CHAPTER – III

SELF AND SOCIETY IN THE LIGHT OF

POST-COLONIALISM

Post colonial theory explores the textual criticism of post colonial literature. Franz Fanon’s *Black Skin White Mark* (1952) and *Wretched of the Earth* (1967) and Edward Said *Orientalism* (1993) are considered to be the promulgators of post colonial chiliasm. These works has strongly recommended the reclamation of the past of colonized nation only to subvert the hegemony of the colonial nations. Bill Ashcroft, Gareth Griffith and Helen Tiffin’s *The Empire Writes Back* (1989) with a broader cultural circumscription of all the colonized nations provided a strong base for post colonial criticism. This is further continued and consolidated by Gayathri Spirak Chakravarthy in *Other World Essays in Cultural Politics* (1988) Homi K. Babha’s *Nation and Narration* (1990) and *Location of Culture* (1994). Their works have derogated the identities of colonialism the concentrate colonial identities of Nation, Nationality and National representation are interrogated leather workers boatmen and fishermen and so on, when were considered as untouchables in colonial period. The lower caste refugees were treated different from the early Hindu refuges. These dalit refuges faced number of problems which included unemployment, denial of the refugee status, in adequate rehabilitation and forcible relocation. The west Bengal government implemented a new resettlement scheme for their refugees far away from Bengal in Bettiah in Bihar, Andaman and Nicobar islands and Dandkarnya in Madhya Pradesh.
We seek to acknowledge the analytic role of binaries in understanding politics and society in modern India, yet we seek to build on recent ethnographic work to unsettle these binaries and propose a new framework for studying postcolonial India. For us, the ‘political’ is an emergent phenomenon that undergirds everyday practices and institutions of popular democracy and associational life. “The binaries is emergent” says Uday Chandra and Atreyee Majumder “because it does not simply follow from what preceded it temporally; a radical contingency is thus built into this conception of the “political”.

Our task of transcending theoretical binaries and offering a new theoretical framework to study postcolonial politics and society in India does not depend on any particular account of the rise of Hindu nationalism or the unraveling of Nehruvian socialism. In this section, we seek to establish an intellectual”historical context for our theoretical intervention in this special issue. To do so, we begin by acknowledging older modes of conceptualizing what we call self-making. To our mind, self-making in postcolonial India has been studied primarily through the lens of intellectual frameworks that posit an inner/outer distinction in politics and society. The origins of this tendency may be traced arguably to M.K. Gandhi’s Hindu Swaraj (1997 [1909]), an anti-colonial tract that consciously demarcates the inner domains of the colonized from the external world of the colonizers. Gandhi’s political aim of swaraj or self-rule was, of course, a project of ethical self-making above all based on non-violence (ahimsa), neighborliness (mitrata), service (seva) (Skaria 2002). In elaborating this comparison between ‘our’ and ‘their’ modernity, another binary that dominates postcolonial theory in India is the Gramscian one between civil and political society. (Chatterjee 2004, 2011, Srivastava & Bhattacharya 2012)
Chapter two states about the self and society in the light of Postcolonial aspects in Amitav Ghosh select novels. In *The Hungry Tide*, living in Dand Karanya proved very difficult for these refugees as the land was infertile, the infrastructure relief was inadequate and the employment opportunities were negligible. The place appeared to be prison-like for their refugees. So the refugees referred to west Bengal in 1970 and limit the resettlement on the island Morichjhapi.

The Morichjhapi massacre is narrated by Nirmal in his diary which he left for his nephew, Kanai chapter 19 of the novel is entitled as Morichjhapi in which the facts of the incident are revealed. Nilima, the aunt of Kanai informs him that Piya, the sesterner and Fokir the easterner communicate through gestures and symbols, they create their own form of language Ghosh introduce globalization through there two characters. They explore a new method of communication. There in ability to communicate through verbal language strengthens their relationship and also develops the respect for each other. Ghosh represent the co-operation between the educated and the in educated, when there is communication, compassion and mutual understanding between the rich and the social discrimination comes to an end and the society proceeds towards the progress. The post colonial element such as search for identity is mainly focused by the author Ghosh. Among many themes searching for have is shown through the Morichjhapi Massacre which throws a light on the history of partition, and the events that which explores the plight of displaced people the sundarban was, divided into India and East Pakistan which was created for Bangla speaking Muslim majority and which leads to the influx of Hindu, from east Pakistan into
India’s west Bengal region. After the partition the bhadralok the term refers to the privileged, upper caste Hindu, of landed wealth, were relocated in India. In the second waves of refugees there were the Nimnobaruo’ literary means Inferior Varna’ or caste of dalit included the people like in this place where there had been no inhabitants before there were new thousands, almost overnight within a matter of weeks they had cleared the mangroves, built badhs and put up huts. It happened so quickly that in the beginning no one even knows who these people were. But in time it came to be learnt that they were refugees, originally from Bangladesh. Some had some to India after partition, while others had trickled over later. In Bangladesh they had been among the poorest of rural people, oppressed and exploited both by Muslim communalists and by Hindus of the upper castes. Most of them were Dalits, as we say now, said Nilima (118).

The people in the Morichjhapi refugee settlement were displaced, dispossessed and homeless; they move from place to place they move from East Pakistan to west Bengal from west Bengal to Madhya Pradesh in Dandkarnaya and from Dandkaranya to the tide country sundarban. In Morichjhapi they had found a place to which they called a hove, there they were no longer that the mercy of the local people or to the government. Bhagabt Nayak in this case remarks that the history of the tide country is the history of India’s national geography, and of the hove searching refugees their homelessness. There refugees found vast free land in the Sunderbans and created a world of their own and thought that they were at their home.

Exploitation of the refugees by the political parties took place in 1979 before this incident took place the communist party of India encouraged the
refugee settlement in the sundarban until the last 1970s when they were not in over. It is very clear and open that the refugee’s settlement was encouraged by the left party only for the sake of electoral politics. They were used as political capitals by that party. Because in 1978 the same party came to the power in west Bengal but the refugees did not receive any sympathies from the government on the other hand he left government betrayed them in 1979 and they were forcibly evicted from the island and warned by the government to return to their original resettlement camp. The decision of the government was based on the dictum that the refugees were settled in the unauthorized place of sundarban (Morichjhapi) reserved for forest, mangroves and tiger project because of the presence of these refugees the flora and journey nature is disturbed and it creates ecological imbalance.

Nirmal recorded the Morichjhapi in massacre diary to witness the subaltern world. The Morichjhapi settlers because the victimize to the environmental politics played by the left government and the massacre is a conflict between different ways of thinking, between the logic of modernity and development, the politics of ecology and the ways of life of the refugees and their relationship to the environment, the tensions between humanity and the environment, the settlers and the government intent on preserving the sundarban show the post colonial aspect in the form of class, caste, politics, which leads to displacement of the refugees.

When the refugees refused to leave the settlement on Morichjhapi the government ordered the policemen and criminal gangs to clear Morichjhapi and the government launched an economic blockade on the island. Huts were torched and the island was patrolled by police the refugees were prevented from obtaining
supplies including food, water, and medicine. The hungry and helpless people were killed by the police bullets. Boats were sunk and several were arrested, and many were butchered and flung in the water. The official estimates claimed that only 36 refugees were killed, but the actual number was several hundreds. The Morichjhapi massacre history was erased by the government records. The police exploitation continued, but the refugees refused to move in turn. "They joined their voices and began to shout Amra Kara? Bastuhara. Who are we? We are dispossessed" (270).

"This whole world has become a place of animals, and our fault, our crime, was that we were just human beings, trying to live as human beings. Always have, from the water and soil (HT-280). The government was indifferent to the problems of the refugees; the reason for the indifference was that these were the illiterate people and too poor and they were dalit.

**POST-COLONIAL ELEMENTS IN THE HUNGRY TIDE**

*The Hungry Tide* 2004 is a fictional novel. The novel contains the colonial and postcolonial history of the Sunderbans; the novel is set in the labyrinth of islands known as the Sundarbans in the Bay of Bengal. The center themes are man and nature relations, man and animal conflict, intercultural and crosscultural relations, elite and subaltern relations, and urban and rural conflicts, etc. The Sunderban is largely covered by mangrove forest that forms the delta of gangs into the Bay of Bengal. Two thirds of the Sunderban are in Bangladesh and one third is in India. The story shows the struggle for identity and survival. The main occupation of people of this region is fishing, where fishing folk are easily traverse the imaginary boundaries of modern nation state, the wind and the tides take the fishing folk to the mouth of many revelry—channels that set up a
unique turbulence of fresh and salt water washing the islands of the archipelago. The tidal surge from the sea covers three hundred kilometers, constantly reshaping or devouring island with just the tops of the jungle of ten visible at high tide. The story is narrated from the perspectives of two main characters, Kannai Duh, a Delhi based businessman and a teams later, and Piyali Roy, and expropriate, American cytologist who has come to study the rare Irrawaddy dolphin which lives in the river of the tide century Kannai Duh, an educated translator comes to the island of Lusikani to visit his aunt Nilima. But Piya is a research student in cytology at the Scripps Institute of oceanography in California and in her trip to India she is interested in observing the marine mammals that she thinks are unique to the Sunderbans.

Kanai and Piyali Roy meets one another in the terrain even though Piyali is an American, Kanai invites her to canning her the author express the post colonial aspect of accepting the colonizer. The post colonial writers also work to reclaim the past, because their own histories were often erased or discredited under in persialism and to understand their own culture and personal Identities and chart their four futures on their own terms super imposed on them by imperialist Ideology and practice (The Empires Writes Back 151). The novel is a search narrative on race, movement and natural habitats Ghosh is interested in environmental issues. The novel offers a very rich discussion of post colonial modes of environmental issues and the politics behind it. If we say more specifically policies relating to wildlife conservation, class and cast in post colonial India against the policies made by the communist left-front government of west Bengal towards a community of refuges who occupied Morichjhapi Island in the Sunderban.
In the beginning of the twentieth century Daniel Hamilton, a visionary Scotsman, decided to create a utopian society at the Sunderban, offering free land to those willing to work as long as they accepted the others as equal, regardless of class, caste, creed and ethnicity. In the novel the tide country includes villages such as Lusibari, Cariontola, Canning, Gosala, Safjelia, Emilybari and Morichjhapi. These villages are surrounded by the sea water throughout the year. The settlers in the tide country were mainly the farmers who had been drawn to Lusibrari by the promise of free farm land by sir Daniel Hamilton who wanted to establish utopian society but the inhabitants of this land work on Boats and fishing provides them livelihood. The life at the tide country is not easy one. Since fishing and hunting is there main occupation the result was disastrous. Many people died of drowning and many people were picked up by crocodiles and sharks. Thousands of people risked their lives in order to collect honey, Firewood and sour fruit of Kewra. Every day there was new of people being killed by a tiger, a snake or a crocodile. The hostile environment of the tide country victimizes the people in different ways.

Exploitation of women is seen in this novel. The real victims are the women whose men have been dead. If not dead also, the women have learnt to live with the impending calamity of their lives. Widowhood has been naturalized into their everyday lives in such as way that they shed their marital symbols. Every time when their men go out for fishing 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 the garments of widowhood. They would put away their married reds and dress in white saris they would take off their bangles and wash the vermilion from their heads. It was as though they were trying to hold misfortune at bay by living through it over and over again (80).

The girls of the tide country become widow in their twenties and thirties; they have woven this assumption in their lives that one day they have to undergo the widowhood that is why they prepare themselves for it by shedding their marital symbols. The ethnographers in Ghosh notes that the observance of widowhood in the tide country differs from the usual Hindu norm: here, on the margins of the Hindu world, widows were not condemned to lifelong bereavement they were free to remarry if they could (81) though remarriage option in these casteless societies is seldom materialized as there was a dearth of marriageable men. So widowhood often proved as life time dependence, years of abuse and exploitation for these women. Time evidence has been quoted in the novel the widows were tricked and forced by cruel men into the life of prostitution. Dililp Choudhury the nicked man forced Kusum’ s mother to work at a brother house, he was also hunting the prey the lonely Kusum, hoping that she should take the place of her mother.

In this novel Ghosh presents intercultural and cross-cultural relations. The setting of the novel is in sundarban which is called the tide country where the river water mixes with the seawater and ecological riches provide the metaphor for intercultural and cross cultural. In this novel nature and animals are presented as the other human beings the novel reveals the relationship that exists between educated, privileged people and uneducated, impoverished people, and how the
western and city cosmopolitans respond to uneducated rural countrymen. It also discusses how human relationship is formed in a post colonial world across divisions of class, caste creed and ethnicity and how they are developed through verbal and non-verbal language.

Priya is a young English speaking westernized women brought up in America But of Indian origin, Kanai, an educated and multilingual cosmopolitan urban dweller and fokir, an uneducated Bengali speaking, rural dwelling Indian set the story of the novel.

Ghosh wants to suggest that if the people of both privileged and impoverished backgrounds are invited, then there will be prosperous future for the world’s poor. The relation between Piya and Fokir symbolize the union between two cultures, and is formed through verbal and non-verbal communication. Ghosh represent Indian caste system in the casteless utopian society through the relationship between Kanai and Fokir while Kanai belongs to higher caste and Fokir belongs to the low caste, dalit.

City people impose their rule over the rural and confront them in the metropolis and language and life style. In this novel Ghosh attempts to unite the urban and rural by allowing relationship between Kanai and Fokir. In the novel fokir never speaks directly to the reader. It is Kanai who often translates Fokir and speaks for him. The cross-cultural relationship between Piya and Fokir develops on the basis of non-verbal communication.
The next novel taken for analysis is *The Glass Palace*. This complex story weaves historical facts with a family saga spanning three generations and examines the political and social issues of Burma, Malaya, and India during a tumultuous century. The fourth novel of Amitar Ghosh opens on the eve of war in Mandalay as the British prepare to capture the Burmese throne.

*The Glass Palace* is a 2000 historical novel by Amitav Ghosh. The novel is set in Burma, Bengal, India, and Malaya, spanning a century from the fall of Kombeaurg dynasty in Mandalay through the second world war to modern times, focusing mainly on the early 20th Century. *Glass Palace: The Eurasian* won the “Best Book” category of the 2001 Commonwealth winner prince himself grand prize for fiction, Frankfurt Book award, 2001 Newyork times Notable Book of 2001. It was translated and published into over 25 languages. It was also translated into Burmese by writer Nay win Myint. The Burmese translation won the Myanmar National Literature Award in 2012.

Over the course of the novel the division between conquerors and conquered becomes increasingly hard to distinguish the inevitable ethical dilemma faced by Indian soldiers in the British army comes to the foreground of the novel, of one member of the INA challenges Indian soldiers in the British Army “Do you really wish to sacrifice your live for an empire that has kept your country in slavery for two hundred years?”.

*The Glass Palace* is a saga about three generations of two closely linked families in Burma, India, and Malaya from 1885 to 1956. It is also a historical novel about the British colonization of Burma. When imperialism divides and
partitions set limits to freedom, the novel is more than merely a revisionary rewriting of a portion of the history of the British Empire from the perspective of the colonized subaltern.

The novel opens with the Anglo Burmese war of 1865. Two senior ministers from Burma Kinwon Ming Yi and Taingoda Mingyi are too eager to keep the Royal family under guard because they expected to get rich rewards from the English for handing over the royal couple king the law and queen Supayalat along with their family. As the royal family prepares to surrender the looters, the Burmese public who earlier stood in fear now quickly moves into the palace. Similarly the British soldiers I charge of shifting the king’s precious jewels and ornaments from the palace to the ship that was waiting to take the royal family into exile also pilfer thee thing. Ghosh here strips the evils of human natural to reveal the crude and brutal greed that drives people at various levels. The novel reveals how tactfully the British conquered countries and subjugated the whole population exiling kings to erase them completely from public memory at home. The last of the Moghal King Bhadur Shah Zafar; deport to Rangoon. A generation ago, after killing the two princes eight in front of the public and the Burmese King the Law and Queen Supayalat’s exile to Ratnagiri in India were such astute moves by the conquering Britain. The rulers having forced into a life of obscurity, they freely plundered the Burmese natural resource, like the teak, ivory and petroleum.

In the opening scene of rampage the novelist for the first time mentions how the British soldiers marching past with their shouldered rifles looked to the Burmese crowds: “There was no rancor on the soldiers faces, no emotion at all none of them so much glanced at the crowd.” (26) And the realization dawns on
them that the British army consisted not of British but Indians mostly. Now the hostility of the Burmese crowd turns towards the Indian and the eleven year old boy, Rajkumar becomes an easy prey to their wrath. When he was beaten black and blue by the crowd, he had to the rescued by the Chinese say a john.

In the British Indian army are weapons in the rulers hard. They are mere tools without lead or heats say John throes light on the phenomenon of Indian soldiers constituting the British army. When he was working in a Hospital in Singapore, say a John came across several wounded Indian soldiers who were mostly peanuts from villages, in their twenties. It was the money that drew them to this profession yet what they earned was a few annas a day, not which more than a dockyard coolie. He is certain that “Chinese peasants would never allow themselves to be used to fight other Peoples war with so little profit for themselves (29) Ghosh explores the plight of the British Indian Army fighting against the Japanese in Malaysia during the Second World War. Some students and the congress leader ask Arjun”. “From who is you’ re defending us? From ourselves? From other Indians? It’s your masters from whom the country need to the defended.” (288) these remarks reveal the waiters indictment against the position of a colonized subject.

In this novel the main character Rajkumar struggle for survival in the colonial turmoil. As a colonized subject from Bengal, he becomes a colonizer I Burma transporting as an indentured labourers from South India to other part of colonial world. His post colonial consciousness represents a conflict. Rajkumar, Says John and Mathew are engaged in the task of colonizing land and people for the sale of wealth.
Ghosh writes about families and nation to highlight the sense of dislocation. He asks questions of national identity-cultural and political in light context. In this novel Ghosh talk about many places, war and displacement, exile and footlessness depicting human helplessness. All that a human being can do is to try to adjust, compromise, live and about everything else from relationship. This forming of new bonds, missing of races and caste is something that does not stop. The novel presents Amitav Ghosh concern with nationalism. Ghosh presents multiple points of view of the dispersed people of different nationalities and makes a plea for internationalism. Amitar Ghosh brings out the patterns of colonized India in all his novels.

Post colonialism is concerned with the situation of former subject nations and cultures those histories have been irremediably altered by the experience of colonialism. Post colonialism looks critically imperialism and its legacy and seeks to undo the ideologies that justify imperialist practices post colonial writers also work to reclaim the Past, because their own histories were often erased or discredited under imperialism and to understand their own culture and personal identities and chart their own futures on their own terms superimposed on them by imperialist Ideology and practice (The Empires Writes Back 151).

In the Colonial Discourse and Post Colonial Theory edited by Patrick Williams gives definition of post colonialism as a discipline that analyzes explains and responds to the cultural legacy of colonialism and imperialism. Post colonialism speaks about the human consequences of external control and economic exploitation of a native people and its hands.
POST-COLONIAL ASPECTS IN SEA OF POPPIES

*Sea of Poppies* has several characters on their personal search for identity. Baboo Nabo kissin happens to be one such person. He had been expectantly waiting for the transformation of his mundane self into his deceased, reversed and ethereal aunt, it is against all logic, but he has faith signs are sent to confirm his faith. He happens to meet lord Krishna himself, in his latest information Zachary Reid, of that’s what he fully believes in his quest that gives his courage to overcome his fear of losing his Brahmin caste by actually crossing the black water. Mrs.Zachary was transformed into Malym Zikri, Deeti becomes Kalua became Maddow, Jodu turned into Ayadnaskar, Paulehe into Puteeswari Raj Neel rattan into just Neel they all found a new identity for themselves and the colonial setup acted as a catalyst for their transformation. There is always a tension between the colonized and the colonizer. The main story travels in the ibis it is a ship which transport slaves. After the slave trade was made illegal, merchants like Mr.Burnhams quickly shifted to other lucrative areas. Only one similarity remained between their old and new trades profit generated out of shameless and in human exploitation of the colonies. The Africans were sold as slaves for profit and their ingrains’ were transported as in denture immigrants to generate capital to be used for supplying opium and finally subjugate the Chinese.

The term post colonial has nothing to do with the specific geographical location are the point of origin of specific thought. It is related more to the nature and orientation of a thought of an idea. Quest for Identity is one of the central theme in *Sea of Poppies* it has several characters on their personal quests for identity. The novel opens in the appearance of a slave ship Ibis, the movement of
which spins the narrative. The protagonist of the novel, Deeti she is married to Hukum Singh a Drug-Addict. He is fragile and impotent man. His impotency offers a tempting opportunity to Chandan Singh, his young brother, to cool down the fire of his lust on Deeti’s wedding night itself. Ghosh thus highlights the problem of Indian women who are colonized in their own homes and in the patriarchal society.

Ghosh also project the problem faced by female as well as male without any gender bias. Kalua a chamar who is a cart driver is exploited both mentally and physically through the novel. “In this novel a high caste Rayput believed that the sight of his face would lode ill for the day ahead”. But later it is Kalva who saves Hukum’s wife from undergoing tortures of Sati. The novel starts in the Ibis a ship traveling from Calcutta to Mauritius and serving as a black birdey for transporting slaves and drugs. This ship contains many slaves or girmitiyas from every class Brahmans, Ahirs, Chamar, Telis, (205). The girmitiyas are those slaves who in exchange for money are forced to work like a robot for their owners life-long” and never to be seen again by their family members (72). This is the story of the Ibis the protagonist. Deeti escaped (or) we can say saved from the sati system of husband’s funeral pray by Kalua and has also boarded the ship in order to escape from the lust of Chandan Singh and the brutalities of the Patriarchal society. Before they got into the ship Kalua and Deeti tie a furtive marriage knot and also suggested to alter their names from Kalua and Deeti to Madhu and Aditi and she also covers herself with the caste mark of Chama a caste from which she maintained a scornful distance earlier. Another character in the ship is Raja Neel Rattan, one of the slaves being transported to the Mauritius Island after being
sentenced to a rigorous imprisonment of seven years. The Raja is a Victim of British Cruelty. At the time of imprisonment, He led a life of a comic and is compelled to eat food cooked by person of unknown castes and to share his lock-up with a muddied Chinese prisoner lei long fart. Here we have many characters in the Novel each and everyone are searching for their own identity the relation between the colonized and the colonizer it plays a vital role. The gap between the resources of the colorized and the colonizer is not just of economic power and dependence. It spreads into the superstructure and creates two separate spheres of Existence those who have power “to do what their power permits them to do and pretend that it is or some higher cause” (388-89). By maintaining the status in favour of the powerful they accept the socio-political structure of the colonized nation because it benefits them.

In *Sea of Poppies* Ghosh’s Ibis becomes a Vessel where identities are lost and transform themselves into some other character and they make a mark by new name Madhu for Kalua and Aditi from Deeti. Here Kalua belongs to a lower caste through this character. Ghosh projects the problem of the Indian subalterns in this novel.

Post Colonialism begins from the very first moment of colonial contact. It is the discourse of compositionality with colonialism. Zachary Rcid an American Sailor Born to a slave mother and a white father, he was also left I the Ibis even before when it was used for the opium trade. So he looks the Ibis as a beautiful article. He admires it as a mother. With the support of sprang Ali he becomes the second command of the ship when it was used to carry indentured labour to the island Mareech (as) Mauritius instead of the tradable opium.
Amitar Ghosh Shows the fouled legacy of colonial knowledge and discourse on formerly colonized 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 is meticulously explained in his fiction.

THE HUNGRY TIDE

_The Hungry Tide_ manifests a range of relationship to nature from the subaltern fishermen Fokir who is illiterate but he can read the water. Myth have helped to put indigenous people in touch with their heritage and share with those who colonized ruled and settled some of the hidden histories are informed interpretation of the world held by indigenous peoples (KCPL-117).

Myth of local legend and oral epic still hold the explanatory power mythical figures are not merely outwork fetishes but offer a rich resource for people and cultural seeking redefinitions of self and revivals of different world-views and values (Kent County public Library118). According to the above lines myth helps to pull out the cultural values and History of the Tide country. In _The Hungry Tide_ Ghosh uses the myth associated with local Goddess of the tidal country “Ben Bibi”. Anthropologist studies say that myth is a part of people’s culture.

The myth of Ben bibi refers to the creation of gods and demons by the primitive people of the tide country and it also refer to the belief system of the primitive people. The people of the tide country believe that Ben bibi rules over the jungle that the giber crocodiles and other animals do her tiding the myth of
Ben bibi is that it is the protecting goddess of the tide country. Ben bibi is believed as the daughter of Ibrahim and a Fokir from Mecca Medina the holiest place in Islam. He was a childless but a pious man by the blessing of Allah. Ibrahim became the father of twins, Ben Bibi and Shah Jongali with the help of the prophet of Islam they received the magical heats. Gabriel brought Ben bibi and shah Jongali to the country of the eighteen tides for the divine mission to fit the country for human habitation. The arrival of Ben bibi to the tide country suggests her currying mission of the forest. This story is tiled in Islamic Religion.

Before the arrival of Ben Bibi and Shah Jongoli the jungle was under the cruel rule of Dokkhim Rai, a powerful demon king to whom every spirit including human and ghost were afraid. When Ben Bibi and shah Jongoli entered the jungle Dokkhim felt their presence and decided to battle with them, but his mother narayan went to fight the battle with them and Ben Bibi defeated Narayani and showed merely on her by returning half of the kingdom to her son Dokkhim Rai. The inhabited part of the sunder bans is said to be the realm of Ben Bibi while the wilderness of the tide country, the jungle is believed to the realm of Dokkhin Rai. The folk tales and the myths of Non literate societies constitute An “archive” of the mastic material that have been a rich mine of information for various kinds of analysis. Sometimes these archives are used to infer psychological characteristic of the people they are often worked for the analysis of religion beliefs and they also serve as evidence concerning transmission of information (diffusion) from culture to culture (HT 105).

The myth of Ben Bibi culturally unites the people of the tide country, and provides moral values of the culture. The story is staged as a theatre play. The p
lay has two brothers Dhona and Mona. Who lived in the tide country? Dhona went to jungle with his seven ships and took a poor boy Dukhey with him for company. Dukhey’s mother asked him to remember Ben Bibi in case of trouble. They reached the jungle which is controlled by Dokkim Rai, he appeared in the dream of Dhona and asked for human sacrifice for which he agreed to sacrifice Dukhey. Dokkim Rai attached Dukhey in the form of a tiger Dukhey began to chant the name of Ben Bibi. Ben Bibi came along with her brother shah jongoli and defeated Dokkhin Rai and gifted Dukhey with precious items was and honey. So the people of the tide country believed Bon bibi as the savior of the Weak and a mother of Mercy to the poor. The myth of Bon Bibi brought a law to the forest.

The rich and greedy would be punished, while the poor and righteous were rewarded (HT-106). The tide country people have an epic narrative in the form of Bon Bibi that they pass orally from generation to generation and culture to culture. Their myth is strongly infected by Islamic influences. Hindus worshipped Ben Bibi as ‘Bandurga’, ‘Bandevi’ or ‘Banbibi’ Hindu image are found in the shrines of the local people wearing a crown and garland, carrying trishul and club and her vehicle tiger. For Muslims Ben Bibi is known as ‘pirami’ and her images are found with braided hair, wearing ghagra pyjama and cap with a tickly both Hindu- Muslim images have a boy in her lap who is believed as Dkhey. The myth of Ben Bibi serves as a social and ecological fiction for the people of Sundarban.

The tale of Bonbibi saved the fisherman from distress. When Kusum was killed in the refugees’ massacre she believed that Ben Bibi would take care of her son. They prayed her and performed rituals in her honour. As we can say that the myth, religion and nature help the human being to develop certain kind of belief
structure. This can be exemplified. When the fish men follow the dolphin’s they find fish. On the other hand the tiger is regarded as the manifestation of demon. The inhabitants believe that to alter the word ‘Tiger’ is a taboo. They chant the name of Ben Bibi in a language that is a mixture of Arabic, Persian and Bangla. The myth helps to unite the community of the tide country where people have come from different hand and religious to settle down. In the prayer and Pooja done for Ben Bibi the word Allah was repeated this shows the fusion of the two religions Hinduism and Islam. The ritual for Ben Bibi is Hindu and chants by Arabic, Just as the tide country is open ended, no points of origin and no border so as the myth of Ben bibi is unstable changing and open ended. By using the myth of Ben bibi Ghosh highlights the historical, geographical social, religion, ecological and geological conditions of the tide country. It is a harsh landscape full of peril and death in many forms.

There is a constant threat of animals sometimes the man animal relationship appears harmonious in case of Dolphins showing the way of fish to the fishermen. Ghosh writes about the tiger attack. So great was its confidence that in the last stretch it actually broke cover and went racing along the shore, in full view of the far shore intent on its prey, it no longer eared about concealment (114). Here Ghosh explains the tiger attack on Kusum’s father and how it attached and dragged him into the deep Jungle. Through this novel and by exploring the Morichjhapi massacre he recovered the lost history of Post colonial India. He recovered the forgotten histories of the subalterns, to acknowledge the indigenous knowledge and heroes of the subalterns and through the union between the elite and subaltern to show the way of progress to the world’s poor. He also elaborates the inter cultural, cross cultural relations and the micro society of the tide country.
The oral tales referring to the mystic features exemplified by the myth of Bon Bibi, the protecting goddess of the tide country serve as a model of religious syncretism where religious and cultural difference dissolve.

**THE SEA OF POPPIES**

*The Sea of Poppies* is a historical novel goes back to 1838 during the period of colonialism in the nineteenth century. The novel depicts the tale of colonial India, on the eve of the first opium war. A war fought between the British East India and the King Dynasty in China from 1839 to 1842 with aim of forcing China to import the British opium. It can be seen from the fact that all the major characters in the novel are inevitably linked to it in one way or the other. The novel opens with the appearance of the slave ship, Ibis, the movement of which spins the narrative. The Protagonist of the novel Deeti, watches the ship and from that movement onwards the ship is strongly linked with her fate.

Ghosh projects the problem of the Indian subalterns in this novel by all the characters that he comeacross. His should remains every suppressed and the opportunity to move forward is not granted to him. Heeru and Ecka Nack get married on the Ibis disregarding the fact that they are already married to different persons before boarding the ship Ghosh makes the Ibis symbol joint families “They were all kinds now” (432).

Quest of identity is one of the central themselves the novel the reason behind it lies at the core of the existence of the peoples who had been under the yoke of the empire for over two centuries. The closest relationship between a native and a white person exists between jodu and Paulette they are like siblings, yet their race separate them.
The black, brown yellow races were the subject races to be marginalized and silenced effectively and to be effectively written out of power discourse. Profit generated out of shameless and in human exploitation of the colonies. The Africans were sold as slaves for profit and then the Indians were terms ported as indentured immigrants to generate capital to be used for supplying opium and finally subjugate the chins. Physical Physiological, mental, socio-political and economic subjugation of the native population was the sole aim of the strongest class in the whole empire. (i.e) the merchant class. The narrator in this revisiting history, he tries to expose the wrongs of the past in his novel he has shown very transparently in sea of poppies.

The Ibis is a former slave ship which has been refilled to make voyage from Calcutta across Indian Ocean to Mauritius. As for the people on Board are a motley array of sailors, stowaways, girmitiyas, lascars, coolies and convicts. It is a historical novel that owes to the distinctiveness of characters. The novel reveals the issues such as subalterity, marginality. Opened to the benefits of civilization (The Englishmen were) chosen to burden with the welfare of such races as were still in the infancy of civilization (349).

During Neel’s trial the judge declared that Indian’s are still in their infancy stage in civilization so for their benefit of the civilization the Englishmen chosen to burden for the welfare of the races. It was the English who had become the world’s new Brahmins. The clear cut Bipolar division of the world into advanced/Backward races were a long way towards convincing the ruler and the ruled races sea of poppies treat the theme of post colonialist with frankness and indicates the ills fetch colonial era without mincing any word. Amitav Ghosh in one of his BBC interview mentioned ‘Opium financed British rule in India’, that
he had started *Sea of Poppies* as the story of indentured immigrants from Bihar. With the growth of the volume of the story history entered it.

There is no space for the powerless living the margins is very dangerous. The English created and controlled the whole power structure. The subalterns didn’t have any voice, right or human status. Thrown on the periphery, he was forced to observe the centre of power and its functioning from a distance. Feet peasants of India, who were forced to grow poppy, instead of good grains or vegetables, were exploited to such an extent that they barely survived and started floating toward marginality and landlessness.

In *Sea of Poppies* Ghosh seems to be creating that much wanted space, so that the subaltern can really speak. In this novel the mechanism of exploitation is clearly show. It shows how the farmer was exploited and how the agricultural time table of a phonation and the sustainable lifestyle of its people were altered with devastating effects on the economy. Deeti the main character of the novel could remember the good old days when the fields, “Would be heavy with wheat in the in the winter now, with the sahibs forcing everyone to grow poppy, no one had that to spare……..poppy had been luxury then, grown in small clusters between the fields that bore the main writer crop” (42).

There was no way for the farmers to escape from the opium cultivation. There were no grain crops and vegetables were not grown. There was only a sea of poppies in all the fields. To feed their families they took more debt and thus they became more confirmed in their state. Opium broke the very fabric of the society. Deeti and Kalua came across the impoverished transients in Clihapra, “Driven from the villages by the Flood of flowers that had washed over the countryside” (298).
Hungry pressed them so much that they were ready to forget all binding of caste, religion and concern for life and it safety they only had one thing in their minds survival. That’s why they signed agreement to work on the farms in some unknown lands, even hazarding to cross “Black Waters” money was the main motive behind the exploitation of the Indian farmer. *Sea of Poppies* is the effect of racialization and rationalization on the subject race and how colonized are exploited. It presents the central concern of post colonial literature very clearly.

The novel also presents through its narration and actions and words of prominent characters, how economics drove the colonies that were later designated to show how the lust of money and power derives ethics and the reason too. The main subjects are migration of Indians as servants. The forces that propel their lives the British occupation, the opium trade, the caste system are portrayed in depth. The novel through a light on the time period when the east India company forced the Pleasants to turn over the field to opium production for getting imaginable wealth which causes poverty and hunger among the people. British merchants exported opium illegally to china as a result a big mass of china population became habitual users of drug colonial and post colonial literature scrutinizes various aspects poor strategies, hegemonistic approaches and relentless oppression which have been the ruthless tools in the hands of colonizer. It also interprets the reaction or resistance of the oppressed.

The novel is one of the best narrative of colonialism, post-colonialism and immigration where a transnational collective identity of people dissolving their inessential these and milieus. The novel truly represents the helpless people of India in the nineteenth century when people were forcibly compelled to turn
over their fields to opium production. The novel opens with two indelible visions one the vision of Ibis another the cultivation of poppies. Here ghosh give the complete description of life of passengers on the Ibis, a ship and the life of Indian farmers who were forcibly made to cultivate poppies crops. Both the places represent the colonial deprivation and suppression. The illegal plantation of poppy crop and the opium trade between British authorities and china in 1830’ s trading began with China in 16th Century. The British fortune seekers in India massed fabulous wealth that sustained the colonial rule by turning the banks of the Ganga into a sea of poppies to grow opium and export it illegal to China. The east India Company was piling unpredictable wealth. Brittan engaged in drug-trafficking and became the world’s biggest opium produces and supplier. But Pleasants of Bighar, U.P and Bengal were forced to turn over their fertile agricultural lands to the company’s agent for opium production. Production became more of more and opium trade took off rapidly Chinese society and economy became crippled. British merchant went on shipping refined opium, produced in the company run factory at ‘Ghaziabad’” when china stood up and banned the import of opium the company took his revenge by declaring war on China under the historic of freedom. This is what Mr.Burnhan, an Englishman informs to Raja Neel Rattan:

The war, when it comes, will not be for opium. It will before principle for Freedom-for the freedom of trade and the freedom of Chinese people. Free trade is a right conferred on man by God, and its principles apply as much to opium as to any other article of trade. More so perhaps, since in its absence many millions of native would be denied the lasting advantage of British influence (115).
The British used force and opium war was fought between British east India Company and a weakened China under the Qing Dynasty. Its main purpose is “free trade” China’s defeat force the government to tolerate the opium trade. This humiliation at the hand of foreign power contributed to the downfall of the Qing Dynasty.

The novelist perfectly exposed the dual face of the colonizers—their greed for money as well as passion for spreading Christianity this can be proved by the dialogues of Mr. Burnham “Jesus Christ is free trade and free trade is Jesus Christ” and explained if it is God’s will that opium be used as an instrument to open china to his teachings then so be it. I can see no reason why an Englishmen should abet the Manchu tyrant in depriving the people of China of this miraculous substance (116) and their lip serve to remove their sufferings caused by tyrants talking about addiction and intoxication caused by opium Mr. Burnham states,

The antidote for addiction lies not in bans enacted by the parliament and emperors but in the individual conscience in every man’s awareness of his personal responsibility and his fear of God. As a Christian nation this important lesson that we can offer to China and I hope the people of unfortunate country will welcome it. He says merchants are free trade as God’s commandant (117).

After a period of time Chinese ruler shed beheaded some half dozen opium sellers and their bodies were hung up for public view. So the opium trade became little dull But opium is refused as “Most precious jewels in Queen Victoria’s crown” (SOP-91) without the drug. There has been no British empire. Since their economy of the imperial lay on opium Indian farmers were forced to cultivate
opium in their agriculture lands. So there are no food grains they suffered for their survival agents would come home to home forcing cash advance on the farmer making them sign asami contracts. It was impossible to say no to them.

The river bank of gangs were sea of poppies since China bans opium the trade because dull then started the opium war Mr. Burnham says, the war is for the sake of Indian peasants what they will do for their food they have to sell their opium cultivated in their lands to China. The British Businessman expose, ironically the hollow colonial demand that colonial rule was necessary for the total development of the nation. Indians were physically subjugated and this physical subjugation formed a major part of colonial machinery.

Even though the farmers cultivated poppies, only the British have the full monopoly over the opium trade. A farmer doesn’t have control over the trade. The opium factory in Gayipur is the symbol of colonial greed, horror, domination, oppression, hypocrisy and inhumanity on the way to factory Deeti and Kalua can see a group of grimitiyas marching towards the factory. The condition prevalent in the opium factory reveals the inhuman working condition of its employees as witnessed by Deeti. Bare bodies men, sunk waist deep in tanks of opium tramping round and round to soften the sludge their eyes were vacant, played, and yet somehow they managed to keep moving as slow as ants in honey, tramping, treading the seated men had more the look of should than any living thing she had ever seen their eyes glowed in the dark and they appeared completely naked (95).

White officers were appointed to watch the grimitiyas working in discipline “armed with fearsome instrument metal scoops, glass ladles and long handled rakes” (95) even children were working in the opium filled environment they were also punished harshly like the adults if anyone drops the opium by accidently they were given cane wielding there howls and shrieks went echoing through the chilly chamber (SOP 96).
The inside of the opium factory expose the truth of the “Work” of Empire with the factory reserving as a symbol of its giant exploitative economic system (Arora – 27) The factory still exists as world’s largest opium manufactures for pharmaceutical industry.

It was the colonial suppression that made Neel Rattan a native Raja and landlord ordered by the colonizer to go across the black sea in the ship Ibis as slave and the protagonist of the novel Deeti is a victim of Physical, economical and social subjugation she is also taken to attempt sati by the Indian orthodox society. Neel Rattan is a victim of physical, economic and judicial subjugation kalua is the example of social subjugation the author has molded. Each character is presented with unique features of their personality.

The novel highlights the hypocrisy of British in opium trade and the history of oppression of Indian farmers. The British were equipped with colonial pride and were able to suppress Indian physically; economically and socially and there was no option for the native to attempt any resistance physical or judicial as a result some the natives decided to migrate to other places by taking the risk of crossing the Andaman Sea (or) black water in ship Ibis. The people stayed in their native worked as grimitiyas in the opium factories the poor economic situation of the natives forced them to work under British hostilities with the help of colonized people like Baboo Nel Kissin, Neel Rattan Raja The colonial ruler get more powerful and succeeded to suppress Indians in many ways. The novel highlights the colonial history. Sea of poppies glorifies the colonial era. The opium trade, forced plantation of opium, indentured immigration, life on the Ibis, bascars etc. Marginalization, suppression and oppression of Indians Ghosh also investigate the multidimensionality of colonial and post colonial history.