

I. Introduction

Amitav Ghosh as a Writer

Amitav Ghosh is one of the most widely known Indian writers writing in English. He is a prominent literary voice in English, who is accepted as a productive writer not because he produced book after book but because of his dexterity in mingling his personal experiences and the epochal events of human history. He was born on 11 July 1956 in Calcutta. His father was first a lieutenant colonel in the army and, later, a diplomat. Ghosh grew up in the then East Pakistan, Sri Lanka, Iran and India. As a young person, he was greatly influenced by the stories of partition, Independence and even Second World War. These above mentioned stories and anecdotes of such epochal events related by his parents, family members and neighbors made an indelible impression on his mind.

Ghosh started his education from the Doon School in Dehera Dun, and graduated from St. Stephen College, University of Delhi. He worked with *The Indian Express Newspaper*. Later he joined Delhi School of Economics as a lecturer in the Department of Anthropology. After some years, he received a scholarship to do a Ph. D. in Social Anthropology at Oxford University. In 1980, he went to Egypt to do field work in the Fella heel village of Lataifa. Starting in fall 1999, Ghosh joined Queens College in the city, college of New York as distinguished professor in the Department of comparative literature. He currently lives in Brooklyn, New York, with his wife Deborah Baker and their children, Leela and Nayan.

Ghosh's career as a writer consists on five novels, a travelogue and a booklet. His first novel was *The Circle of Region* (1986). The writing technique of the book is magic realism and picaresque. It is set in India, the Gulf Region and Algeria. It presents history as a collective memory, which gathers, in a symbiotic fashion, all

which existed in the past into all that happens in the present. This book won the prix Medici Etranger, one of France's top literary awards. His next book was *The Shadow Lines* (1988). It presents the impressionistic family history. It is set in India's Bangladesh and U.K. This book is considered by many critics as his best work of fiction till date. It evokes post-colonial situations, cultural dislocations and anxieties in the period between 1962 and 1979. It won him the Sahitya Akademi Award, India's most prestigious literary prize. His third novel was *In an Antique Land* (1992). In it Ghosh blends fiction, fact and history so skillfully that the Combination appears Seamless. His fourth novel was *The Calcutta Chromosome* (1996) set in India and U.S.A. a mélange of detection and science fiction; In it he combines literature, science, psychology and sociology. His next famous novel is *The Glass Palace* (2000) is set in Burma, India and Malaya. In it he is using the realistic technique. It won him the Grand Prize for fiction at the Frankfurt International e- book Award in 2001, His latest and most famous novel is *The Hungry Tide* (2004), set in sundarbans area, has the realistic technique. It is an epic in its scope and ambition and it is very famous like his best selling glass palace. It won him the Hutch Crossword Book Award 2004.

Besides these novels, he has written a gripping and meticulously researched travelogue, *Dancing in Cambodia, At Large in Burma* (1998). It reveals his perception about the socio-political situations in both Cambodia and Burma, two countries, which practiced the politics of extreme isolation in the recent past. He has written one booklet, *Countdown* (1999), it exposes the nuclear lobby in both India and Pakistan. At the same time, the challenges and questions the views of leaders of India. Thus, above-discussed books and booklet have established Ghosh as one of the prominent writers writing in English.

The Hungry Tide: An Introduction to the Novel

The story centers on two visitors to the sundarbans Community, Kanai Dutt and Piyali Roy (Piya) and their interaction with that community and with each other. Kanai, a Delhi businessman, goes to Lusibari to meet his aunt, Nilima. She is an NGO activist and there she runs a hospital. Going there Kanai reads the stories in his late uncle's journal. These stories make him to delve deep into his family history. Piya, an Indo-American, come from Seattle. Her journey to the tide country is part of her ongoing research on dolphins. When they go together towards that place from Calcutta at that time they talk with each other. At that time Kanai asks Piya, "you know no Bangla" (12)? And Piya answers him " No, I was so little when I left India that I never had chance to learn" (12). Her ignorance of her own language heritage induces her to take Kanai on board as an interpreter between her and Fokir, the illiterate fisherman and protégé of Kanai's aunt who serves as Piya's guide. Ghosh's novel takes its task as the exploration of human communication, testing both its possibilities and its limits as the characters seek to cross multiple barriers - the barriers of language, religion and social class, those between human and nature, between traditional and cosmopolitan India, between Urban and rural, between India and the wider world.

The Hungry Tide is a very contemporary story of adventure and unlikely love, identity and history, set in one of the most fascinating regions on the earth, known as sundarbans. Ghosh's narrative rather than encompassing vast swathes of south and south east Asia, here, prefers, then to focus a magnifying lens on micro-culture within the regions.

The novel highlights dynamically evolving human relationship and it presents cross-cultural barriers and communication, the relationship between past and present.

It produces some terrific insights into the sundarbans mythical, historical, ecological and contemporary socio-logical background. In this novel Ghosh infuses great spirit and spirit into engrossing tale of caste and culture, and it also introduces reader to a little known world and makes it familiar.

Ghosh's novel alternates between the point of view of Piya, an Indian-American cetologist from Seattle, on a research trip and Kanai, the prosperous owner of a translation business in New Delhi, travels to meet his widowed aunt Nilima and there he reads the stories in the journal left by his late uncle, Nirmal. Reading stories he finds his family history, about a peasant's family and about the conflict between government and the settlers of Morichjhapi. In his uncle's journal he reads the line quoted from Rainer Maria Rilke's *Duino Elegies*. These are the inter-textual elements. Kanai becomes the translator and interpreter to Piya when Piya meets Fokir and he becomes her guide. He is illiterate. They can not communicate to each other. At that time Kanai becomes her translator and interpreter. Kanai knows six languages. The need for translation arises from the phenomenon of multilingualism in an interrelated world. Multilingualism has always been part of the Indian context, Ghosh himself belongs to it.

Piya comes from Seattle for search on dolphins. She doesn't speak Bengali because of that there is problem for her. Her guide is monolingual, illiterate Fokir. He cannot speak English. There is communication between them by means of gesticulation. Sometimes Kanai helps Piya translating Fokir's saying. Kanai runs a translation and interpretation agency. He presents his uncle's journal written record to the reader. When Piya, Kanai and Fokir are travelling together at that time Piya hears Fokir's chanting of traditional song. She does not understand and asks Kanai, "Can you translate"? The translation theme is repeatedly used in the novel when Kanai and

Piya eat and talk together at that time Kanai asks Piya “Do you know what your expedition lacks? [. . .] A translator” (231). Translation and interpretation are widely used two words in *The Hungry Tide* and these terms are linguistic transfer theoretically. Interplay across the text between written and oral modes is also shown in the novel.

The novel has other two dominant themes. First is ephemerality of concepts of national and ethnic identity and next is the realistic presentation of space and time. In Sundarbans area there is nothing constant. All things are changing rapidly. When tide comes, it devours all things and human life gets into danger ephemerality of concepts of national and ethnic identity of the characters. The novel is written in realistic mode. The description of time and space provides that theme. The place is Sundarbans area and time is focused after 1903.

In the novel we find the alteration between Kanai’s here and now experiences and his reading of his uncle’s Journal brings past and present into a symbiotic encounter. The Sundarbans area history shows that at the beginning of 20th century there came Scot Sir Daniel Hamilton and established Utopian community. In that community he said, “Here there would be no Brahmins or untouchable, no Bengalis and no Oriyas. Everybody would have to live and work together” (51). Kanai’s uncle, Nirmal also seems very idealistic one. He is Marxist and he believes in a rapprochement across class barriers. He and Kusum, poor peasant, struggled against the Indian government to establish their right on the Sundarbans area. Similar rapprochement is seen in the relation between illiterate Fokir and educated Piya. Here are no local, urban, literate and others barriers created between them.

The cult of ‘Bon Bibi’ is also an element to show trans-cultural communication in the novel. The story about Bon Bibi is ‘told by Abdur- Rahim’

(354), appears to have been written down at one point, and at one point is staged as a theater play, “The Glory of Bon Bibi” (101). These story and play show the Hindu-Muslim syncretism. When Piya sees Fokir praying at a shrine dedicated to ‘Bon Bibi’ she hears the word like ‘Allah’ but the praying is of Hindu. Next syncretist element is shown by means of the Island's human eco-system. Widowhood in sundabarns is different 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). The story of Bon Bibi also presents dialogic encounter between Hindu-Muslim elements. What relationship between humanity and nature is shown, it also presents dialogic encounter. Human/nature relationship is non-confrontational, it is cooperative.

Piya and Fokir don't share the same language but this pair transcends the barriers of class and literacy, even male-female boundary. In the novel globalized, partly globalized and local characters meet and there seem trans-cultural communication. At the end of the novel Kanai loses his uncle's written records that were handed to him. Piya also loses her written data sheet in the water. Both of them try to rewrite those written documents by means of memory. Lastly, Fokir dies, Piya lives and says sundabarns as her home. It shows there is no boundary to have home. Wherever we are there is our home.

In a nutshell Ghosh shows different perspectives of the sundabarns area. Dillip and Dokkin Rai are presented as evil characters. Dilip sells Kusum's mother and Dokkin Rai suffers weaker people and animals. Horen and Fokir are simple fisherman who help people all the time. Fokir's wife, Moyna, is educated but Fokir is illiterate. Characters from various social strata are presented in this novel. Some are peasants, some social workers, Piya, a scientist and Kanai, a businessman. Thus, Ghosh select

characters from multi-cultures, and shows the communication among them without any discrimination. Setting of this novel is limited to sundabarns area but characters are from wider world.

The present work has been divided into four chapters. The first chapter presents a short introduction to Ghosh, brief outline of *The Hungry Tide*, an introductory outline of the present work, and a short review of literature. It gives the bird's eye view of the entire work.

The second chapter explains briefly the theoretical modality that will be applied in this research. It discusses briefly, culture, cultural studies, transculturation, transcultural communication, translation, ethnography, syncretism, globalization, hybridity and trans-cultural conflict. By under taking an examination of these issues, this chapter will reach to the conclusion that the concept of national identity often creates hostility and violence among people, and syncretic and symbiotic identity is the way out to avoid such violence in the context of diversity and inter connectedness of the modern world.

On the basis of the theoretical modality outlined in the second chapter, the third chapter will analyze the text at a considerable length. It will sort out some extracts from the text of as the evidence to prove the hypothesis of the study, Ghosh exposes communication between cultures in the novel. There seem no barrier of language, religion and social class. Characters from different world come together and be the part of the community.

The fourth chapter is the conclusion of this research. On the basis of the textual analysis in chapter three, it will conclude the explanations and arguments put forward in the preceding chapter, and show how Ghosh is showing trans-cultural communication in *The Hungry Tide* in a nutshell.

Review of Literature

Amitav Ghosh's famous novel *The Hungry Tide* has elicited host of criticism since its publication from critics who have tried to analyze the novel. Since it is impossible to include all the responses to the novel in such a small project, an attempt will be made to present some representative responses selected from the huge pile of reviews. For this purpose, the varied and divergent responses included here. Benjamin Markovits comments on setting of this novel and writes:

The setting suggests varied possibilities; floods continually submerge the scattered bodies of land. Whole forests lift their heads above the tides and then disappear. Fresh and salty channels cut into each other, creating diverse natural habitat. The only permanent thing is the water. Whatever is human has to pick its spots among the inconstant inlands.

(Para 2)

In Markovit's words, Ghosh's *The Hungry Tide* reflects the inconstant condition of all things except water, and in such situation characters have to shape their own destiny and live struggling with the nature. The tide itself is very hungry and devours whatever it gets on its way. Because of the tide the disappearance of the old island and appearance of new island is common in sundabarns area. He further elaborates his ideas about the book and comments that the book is very difficult to review but its prose is clear and characters are believable. He says:

The Hungry Tide belongs to a category of books particularly difficult to review: the passage of the storm that resolves these entangled relations at the end is admirably told. Most of the characters do believable things most of the time. The various love stories pass the hour (Para 8).

In these comments Markoivits is centering his idea on setting, prose writing and characters and he does not seem to be talking about trans-cultural communication. His attention does not seem to focus on other aspects of *The Hungry Tide*. Commenting on the novel and writing style of Amitav Ghosh critic Paul Ruchira mentions:

The Hungry Tide by Amitav Ghosh is a good book-note that I don't say wonderful, as I do for most of his other books. In his usual style, Ghosh deftly weaves fiction with fact the past with present and geography with history. The result while interesting has a slightly unpolished feel about it. (Para 1)

Ruchira takes *The Hungry Tide* as a good book but not wonderful. He observes this usual writing style and finds that there is weaving of fiction with fact, the past with present and geography with history. He further talks about the characters and views, "The characters seemed more real when they were thinking or silent than when they spoke to each other" (Para 3).

Salil Tripathi, one of the critics, opines from existential perspective of the characters and comments, "It is difficult to find people like Fokir, Amitav Ghosh's boatman, who can live harmoniously with animals" (20). Tripathi, here, has the opinion that human being is to live with nature. How the nature is so is our fate, Fokir has to live with wild animals. Fokir's courage to struggle for life is very appreciable. It presents even, Fokir, like simple character has the knowledge of struggle for life.

Another Critic Nell Freudenberger observes the novel as "a contemporary [novel] with deep historical roots" (24). Here, Freudenberger pours his thought as that even in the latest product there is the base of history and history is unavoidable. He further elaborates his ideas and comments on Amitav Ghosh's point to see an

environment from different conflicting point of view showing without any partiality any of them and observes, “What is extraordinary about this novel is not its timeliness but the author's ability to see an environment from several conflicted points of view- the scientists, the fisherman’s the historian’s without favoring any of them” (28).

This criticism focuses on writing style of Amitave Ghosh and he illustrates Ghosh as very skillful writer and Ghosh has the knowledge to be like his characters and sees the world from their perspective not be on the side of one character. It shows equal concern for all characters, his democratic attitude in respect to characters.

Commenting on inconstant situation of the sunderbans area and the combination of different things of that place critic Alan Cheuse expresses his views as, “It’s an evanescent land and water escape where the Ganges flows deep and far out into the Bay of Bengal, and Biology, mythology and geology mingle” (1). Here, Cheuse is highlighting that sundabarns area is not the place, which is void of history and mythology. It is the place having long story about its creation and human life as well as geography and other animals.

Next renowned critic Houghton Mifflin centers his attention on its adventurous aspects and writes, “[. . .] Piya’s and Kanai’s parallels Journeys of self-discovery set against a feral untamed environment. Ghosh not only infuses great energy and spirit into an engrossing tale of caste and culture, he deftly introduces readers to a little-known world and makes it familiar.”(qtd. in Allyssa Lee)

Indeed, Mifflin, addresses central character’s adventurous journey in untamed environment and takes Ghosh as the writer to make his reader knowledgeable to a little known world. Here, Mifflin observes Ghosh’s capacity of infusing great energy and spirit in engrossing tale of caste and cultures. This presents Ghosh as the writer having consciousness of multi-aspects in his writing.

Critic Donna Seaman talks about the tsunami and different characters predicament with that of nature's dynamic force. He writes, "Through his characters very different mindsets, Ghosh posits urgent questions about human kind's place in nature in an atmospheric and suspenseful drama of love and survival that has particular resonance in the aftermath of the December 2004 tsunami" (60). Seaman advocates that human kind's place in the world is not out from the surrounding area. Having different mindsets none can be out from atmosphere. Remaining inside it all love all and think that the world is for brotherhood and not for hostility because nature itself is teaching us to be together as presenting it as opposing force for human being.

Thus, none of the aforementioned critics have explored the issue of trans-cultural communication so far. So, this researcher is going to explore this issue with the help of cultural studies.

II. Transcultural Communication

Culture

The term culture seems to be an indispensable but multi-accented term with a complex and still open history, which itself expresses the complexity of general human history. The word culture in English is derived from the Latin 'cultura' which means the act of cultivating the soil. Later on the term has been applied to any custom, art, social institution, literature, music etc. which is cultivated and practiced in society. Culture, therefore, belongs to the realm of broader human consciousness that is both developed and shaped by society, religion, history and geography. By now culture has become somewhat controversial in social-anthropological circles because of the multiplicity of its referents and the studied vagueness with which it has all too often been invoked. In any case the culture concept to which this thesis will refer to has neither multiple referents nor any unusual ambiguity. It will denote historically transmitted pattern of meaning certified in symbols. This system of inherited conception is expressed in symbolic form by means of which men communicate, perpetuate and develop their knowledge about attitudes towards life. Culture is the fabric of meaning in terms of which human beings interpret their expression and guide their actions; such actions are internally related with the structure of the society and the people for Tylor "culture or civilization [. . .] is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (1).

The study of culture within society, anthropology and literature has different aspects. The idea of culture as ' people's whole way of life' first arose in 19th century. Culture for Arnold was the best that has been 'thought and known' in the world. Arnold argues, "Culture is a pursuit of our total perfection by means of getting to

know, on all the matters which most concern us, the best which has been thought and said (1). Here, Arnold having stood in the conservative stance separating high and low culture and he has deep reverence to the tradition. He opines to impair the sacredness; to dislocate the customs inherited from the tradition is to take a step backwards into darkness and anarchy. In his opinion, culture has its roots in tradition. In anthropology culture means the very part of the environment that is the creation of man. In ordinary speech a man of culture is a man who can speak language other than his own, who is familiar with history, literature philosophy, fine art of whose actions and behaviours are controlled and guided by wisdom and judgment to anthropologist, however, to be human is to be cultured. There are different and numerous culture in the world such as Russian, Indian, Nepali, American, British, Chinese and so on because they have different way of life. Sir Edward Taylor in 1871 defines culture in its wide ethnographic sense, “is that complex whole which includes knowledge, belief, art and morals, low costumes and any other capabilities and habits acquired by man as a member of society. (qtd. in Ramji Gautam 13)

Neo-Marxist Raymond Williams views that culture is not similar to that of Arnoldian line. According to him “Culture is constituted by the meaning and practices of ordinary man and women. Culture is lived experience. The texts, practices and meaning of all people as they conduct their lives” (4). During 19th century, culture was accepted as a whole and distinctive way of life and as the form of human civilization reading, observing and thinking the means toward moral perfection and social good. Culture is the high point of civilization and the concern of an educated people. Culture also plays an import role in the field of ‘art and literature’. It is a matter of creativity and change. It shows the specific social relations of reproduction. It gives a moment of meaningful production in society. Culture

gives us to engage with, in complete production of meaning and values and act of social survivals. As Hall rightly observes, “Culture depends on its participants interpreting meaningfully what is happening around them, and making sense, of the world” (Representation 2). It creates broad sense in the study of culture. Nowadays culture is both the ‘arts’ and the values, norms and symbolic goods of everyday life. A culture has two aspects; the known meaning and direction and the new observation and meaning.

By mid 20th century the ethnographic definition of concept of culture has undergone a massive change. Raymond Williams contrasts his views on culture with ethnographical concept. Ethnographical meaning of culture shows the whole way of living of a people but Williams’s focus is on normative meaning of culture. In the normative usage, culture still claims to represent the organic voice of people. Out of this conflict between culture in the anthropological sense and culture in normative sense, there emerged a third way of using the term, “One that refers neither to a people’s organic way of life nor to normative values preached by leading intellectuals but to a battleground of social conflicts and contradiction” (Graff and Bruce 421). From the theoretical perspectives one can assume a single, central culture that renders individual experience coherent and meaningful for it is, inescapably different, diffusive and dissonant.

In late 20th century, the concept of culture has been totally changed. It has become an issue of literary writing basically in English literature, postcolonial criticism and the postcolonial theory of discourse, made culture a most contested space. Culture by now borrowed the terminologies of other fields of criticism. Often cited terminologies, these days in the study of culture are Foucauldian notion of ‘power’ and ‘Discourse’ and Gramsci’s concept of ‘Hegemony’. Post-colonial

perspectives emerge from the colonial testimony of “Third World” countries and the discourses of ‘minorities’ within the geopolitical divisions of east and west, north and south. They focus their critical revisions around the issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the ‘rationalization’ of modernity. Postcolonial criticism bears witness to these unequal and uneven forces cultural presentation involved in the contest for political and social authority within the modern world order. It gives us idea of culture and an uneven incomplete production of meaning and value often composed of incommensurable demands and practices, produced in the act of social survival. Culture reaches out to create a symbolic textuality to give the alienating everyday an aura of selfhood, a promise of pleasures. As Bhabha rightly observes:

Culture as a strategy of survival of both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. It is translational because such spatial histories of displacement make the question of how culture signifies, or what is signified by culture, a rather complex issue. (Bhabha 438)

The cultural transformation-migration, Diaspora, displacement, relocation-by means of transnational dimension makes the process of cultural translation a complex form of signification. This cultural signification produces hybridized location of cultural values - the transnational - and through it the postcolonial intellectual attempts to elaborate a historical and literary project.

To study the relationship between the east and west, which is governed by discourse, Edward W., said, has shown the interest for the cultural dimension standing in a position of a cultural critic rather than showing a political interest. On the one

hand, he sees the scope of orientation as matching with the scope of empire' on the other hand, he focuses on culture representing as well as functioning as a form of hegemony. Through this connections Said finds that Mathew Arnold as the person to use culture as a powerful means of differentiation. For Arnold culture is an ideal but for Said "culture with its superior position has the power to authorize, to dominate to legitimate, denote, interdict and validate: in short i.e. the power of culture to be an agent of and perhaps the man agency of powerful differentiation with its domain and beyond it too" (Said 9). This argument has shown the culture as two-facet concept. It doesn't focus only the positive doctrine of the best that is thought and known but also differentially negative doctrine of all that is not best. From this double faceted view of culture, it has created that situation of domination and appropriation, and it has also shown that one aspect of culture is more powerful than other.

From the above-discussed views on culture, we find that conservative perspective regards culture as static an fixed but modern perspective emphasizes on it as an ongoing process of formational and reformation. From the theoretical perspective one cannot assume a single, central culture that renders individual experience coherent and meaningful, for it is inescapably different, diffusive and dissonant: culture, therefore, is a sort of theatre where various political ideological causes engage one another. It goes beyond the placid realm of "Apollonian quality, and it can even be a battle ground where different causes expose themselves to the light of day and contend with each other. So, culture always keeps on changing. Formation and reformation always pave the way for making new and new culture. Therefore, culture, as Bhabha views as space of 'indeterminacy'.

Cultural Studies

Cultural studies is a multi or post disciplinary field of inquiry which blurs the demarcations between itself and other subjects. As intellectual emphasized that the ‘intellectual promise of cultural studies lies in its attempt to cut across diverse social and political interests and address many of the struggles within the current scene, Richard Johnson describes cultural studies as “a process, a kind of alchemy for producing useful knowledge and codify it (qtd. In Grossberge et al.8) ‘Cultural Studies’ is difficulty to define because it has no referent to which we can point. This term is the product of the ensemble of new vocabularies and practices emerging on the site occupied by cultural criticism and theory. It is a set of practices constituted by the ‘language game’ of cultural studies. It is not a tightly coherent unified movement with a fixed agenda but a loosely connected group of tendencies, issues and questions. The study of culture has taken place in a variety of academic disciplines like sociology, anthropology, literature etc in a range of geographical and institutional spaces. In this context, Bennet defines, “It is concerned all those practices, institutions and system of classification through which there are inculcated in a population particular values, beliefs, competencies, routines of life and habitual forms of conduct” (28).

Arising from the social turmoil of the 1960s, cultural studies is composed of elements of marxism, post-structuralism and postmodernism, feminism and gender studies, anthropology, sociology, race and ethnic studies, film theory, urban studies, public policy, popular culture studies, and post-colonial studies; those fields that concentrate on social and cultural forces that either create community or cause division and alienation. As Hall writes: By culture, here I mean that actual rounded terrain of practices, presentation, languages and customs of any specific society. I also

mean the contradictory forms of common sense which have been taken root in and helped to shape popular life” (Gramsci 439). So, cultural studies would not warrant its name without a focus on culture.

Culture itself is ideological, ideology is the central concepts in cultural studies because it means the mental frameworks—the language, the concepts, categories, imagery of the light, and the system of representation with different classes, social groups deploy in order to make sense, define, figure out, and render intelligible way the society works. While looking culture from this perspective, Karl Marx’s opinion “We make culture and we are made by culture, there is agency and there is structure” (qtd. In Storey xiv) is significant. And John Fiske maintains, “culture in cultural studies is neither aesthetic nor humanistic in emphasis but political” (115). What he means by this is that the object of study in cultural studies is not culture defined in a parochial sense, as the object of supposed aesthetic excellence, nor as a particular way of life, whether of people, a period or a group. Stuart Hall defines cultural studies as “a project that is always open to that which it does not yet know, to that which it cannot yet name” (278). Again he argues it can’t be just any old thing, which chooses to march under a particular banner. It is serious enterprise or project and that is inscribed in what is sometimes called the “political aspect of cultural studies” (278). And he treats culture as the actual grounded terrain of practices, presentations, languages and costumes of any specific historical society as well as the contradictory forms of ‘common sense’, what have taken root in and helped to shape popular life.

Cultural studies is an exciting project, which tells us stories about our changing world. On the whole cultural studies has favoured qualitative methods with their focus on cultural meaning. Guerin and others explain, “It is committed to examining the entire range of a society’s beliefs, institutions and communicative

practices including arts” (241). Cultural studies is associated with a particular topic, social activity, society and with the related people. Cultural representation plays important role within cultural studies to show the representation of people and society. Thus, a good deal of cultural studies is centered on question of ‘representation’, that on how the world is socially constructed and represented to and by us, Chris Barker defines “cultural studies in a body of theory generated by thinkers who regard the production of theoretical knowledge as a political practices” (5). It means cultural studies are the representation of different intellectuals and their concepts in the present moment. In these sense cultural studies, is a ‘discursive formation’, which provides ways, or talking about the forms of knowledge and conduct associated with a particular topic, social activities in society.

Cultural studies does not only focus on preserving transmitting and interpreting culture or cultures but also it democratizes the space of discussion and brings the diversities together. As Graff and Bruce write, within cultural studies:

The aim of cultural criticism is something more than preserving, transmitting and interpreting culture or cultures, rather, the aim is to bring other in a common domestic space of discussion, diversities that had remained unequal largely because they had remained apart” (434-35).

Cultural studies in this sense means a refusal to the “universal’s of culture and at the same time challenges the belief that group ‘particularism’ like blackness, femaleness or Africanness are essential unchanging qualities. Like text, cultures are seen as indeterminate sites of conflict that cannot be pinned to single totalizing meaning.

Cultural studies is a cross-disciplinary enterprise, which blurs the boundaries between itself and other subjects. It is generally seen as a route to bring the university back into contact with the public with a counter disciplinary breaking down of intellectual barriers. As Lawrence Grossberg and others emphasized that the intellectual promise of cultural studies lies in its attempt to “cut cross-diverse social and political interest and address many of the struggles within the current scene” (Grossberg et al.1).

Cultural studies transcends the confines of a particular discipline such as literary criticism. It is rather politically engaged and at the same time denies the separation of ‘high’ and ‘low’ or elite and popular culture. Cultural studies is a ‘discursive formation’ i.e. a cluster of ideas, images practices which provides ways of talking about the forms of knowledge and conduct associated with a particular topic, social activity, or institutional site in society. Thus, good deal of cultural studies is centered on question of ‘representation’, that is how the world is socially constructed and represented to and by us. The central strand on cultural studies can be understood and the study of culture as the signifying practices of representation, which requires us look for the textual generation of meaning. It also demands investigation of the modes by which meaning is produced in a variety of contexts. Cultural representation and meaning have certain materiality since they are produced enacted, used and understood in specific social context. Culture is articulated with moment’s production but not determined necessarily by that moment. The meaning of a text (culture or set of practices) is produced in the interplay between text and reader so that the moment of consumption is also a moment of meaningful production. And the meaning is same all the time because of dynamic situation of cultures. Hall writes:

There are many kinds of metaphors in which our thinking about cultural change takes place. These metaphors themselves change. Those which grip our imagination and, for a time, given our thinking about scenarios and possibilities of cultural transformation, give way to new metaphors, which makes us think about these difficult questions in new terms. (For Allon 287)

As cultural concept they concern the experience of day to day living and artistic movement of human beings, cultural studies explores the concept of gender, race, class colonialism etc. and shows the conception between these concept of power to develop ways of further thinking that can be utilized by agents in the pursuit of change. Now cultural studies has the centrality of the Foucauldian concept of power, “power” writes Barker “is not simply glue that holds the social together or the coercive force which subordinates one set of people to another-but the process that generate and enable any form of social action, relationship or order” (10). Such notion of power is similar to Antonio Gramsci’s concept of “Hegemony”-which implies a situation where a ‘historical block’ of powerful groups exercise social authority and leadership over subordinate groups through the winning of consent. Thus cultural studies has been centered on questions of power, knowledge, ideology and hegemony as well as the different cultural stages such as ‘transculturation’.

These observation can perhaps be reduced to a single proposition that cultural studies refers to a multistrand intellectual movement that plans cultural analysis in the context of social formations, seeing society and culture as historical processes rather than frozen artifacts. Emphasizing the inextricable relations between culture and power, calling attention to social inequalities-thus, always making a committed call for democratization.

Transculturation

Transculturation refers to the phenomenon of merging and converging cultures. It reflects the natural tendency of people to resolve conflicts over time, rather than exacerbating them. In modern context, both conflicts and resolutions are amplified by communication and transportation technology, the ancient tendency of cultures drifting or remaining apart has been replaced by stronger forces for bringing societies together. To be so globalization is very dominant aspect because it has provided the chance of meeting of different cultures from the entire world. If transculturation impacts ethnicity and ethnic issues the term “ethno-convergence” is used. Transculturation covers war, ethnic conflict, racism, multiculturalism, interracial marriage and any other of a number of contexts that deal with more than one cultures. In general sense transculturation is the positive aspect of global phenomenon and human events, where resolutions of conflicts are inevitable. The general processes of transculturation are extremely complex steered by powerful forces at the macro-social level, yet ultimately resolved at the interpersonal level. About the conflicting and resolving situation of transculturation Gustavo Perez-Firmat writes, “collision of cultures designates the fermentation and turmoil that precedes synthesis”. (qtd in Dingwaney 6) The driving force for conflict is simple proximity - boundaries, once separating people become the issue of a conflict when societies encroach upon one another territorially. If a means to co-exist cannot be immediately found, the conflicts can be hostile leading to a process by which contact between individuals leads to some resolution. Often, history shows us, the process of co-existence begins with hostilities, and with the natural passing of polarist individuals, comes the passing of their polarist sentiments, and soon some resolution is achieved.

Transculturation always reflects the situation where there is no purity in any culture. From the history it is clear that there were not purity in cultures, it is not now and it will not in the future. It shows culture is destined to change. Bill Aschroft et al. have viewed that, “Transculturation refers to the reciprocal influences of modes of representation and cultural practice of various kinds in colonies and metro poles” (233). It also highlights there is no purity in culture and mutual influences is the core of transculturation. The term transculturation was first coined by Cuban sociologist Fernando Ortiz in 1947 to refer African Cuban culture. The term ‘transculturation’ was used in literary studies since 1970s and it was incorporated in that field by Uruguayan critic Angel Rama. Ethnographers have their own view about this term. Their concern is to refer “how subordinated or marginal groups select and invent from materials transmitted to them by a dominant metropolitan culture” (qtd. in Key concept). Pratt has talked the term transculturation as to analyze Ortiz proposition and she writes, “Ortiz proposed the term to replace the period concepts of acculturation and deculturation that described the transference of culture in reductive fashion, one imagined from within the interests of the metropolis (228). For Pratt transculturation is “a phenomenon of contact zone” (4). Or her contact zones “are social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of dominance and sub-ordination like colonialism, slavery or their aftermaths as they are lived out across the globe today” (4). Here she is focusing in the mutual influences between the colonizer and colonized people. About transculturation Padmini Mongia has broader view. She presents transculturation “Shares a common frame of reference in some unified transnational circulation of ideas and cultural products” (7). Up to this point all the critics who are talking about it are focusing in meeting of different cultures anyhow and their influences to one

another. Transculturation does not present only one culture as in dominant form but it shows the influences of different cultures in contact zone. Therefore, 'transculturation' is involving encompassing or combining elements of more than one culture. The more the world is becoming narrower by means of transportation and communication technology the more the world is becoming one crossing the multiple barriers of language, religion and social class.

Trans-cultural Communication

Trans-cultural communication conveys the communication that involves more than one cultural message relayed among one another. Transculturation itself refers to the elements involving more than one culture. Communication is defined in Webster dictionary as "the imparting or interchange of thoughts, opinions or information by speech, writing or signs" (274). Thus transcultural communication is interchanging of thoughts opinions among more than one culture. For transcultural communication there needs the contact of more than one culture in a place. The intermingling situation among cultures provides the way for 'transcultural communication' to make clear about transcultural communication, there needs to define different terms. Here, translation, globalization, syncretism, ethnography and hybridization are focused. And these terms help for transcultural communication.

Translation

21st century is regarded as the century of international culture. Translation has exposed the international culture in the current century, so it is also called the century of translation. Today, translation has not only become the common interest of a country or a society but also has become the social need of an individual. Now, the world has galloped with the wings of translation, as a science, a skill, an art and matter of taste, for promoting universal relationship and involvement in the present

scenario. New mark has broader view on translation and he asserts, “Translation is first a science, and then a skill, third an art and fourth a matter of taste” (4).

The main purpose of translation is to create spiritual and devotional unity among the various dialectical societies and individual in both national and international level. Translation, on national level, weaves the various dialectical societies and people into one maxim to promote firm national unity, on the other in international level, translation helps to establish unity among the people for peace and harmony. Andne Lefevere rightly observes, “translation can help us towards a greater awareness of the world in which we live” (viii). Translation crosses the blurs of the geographical boundaries as well as breaks the linguistic barrier and helps to find the base for universal brotherhood and friendship. Translation has its valuable use in the field of exchanging the thoughts, opinion, feelings and ideas as a means of communication among the various dialectical communities. The exchange of thoughts, opinions, feeling, and ideas help to promote social behaviour and tries to form a relation between them. In *Cambridge Encyclopedia*, the term ‘translation’ is defined as the opposite of interpretation. It asserts, “translation is the conversion of one language into another; often used specifically with reference to written text, as opposed to the interpretation of spoken language” (1105). The conversion of one language knowledge into another helps the people to understand ‘source language’ cultures, literature to target language readers. So, it is a way, which provides the direction to communicate among different language people.

Translation helps to understand and supports the various experiences of life prevalent in the various countries of the world. It helps to open the gate of vivid cultural identities and it is the greatest significance of translation. To clarify translation Nida writes “Translating consists in producing in the receptor language the

closest natural equivalent to the message of the source language, first in meaning and secondly in style” (30). It does not mean that translation is equivalent to the source language. But, any way, it helps to transfer the message in another language, in such process there will not be exact message transformation. Catford's definition of translation is not different to that of Nida. In Catford's words “Translation is the process of replacing the textual material by the equivalent materials in another” (20). Through translation communication gap doesn't remain between ‘source’ and ‘target language’ but exact message will not be transferred from source to target language.

Language is the vehicle of thought, meaning and, of course, culture is shaped by where and how its users live and conversely their thought is also influenced accordingly. The famous Sapir-Whorf hypothesis of linguistic determinism and linguistic relativity justifies the inevitability of gap and loss in language and meaning loss in translation. Crystal writes, “[. . .] scholars admit that translation is impossible and translation at best a reflection, a mirror of the original” (15). So, translation itself is not the original but an image of the original and it reflects the core of the original object or thing. It bridges the two languages and helps people to cross from one bank of the river to the next bank. From it, we can say, translation always co-operates in communication among languages and cultures.

Ethnography

Ethnography is that field of anthropological research based on direct observation of and reporting on a people's way of life, cultural anthropologists, used it as a methodology and pointed its two stages field work and reportage. It is ‘historically’ concerned with recording the life and habits of peoples from societies not the observer's own. Ethnography is, one field for the broad discipline, anthropology, firstly it was used as the way of seeing, “exotic” which differentiated them from the

European and primitive which saw them in a Darwinian way as state the development of man. It gave idea of colonial discourse in constructing the hierarchy of culture. It simply a social research method whereby the ethnographer, participates, overtly or covertly, in people's daily lives for an extended periods of time, watching what happens listening to what is said, asking questions in fact collecting whatever data are available to show light on the issues with which he or she is concerned"

(Harmmersley and Akinson 1983:2). Thus, it is a form of participant observation which attempts to gather data 'on location' that will lead to understanding of a particular social or cultural groups.

Ethnographical criticism is neither neutral value free act on watching, listening, asking or collecting nor it exists beyond the assumption and descriptions of the discourse of the participant's own culture. Ethnography focuses on that cultural knowledge is 'constructed rather than 'discovered'. Indeed, Ethnography, itself as a science which is historically existed to locate the observed subjects in a particular way. It is a method of studying and learning about a person or group of people. It involves the study of a small group of subjects in their own environment.

Ethnographer attempts to get a detailed understanding of the circumstance of the few subjects being studied rather than looking at a small set of variables and large number of subjects.

Syncretism

Syncretism refers to the fusion of two distinct traditions to produce a new and distinctive whole. It sometimes used to avoid the problems associated with the idea of hybridity. Syncretism emphasizes the idea that postcolonial cultures are the product of a number of forces variously contributing to a new and complex cultural formation.

About synergy Robert young has the idea that to the product of two (or more) forces

that are reduce able to neither is perhaps aspects of the term hybridity. The term is mostly used in religious studies. Now, it is also used in theatre criticism. About synergy Bill Ashcroft, Gareth Griffiths and Helen Tiffin write:

Synergy seems to offer some advantages, as it emphasizes the positive and energetic aspects of the process of ‘transculturation’ and the equal but different elements that the various historical periods and forces have contributed in forming the modern postcolonial condition. (229)

For transculturation synergy provides the way and helps to reflect the postcolonial condition. It shows no religion is as pure as it was in ancient time: Now, there seems the influence of one religion on another and other aspects also.

Globalization

It is the process whereby individual lives and local communities are affected by economic and cultural forces that operate worldwide. This process has the effect to make the world a single place. Globalization is the perception of the world as a function of the process of globalization upon local communities.

Before mid 1980s words such as ‘international’ and ‘international relations’ were used in the place of Globalization. The word ‘International’ indicated the growing importance of territorial states in organizing social relations and it was the product of European ‘imperialism’ Globalization reflects a changing organization of worldwide social relations in this century and it shows the decreasing importance of the ‘nation’. In Globalization world individuals and communities gain access to globally disseminated knowledge and culture, and are affected by economic realities that bypass the boundaries of the state. Albrow wightly observes; globalism is a term, “for values which treat global issues a matter of personal and collective responsibility”. (qtd. in Bill Ascroft)

Globalization paves the ways for accessing the technology, information, services and market to local communities. It leads the dominant forms of social organization into universal prosperity, peace and freedom, and global environment concern becomes global ecological concern. It has also argued as the domination of 'first world' countries over "Third World" ones, in which individual distinction of culture and society become erased by an increasing homogenous global culture, and local economies are more firmly incorporated into a system of global capital. Ferguson has the idea that Globalism as a teleological doctrine which provides, explains and justifies an interlocking system of world trade it has ideological overtones of historical inevitability and 'its attendant myths functions as a gospel of the global market'.

Critical Globalists have neutral view neither accepting and rejecting 'for and against' of globalism. About critical globalism Nederveen pieterse writes, "critical globalism refers to the critical engagement with globalization process, neither blocking them out nor celebrating globalization" (Nederveen pieterse 1995: B). Critical Globalists see that globalization:

Has often perpetuated poverty, widened material inequalities, increased ecological degradation, sustained militarism, fragmented communities, marginalized subordinated groups, fed intolerance and depended crises of democracy they also see that it has had a positive effect in trebling world per capita income since 1945, halving the proportion of the world living in abject poverty, increasing ecological consciences, and possibly facilitating disarmament while various subordinated groups have grasped opportunities for global organization (Scholte 1996; 53).

Globalization covers different (various) disciplines such as international relations, political geography, economics, sociology, communication studies, and agricultural, ecological and cultural studies. The importance of it to postcolonial studies comes from the demonstration of the structure of world power relation, which stands firm in the 20th century as a legacy of western imperialism, and after the Second World War rapid decolonization gets the way and globalization demonstrates the transmutation of imperialism into the supra-national operations of economics, communications and culture. This does not mean that globalization is a simple, unidirectional movement from the power to the weak, from the central to the peripheral because globalism is transcultural in the same way the imperialism itself has been. For this Stuart Hall calls “a new globalization [. . .] and it has to do with a new form of global mass culture. (qtd in Key Concept) Therefore, globalism doesn’t remaining certain boundary. It crosses the boundaries and the development of the world rapidly spread in all places and no culture will ‘pure’ one will have the influence in the next.

Hybridity

Hybridity one of the most widely employed and most disputed term in postcolonial theory, proposed by such prominent postcolonial critics as Homi K. Bhabha, Sara Suleri Robert young and Frantz fanon, is the concept of ‘hybridity’. Hybridity commonly refers to the creation of new transculturation forms within the contact zone produced by colonization. Hybridization takes many forms; linguistic, cultural, political, racial etc. About hybridity Bill Ascroft, Gareth Griffiths and Helen Tiffin write, “[. . .] hybridity has been seen as part of the tendency of discourse analysis to de-historicize and de-locate cultures from their temporal, spatial,

geographical and linguistic contexts, and lead to an abstract, globalized concept of the textual that obscures the specificities of particular cultural situations” (120).

The term ‘ hybridity’ has been most recently associated with the work of Homi K. Bhabha, who analyzes of colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities. All cultural statements and systems are constructed in a space and that space is ‘the third space of enunciation’ where cultural identity always emerges in contradictory and ambivalent space, which, for Bhabha makes the claim to a hierarchical ‘purity’ of cultures, untenable. The recognition of this ambivalent space of cultural identity may help to overcome the exploits of cultural diversity in favour of the recognition of an empowering hybridity within cultural difference may operate:

It is significant that the productive, capacities of this third space have a colonial or postcolonial provenance for a willingness to descend into that alien territory may open the way to conceptualizing an international, culture, diversity of cultures but on the inscription of articulation of cultures hybridity. (38)

It is the ‘in-between’ space that carries the burden and meaning of culture, which makes the notion of hybridity so important. It is frequently used in postcolonial discourse to mean simply cross-cultural ‘exchange’ and the idea of equal exchange. Because of it there emerges a new culture that neither purely colonized nor purely of westerner; it is “third space of enunciation” (34).

The hybridity can be understood by referring to Bhabha’s notion of ‘mimicry’ and ‘ambivalence’ and Thomas B. Macaulay’s description of ‘intermediate’ class of people. The ‘ambivalence’ in postcolonial discourse refers to cultural crossover of various sorts emanating from the encounter between colonizer and colonized, alien

and native. It is mixture of both parties and in it the second one mimes the culture, language and values of the first one thinking that to be superior like them. But mimic men never become the white men, and they never get superiority of the white men Bhabha asserts, “the menace of mimicry in its double vision which in disclosing the ambivalence of colonial discourse and disrupts its authority. Any it is a double vision that is a result of the partial representation/recognition of the colonial object” (881).

For the hybridization of the societies the westerns different missions are responsible. In the name of civilizing mission, colonizer or European imposed the education system to the colonized or non-western people and countries to create an indeterminate class of people by refining and training natives making them civilized or rich. Training certain elites in English or Western education, language and culture, British rulers would be able to create “intermediate” class of people who would be distinguished from the general mass of people or native population by the help of their ability of mimicking colonizers.

As defined and designed by Macaulay, intermediate class means “[. . .] as class of persons, Indian in blood and color, but English in taste, in opinions, in morals, and in intellect” (61). The intermediate classes of people are almost ‘white’ in terms of cultural training, manner, languages, mode of speech and accent and function as interpreter between the British and the millions of native people they ruled.

Thus Hybridization is that position where neither of the positions identified of this and that culture, and it is the place there remains neither ‘I’ nor ‘you’ position but somewhere in between ‘I’ and ‘you’ or in between two cultures.

Transcultural Conflict

Transculturation is a term coined by Fernando Oritiz in 1947 to describe the phenomenon of merging and converging cultures. It involves the elements of more

than one cultures and these cultures have the reciprocal influences. The root of transculturation lies in imperialism or colonization. Colonization made the meeting possible of colonizer and colonized in one place and there starts the mutual influences, and loses the purity of any cultural values. The term transculturation is defined in *The New International Comprehensive Dictionary of the English Language* as, “The process, resulting in the development of new cultural phenomenon and disappearance of old, involved in the transition of a group or a people from one culture context to another” (1333). It denotes that in transculturation there is the formation of new culture and it is from the meeting of different cultures, So, it is, for pratt, “nothing but contact” (4).

Conflict refers to prolong fight or quarrel it gets its birth on the meeting of two or more than two aspects of dissimilar cultures. In this situation there lacks understanding in between them. Every people tries to understand others from his own cultural eye and there creates the problem because all cultures are not so similar and conflicting situation arises. The term conflict is defined in psychological angle in *The New Encyclopedia Britannica*. And it is as, “In psychology, the arousal of two or more strong motives that can not be solved together” (529). This also refers to the situation not settle down.

From the discussion of these two terms we can say that, transcultural conflict is the conflict where different cultures meet and there is no common thing among the cultures. No understanding will be there, because of it each cultural people think that they are right and others wrong. Among the five stages of transculturation – fight between oppressor and oppressed, compromise, adjustment, self-assertion and integration – upto fourth stage there seems transcultural conflict. When conflict is resolved there is integration. So, transculstural conflict is that fighting situation where

different seeds are sowed of cultures to sprout new plant i.e. new culture to have transcultural situation, cultural conflict is inevitable soon or late always leads to resolution That resolution lies in reciprocal influences.

III. Communication Among Cultures

Trans-culturalization: Communication Among Cultures

Every writer has his own vision, which is peculiar and unique. His perspective is shaped by the experience he gets of the world around him. National ethos may also influence a writer's perception, which is inextricably interwoven with its cultural heritage. Expatriate writers have the complex experience of coping with coalescing influences of their birth and the country of their choice. Their vision gets suitably modified by confluence of divergent cultures, of which, they are products. In similar manner Amitav Ghosh was born in India and spent his childhood in Sri Lanka, Pakistan and Iran. Now he is living in America to present the trans-cultural communication, Ghosh, chooses the characters from wider world and makes them meet on narrowed Island area called sundarbans.

Today, the world has become a global village and the world is narrowed down by means of the development of transportation and communication technology. Even the distant and farthest places are made known. No place is empty, everywhere, we find, the reach of human beings. The sense of nation state is lost and single language and single cultural motif is lost and multi-cultural ethos has taken place everywhere. The characters of *The Hungry Tide* seek to cross multiple barriers, the barrier of language, religion and social class: those between human beings and nature, between traditional and cosmopolitan India, between urban and rural, between India and wider world. These all situations are the proofs for trans-cultural communication in *The Hungry Tide*.

The Hungry Tide is a fascinating, intense, tight novel. In it he has created a constellation of immensely memorable characters, characters whose attraction, involvement for each other, set against the amplified canvas of nature at its most raw,

makes for a very taut and pacy narrative. Ghosh has presented, in *The Hungry Tide*, the ever shifting scenario, what remain permanent are the river and the forest.

Ghosh's Trans-cultural Communication in *The Hungry Tide* is highlighted by translation, ethnographical presentation, syncretic justification global presentation and hybridization To present that issue characters; Piya, Indo-American, scientist comes to Calcutta and visits sundarbans area to Search on rare dolphin; Kanai, Delhi businessman, translator also goes to sundarbans. These two characters are meet on the train. They go to that area and have the interaction with local people and with each other.

A central metaphor for the notion of communication in a hybrid world is provided by the theme of translation. Many critics have viewed that the post-colonial or trans-cultural literature in general, and Indian writing in English in particular is already translated text. Ghosh, in *The Hungry Tide*, offers concrete evidence of translation. The central character, Kanai is shown across the novel cumulatively reading extracts from his uncle Nirmal's sundarbans Journal. The extracts are 'reproduced' in full and in English but the reader is asked to imagine Kanai reading them in Bengali. An imputed trans-cultural shift is thus written into the very fabric of Ghosh's text. Meanwhile and across the entire text, Ghosh's narrative, in what might be called, at least for the non-Bengali reader, a deliberate 'foreignising' strategy, incorporates large number of Bengali terms, mostly italicized on first occurrence and in some but not all cases glossed. The reader is thus left in no doubt as to the cultural provenance of the text, even despite the overarching role of English as its matricial language.

In the novel Kanai himself is a translator/interpreter by profession: "he knows six languages his native Bengali plus Hindi, Urdu, Arabic, English and French" (199).

He runs a translation and interpretation agency, and offers to act as interpreter for Piya, who only knows English and has no means of communication with the local Bengali speakers whose knowledge and lore are vital for her research. Nirmal's written records are presented to the reader translated from Bengali into English. Kanai interpreters mediates orally between Piya and Fokir. The need for translation arises from the phenomenon of multilingualism in an interrelated world. Multilingualism has always been a part of Indian context, Ghosh himself is multilingual; and his earlier novels contain episodes reflecting a keen awareness of the complexities and difficulties of language interaction, both among Indian and between Indians and the wider world.

Ghosh, in the novel presents Kanai as interprets for Piya for a portion of her expedition, but a certain point he concludes she does not in fact need his services, apparently supposing she can communicate intuitively with her guide Fokir: "I think you'll be able to manage perfectly well without a translator" (333). Piya has already shown an attitude to Fokir that supposes the two can communicate intuitively across the language and cultural divided that separates them: "And all that while, you couldn't understand a word he was saying, could you? No [. . .] but you know what ? There was so much in common between us it didn't matter" (268). What is involved here is an essentialist world - view, based on unexamined notions of a common humanity, that may seen as either enticingly utopian or dangerously naïve at one point Piya asks Kanai to explain the content of a traditional song that Fokir is chanting asking him "Can you translate" (309)? And Kanai replies "this is beyond my power, the metre is too complicated, I can't do it" (309).

But later on scene changes, Kanai and Piya can not remain together. At that time Kanai writes Piya what is intended as a farewell letter in which he focuses on the

impossibility of adequate translation/interpretation: “You asked me what Fokir was singing and I said I couldn't translate it: it was too difficult. And that was no more than the truth, for in those words there was a history that is not just his one but also his places, the tide country” (354). Rather than considering translation unnecessary, Kanai seems here to despair of it as impossible because cultural barriers are too wide. Yet, paradoxically, in the moment of appearing to give up, he appends an approximate translation - render in verse presented as prose: in an act of generic hesitation that seems both to reflect and overcome Kanai's translator's doubts - of the Bengali folk poem that Piya had heard Fokir sing. Indeed, Kanai even ends his letter reclaiming the translator's place in the scheme of things, curiously echoing the polemical ideas of the translation theorist Lawrence Venuti, in first affirming the stock notion of the ‘good translator’s’ invisibility and then turning things round to demand this own visibility after all: “Such flaws as there are in my translation I do not regret for perhaps they will prevent me from fading into sight a good translator should for once, I shall be glad if my imperfections render me visible” (354). Against Piya’s essentialist willingness to dispense with translation, then, Kanai stands as conscious of both its limitations and its necessity.

Technically, and within professional context translation and interpretation do not refer to the same thing. Translation refers only to the written word and interpretation only to the spoken word. But, for simple person like layman it’s difficult to grasp the semantic distinction. Certainly Amitav Ghosh does not, despite the interest that, as we have seen, he shows across his novels of in the world of work and the technical details of occupations. The novel *The Hungry Tide* repeatedly employs translate/translator, once Kanai asks Piya “Do you know what your expedition lacks? A translator” (231). To refer to the practice and practitioners of

what is technically interpretation; the conceptual confusion is, be it added, shared in equal measure by Ghosh's reviewer it is, though, also true that Kanai, working a private sector and in contradiction to the usual public sector practice, does himself practice both activities. "I am a translator you see, and an interpreter as well, by profession" (10). The very lexical hesitation between the terms 'translator' and 'interpreter', even if unjustifiable in strict technical and semantic terms, throws into relief the potentially ambivalent role of translation/interpretation - is the activity a transposition of meanings between cultural systems or is it, by its very nature a rewriting and recoding of others messages interpretation. But translation and interpretation may theoretically be considered as forms of linguistic transferred but it remains important not to occlude the dialectic of similarity and difference between the two activities.

Kanai's role as translator/interpreter is also significant in the sense that his work straddles the division between the written (translation) and the oral (interpretation). This is of the interest in the light of the wider interplay, or counterpoint, that operates across the text, his uncle's journal; Piya's scientific look relies on written reports and data sheet. Fokir is illiterate, and his illiteracy, is a long-standing cause of tension between him and his upwardly mobile and literate wife, the nurse, Moyna. As is frequent in Indian writing in a country where an ancient heritage of written literature coexists with a rich oral tradition, Ghosh's novel, written text though it is also invokes the popular storytelling tradition, with the inevitable references to the 'Thousand and one Nights' Nirmal in his journal compares himself to "Some misplace miss-gendered Scheherazade trying to stare off the night with a fleeting pen" (148). The 'Nights' are, of course a text which, though written is based on older oral materials and which is structured around the act of storytelling, as, to

save her life, the celebrated princess Scheherazade spins out tale after tale, many of them of 'Indian origin. For the illiterate popular strata, the oral narrative tradition is crucial: thus, Nirmal's journal has an episode in which he converts material from a book he is reading into oral form to make it accessible to his villager companion, Horen "Saar, what is that you are reading? Are there any stories in it? Why not tell me too [. . .]" (145). The novel's translation theme thus embraces not only conversion between languages i.e. Bengali and English but conversion between written and oral modes of the same language (Bengali). In addition, the tell-tale verb "listen", signal of the storyteller, occurs, indeed, in Nirmal's journal - not only in the above episode with Horen "All right, then [. . .] Listen" (64). But also in a true story told by a fellow Bengali woman to Fokir's mother Kusum "Listen, Sister, we'll tell you: this is the story" (164).

This translation factor in the text is further complicated by a curious inter-textual element, namely the recurrent quotations in Nirmal's journal from a work of western literature originally written in not English but in German the *Duino Elegies*, the celebrated sequence of nine poems from 1923 by the Austrian Rainer Maria Rilke. The extracts from Rilke appear in a 'real' English translation, but are imputedly quoted by Nirmal, and read by Kanai, in, for the Indian reader, the more domesticated form of a Bengali version. It is, further, from one of Rilke's text that Ghosh's own text quotes, within the journal, the crucial lines 'we're not comfortably at home/in our translated world' (206). Later, to paraphrase the same lines as if from Kanai's viewpoint, "being so little at ease in your translated world" (338). It is if, the complex and multiple social universe bequeathed by colonialism and traversed by globalization, even show basic a phenomenon as human communication has, more often than not, to be handled at one remove, indirectly, through a process of mediation

that may also prove a distortion. Nonetheless, to translate is, necessarily, to communicate, however imperfectly, across human made barriers.

Ghosh in *The Hungry Tide*, presents the elements of history and ethnography like his former novel *The Glass Palace* and *In an Antique Land*. In *The Hungry Tide*, he delineates a series of cultural features of the tide country's micro-community of its human ecosystem, placed in both complementary and conflictive relation to the natural ecosystem which it is Piya's task to explore. History meanwhile, intervenes in the particular areas of utopia and class conflict. The alternative between Kanai's here and now experiences and his reading of his uncle's journal brings past and present into a symbiotic encounter. Likewise, utopian situation is presented in the novel. It is both exogenous and endogenous form. The utopian community founded in the sundarbans at the beginning of the 20th century by the visionary Scot Sir Daniel Hamilton. His project was "Here there would be no Brahmins or untouchable no Bengalis and no Oriyas. Everybody would have to live and work together" (51). In Nilima's hospital and school, which despite her insistence on the need to temporize with government nonetheless offer the local community the hope of better world; and in Nirmal's eminently Bengali Brand of Marxism also shows the utopian condition. It resurfaces, too, in Piya's doomed belief that she can somehow communicate seamless by across cultural barriers with the illiterate Fokir.

The idea of utopia, as conceived by the visionary Hamilton and hankered after by Nirmal always runs the risk of eliding the concrete historical realities of class. The vexed issues of social class barriers appear in the refugees' revolt of which Kusum is a part, and in the friendship that develops across class line between Fokir, her illiterate son, and the cosmopolitan outsider Piya. The failed popular revolt is a recurrent topos in trans-cultural/postcolonial/third world writing. Such situation is presented in Raja

Rao's *Kanthapura* (1938). In the *Hungry Tide* Ghosh makes Kanai to reconstruct through his uncle's Journal, the revolt of group of resettled refugees from the then East Pakistan, their Creation of a short-lived community in the sundarbans with visible utopian rationalist features, and the bloody retaliation of the authorities.

Kusum, Fokir's mother is a part of that revolt, and dies in the course of its repression.

The refugees' plight is in the first place the product of partition, and therefore ultimately of British Colonialism and its divide and rule strategies. The refugees community is forcibly resettled by the Indian government in Madhya Pradesh States, hundreds of Kilometers from Bengal but in 1978 makes the collective decision to return 'home' if not to East Pakistan/Bangladesh, at least to West Bengal and the Sundarbans. Its member bed down on one of the islands that on which Nilima's hospital stands-and began to create the bases of an organized micro society and both Nirmal and Kusum find themselves drawn into the refugees' struggle. Nirmal, in his journal, finds a strong utopian strand in their endeavor, in this attempt by dispossessed to possess something of their own, "there had been planned water had been dammed for the rearing of fish...It was an astonishing spectacle as though an entire realization had sprouted suddenly in the mind's" (191). However, the utopia cannot and does not last, it is brutally represented by the government forces and its aftermath Kusum is killed. While Nirmal, whose journal ends at the moment of the repression, having got mixed up in the events loses his sanity and dies soon after. If Nirmal as a Marxist believed in a rapprochement across class barriers that could bring and Kusum together on some level, a generation later Piya repeats this pattern with Kusum's son Fokir. As we have seen, Piya, it seems not feeling at home in a translated world and seeking one where translation is not necessary, naively believes she can do without Bengali/English interpretation in her interaction with Fokir. This attitude is at one

with her imported, greenish view of the world, on witnessing an invading tiger set on fire by villagers, she is horrified and gets on a moral absolutist high horse, rejecting such an act out of hand. At that point Piya, shocked at Fokir's approval of the killing of the tiger, admits to Kanai "Fact is, you were right and I was wrong [...] about there being nothing in common between you and Fokir Yes, [...] you were right. I was just being stupid (297). At such a moment, Piya temporarily distances herself from her desire for a translation free world. However, she soon reverts to type and accompanies Fokir, without Kanai there to interpret, on a fresh expedition, which will soon be subsumed into all rigors of a tide country storm. And here indeed she and Fokir gets as close as they ever will, the storm takes Fokir as he claps Piya's body with his protective arms. The, illiterate villager, perishes, she, the privilege, outsiders lives to tell the tales:

She tried to break freed from his grasp tried to pull his around so that for once, she could be the one who was sheltering him. But his body was any yielding, and she could not break weight behind it. Their bodies were so close so finally merged that she could feel the impact of every thing hitting him. She could sense that blows raining down on his back she could feel the bones of his cheeks, as if they had been superimposed upon her own; it was as if the storm had given them what life could not, it had fused them together and made them one.
(390)

On one level, this denouement seems to call in question the utopian imperative and interrogate the possibility of transcending cultural barriers. If Fokir dies that Piya may live, if the storm makes them one only to disgorge Piya a sole survivor, then surely the privilege are still in their position. Nonetheless, if we now look at the

novel's presentation of the sundarbans human ecosystem, a fresh utopian dynamic many be distinguished, in a conciliatory form of popular religious syncretism. This impulse manifests itself in the curious tale of Bon Bibi. The cult of Bon Bibi, peculiar to the community in which Kanai finds himself, has been handed down through the generations, through the oral tradition of story and song, the tale "told by Abdur-Rahim" (354), appears to have been written down at one point, and at one point is staged as a theatre play "The Glory of Bon Bibi" (101) but its transmission remains essentially oral. It may fairly be seen as representative of a certain stand of Hindu-Muslim syncretism that runs through the byways, and sometimes even the highways, of Indian history. The tide peoples a prior Hindu, and have ended up in India rather than East Pakistan/Bangladesh, but that does not prevent them taking on substantial elements from the adjacent world of Islam. According to the story, two twins, Bon Bibi and her brother Shah Jongali, were born in the holy city of Medina to a Sufi Faqir. They are marked out for a special destiny:

When the twins come of age, the archangel, Gabriel, brought them word that they had been chosen for a divine mission: They were to travel from Arabia to the 'country of eighteen tides' 'atthero bhatir desh' in order to make it fit for human habitation. Thus charged, Bon Bibi and Shah Jongoli set off for the mangrove forests of Bengal dressed in the simple robes of Sufi mendicants. (103)

Bon Bibi becomes the tutelary deity of the islands, Kusum has the belief that the dolphins as her messengers; and Piya is amazed to find Fokir and his son praying at a shrine dedicated to her, Piya recognized a refrain that occurred over and over again it contained a word that sounded like 'Allah'. She had not thought to speculate about Fokir's religion, but it occurred to her now that he might be Muslim. But no

sooner had she thought this, than it struck her that a Muslim was hardly likely to pray to an image like this one. “What Fokir was performing looked very much like her mother’s Hindu Pujas and yet the words seemed to suggest otherwise” (152). The strange co-existence of the name of Allah with Puja-type gestures points to a trans-cultural fusion of elements from both Hinduism and Islam, at the opposite pole from the Hindu-Muslim confrontations that have too often disfigured the best Post Raj subcontinent.

Syncretism phenomena such as this may be viewed as part and parcel of the islands’ human ecosystem. Ghosh’s presentation of widowhood in the sundarbans differs from the usual Hindu norm. Nilima, what she saw there about the Hindu woman as “here on the margins of the Hindu world, widows were not condemned to lifelong bereavement: they were free to remarry if they could” (81). The human ecosystem is, of course, inserted problematically into a wider natural ecosystem—or eco-polysystem. The migratory dolphins have their own logic, while that of the tigers and crocodiles, if part of a greater natural whole, is not in any immediate sense compatible with that of the human community those animals prey on: to that, Kanai can vouch when he escapes as if miraculously from a tiger’s clutches. No less unkind is the logic of the horrendous storm that kills Fokir and almost sweeps away Piya too. Piya, true to type, tends to sentimentalize the animal world and its imagined beneficent relation to humanity, asking herself when a group of dolphins seem to be consciously sharing a catch of fish with their human acquaintances: “Did there exist any more remarkable instance of symbiosis between human beings and a population of wild animals” (169)? But is later sharply taken to task by the tiger burning episode and the awkward questions it raises. Across the novel as a whole, and despite the attractive notion of idealizing cetacean communities, the general sense is that the

basic humanity/nature relationship in the sundarbans remains highly problematic because death and destruction, from storms or tigers can face the villagers at any moment, and is not susceptible to facile ideological simplifications.

In Ghosh's novel it is difficult to place or interpret human or natural ecosystem. *The Hungry Tide* is not only a narrated tale but a construct within a wider literary system, and at this point the notion of intertextual element is emphasized. Intertextuality is also found in his early novel "The Glass Palace" in it recalling and rewriting images and themes from Rudyard Kipling and George Orwell, and in the novel, Ghosh follows his precursors intertextuality. The story of Bon Bibi, Hindu-Muslim element, presents the dialogic encounter is also found in Rushdie's novel. Ghosh mentions through Rilke's Duino Elegies 'translated world's to refer to himself formed by the life experiences of more than one culture, and 'translated man'. On the vexed plane of the humanity/nature relationship Ghosh's intertextual practice appears to play a similar role. Ghosh has the writing trend that he always writes the book that is grounded in nature. Here, *The Hungry Tide* matches itself against not an Indian text but one from Piya's adopted America Herman Melville's famous maritime epic of 1851, *Moby Dick*.

When Piya pronounces the term 'cetologist' before Kanai, in explanation of her Stork "I am a cetologist that means [...] you don't need to explain. It means your study marine mammals" (11). The reader familiar with the Anglo-American literary canon will immediately think of Melville's whale of a novel, which not only holds vast amounts of marine-mammals lore in the belly, but actually entitles its thirty second chapter "Cetology". The analogy is confirmed later in Ghosh's text. When Kanai declares to Piya, "I thought you were going to lead me to my *Moby Dick*" (304). However, where Melville's novel fits man against whale, Piya's

research, focusing not on whales but dolphins aims not to kill cetaceans but to understand them, and, as we have seen, has a strong if at times naïve utopian element. Piya seems to embody the will to knowledge as Kanai puts it, “You go through a lot” for these creatures” (226), her desires is, metaphorically at least, to dive into the depths of the dolphin world and return with scientific treasures, in a quest which she would certainly see as now exploitive towards the natural environment. It is as if Ghosh is reversing Melville by seeking in his text the essence of non-confrontational, cooperative relationship between humanity and nature. In the sundarbans World, such a relationship can the crouching tigers reminds the reader be sketched only in embryo. Nonetheless, it may still be argued that through Piya Ghosh is edging his relationship away from Melville’s heroic confrontational mode, centred on the 19th Century Western notion of the mastery of nature, towards a different kind of human insertion into the natural world where as Walter Benjamin put it in 1926, what matters is “not the mastery of nature but” of the relation between nature and man”. The intertextuality of *The Hungry Tide* in ambivalent dialogue with both Melville and Rushdie, seems to be pointing away from heroic male literary modes, be it for cross cultural or for culture/nature relations, and towards less polarized and more dialogic frames of being. Except the above mentioned conciliatory trends, Ghosh’s narrative climaxes harshly in the dark and tragic death of Fokir in the storm. With such as denouement, it may somehow, fairly be asked whether Kanai was not right, and whether Piya’s notion of a seamless communication beyond words with Fokir was not right, at bottom, an impossible reverie born of a naively idealist world view. Their relationship in fact goes as far as it could and no further: the image of the dying Fokir with his body protectively surrounding Piya’s, yet calling out for his wife and child in

his last moments, serves to establish the outer limits of their communication, when Piya recalls the last time with Fokir, the narrator rightly mentions:

With the wind and the rain still raging around them, she had been unable to do anything for him other than to hold a bottle of water to his lips. She remembered how she had tried to find the words to remind him of how richly he was loved - and once again, as so often before, he had seemed to understand her even without words. (393)

On the one hand, Ghosh eschews all sentimentalism, as a visual image a Fokir Piya pair apparently transcending the barriers of class and literacy, as well as it reminds male female dyad.

The ending of the novel is open-ended. Ghosh makes the communication possible across cultural barriers. At the end, both - Piya and Kanai voluntarily undertake a reconstruction and interpretation of their experiences in the sundarbans, each has lost the textual evidence, the sea claimed both Kanai's uncles' journal and Piya's cetological data sheets, but each is willing to piece the text back together from memory. When Kanai was returning to Lusibari at that time he has lost his uncle's journal, "I was bringing it back here, carefully wrapped in plastic but I slipped in the water, and it was swept out of my hands" (386). Nilima, his aunt then inquires about it "And that's gone to now" (387). He replies "No [...] Not its entirety. A lot of it is in my head, you know. I am going to try to put it back together" (387). Beyond this, both actually, and surprisingly, return to the sundarbans. Kanai shifts his residence from Delhi to Kolkata to be near the tide country and visit often. Thus moving at least halfway, towards that place and Piya goes further, electing to base herself and her research in the sundarbans themselves and to learn Bengali, giving a surprising preference to the local other the global, to her Indian roots over her globalize

American identity. A madeover Bengali-speaking Piya could indeed have greater possibilities of communicating cross-culturally with the likes of Fokir than the American whom the reader has accompanied across the book. Meanwhile, whether the future will hold any convergence of a more effective nature between Piya and Kanai is left open, but clearly their paths will cross once more.

Ghosh's narration in *The Hungry Tide* is made up of interwoven strands - Kanai's narrative and Piya's the present lived by the characters and the past Nirmal's journals - that variously alternative, converge, diverge and re-converge. As the novel comes to an end, the Utopian possibility opens up of a coming-together of all the books narrative and conceptual strands: global and local, urban and rural, linguistic and scientific, Anglophone and Bengali-speaking - even, it may be male and female. *The Hungry Tide* had claimed its sacrificial victim in Fokir, but Piya plans a memorial to him and even begins to speak of the sundarbans as "home" Piya talks with Nilima and says "you know, Nilima, for me, home is where the orcaella are: so there is no reason why this couldn't be it" (400).

The Utopian goal of mutual understanding implicit in this novel's recurrent theme of translation, begins to appear as something actually possible. As both Piya and Kanai seem to morph into a new kind of cosmopolitan who can actually feel at home in a place like tide country.

Ghosh in *The Hungry Tide* presents mutual understanding among characters. No characters are presented as strict in their own views and beliefs. Even the Marxist character has shown concern in religious aspect. Nirmal, narrator exposes as a Marxist, once tries to deny the job given by capitalist, but later on his wife makes him to do it. Narrator reports "Nirmal was initially horrified at the thought of being associated with an enterprise founded by a leading capitalist but after much pleading

from Nilima he eventually agreed to go to Gosaba for an exploratory visit.” (78).

When Kanai, Nirmal’s nephew hears about “The Glory of Bon Bibi” asks his uncle about it. When Nirmal hears his nephew’s question, he rejects the talk about it saying “Don’t bother yourself with it. It’s a false consciousness that’s all it is” (101). But later on his love to Kusum makes him bow down and he also goes to visit with Kusum, Horen and Fokir to the shrine of ‘Bon Bibi’. There Kusum talks about the messenger of Bon Bibi at that time he disbelieves saying “An unbelieving, secularist. I too am to be granted this privilege” (234)? But later on he is changed and says, “ I could not deny it to her” (235).

Ghosh in *The Hungry Tide* has presented understanding among characters. Fokir without talk, understand Piya’s search and he leads her wherever the dolphins are, Piya also understands his problems and pays him money for his service but Fokir does not want to take more money than his service. Global effect is seen in the dressing of the characters. When Kanai gets ready to go to Lusibari he seems “Carrying a wheeled airline bag with a telescoping handle [. . .] this piece of luggage just one of the many details of Kanai’s appearance – along with his sunglasses, corduroy trousers and suede shoes that suggested middle aged prosperity and metropolitan affluence” (2). Piya, when she was very little she left India and she doesn’t know a lot about Indian customs and dressing. Once as Piya sees her mothers in sari at that time she thought Sari as a bedsheet, because of her mother’s dressing Piya all the time didn’t bring her friends at her home, because she thought that to show her mother in Sari is very shameful to her, But later on, she herself wears a Sari, when Piya and Moyna are in Sari Nilma can not separate them, there seems mutual influence to each others. Narrator presents:

Nilima had even mistaken the one for the other [. . .]Piya had worn colorful reds, yellows and greens for Moyna had given her those of her own clothes that she herself would no longer wear. What was more, Moyna had also cut off her hair [. . .] so it was now as short as of Piya's [. . .] So far as demeanour and expression were concerned the contrast between the two women couldn't have been great" (394).

Ghosh's multilingual condition is presented in his novel *The Hungry Tide*. Ghosh uses a lot of Bengali terms, such as 'achol' bhatirdesh 'paan' 'chhata, 'lungis', 'badh', maidan' etc. His some vocabularies are such they always refer to the hybridized position. What trust is established by Nilima is given the name 'Badabon Trust' and this word is coined for the trust's name by Nirmal about the word Nirmal mentions "[. . .] like the English 'bedouin' badabon derived from the Arabic badiya, which means 'desert'. But, Bedowin" is merely an anglicizing of Arabic, but Badabon joins Arabic to Sanskrit 'bada' to bon or forest" (82). Ghosh has not shown any pitfall in meeting of different languages in one place and there seem mutual influence with one another. Piya's coming to Calcutta creates language problem for her. When she was at the platform she asked a bystander in English, "train to canning" (4)? The bystander replied her in Bengali at that time Piya tried to stop his description saying "ami Bangala jani na" (4). Her attempt to speak in Bengali is also the influences of Bengali speaker. Nilima's tongue is also changed when she goes to Lusibari her Bengali tongue is converged with the local dialect and she also speaks English. Kanai's visit to lusibari to meet his aunt and the narrator points out that:

It was not often that Kanai heard his aunt speaks English and he was struck by her distinctive and unexpected diction. Her Bengali, after years of living in the tide country had almost converged with the local

dialect, having been stripped of the reflections of her urban upbringing.

(130)

The impact of globalization is presented in the novel. People of sundarbans are seemed very conscious in all things. Though, it is a distant place having nothing so important but in different period, there came many people on their journey. Those people were not from one country but from many countries. “The Arkanese, the Khmer, the Japanese, the Dutch, the Malayas, the Chinese, the Portuguese, the English” (50). Sundabarns area is depicted as a dangerous place because many people die because of the intermittent tide, attack of tigers, crocodiles etc. But this place, as Ghosh presents, is seemed full of modern development. Different achievement of modern world such as school, hospital, high tech instruments in the hospital, generator and phone. Piya’s hand held monitor which is connected to the satellites of the Global positioning system is very sophisticated that records other things. And it provides what she had seen on her journey in the water, with Fokir during the storm, When Nilima inquires her about the data sheet she had noted and other things, at that time Piya tapped a key to access the memory and shows Nilima “All the routes the Fokir showed me are stored here. Look” (398).

Ghosh conscience on coining the name of some of the islands in sundabarns provides the influence of western world. Even in the pronunciations of the words, we find it. As Kanai pronounces the word “Calcutta’ at that time Piya says to Kanai that her father also do so. Kanai at this point corrects him “you’re right I should become careful, but the renaming was so recent that I do get confused sometimes. I try to reserve ‘Calcutta’ for the past and ‘Kolkatta’ for the present but occasionally I slip” (12). The name of some of the villages of sundabarns area are given in English. “Canning’ and ‘Lusibari’ are such when Kanai reaches at Lusibari on his auntie’s call,

he sees a picture on a grimy copper plate and asks his aunt who was she? [. . .] she was the woman from whom this islands takes its name [. . .] she was on her way here, from the far end of Europe” (40). Likewise, some of the words, which Ghosh has used in *The Hungry Tide*, are the echo of British Colonialism in India. Those words are intermixed and are presented in jointed form, for example, ‘memshahib’, ‘mastershahib’, ‘saar’ etc.

To conclude the final impression that one gets of the characters of *The Hungry Tide* is that particular characters like Piya, Kanai, Fokir, Nilima and Nirmal are the people who provide a new world-view with different cultures from different places as in one world and there is barrier-less situation to communicate one another. Thus, *The Hungry Tide* is a novel where different cultures have influence one – another and understanding among them is possible.

Difficulties Created by Cultural Encounter

Piya comes from America in India to study on rare dolphin. Her arrival in India creates different difficulties. She is Indo-American, she knows English language only. When she wants to go sundabarns asks a Bengali in English “train to canning” (4). But the man replies her in Bengali and she does not understand him “ami Bengali jani na” (4). Ghosh has clear view on meeting of different cultures and the difficulty created by it. Being Indian born she is up brought in America and her language and cultures are of American from the biological perspective she is not different to that of Bengali but her language and other aspects are of American. The narrator speaks from Kanai’s perspective, which she is standing at the platform “She was a foreigner; it was stamped in her posture, in the way she stood” (3).

Ghosh, in *The Hungry Tide* has given different impression of cultural encounter. It is shown from Piya’s line and that of local people’s line. When Piya

reaches at canning she goes into The Forest Department office. For her travel, the department sends a guide, looking at the guide she surprises because his dressing, his language and the gun he carries is not understandable to her. She can not ask him because there is language problem. When Piya is travelling with a boatman, Mej-da, at that time she draws the picture of dolphin and handles him thinking that he will lead her to the place where dolphins are, but it works opposite because Mej-da after observing the picture answers “Bird” (33)? Piya’s departure with Mej-da and forest guide, she meets Fokir. The problem is neither of them knows each other language. So, in other context they introduce themselves saying their name only. Fokir says, “Fokir” (63). Piya understands him and she says her name is, “Piyali Roy” (63). She wants to travel to Lusibari and asks in one word, “Lusibari” (65)? There is no response.

Ghosh has presented transcultural conflict by means of Piya’s characterization. Biologically she is Indian but her language is English. If, we, don’t pay attention on her biology, she is presented as ‘foreigner’. Her dressing and other aspects are not of Indian. What dress Moyan wears that is not of Piya. As Nirmal and Nilima’s couple reach to Lusibari, they face different problems. They don’t understand about the dressing of women because married women ages of over twenty are dressed in widowhood. The journey of Piya and Fokir on boat presents one difficulty, as they are searching dolphin there starts storm and they can not return back to Lusabari. They are obliged to stay at Garjontola, there they remain in expressionlessness situation. Likewise wherever she reaches and whoever she meets, all the time she faces difficulties. Not only the outsider but the characters from India also face difficulties whenever they reach different places.

IV. Conclusion

Characters from different cultures meet in one place in Amitav Ghosh's novel, *The Hungry Tide*. The setting of the novel takes place in a narrow and distant sundarbans area, which is known as 'tide country'. The characters are from wider world. Piya, from America, Kanai from Delhi. globalized partly globalized and local characters meet on that area and cultural mixture paves the way for trans-culturation. Among the cultures there is no conflicting situation. Ghosh focuses on the interplay of strategies of characterization for the treatment of trans-cultural communication. Thus, his focus is on the meeting of different characters of different cultures in a particular place and to show the intermingling situation among them.

Ghosh displays dynamically evolving human relationship and relationship between past and present. Because characters from America to India meet with the local people of sundarbans area and their relation is formed very new one. The relationship between past and present is shown from Kanai is late uncle's journal stories and Kanai's here and now experience. Similarly, he centers his concerns on the sundarbans area's mythical, historical, ecological and contemporary socio-logical background. In the novel we find traditional to modernized characters. Fokir, Dukhey and Kusum are traditional and Piya, Kanai and Moyna are modern characters. Some are fisherman, some social worker, some are educated and knowledgeable. Trans-cultural situation is depicted through the visit of two characters in sundarbans areas. They go there and their interaction with the community and with each other create the mutual understanding among the characters. Religious characters prays the god while they are in difficulties. Fokir, Dukhey, Kusum are the example of such characters. Meeting with modern characters has brought some changes in their life. Though they present the traditional Indian life. It presents the Indian traditional life. Nirmal who is

Marxist is seemed secularist once but later on he visits the shrine of 'Bon Bibi' with Kusum and Horen. Traditional and modernized aspects are the part for traditional characters also. As the uncertain life of the husbands of married women of over 20 make them wear widowhood dress but there is no lifelong bereavement for them. It shows there is no such strictness.

Ghosh in *The Hungry Tide* highlights translation and intertextuality. The narrative of the novel does not follow in coherency. It is presented from Piya's and Kanai's point of view. Piya is on her research trip and Kanai goes to meet his auntie and reads the left journal by his late uncle, Nirmal. In Nirmal's journal there are the quotations from Rainer Maria Rilke's Duino Elegis. Kanai also helps Piya translating and interpreting the Fokir's saying. Kanai is presented as a translator and interpreter professionally.

Ghosh treats the trans-culturation breaking the barriers of different cultures. Class and literacy barriers are crossed from the relation of Nirmal and Kusum, Piya and Fokir, Fokir and Moyna. Presenting female characters very courageous and energetic like male loses male and female distinction. From it Ghosh has shown female are not weaker than male. Piya as a scientist comes from USA and search on dolphin in the guidance of illiterate male, Fokir, going to the far area of 'tide country'. Nilima being female seems very active. She forms the women's union, hospital and trust. Likewise Moyna is educated wife of an illiterate husband, Fokir, and wants to teach her son Tutul. Kusum being illiterate engages in confrontation with the government for the settlement of refuges on Mirchjharpi.

Ghosh's effort through this novel is to shown that no part of India as such where there is single culture system. Presenting even the distant and remote part having different cultures, he highlights the world as a global village and different

cultures influences have on different cultures in the world. Ghosh text itself presents that perspective. In *The Hungry Tide* he uses English language as well as Bengali vocabularies. In the novel characters are from different language systems. Some are monolingual and some are multilingual but there is no hindrance in communication by language gap. In the presence of multilingual characters monolingual characters talk by the translation and interpretation of them, even in the absence of them they understand themselves by gesticulation; Piya's and Fokir's talk present this issue very emphatically.

Don't paying attention on the confrontational condition of different religions in the modern world, Ghosh, in *The Hungry Tide* emphasizes syncretism. It is presented through the description of a goddess, Bon Bibi and the characterization of Fokir. Ghosh's one of the important messages from this novel is to avoid the demarcation of different social classes, religions, languages and even gender also. It is presented though the characterization of Piya, Fokir, Kanai, Kusum and Nirmal. Though, presently some of bad characters in the novel, Ghosh, is not also seemed to be out on paying attention on bad aspects. Selecting characters from different time period, places and different cultures, Ghosh has tried to cross the barriers between urban and rural, global and local, linguistic and scientific, Anglophone and Bengali-speaking, traditional and cosmopolitan Indian, Indian and wider world and even male and female.

To sum up, Ghosh's characters in the present novel emerge either as reflectors of a new era or symbol of a particular phase of the world. Through in the novel he reveals the fact that the future of the world depends on trans-culturation because rapidly increasing globalization will be the means to form one world by making the meeting possible of different cultures of the world.

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