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## Amitav Ghosh's *The Hungry Tide*: A Study of the Narrative Context

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The narrative context of *The Hungry Tide* is as complex as the roots of the hydrophytic trees found in the Sunderbans. The paper analyses the narrative patterns along with the narrative context of the Sunderbans. The historiographical concern of Ghosh, in re-narrating the Morichjhapi massacre, is an important factor in the structure of the plot. In the geographical context of the Sunderbans, it was observed that time and space is closely interwoven. The story frequently shifts between the present, past memories and the historical past weaving together several embedded texts as well. The techniques which Ghosh applies for this spatio-temporal disjoined unity- is the crux of the paper.

### Narrative Context: The Study

Linguistically speaking, *The Hungry Tide* is a very interesting study of living dialectical varieties. The narrative backdrop of the novel- The Sunderbanislands provide a kind of linguistic utopia as a large variety of languages and dialects co-exist in harmony here, just as nature and humans are expected to be. The Tide country is a haven for different tides of languages that come and go in the form of “The Ebb: *Bhata*” and “The Flood: *Jowar*” which are titles of the two parts of the novel as well. So language, society and culture become the watchwords here in this interesting interplay of Globalisation and the entire world becomes a type of global village-‘*vasudhev kutumbkam*’. Many strict boundaries start dissolving, major of them being the linguistic and cultural boundaries. As people come closer to each other and start settling in places away from their places, a very unique kind of sensibility emerges, which can be termed in different ways like the ‘migrant’ or ‘hybrid’ (borrowing Bhabha’s terminology) identity. This kind of identity formation is what takes place in the novel under scrutiny as well and language becomes a very interesting thing to study therein. Each society living in a particular geographical area has a system of vocal signs and symbols, aptly termed as Geolect or Dialect. Now, as more and more people come and become a part of this already existing culture of the natives of that place, a very interesting kind of patterning is observed, a very colourful mosaic is formed herein which in Bakhtin’s terminology is called “Carnavalesque”. In *The Hungry Tide*, Ghosh has made an effort to write a novel in which there is not a single authoritative voice, rather a multitude of voices of individual characters making themselves heard and the invisible voices as well which contribute in those voices. Quoting Bakhtin here,

“our speech, that is, all our utterances (including creative works) is filled with others’ words, varying degrees of otherness or varying degrees of ‘our ownness’, varying degrees of awareness and detachment. These words of others carry with them their own

expression, their own evaluative tone, which we assimilate, re-work and re-accentuate”(Bakhtin 42)

And this is what Ghosh as an anthropologist successfully does in this beautiful text (taking it as an utterance of Ghosh in the form of his creative output) - he has let the words of others have their own say, merely assimilating and re-accentuating them so much so that the concept of Polyphony comes automatically to it in a way, without being superimposed forcibly as a theory from above.

This chapter '*Narrative and Context*' can be initiated well by the following quote of AnshumanMondal:

“More than any of his previous texts, *The Hungry Tide* is a novel which foregrounds language and textuality, and its relationship to lived experience. What, it asks, is environmentalism in the abstract worth? Is it a particularly Western way of looking at our relationship to the Earth? *The Hungry Tide* is a plea as well as a testimony to the many other songs of the earth, sung by the many different people who live on it and claim some portion of it as their own; a plea that they do not go unheard, that they are not swamped by the hungry tides of either development or environmentalism”(Mondal 18,19)

Anshuman A. Mondal here hits bulls eye for bringing out almost all the keywords in this chapter- 'foregrounding', 'language', 'textuality', 'songs of the Earth', and *The Hungry Tide* as a plea and about the hungry tides of development and environmentalism which to a large extent ignore the humanitarian issue. This chapter will be divided in three parts- firstly a detail chronological and spatial analysis and tabulation of different chapters exhibiting chronotope in the novel, the next one concentrating on the Sunderbans taking help from a related field of Linguistics called Anthropological Linguistic and the third on the changing narrative and focalisation patterns in the novel.

Building on post-structuralist theorizing of history's textual and discursive nature, Linda Hutchins has defined his novel as a genre that draws attention to the narrative of the past by exploring both 'history' and 'fiction' as discourses, human constructs signifying system. So, the focus has shifted in the multifiction inter-textual devices that historical novel uses to explore the underlying ideology and episteme. Post structuralism debates with a keen concern the relationship between historical and literary discourse. *The Hungry Tide* too as a text which brings the Morichjhapi incident to life may be cited as a re-writing of history. In '*Towards a Natural Narratology*', MonikaFludernik says that the writing of history usually emerges because of two reasons:

“...the necessity of fixing in writing what is fast receding from common memory; and the conscious interpretation of past events in the light of present day concerns. Such present-day concerns

may be didactic, and it is here that the functions of historical writing overlap with those of fiction..." (18)

These didactic concerns which Monika talks about may be correct as Ghosh has many symbolically inherent messages to convey through this text. It informs and warns the modern age against many ecological disasters which may happen if we ignore the importance of the flora and fauna. By revisiting the Morichjapi massacre, he also wants us to open our eyes to the tortures inflicted by the Left government of Bengal on the poor, migrant *Dalits* who came there in search of a home. This incident, a shameful blot in the history of post-colonial India also opens up a new perspective of how, at the cost of the preservation of Tigers, numerous human beings were killed. He does have a didactic motive in mind- *The Hungry Tide* is an appeal to end the dichotomy between nature and culture; science and tradition and move towards a utopian world where these two live in harmony together, which is geographically represented in the Sunderban Delta.

The Sunderbans or the Tide Country not only functions as a scene setter, not just a beautiful and exotic place fit to place the story in (like many of the new age film directors do!), it serves a larger purpose in Ghosh's hands as is evident from this quote from Anshuman's book on Amitav Ghosh titled the same which pinpoints his thematic interests and provides an extension:

"In all his major works, and in his essays and journalism, Ghosh meditates upon a core set of issues but each time he does so from a new perspective: the troubled (and troubling) legacy of colonial knowledge and discourse on formerly colonised societies, peoples and ideas; the ambivalent relationship to modernity of the so called 'developing' or 'Third' world; the formation and reformation of identities in colonial and post colonial societies; the question of agency for those previously seen as the objects but not subjects of history; the recovery of lost or suppressed histories; an engagement with cultural multiplicity and difference; and an insistent critique of Eurocentrism in general." (2)

Looking at *The Hungry Tide* in this light, the backdrop of the novel serves many purposes, one of them being a "discourse on formerly colonised societies, peoples and ideas" which it essentially does. The hitherto forgotten massacre of refugee settlers in 1970 on the island of Morichjapi in the Sunderbans is being brought into light and in the form of this novel immortalised forever. There is a common strand of narrative schemata in most of Ghosh's novels right from *The Circle of Reason* to *The River of Smoke*. Very often his narrative is tagged as "Asiatic Narrative", which is defined by the Cambridge Advanced Learner's Dictionary, 3<sup>rd</sup> ed, as 'relating to Asia, especially when considering its physical position, or its plants and animals, rather than social and cultural matters'. The Asiatic narratives refer to those narratives, of which most of the stories, folklores, and epics of Asian writings follow. Ghosh, as a post-colonial writer, weaves this narratological discourse in such a way as to include the Indian tradition of

Oral Narration. The oral narration and orature is embedded in Indian literary tradition. Indian epics, the *Puranas* and *Ithihasas* like the *Mahabharata*, the *Ramayana*, the *Panchathantra* stories, the *Jataka* tales, the *Bhagavad Gita* or the *Gitopadesh*, the *Upanishads* are all written in the form of transcripts of orally narrated stories. The Indian literary tradition and cultural ethos innate in Ghosh inspired him to give expression to his fictional works in a form best suited for highlighting the Indian culture and hence there is an abundant use of oral narration in his novels and travelogues. (Leena 142)

All the narratives of Ghosh can be termed as what Genette calls in his *Narrative Discourse* as 'anachronic' and 'achronic'. Anachronies are all forms of discordances between the two temporal orders of story and narrative (since there is no perfect temporal correspondence between the two). Anachrony (starting in medias res, retrospections [analepsis] {leapse > taking}, flashforwards or anticipations [prolepsis], ellipsis, paralepsis, returns, etc.) is one of the traditional resources of literary narration. An event that is dateless and ageless is an achrony. There are also achronic structures and geographic (instead of temporal) orderings (syllepses), present, e.g., in voyage narratives. There are also thematic syllepses in episodic novels with multiple stories (groupings by place or by story instead of by time). Thus it can also be said that the narrative in this text is 'Non-Linear' as a type of hypertext, in the sense that there's not a temporal linearity to be seen in the story as it progresses. Linear connectivity has been purposely disrupted to highlight the dramatic moment of human relationship. Moreover, this disruption is a representation of the modern psyche too which is always disarranged and fragmented. As a result, there is a lot of time, space and focus shifting which takes place in this novel. The journal left by Nirmal to Kanai as a memoir also works as a parallel narrative in the novel. Its function is best described by G. Manojia in his article as:

“Nirmal, in the last phase of his life, concludes that by idealizing the past we cannot serve the present or the future, nor deny that the substantial presence of poverty has been the lot of the people. His hope lay in the faith of the settlers. The contestation of how this past is constructed becomes the central question in the novel. The past in *The Hungry Tide* is a pastiche that includes stories, flashbacks and dreams, at the same time as it breaks down the temporal order. Numerous interlocking narrative strands help to illustrate linkages between groups. Structurally the narrative moves between multiple stories and characters.” (Manojia 81)

The story shuffles back and forth in moments of history by several modernistic tools of time and space shifting from the present the 'PRESENT' story of the triangular love story of Kanai, Piya and Fokir, the re-enactment of the prototype of the love story of Nirmal, Kusum and Horen, to the moving story of the 'HISTORICAL PAST' - the Morichjhapi incident of the Sunderbans as a haunting voice of the past told to us by the journal Nirmal left for Kanai, apart from these, there are minor stories as well like the

memories of Kanai, ‘story within a story’ which is repeated on many instances, e.g., when Kanai tells Piya the history of Lusibari, recalls the story Kusum telling the story of Bon Bibi to Kanai as a child, and Horen’s side of the *Morichjhapi* incident as told to Kanai. The Bon Bibi legend forms an important imbedded narrative and constructs a mythico-ethical space almost related to human consciousness from time immemorial. This technique of story within a story is a narrative technique whereby a main story is composed, at least in part, for the purpose of organising a set of shorter stories, each of which is a story within a story- or for surrounding a single story within a story and is known by a number of names like the ‘frame’, ‘Russian Doll’, ‘Chinese Doll’ or simply “embedded” narrative. It’s as Stephanie Jones correctly said: “Trivial stories run on from more awful stories and into comic stories, but the gathering and re-gathering of the tales is what gives the people a sense of themselves”.(Jones 132) But somehow merely counting and tabulating the embedded narratives isn’t enough, the reason behind this embedding too is of equal importance as Todorov suggests that we should:

“attempt to take the opposite point of view, no longer that of the embedding narrative but that of the embedded narrative, and inquire: why does the embedded narrative need to be included within another narrative?”(Todorov 76)

Maybe it’s this sense of his self that Ghosh is seeking through this play of stories in his novel, and if so, probably by toying with almost all the seemingly stable structures like language, love, sense of native, human- non human relationship and turning them topsy-turvy, in a weirdly humorous ironical way, probably he does so.

This non linear presentation of the plot is something which is one of the qualities of a Hypertext which in turn is one of the main qualities in a *writerly* text. Barthes distinguishes between two types of texts: the first he calls as *readerly* texts which are presented in a linear, familiar traditional manner and the second he calls the *writerly* texts in which the stable meaning or the metanarrative is replaced by a proliferation of meanings and a disregard of narrative structure. He observes that these forms of representations seek to continually blur the distinction between the real and artificial as well as between the reader and writer. He says:

“...the networks are many and interact, without any one of them being able to surpass the rest; this text is a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend as far as the eye can reach, they are indeterminable . . .”(R. Barthes)

In hypertext, the presentation of material is non linear, it has lots of branches and it connects different events in a sequence which is somehow coherent when linked together but not sequenced. Hypertext is further composed of “lexias” which are

blocks of text connected by verbal and non verbal links. It is a medium of information that connects words (language) with external commentaries, related or contrary texts — all towards determining the underlying conceptual and ideological structure of the text. In *The Hungry Tide* as well, there are different lexias like Nirmal's notebook, reflective narrations, parts of the Morichjhapi massacre and the present which are linked in what appears to be random sequencing. But on a deeper study, it's observed that the perspectives of Piya and Kanai are given alternate chapters in the first part. The same patterning is followed in the second part till the eighteenth chapter and instead of Kanai, it's now Nirmal, whose voice through his journal is juxtaposed with Piya and the last nineteen chapters having mix narratives of all three.

There are different descriptions from critics about Ghosh's style, Hawley's opinion is that Ghosh's style is: "imaginative serio-comic", Mukherjee says that his narrative is an agile and refined mnemonic narrative, explaining further that Ghosh wraps together slices of history by mnemonic triggers or "wistful evocations of memory" to reflect on the communal carnage and sectarian tension in the Indian subcontinent. But the aptest description of all comes from Murari Prasad who says that discrete and non-sequential units of time and place are conflated to carry the main narrative burden. The multiple switches in the narrative from one time sequence to another... a key device in the novel to unpack specific predicaments and traumas of individuals.

Further, confirming this technique in *The Hungry Tide*, Desai says:

"However, *The Hungry Tide* is not merely a story about people. It's also about a place- the lonely and treacherous Sunderbans, where if you are not careful, you will be gobbled up by man – eating tigers or crocodiles. It's a place no other in the world, where islands, big and small, appear and disappear everyday with the rise and fall of the tides, where mangroves are abuzz with life, where Gods have to be propitiated and human beings are intruders in nature's cradle"(Desai 46)

"...an engagement with cultural multiplicity and difference; and an insistent critique of Euro centrism in general" is another significant part of this quote and invokes some thought provoking questions as well. In *The Hungry Tide*, Ghosh is offering us a distinct cultural perspective which is very evident by the cultural and geographical belongingness of the three main characters, but the question which automatically arises is *WHY?* Why does he do so? What is his motive in this cultural multiplicity which he is showcasing? Is he favouring this "Global culture" kind of setting or not? Ghosh's educational background being that of sociology and anthropology and this play with language that he is making thus brings us in the field of "Anthropological Linguistics". In this novel, he weaves his story around a forgotten incident in the Indian history of suppression of "unimportant" people, the "indigenous" people, and on a progression of the same line of thought- a suppression of a local, indigenous dialect of the more popular Bengali language as well. This suppression of the dialect is clearly hinted at by

the absence of even a single dialogue by the native character- Fokir. There is a meaningful connection made by inserting (or removing!) the local dialect, he successfully uses linguistic diversity or polyphony to conceive an authentic cultural world. Another angle can be provided to this silence of Fokir- that of noted post colonial thinker- GayatriChakrabortySpivak. At the close of her representative essay, “*Can the Subaltern Speak?*” Spivak draws the following conclusion: “The Subaltern cannot speak”. She reflects, “In that paper I suggested that the subaltern could not “speak because in the absence of institutionally valid agency, there was no listening subject”.

He is thus trying to wade through deep waters of “Dialogism”, waters where his predecessors like R.K Narayan and Anita Desai couldn’t succeed. He owes this model of Dialogism or a dialogic text to Bakhtin who considers it to be the constitutive element of all language. Bakhtin says that the struggle between the centrifugal and centripetal forces of language can be symbolized by the opposition between monologic and dialogic utterance. These centrifugal forces can be witnessed in another concept of “carnival” in which the high and the low, the substrate and the superstrate language come together and even topple the existing hierarchy. And Bakhtin argues that the modern inheritor of this dialogic tradition of the Carnavalesque can be found in the novel. Graham Allen, in his book- *Intertextuality*, enlarges this point, connects it to the polyphonic novel and says:

“Like the tradition of the carnival, the polyphonic novel fights against any view of the world which would valorize one ‘official’ point-of-view, one ideological position, and thus one discourse, above all others. The novel, in this sense, presents to us a world which is literally dialogic.”(Allen 24)

The novel under study proves this argument right and makes it stronger by its fragmented narration supporting the polyphonic model aptly and bringing forth all the voices Ghosh wants us to hear.

*The Hungry Tide* is also an attempt of assimilation and representation of historical time intertwined in the present. Bakhtin gave the term ‘Chronotope’ to the interconnectedness of time and space which is essential in such a novel. And this chronotope is the main concept which influences the mixture of different genres to suit this purpose well. In his essay, ‘*Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics*’, Bakhtin says:

“In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axis and



fusion of indicators characterizes the artistic chronotope.”(Bakhtin 15)

Ghosh’s *The Hungry Tide* also shows proximity to this new geographical narrative postulation, observed by Jonathan Murdoch:

“In particular, it will be shown that post-structuralist interest in heterogeneous relations- natural and social and the human and the non human- can help human geographers to reach across the human-physical divide”(Murdoch 3)

And here is Nirmal’s vision of cosmos from *The Hungry Tide*, illustrating Ghosh’s spatial or geographical imagination:

“For him, it meant everything which existed was interconnected: the tree, the sky, the weather, people, poetry, science, nature. He hunted down facts in the way a magpie collects things. Yet, when he stung them all together, somehow they did become stories- of a kind”(Ghosh 283)

After dealing with the narrative for quite some time now, the space will be taken by Focalisations. The concept of focalisation stems from Genette’s interest in separating between what used to be called point of view: the difference between as he puts it: who *sees*? And who *speaks*? This created much confusion and as Genette himself later confessed, spilled a lot of ink. Chapman, studying Genette said that what was confusing was the kind of perception he as well as Bal wanted to have in determining the focus.

Todorov analysed narrative in three types or parts. The first part is symbolized by the formula *Narrator > Character* (where the narrator knows more than the character, or more exactly *says* more than any of the characters knows). In the second part, *Narrator = Character* (the narrator says only what a given character knows); this is the narrative with "point of view" or "vision with." In the third term, *Narrator < Character* (the narrator says less than the character knows); this is the "objective" or "behaviourist" narrative, also called "vision from without." Genette calls the first type of focalization as the non focalised or narrative with zero focalization; second one as internal focalisation and the third as external focalisation. This text under consideration has a frequent use of the second category of focalisation where the narrator says only what a character knows- i.e. internal focalisation. But as Genette himself says, no concept of focalisation can be applied to the entire text. A certain type of focalisation becomes a part of the narrative discourse which the scholar intends to study. To quote Genette:

“We must also note that what we call internal focalization is rarely applied in a totally rigorous way. Indeed, the very principle of this narrative mode implies in all strictness that the focal character never be described or even referred to from the outside, and that his thoughts or perceptions never be analyze

objectively by the narrator. We do not, therefore, have internal focalisation in the strict sense...”(Genette 189)

Still, for a large part, Right from the first chapter which starts with the first focus (f1) being on Kanai, through whose eyes we see the locale and the second focus(f2) is on Piya who is introduced to us in a cataphoric reference- ‘Kanai spotted her...’ (THT 3) and then goes on to describe her in the minutest detail taking in everything about her- right from her lack of bindi to the ‘delineation of her stance’. This also qualifies as what Bal prefers to call ‘Internal focalisation’. In these lines, we have the description of the tide country (f2) through the eyes and words of a manuscript left to Kanai by Nirmal (f1):“In our legends it’s said that Goddess Ganga’s descent from the heaven would have split the earth, had Lord Shiva not tamed her torrent by tying it into his ash-smearred locks...”(THT 6)

After some time, there’s again a shift in focus brought about by moving the first focus (f1) to Piya: “Looking over her shoulder, Piya spotted a tea-seller patrolling the platform. Reaching through the bars, she summoned him with a wave.”(THT 9)

Simultaneously, first focus shifts to Kanai too, while the second focus keeps on changing from Piya to a small reflection of his own personality:

“Kanai watched Piya’s back with interest as she disappeared into the crowd on the platform. Although unmarried, he was, as he liked to say, rarely single: over the last many years, several women have drifted in and out of his life...”(THT 17)

The chapter -“*Launch and the Fall*”too is entirely written with the first focus on Piya and begins with:

“Deep in the interior of Canning’s bazaar Piya had come to a halt at the gates of the Forest Department’s offices. Because of the circumstances of her work she had, over the years, developed a reluctant familiarity with the officialdom of forests and fisheries...” (THT 32)

In a detail study of the book, it is discovered that the book has a total of 67 chapters out of which there are 30 chapters in the first part- “The Ebb: *Bhata*” and 37 chapters in the second part- “The Flood: *Jowar*”.The former part is very systematically organised in such a way that alternate chapters are provided from the perspective of Kanai and Piya. The division of the first part is:

1. the tide country
2. *an invitation*
3. *canning*
4. *the launch*
5. *lusibar*
6. *the fall*
7. *s’daniel*

8. *snell's window*
9. the trust
10. *fokir*
11. the letter
12. *the boat*
13. nirmal and nilima
14. *at anchor*
15. kusum
16. *words*
17. the glory of bon bibi
18. *stirrings*
19. morichjhapi
20. *an epiphany*
21. moyna
22. *crabs*
23. travels
24. *garjontola*
25. a disturbance
26. *listening*
27. blown ashore
28. *a hunt*
29. dreams
30. *pursued*

(Chapters in Italics are from Piya's perspective)

Ghosh, as a typical post-modernist writer doesn't make a "Contents" or "Chapters" list at the beginning of the text giving us a hint of the fragmented narrative we encounter in the novel. There is a rapid time and place shift inherent in the novel. Apart from the imbedded narratives which are central to the novel and already discussed in detail, the type of narration in these discourses is also important. The fifteen chapters from Kanai's viewpoint, where he's the first focus are positively dialogic in nature. All the stories he recalls are dialogic in nature, vibrant with recalled dialogues in the discourse. The other fifteen chapters from Piya's perspective are structured differently from those of Kanai in the way that they are mainly "flashes" of Piya's past. And these flashes are not only personal narratives but also her academic readings and lengthy description of her scientific instruments. They are something of the liking of interior monologue, but more reflective and introspective in nature. In their striking similarity to interior monologue, this narration may be described as "Interior Monologue Narration".

Similarly, in the second part *The Flood:Jowar*, there are thirty seven chapters:

1. beginning again- Nirmal's perspective through his notebook
2. landfall-Piys's perspective on reaching Lusibari
3. a feast- Nirmal's perspective, meeting old comrades

4. *catching up*- Piya's perspective, introduction to Moyna
5. storms- Nirmal's description of the storm of 1737
6. negotiations- Piya went to meet and pay Fokir
7. habits- Nirmal's retrospection
8. a sunset- Piya's memory of her childhood
9. transformations-Nirmal's visit to Grjontola
10. a pilgrimage-Piya's narration of her "cetacean pilgrimage" to Kanai and the story of John Anderson.
11. destiny- Nirma's narration of the events at Garjontola island
12. the megha- Piya's perspective
13. memory- Nirmal's description of their visit to Garjontola
14. intermediaries- Piya talks with Nilima
15. besieged- Nirmal's description of the initial attack on Morichjhapi
16. words- Kanai's perspective, conversation with Moyona
17. crimes- Nirmal's perspective, description of the seige
18. leaving Lusibari- Kanai's perspective
19. an interruption- Kanai ad Piya's combined narratives
20. alive- Nirmal's perspective, escape to Morichjhapi and the final assault; Kanai's perspective
21. a post-office on Sunday- Kanai tells a story to Piya
22. a killing- Kanai's perspective-killing of a Tiger
23. interrogations- Kanai and Piya's perspective
24. mr. Sloane- Piya's recollection and narration of her first encounter with dolphins to Kanai. And Fokir's recollection of his attachment with the dolphins.
25. kratie-Piya's recollection of her romantic encounter at Kratie, Cambodia.
26. signs-Kanai's perspective and his visit to Garjontola island with Fokir
27. lights- Piya's perspective
28. a search- Piya and Kanai's perspectives.
29. casualties- Piya's perspective-dolphin's accident; Kanai's perspective: futile search for Piya and Fokir's boat
30. a gift- Piya's perspective- intertextuality in the form of Kanai's letter with his translation of the Bon Bibi legend
31. fresh water and salt- Kanai's perspective: Horen's confession of the love triangle between him, Nirmal and Kusum
32. horizons- Piya and Kanai's mixed narration, procrastination of the storm
33. losses-Piya's and Kanai's alternate perspective again: Piya lost all her data and scientific equipments and Kanai lost Nirmal's notebook
34. going ashore- Piya's and Kanai's alternate perspective again.
35. the wave- Piya's perspective followed by Kanai and Piya back again. Description of the storm and Fokir's sacrifice
36. the day after- finding Piya and then cremating Fokir's body. Alternate perspective of Kanai and Piya.

37. home: an epilogue- Piya's perspective- her coming back to Lusibari calling it "home".

This second part of the book, with thirty seven chapters is therefore lengthier and more dynamic than the first one. Most of the action takes place here in term of both time shift as well as space shift. Whereas in the first part, alternative focus was provided to Piya and Kanai, in this part, Nirmal's voice as a voice of the past is juxtaposed in between the perspectives of Kanai and Piya. Ghosh is trying to tie up all these embedded narratives laden with the voices of the present context, historical and mythical past in a balanced way making it a perfect example of Asiatic Narrative.

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