



## SUBALTERNITY IN AMITAV GHOSH'S THE SEA OF POPPIES

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**Cite This Article:** P. Bhavani & Dr. M. Kannadhasan, "Subalternity in Amitav Ghosh's the Sea of Poppies", International Journal of Interdisciplinary Research in Arts and Humanities, Volume 4, Issue 2, Page Number 31-33, 2019.

Amitav Ghosh truly illustrates to explore the meaning and term of 'Subaltern' in Contemporary writings. Subaltern is a demeanor that symbolize downgraded as they have the powerless to voice to stand for the marginalized and their problem. Under the term Subaltern studies new flows of writing the occurrence have been introduced. The subalterns have been given prone tendency to make them perceptible to the world. Their sufferings, pains and trouble have been occurred through the history. Various writers had an honest script to demonstrate the circumstance and their desolations with the help of their own work. The respectful scholars of Subaltern Studies Group filled the gaps of history written by elites or the west, by trait, recuperating, rationalizing and recognizing the stories of non-elite, rule and marginalized. The impression of other has been integrated to understand them. This approach of integrating the impression is required as till the time of history has been representing the views of self which is based on their own understanding to support others.

Ghosh intently brings subaltern characters into stories and pinpoints personal histories of these individuals. The marginalized characters help us to recognize life, proceedings and concerns from their point of view. He compels us to think about what is required to this world, which creates the atmosphere of confusion and utter senselessness. It is the presence or absence of human values which eventually determines the worthiness of a civilization order. In its absence human activity is reduced to meaningless bustle, with contrary impulses working to annul each other. The author seems to say, that mankind had refined its abilities of manipulating the outer layer of reality but inwardly it remains the same primitive being, self-seeking in design and painful in ways.

The novel *Sea of Poppies* is an epitome of realistic depiction set in the period of Opium confrontations in which the lives of inept person are portrayed persuasively. The background of the novel is drawn towards the common circumstances of the people. Whites always use the poor people around them to meet their own needs. It is obviously clear in case of Neel Halder who met a rude behavior from Mr. Neel. But this westernization was hypothetical to be inhibited where the natives should not try to incorporate themselves completely into the ways of English and estimate themselves as equals to the Whites. Even in the Indian caste system, a slight eye communication with a lower caste person would portend ill for the day. It is brought out through Kalua the vivid character a leather-worker from lower caste.

The meeting between Kalua and the high-caste Rajput, Hukam Singh, is an exhilarating one as the mortal to stay away from Kalua's eyes so as not to indicate illness and hence when he rises into Kalua's bullock cart he sits siding to the hamper. Even Deeti is also forbidden to stare at him. But the destiny takes them together in a position where caste and class limitations are prejudiced. There is an illustration in the novel where mercilessness increases its cover like spiteful serpent as the murderers direct out to the lower-caste people to give up on a new aspect. And the fool is Kalua who is negotiating brutality by the village landlords as professed by Deeti.

Here is a thorough explanation of expatriate oppression by enthralling the poor and illiterate, Indian farmers, to harvest crops in their own land for the benefit of the British businessmen who had reinforced of judges with them. Later Deethi came in contact with other contracted labor's she came to know that everyone's land was exchange to the representatives of the opium factory, and that every farmer had been assisted with a contract, the satisfying of which left them with no option but to disperse their hand with poppies. After the harvest the farmers found that they are cheated by little amount of grains from which they unable to feed their family members and that they were intended to dive into debt.

Sea of Poppies is a story about Opium Wars set on the banks of Ganges, the holy river in Calcutta. The people in the novel are like poppy seeds that expand the field as if they form a sea. It is about ill-fated and simple common people. Deeti is a simple lady who habituated at the opening of the novel. She is an obedient housewife and mother. Her husband Hukum Singh is a crippled man works in Opium Factory at Ghazipur. At the time of her marriage Deeti is given opium so that her brother-in-law filled the place of her sterile husband. From his brother-in-law Deeti begets Kabutri. After the death of her husband Hukum Singh she is forced to practice Sati but a sympathizer Kalua, comes to her help. He rescues her and they elope and stay together. For the conventional villagers this is not acceptable. As both of them cannot return they become indentured servants on the Ibis, the ship.

It is ironic and defiant that Ghosh chooses a white man as the true image of the colonizers. It would be suitable by stating that the novel has a blend of problems associated to the people who flourish on the margins by voicing numerous issues through the marginalized. Ghosh presents organization to the silenced, an opportunity to focus the forgotten ignored or untold stories.

At this juncture it is useful to understand the word 'girmityas' as it carries a lot of history to it. When Deeti hears the word she realizes the implications of being a girmitya. The issue of colonization, a repetitive theme in Ghosh, finds place in this context. The monstrosity allocated to the contracted labor are described quite vividly through the experiences of the 'coolies' aboard the Ibis as they are shipped of indentured labor and this is the favorite theme of Ghosh. The system of transporting indentured labour to far-off places facilitated the monarchs with abundant hands to labour throughout their survival. This slavery system is indirectly meant as girmityas where the lives of the slavery is altered with name and their lives which is bound to the urges and hopes of their lords and their lives are at the abandoning of their owners to whom they had completely surrendered not only their physiques but also their souls to them. However, as the book is just the first of the trilogy it is premature to comment on this issue.

The ship also symbolizes corruption and slavery as it was built to serve as a 'blackbirder', a vessel to transport slaves. The formal abolition of slavery transforms the vessel into a carrier of girmityas, indentured labor. And the description of the ship first through the eyes of Deeti who feels its presence in mind, without even setting her eyes on it, renders cheeriness and uncertainty to it. Her description of it as an apparition deepens the inhibitions. At once the ship asserts itself as an apparition to Deeti; to sahibs it is a means of covering up losses in opium trade with China by transportation of coolies; and for the Halder family the winds from the ship are 'squall', a colour representing sudden reversals of fortune. And there surely is a turn in Neel's fortune but in a negative manner.

The plight of workers who do insecurity and dangerous job in the Opium factory had to face many hazards and it is revealed through Deeti's first-hand of interior about the factory when she entered there after her husband's illness. Deeti saw that groups of boys were climbing as quickly a trapezes at the shelves which are combined by rods and ladders; and it were bounded from shelf to shelf to observe the balls of opium. Each one again and again, and English overseer would call out an order and the toss spheres of opium have begun by the boys. For the profit of the British businessmen the Indian farmers had to produce in their fields denying themselves of bread and other necessities, the poor boys had to be engaged in the factory at the risk of their lives, and there was above all the inhuman torture of the white supervisors inside the factory.

The sea, the ship and the Ibis are the background of the novel. The ship had been modified for new transport. But earlier it had been used for transporting slaves. It was originally built in America as a 'blackbirders' for transferring slaves from Africa; it has undertaken a renovation after the eradication of slavery. The refuge is sold out to a British shipping company and business house, Burnham Bros, which has widespread interests in India and China. The new owner, Benjamin Burnham, who has his business headquarters and principal residence in Calcutta, has developed the marine vessel with an eye to revamping it for altered trade shipping opium to China and bringing indentured labourers to British colonies in the Caribbean Islands. Mr. Chillingworth is a British man and captain of the ship who is also an opium addict.

All the readers learn, beyond the brilliant colours of the flower, the grim realities of enforced poppy cultivation, the ways of collecting sap from the pods, the activities in the processing factory and its pernicious influence. Poppy becomes a symbol for an entire way of life that wreaks havoc with the centuries-old agricultural traditions of rural India. One of the memorable parts of the novel is a detailed and spell-binding description of the Ghazipur Opium Factory (90-98) through the awestruck eyes of Deeti, who goes there in search of her dying husband with Kalua, a low-caste driver of ox-cart with colossal strength and resourcefulness. On the way to the factory, they watch a large group of girmityas, they march with hundreds who are enough strong or more. Marched by a ring of stick-bearing guards in the direction of the river from where they carried a boat to Calcutta.

Sea of Poppies portrays how Indians were resourced as a coolie and departed in Mauritius and other places as a small farmers and agricultural laborers in colonial India. The portrait of the Bhojpuri woman Deeti who had the idea of the Ibis in the very beginning of the novel is an emblematic example of such worried farmers. The novel displays how after losing her husband, who served in the opium factory and whose land had been vigorously used for opium plantation, Deeti is ready to die in her husband's pyre only to protect herself from the lust of her brother-in-law but is saved by a lower class man Kalua, who marries her in secret and then takes her to the ship to be coolies in some other land.

One of the recurring themes in Ghosh's work is that globalization in terms of trade, migration and cultural contact. Ghosh believes that although European colonialism constitutes a great rupture in the histories of Asia and Africa, out of these great upheavals the third-world communities were destroyed and regenerated again. The heterogeneous group of migrants that were shaped in the Ibis demonstrates this in a microcosm. Ghosh's novel projects the fact that how helpless an individual is against a cataclysmic historical phenomenon that marks an indelible impression in the history of nation.

The travelers on the Ibis represent their individual cultural legacy, yet they have different priorities. Some are the victims of orthodox social conventions-casteism or the puppets in the hands of inscrutable blow of destiny, while others are driven by their profession or in specific colonial context to seek fortune in new lands.

Sea of Poppies brings out an emotional picture of the human destruction made by British colonial rule and its perverted policies with an unusually sharp eye. Ghosh looks through the remarkable historical developments at how these trends shaped ordinary human lives. Instead of being pinched towards the description of the civil intrigues of the opium trade itself, the novel keeps its attention on generating its large cast of characters, and permitting history to tell itself through their lives and stories which are formed and inclined by socio-political forces beyond their control.

Sea of Poppies is wonderfully reminiscent by the sorrow, suffering, oppression, and most prominently, the displacement and alienation of migrant laborers. The fabric of immigrant lives was torn by the compulsions of colonial economic imperatives. Ghosh contribution has been exposed by the inglorious history of the opium trade. It is an ancillary trade by migrant labour from India that the colonial enterprise even as late as the 1920s. This history is to be told, and Ghosh's novel becomes a noteworthy step in telling of this narrative. This narrative presumes to be an added resonance when the contemporary history is taken into account.

India becomes the place which continues to be the site of the exploitation of poor or labourers, who are forced to be displaced from their homes or compelled to travel to other states, even countries, in search of their employment to meet their basic needs. It is a remark that almost two hundred years after the time in which the Sea of Poppies is set, the story of Deeti continues to be played out again and again in the novel with different names but a miserably familiar storyline.

As a subaltern historiographer he focuses on the erection of their voiced histories, commemoration serves as a major source and these voices evokes struggles and ambiguities in the subalterns' historical affiliation with the selected persons by the authority to interchange of the supremacy and supplemented he also efforts to conveys the voice of Subalterns over is novels to influence and describe the life and pains of subaltern people. Abolition of caste system and thwarting such political control can give liberty to subaltern when the government has a dominant power it should try to use its influence in a constructive manner, Thus Ghosh illustrates the life and struggles of subaltern in this novel.

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