUSTAINABILITY: THE HUNGRY TIDE

To speak on environmental concerns in India, Ghosh is a perfect leader. In national environmental projects, a criticism of the neglect of local matters offers a direction that does not abstract ecological problems, but rather promotes a humanist variant of culture-specific, location-based environmentalism.

Two parallel narratives run through the story of the novel. Nirmal's journal, which describes the plight of deprived individuals as a background. It criticizes the position in the Sunderbans region of state authorities. Nirmal's journal shows the historical incident in Morichjhapi and the political tensions prevailing in the region. The tale of Marxist sympathizer Nirmal and social worker Nilima is one aspect of the story that defines the lives of poor

citizens and the position of state authorities. Another section of the tale is constructed by American cataloguist Piyali Roy and New Delhi-based translator Kanai Dutt, which reflects on the Western approach to conservation.

The novel begins with a meeting between Kanai Dutt and Piyali Roy, who is a traditional American on a railway platform. For her research on Irrawaddy dolphins found in the Ganges, Piya comes to the Sunderbans. Kanai came to Lusibari Island to read and translate the journal his uncle needed him to read. Ghosh stresses the Eurocentric version of protection by Piyali, in which species are protected at the detriment of tribal citizens while denying their local living conditions.

The novel deals primarily with the Morichjhapi massacre incident, which takes place because the refugees have been evicted by the government. Even the government has destroyed indigenous citizens by fighting them. The government needs to save the tigers, and human lives are put at stake for this reason. Nilima is a social activist who has built the faith of Badabon to support refugees who are vulnerable and powerless. It depicts the plight of powerless refugees against society's powerful class. Via the role of Kusum, Ghosh represents the hardships and sufferings of tribal individuals. She is a poor, marginalized woman, but she is also a very daring woman. Against the government officials, she lifts her head. Fokir is Kusum's uncle. He's an illiterate guy who typically goes fishing for himself. It is his hobby and he has an abundance of knowledge about the dolphins' whereabouts. Any corner of Lusibari and the neighbouring islands is familiar to him. Moyna, his mom, is a well-trained nurse who wants to be a doctor. A catastrophic storm is about to arrive at the end of the book, when Kanai, Horen, Piya and Fokir are out on an adventure. As a result, their lives are rescued by Kanai and Horen, but Piya and Fokir are trapped in the rain. By putting his own life in danger, Fokir saves Piya's life. In the end, Fokir dies, but Piyali's life is spared. In Sunderbans, Piya agrees not to go back but to continue her thesis. She needs to give Fokir homage. The project is named after Fokir. She's changed herself; she's starting to wear a simple sari and she's full of guilt. As her own duty, she acknowledges Tutul and Moyna. Nilima is a realistic woman and agrees with the decision of Piya to follow her study in Sunderbans.

The main part of the book deals with the world and its connection to human beings. It is a novel in which Ghosh portrays numerous conservation and ecological problems. Human beings rely on nature since nature provides them with sufficient resources that are useful. For every creature on the planet, whether they are humans or animals, these resources are helpful. Yet, without consideration for any living creatures, human beings have only sought to use wealth for their own gain. Man dominates nature and he views himself as the universe's only successor, and his anthropocentric

mentality is reflected by this mentality. This specific concept in this novel was addressed by Ghosh. He seeks to revisit past that the new post-colonial India has overlooked. The 1979 Morichjhapi incident is the foundation on which he is trying to revisit history. The main focus of the incident was the eviction of refugees from the land of Morichjhapi Island and the brutal killing of innocent people. It was done because of the Indian government's instructions to designate the Morichjhapi area as a protected area for the tiger initiative. But the irony is that both nature and indigenous people are perceived to be oppressed in the presence of more dominant or centralised entities. As it is said in Annu Jalais' article "Dwelling on Morichjhapi":

It was also claimed that as long as the tigers flourished, the government was satisfied and that, on the other side, whether the islanders lived or died, as with the refugees, made no sense, since they were all "tiger fodder." It was also said that both animals and humans lived in harmony earlier and the animals were not harmful to humans. But the tigers are 'man eaters' after the Morichjhapi incident.

It is obvious, however, that some officials who support keeping the property a protected area for wildlife are more concerned about their advantages. The tigers are being used and it makes profits for them for foreign trading. They were barely worried about the native inhabitants, and they were not bothered about those helpless creatures. Anthropocentrism, where man finds himself at the heart of the world, is the primary focus of the book. He indulges in such things that have culminated in the death of innocent beings on earth.

There are several characters, like Piyali Roy, with a more scientific approach than Fokir. As the native of that particular region, Fokir knows everything about the dolphins and the region that is safe or hazardous to human beings. Piya would have been unable to do her analysis without Fokir. Yet all take a distinct attitude for animal welfare. His livelihood relies on nature itself, though Piya exhibits strictly American characteristics. She has her food in packed canes, while Fokir collects and cooks fresh crabs. Fokir is presented as an oppressed poor tribal man who, as compared to his wife, Moyna, is an illiterate man and has no formal education. Like her, he is not ambitious. She suggests at once that it would be easier if he had a "gyan" instead of a "gaan", as he still hums a melody.

According to their minds, people have various assumptions; others think of nature as a living entity who supplies all the beings living on this Planet with food. Although others view it as a non-living object, for their own material needs, they use nature. They don't care about the destruction done to flora and fauna and the natural balance loss. People including Fokir and Kusum consider nature as a goddess that lives. They feed what nature brings from them. And

the myth of the goddess of the trees, Bon Bibi, simply illustrates the way they worship by creating little pictures and heading to Garjontola every year. In the book, it is said, Bon Bibi lords over the jungle, bidding for the lions, crocodiles and other creatures. Kusum's father designed Bon Bibi's shrine. The Bon Bibi myth is that someone who has a pure heart would never be alone in this risky place. Bon Bibi is also the patron and the destroyer. "No man who is decent at heart has something in this position to dread," people claimed. The dolphins are known as "Shushuk" and are known as the messengers of the goddess of Bon Bibi. The fishermen assume it's a positive omen for them, so they get fish in the river quickly after that.

A close correlation exists between nature and culture. As one cannot live in isolation, nature and culture are interdependent on each other. Cheryl Glotfelty argues that, "All environmental critique shares the underlying principle that human society is related, influenced and influenced by the physical universe." Amitav Ghosh makes an effort in the novel to bring out this interrelationship. The Hungry Tide illustrates that nature is more powerful and tougher than man. Nature has been known as a preserver as well as a killer since very ancient times. Sometimes, nature, like the mother goddess, is kind and compassionate and sometimes really harmful. The survival of flora and fauna at the detriment of tribal persons who are expelled is one of the main problems in the book. It was believed in an article entitled "Literature and Ecology" that "The tragic weakness of man in ecology is his anthropocentric view and his desire to dominate, humanize, domesticate, violate and manipulate all-natural objects"

The world and human beings are not isolated, but the natural ecosystem is the result of human beings. The environment itself depends on its economy, culture, physique, psychology, as well as development. The product of geographical, mythological, political and religious circumstances is culture. The climate and community are inter-related. Yet, day by day, the essence of human beings is becoming worse. He has become so self-centered that he tries to show himself as the Ultimate Entity or Lord of the whole universe instead of accepting himself as a member of existence. He no longer believes himself to be part of the entire World, but to conquer such things as well as beings as a superior body. All of this has contributed to various horrible effects, which in the long term are quite damaging to human beings themselves and to flora and fauna, since they are on the brink of extinction. Nature is a realm of autonomous development, yet man wants to manipulate it. And this human interference and power of existence contributes to a disaster.

In the novel, the relationships between the state, the weak, the physical setting and the flora and fauna of the region are quite well portrayed. It also shows the clashes for security between humans. "U.Sumathy says" As exemplified in *The Hungry Tide*, the biocentric vision of Ghosh is worth a rigorous study as

it poses many essential concerns relevant to sustainability and conservation". The irony inherent with environmental initiatives has often been seen quite plainly. Policymakers or the state have overlooked the most significant consideration about biodiversity as well as human beings in this country. John C. Hawley appropriately notes that the book, *The Hungry Tide*, "shares the interest of Ghosh for the individual against a wider historical or even geographical context".

Owing to human interference, shifts in the weather patterns of every nation or any portion of a nation are influenced. The consequences of ozone loss and global warming are some of the key causes that influence the entire of existence, including livestock, plants and human beings. In the novel, when Kanai, at the invitation of Nilima, his aunt, comes to Lusibari after several years, he sees that the river has totally changed its course. The amount of water is going down and people have to face a lot of problems going from one location to another. Now that things have changed, today's situation is entirely different from the 1970s. It's all due to Port Canning being established on the Matla River. So, because of human intervention, biodiversity is impacted when it gets worse day by day in Sunderbans. Ecological damage is very noticeable and this diminishment of fish and other animals is going to be devastating. "Moyna tells Kanai," Mashima says the fish will all be gone in 15 years".

The Morichjhapi Island attacks are now continuing, leading many people to risk their lives. Here, the oppressed tribal Kusum, who is completely dishearted, says in a rather poor way,

This island must be saved for its trees ... it must be saved for its animals, it must be part of a forest reserve, it must be part of a tiger rescue project paid for by people from all over the world.

The people behind these activities are those people who are out of the tide nation of the Bhadrakol community, which is the upper class of Kolkata. And Ghosh also mentions the people who belong to the Westerners of the First World Nation. They took nature as an entity to be retained for their valuable assets. And they are ready to put the lives of innocent human beings at stake to safeguard these valuable and costly assets. In the speech of the suppressed and the tribal citizens, this was quite well portrayed in the book.

It may also be shown that, owing to the hierarchical levels formed by culture or human beings, anthropocentrism functions from the upper class to the lower class. The transition that took place in culture and in people's minds is distinctly evident and, as a result, literature often portrays the transition. In the book *The Ecocriticism Reader: Milestones in Literary Ecology* by Cheryl Glotfelty and Harold Fromm, it is said:

During much of the nineteenth century, the literary creation of nature mirrored that of a society with a deep need for nature as a spiritual savior, and for much of the twentieth century, the literary perception of nature mirrored that of a culture that regarded nature as an economic resource. The Kusum is one of the refugees who talk against the violence that the tribal people suffer because of the policy of the government to turn the people out of Morichjhapi and make it a forest reserve area. Kusum's words appear to demonstrate that nature and humanity have existed in peace since ancient times. The bond between the two is one of interdependence on each other. As she claims,

Unless they have overlooked that this is how people have always existed, through fishing, clearing land and cultivating the earth, no human being will deem this a crime.

So, former individuals see nature as a deity, but now it has been rejected as merely a thing or an entity to be used by individuals who can control it. As cultural values change, the value of nature changes with the passage of time as well. In order to preserve the image of nature, there is a desperate need. It is said that "in our discourse, nature has grown silent, moving from an animistic presence to a symbolic presence, from a valuable subject to a mute object".

In the whole book, the inter-connectedness between nature and man may be seen as Ghosh presents a dual face of nature in his book. First, as a kind and compassionate existence, and second, as a catastrophic one. There are moments near the conclusion of the book when man is often seen to be at the whim of nature. There is no plain and quick law that only one of the two can be won by human beings or nature, but often nature beats human beings and vice versa. But the tide-land storms are confirmation that man does not always impose his dominion on nature. Finally, we see Piya sitting on a branch of a tree, lonely and powerless. Due to the catastrophic hurricane, she has lost all her equipment as well as the data she has gathered in her ongoing research about the dolphins in the tide country. The storm scene is portrayed throughout the novel.;

Strong as it was still, the gale was gaining power all along ... It no longer felt like the breeze, but the air was now packed with leaves, twigs, trees, dust and water. This dense concentration of flying objects further lowered visibility ... It was impossible to believe that some greater or more aggressive wind might create.

So, here, it appears like nature continues to acknowledge human beings' dominion. In comparison, it seems like existence has been presented in the novel as an entity rather than being only a non-living entity. Ghosh appears to portray nature as both a preserver as well as a killer. "Hawley reflects on the conclusion of the book," The last statement is

definitely true: the cyclone is well portrayed and tells readers quite well of the modesty that is needed in the face of nature and our role in it ". The book discusses the duty of humans towards nature and a peaceful partnership between man and nature.

The issue occurs when the bond of man with nature becomes imbalanced when man does not regard himself as a member of nature. He starts to manage it, moving out of the realm of nature, which becomes an issue for man himself and thus the ecological equilibrium is broken. There is a connection to the value of crabs in the tide nation in the book. For mangrove plants, their existence is beneficial. The following lines demonstrate the meaning of mangroves.

Through clearing their leaves and garbage, they kept the mangroves alive; without them, their own waste would choke the forest. Rather than mangroves, intertidal forests can be modelled after crabs.

The natural organisms have their own value, it is not the human beings who assume that in this universe they alone are of exclusive value, yet each and every organisms and organism has its own meaning. Joseph W. Meeker claims in an essay called "The Comic Mode," that "a climax environment is far more dynamic than any human social structure, only because it incorporates a very large number of various species' varied needs and behaviors".

The reality that man uses animals for his own ends is very obvious. In the book, there is a reference to the usage of dolphins to extract oil that will be needed to replace the declining reserves of petroleum. In order to satisfy their wishes, it is a very cruel act perpetrated by human beings on helpless animals. This is the primary explanation why, in the 1970s, the dolphin community recognized as "Mekong Orcaella" decreased nearly to the point of extinction. "These dolphins were hunted with rifles and guns, and their carcasses were hung up in the sun to drip their fat into buckets," Ghosh says. The oil was then used to power bikes and boats.

Another case of finding the carcass of an Irrawaddy dolphin is while Piya and Fokir are on their way to search for the dolphins. That is the calf of a newborn. In the book, "The injuries indicated that the dolphin was struck by a fast-moving motorboat's propeller" is reported. And Piya says it's a kind of official boat usually used by the coast guard, or the army, or even the Department of the Forest. Thus, any who claim to be the savers of the flora and fauna of a region proclaimed by the higher authority are themselves liable for its loss.

Another theme of the novel is the theme of dispossession. Through the character of Kusum, Ghosh tries to depict this subject. She is one of the homeless people in the hands of government organizations who are enduring a lot of difficulties. In

the name of protection of the Bengal tigers, a species which has been declared vulnerable, they are being abused. In the words of Mondal, Morichjhapi's incident was described as;

The event dramatizes the tension between the various modes of thought and being, on the one side, between the logic of modernity and progress and the resulting ecological politics, and the indigenous peoples' forms of life and their interaction with the climate.

It is a sort of catastrophe perpetrated by the state authorities on the refugees, who compel them to accept that they are weak and ineffective. The authorities are far stronger, and the poor and defenseless are harassed. Not only is poverty and instability the only problem on the island, but the question of concern is the problem of misery from the higher authorities' distress because they do not care about the indigenous people's suffering. As Kusum, in a rather harsh language, says:

The toughest part of Saar was not hunger or thirst. It was to remain here, powerless, and listen to the announcements made by police officers. Our lives are useless than soil or dust.

Ghosh appears to portray the political problems connected with the tide nation of India. The novel portrays the prevailing tension between the survival of threatened animals and the citizens who suffer because of this protection. Admits Ghosh:

I sought to represent the technical, social and ethical challenges of life in the world today in *The Hungry Tide*. The living standards there are unusually tough. There is unbelievable suffering and difficulty, and it is surprising to learn that very little is understood about it. The Indian Sunderbans are home to four million creatures, and it's not the tigers but the hunger that destroys them slowly. It is an unprecedented crisis.

Nirmal is an ideologist, a teacher, and a Marxist who feels government policy is not sufficient. For poor people, this is an injustice. It serves the elite class and does not take into consideration the hardship experienced by ordinary citizens. The class was referred to as "bhadralok" in the book, the priorities of which are focused on animal welfare. Nature plays a very dominant role in our lives, no doubt, but the elite class only disturbs its own self-interests. And in the interest of biodiversity protection, there is a lot of corruption. By turning toward his wife, Nirmal supports refugees and also puts his own life at risk. He stands with them against the state and government agencies. He is very concerned with humanity's wellbeing. The anthropocentric issues are challenged by Nirmal. He cites the name of Sir Daniel Hamilton that if he is permitted to use the land to build his experiment, then why is it not acceptable for these poor people to reside here? He asks, "Are the dreams of these settlers less precious than the dreams of a man like Sir Daniel, only because he was a prosperous Shaheb, and because

the refugees are poor?" Nirmal and Nilima's dialogue illustrates their clashes. It is about helping refugees who have suffered from the incident in Morichjhapi.

"They want the trust to help them set up some medical facilities there.'

'So, what did you say?'

'I told them there is nothing we could do.'

'Why can't you help them? They're human beings; they need medical attention as much as people do anywhere else.'

Refugees are seen by Nirmal's wife as squatters who have occupied the property. As she demands justice for the refugees and tribal people, she is with the governmental agencies. But, unfortunately, for this cause, he lost his life. The collapse of Marxism can be confirmed by the Morichjhapi incident. This also culminated in the assassination of several vulnerable citizens, including children and women. Their remains have been discovered floating in water, and Ghosh's portrayed killing is not part of mainstream culture. From the following lines, it is clear:

. The island was surrounded by thirty police launches, depriving the inhabitants of food and water; they were all tear-gassed, their huts burned, their vessels sunk, their fisheries and tube-wells burned, and anyone who attempted to cross the river was shot.

These lines reflect the government's barbaric and harassing behavior towards disadvantaged people. In a way, besides Nirmal and some of his other friends, nobody is concerned with the welfare of weak and dispossessed people, and finally, the government shoots them dead too. Mondal correctly points out the stance of the Indian government surrounding refugees,

Refugees are also the subject of attention in his new book, *The Hungry Wave*, as he remembers an oppressed episode in the current post-colonial Indian state's coercive past, namely the incidence of Morichjhapi.

There is focus on the situation of migrant persons and indigenous people. That is the democratic situation that has been presented, whereby wealthy individuals manipulate the less wealthy for their own selfish interests. The novel discusses the plight of displaced people, which is the key theme of Ghosh, a community of Bangladeshi refugees finding support in the Sunderbans, the tide country. This leads to aggressive conflict with the Indian Government as a result. Starvation is the cause behind their worse situation. As a result, refugees are compelled to search and fish in order to fulfil the

need for their one-time dinner, which is more devastating.

Via Nirmal's speech, Ghosh aims to highlight the reality of history and other truths that are currently withheld from the public. The story begins from the portrayal of a location named Morichjhapi Island, where many colonists come to settle there from other locations. Their definition of settlement, though, contributed to a great event named the 1979 Morichjhapi incident. Ghosh shows the plight of displaced people through this gathering. Kusum, who rejects the environmental agenda, is one of them. The relocation of tribal communities is induced by the state authorities. Huggan and Helen also stated that:

The novel helps us realise that in the name of the tiger, past brutality against the refugees was committed by Bengali leaders, rendering it impossible to come to some conclusion other than that the tiger is converted into a sacrificed emblem of brutality itself.

An oppressed subject, Kusum, has suffered a lot and it is the Badabon confidence that supported her, established by Nilima, a social activist. The mother of Kusum falls victim to the dominant mechanism of Dilip Chaudhary, who tricks her and brings her to a brothel. And the next one is Kusum's turn, but Horen saves her at the last moment. The one who took control of Kusum was "Mohila Sanghothan."

While writing the book, Ghosh's fundamental agenda is to represent the dynamics behind the conservation taking place in India and the fight between environmentalists and local citizens residing in the region that has been proclaimed a "reserve."

Various foreign conservation organizations, applying economic and political pressure on the Indian and Bangladeshi governments to preserve the tiger populations by military or police action, are zealously defending the tigers. Yet human lives are endangered in the name of tiger preservation; tigers regularly maul and kill islanders and their livestock.

The expense of conservation is affecting a large amount of human lives. This is one of the causes why activities such as Morichjhapi take place. Via his literature, Ghosh portrays the voice of the subaltern and oppressed persons. In this way, he seeks to put the question of security against survivalists to the fore. There is a continuing dispute between indigenous communities and the government that has taken the country's literary postcolonial as well as environmentalists into account. In Huggan and Helen's words:

Both postcolonial and environmental analysts, who are alert to the dilemmas inherent in the livelihoods of local (subaltern) communities, have drawn the focus of certain conflicts of interests and are simultaneously placed at risk.

Ghosh is well established by the rulers ruling over the nation and rendering colonies by authority or dictatorship. If we take a certain hue of anthropocentrism into account, so the law of the British, including Sir Daniel Hamilton, can be interpreted from a different viewpoint. No wonder, he wants a classless world where class, ethnicity and faith need not be distinguished. "It will be a co-operative-run nation. People would not take advantage of each other here and everybody would have a share of the land.

This is the method of civilizing persons that demonstrates that there is human centrality at the top. According to his revolutionary ideals, telephones, banks, currency and energy could be given to citizens. So, an imperialist may be claimed to have conceived of colonial India. He needs people to be able to work hard. This is a form of colonial rule that he decided to create in the Sunderbans, a cyclone-prone country.

Everything this is about considering humans at the middle and dominating nature with our own advantages. It is very well recognized that back then it was neglected and the British built that particular port on the island and the results were tragic, as the port was destroyed after a short period, the area where the port called "Canning" is going to be founded is a cyclone-prone place. It reveals its catastrophic face as contrary to that of good and decent nature if man seeks to curb nature or dominates his own will over nature. The view of Christopher Manes is that,

We need to study a vocabulary stripped of humanism's directions, a vocabulary that integrates a fair, postmodern and post-humanist viewpoint. We need the vocabulary of ecological modesty that profound ecology tries to convey.

There is, however, a desperate need to preserve the world, since we all recognize that it is the only planet where human beings will reside. They can think about this as a significant assignment for them. As it is the atmosphere of a person that influences him or her much of the time, they must consider the world of non-living as well as their surroundings.

People like Daniel Hamilton are those who come from the West and are seeking to colonize the world and seek to colonize the land and the indigenous people's psychology. They attempt to shape the thinking of the citizens who are being colonized in one direction or the other by becoming mutually friendly with the locals. Ramchandra Guha, reflecting on environmentalism in the Third World, correctly states that,

The capitalists and industrialists (the most hostile opponents of the Greens) in India and Malaysia are joined by state officials and technocrats, with both private and public growth proponents targeting

environmentalists as influenced by outsiders... or as seeking only to hold 'backward' tribal and rural citizens, put in a museum for themselves and their fellow romantics to gawk at.

Society's higher strata and political institutions view disadvantaged citizens as oppressed. The same is the case for humanity, which is viewed as being marginalised. Yet Western people's attitude to nature is somewhat distinct from that of indigenous people. Conservation is taken by the Western population as a mission to be done, but they completely disregard the indigenous people's sufferings and feelings. It is stated in an article by Divya Anand that Ghosh asks, special to Third World and Fourth World peoples, in "The Chronicle Interview," if you care about the environment does not imply that you do not care about the plight of human beings, especially poor people?

There is still a continuing tension between the Western attitude to looking at environmental programmes and the hardships experienced by the natives in this context. And democratic parties are still complicit in this process, oblivious of or deliberately ignoring the harassment suffered by the native citizens. State officials also follow a Westernized model of conservation that ignores the indigenous people's desires and misery. The lack of grants is one of the main obstacles to the conservation of Third World countries. The government of these Third World countries relies on the First World nations in order to solve this shortage of funding. This results in financial reliance on the First World or developing countries to protect threatened species. Because of this, in these Third World nations, environmental decisions must be made in line with developing countries, which is why indigenous communities and migrants are neglected and considered oppressed. "In criticizing imperialism, globalization, western models of science and scientific development and arguing for a symbiosis between man and nature, Ghosh establishes himself as an ecocritical researcher."

Piyali Roy is a First World ecologist in the book. She is coming to India to investigate the Irrawaddy dolphins in the Sunderbans area. Her understanding of existence is somewhat distinct from that of indigenous people. With Fokirat, she goes to many locations where dolphins are located. As the American philosopher James Rachels says:

We slaughter animals for food; we use them in labs as testing subjects; we abuse them as suppliers of raw materials, such as leather and wool; we retain them as animals for service. Such activities are to our benefit, and we intend to continue them. These methods of handling them can appear monstrous because animals are conceived as intelligent, responsive creatures. So, there are grounds for people to avoid thinking about them as intellectual or fragile.

How Westerners look at it is claimed to be contradictory to how natives look at it. Kanai informs

Piya in *The Hungry Tide*, "What you see as fauna, he (Fokir) sees as food."

The essence of aboriginal people serves as their primary survival need. At the end of the book, it is the symbol of struggles and misery that the marginalized citizens had to face when Fokir died because of the devastating storm. He does his hardest to save Piyali Roy's life. And he sacrifices his own life as he saves her, leaving behind his wife and son all alone. This can all be used as a sign that it is the indigenous, marginalized and tribal citizens who have had to put their lives at risk whenever society takes shape in a rural environment. In the other side, there too disadvantaged citizens lost their life, the tools that are to be utilized by the people who have the right to have them. This is attributed to the fact that resource production methods are incredibly complicated, such as mining, etc. Owing to urbanization, it is the indigenous and the weak that struggle. It is just impoverished people who have ruined both their property and their lives. Therefore, it may be attributed to the imperial past where many citizens lost their life as British people attempted to make various countries their colonies, and that phase is still going on. According to Mehta, "Ghosh tries to portray Colonisation as an ecocide undertaking and criticizes bitterly the ecocultural destruction inflicted by the protracted brush of India with the British imperialist machinery."

Amitav Ghosh, therefore, portrays those stories that have never appeared in history. He reconstructs past and uses it to reflect on the tribal people's current sufferings as a weapon. A.A. A.A. "Mondal rightly points out that the texts of Ghosh," In their own way, each of these texts' challenges historical eurocentrism, sometimes by simply focusing on non-European histories. In several of his books, he describes how indigenous citizens are coerced to become refugees by imperial forces or imperialist society. Both the state and the elite class regard individuals living close to the natural environment as a burden. As a result, citizens who remain near to the natural world long for a harmonious link with nature.

CONCLUSION

In general, it can be seen that in his book, Ghosh has integrated a lot of themes rather than sticking to only one concept. *The Hungry Tide* is a narrative about division, deconstructing past, particularly themes such as love, relationship, faith, diaspora, sexuality and myth. *The Hungry Tide* is an appeal as well as a testament to the many other songs of the world, sung by the many diverse communities that reside on it and hold some part of it as their own; an appeal that they do not go unnoticed, that the hungry tides of either growth or environmentalism do not overpower them.

The book deals mostly about the changing in place and environmental and climate changing. Ghosh claims that not only is the land of Sunderbans a region where many rivers converge, but numerous cultures and myths intermingle with each other as well. The Hungry Tide has been accepted as an ecocritical document, depicting the deficiencies in Western environmental thinking and promising to follow a modern conservation strategy that is focused on local people's needs. Ghosh thus reflects the social, environmental, religious and political spheres as interrelated.

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