

The Hungry Tide Amitav Ghosh

In a malarial outpost in the South American rain forest, two misplaced gringos converge and clash in this novel from the National Book Award-winning author. Martin Quarrier has come to convert the elusive Niaruna Indians to his brand of Christianity. Lewis Moon, a stateless mercenary who is himself part Indian, has come to kill them on the behalf of the local comandante. Out of this struggle Peter Matthiessen creates an electrifying moral thriller—adapted into a movie starring John Lithgow, Kathy Bates, and Tom Waits. A novel of Conradian richness, *At Play in the Fields of the Lord* explores both the varieties of spiritual experience and the politics of cultural genocide.

'One of the finest writers of his generation' *Financial Times*
Thousands of islands rise from the rivers' rich silts, crowned with forests of mangrove, rising on stilts. This is the Sundarban, where great rivers give birth; to a vast jungle that joins Ocean and Earth. *Jungle Nama* is a beautifully illustrated verse adaptation of a legend from the Sundarbans, the world's largest mangrove forest. It tells the story of the avaricious rich merchant Dhona, the poor lad Dukhey, and his mother; it is also the story of Dokkhin Rai, a mighty spirit who appears to humans as a tiger, of Bon Bibi, the benign goddess of the forest, and her warrior brother Shah Jongoli. *Jungle Nama* is the story of an ancient legend with urgent relevance to today's climate crisis. Its themes of limiting greed, and of preserving the balance between the needs of humans and nature have never been more timely. Written in Amitav Ghosh's interpretation of the traditional Bengali verse meter, poyar, the poem is coupled with stunning illustrations from internationally renowned artist, Salman Toor.

This biography, "Revisiting the Legend" is a tribute to mark

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his Hundredth Birth Anniversary. Every word written in this book is not by the mind but by heart. Every chapter reflects retrospection and introspection. Today we regret some activities we committed in the past but then, the same feeling gives us the depth of Emotions and lanterns the path further. Every emotion and situation allow us to unfold ourselves. As if in my father's narration, I am unfolding and discovering myself.

Once upon a time an Indian writer named Amitav Ghosh set out an Indian slave, name unknown, who some seven hundred years before had traveled to the Middle East. The journey took him to a small village in Egypt, where medieval customs coexist with twentieth-century desires and discontents. But even as Ghosh sought to re-create the life of his Indian predecessor, he found himself immersed in those of his modern Egyptian neighbors. Combining shrewd observations with painstaking historical research, Ghosh serves up skeptics and holy men, merchants and sorcerers. Some of these figures are real, some only imagined, but all emerge as vividly as the characters in a great novel. In an Antique Land is an inspired work that transcends genres as deftly as it does eras, weaving an entrancing and intoxicating spell.

Meg Little Reilly places a young couple in harm's way—both literally and emotionally—as they face a cataclysmic storm that threatens to decimate their Vermont town, and the Eastern Seaboard in her penetrating debut novel, WE ARE UNPREPARED.

In The Backdrop Are Sudarbans-Between The Sea And The Plains Of Bengal. The Hungry Tide Explores The Human Spirit. It Is A Novel That Asks At Every Turns; What Man Can Take The True Measure Of Another. A Work Of Imagination As The Old Walls Of Ghosh Who Has Been Acclaimed As `A Fascinating And Seductive Writer` By The Times.

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Between The Sea And The Plains Of Bengal, On The Easternmost Coast Of India, Lies An Immense Archipelago Of Islands. Some Are Vast And Some No Larger Than Sandbars; Some Have Lasted Through Recorded History While Others Have Just Washed Into Being. These Are The Sundarbans. Here There Are No Borders To Divide Fresh Water From Salt, River From Sea, Even Land From Water. The Settlers Of The Sundarbans Believe That Anyone Without A Pure Heart Who Ventures Into The Watery Labyrinth Will Never Return. Survival Is An Everyday Battle For These People Who Have Managed To Strike A Delicate Balance With Nature. But The Arrival Of Piyali Roy, Of Indian Parentage But Stubbornly American, And Of Kanai Dutt, A Sophisticated Delhi Businessman, Threatens To Upset This Balance. Kanai Has Returned To The Islands On The Request Of His Aunt, A Local Figure, For The First Time Since The Death Of His Uncle, A Political Radical Who Died Mysteriously In The Aftermath Of A Local Uprising. When Piya, Who Is On The Track Of The Rare River Dolphins, Hires Fokir, An Illiterate But Proud Local Man To Guide Her Through The Backwaters, Kanai Becomes Her Translator. From This Moment, The Tide Begins To Turn. Amitav Ghosh Has Discovered Another New Territory, Summoning A Singular, Fascinating Place, Another World, From Its History And Myth, And Bringing It To Life. Yet The Hungry Tide Also Explores Another And Far More Unknowable Jungle: The Human Spirit. It Is A Novel That Asks At Every Turn: What Man Can Take The True Measure Of Another? [Click Here To Visit The Amitav Ghosh Website](#)

Amitav Ghosh, b. 1956, an Indian English novelist.

'When the house of history is on fire, journalists are often the first-responders, pulling victims away from the flames. Deep Halder is one of them.' - Amitava

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In 1978, around 1.5 lakh Hindu refugees, mostly belonging to the lower castes, settled in Marichjhapi an island in the Sundarbans, in West Bengal. By May 1979, the island was cleared of all refugees by Jyoti Basu's Left Front government. Most of the refugees were sent back to the central India camps they came from, but there were many deaths: of diseases, malnutrition resulting from an economic blockade, as well as from violence unleashed by the police on the orders of the government. Some of the refugees who survived Marichjhapi say the number of those who lost their lives could be as high as 10,000, while the-then government officials maintain that there were less than ten victims. How does an entire island population disappear? How does one unearth the truth and the details of one of the worst atrocities of post-Independent India? Journalist Deep Halder reconstructs the buried history of the 1979 massacres through his interviews with survivors, erstwhile reporters, government officials and activists with a rare combination of courage, conscientiousness and empathy.

Bundook. Gun. A common word, but one which turns Deen Datta's world upside down. A dealer of rare books, Deen is used to a quiet life spent indoors, but as his once-solid beliefs begin to shift, he is forced to set out on an extraordinary journey; one that takes him from India to Los Angeles and Venice via a

tangled route through the memories and experiences of those he meets along the way. There is Piya, a fellow Bengali-American who sets his journey in motion; Tipu, an entrepreneurial young man who opens Deen's eyes to the realities of growing up in today's world; Rafi, with his desperate attempt to help someone in need; and Cinta, an old friend who provides the missing link in the story they are all a part of. It is a journey which will upend everything he thought he knew about himself, about the Bengali legends of his childhood and about the world around him. *Gun Island* is a beautifully realised novel which effortlessly spans space and time. It is the story of a world on the brink, of increasing displacement and unstoppable transition. But it is also a story of hope, of a man whose faith in the world and the future is restored by two remarkable women.

In treating the topic of the landscapes of stylistics, this book provides a series of chapters which deal not only with physical landscapes but also with social, mental, historical portraits of places, people and society. The chapters demonstrate that all texts project a worldview, even when the content appears to be only a physical description of the external world. The implication is that texts attempt to produce specific effects on the reader determined by the author's worldview. Contents and effects, (namely mental and emotional states, behaviours), are thus inseparable. Identifying those effects and

how they are produced is an eminently cognitive operation. The chapters analyse a variety of linguistic devices and cognitive mechanisms employed in producing the text and accounting for the effects achieved. Though the majority of the chapters have a cognitive basis, a wide range of methodologies are employed, including ecostylistics, offering cutting-edge theoretical approaches teamed up with close reading. A further crucial feature of this collection is the selection of non-canonical texts, ranging from lesser-known texts in English to significant works in languages other than English, all of which are characterised by important social themes, thus emphasising the importance of critical appreciation as a means of self-empowerment.

A New York Times Notable Book: A policeman chases a falsely accused man on a wild journey around the world in this “utterly involving” novel (*The Sunday Times*). When eight-year-old Nachiketa Bose first arrives in the East Bengali village of Lalpukur, he receives the name Alu—potato—for the size and shape of his extraordinary head. His uncle Balaram, the local schoolmaster and phrenology enthusiast, sends Alu to apprentice as a weaver, and the boy soon surpasses the skill of his master. But when a tragic bombing leaves Alu suspected of terrorism, he flees across India to Bombay and the Arabian Sea, followed all the way by the dogged policeman—and avid ornithologist—Jyoti Das. From

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East Bengal to the Persian Gulf and North Africa, Amitav Ghosh's wild and extraordinary novel "follows in the footsteps of magical realists like Gabriel García Márquez and Salman Rushdie" (The New York Times Book Review). "A novelist of dazzling ingenuity." —San Francisco Chronicle "A Scheherezade effortlessly spinning tales within tales, the possessor of a strong narrative voice quite like no other." —Newsday "Ghosh's writing soars, producing electric images." —The Baltimore Sun "A wonderful mix of magic and horror, wit and curiosity . . . Ghosh has really woven a fresh world for us to visit." —Providence Sunday Journal

Indian Writing in English has proliferated over the last few decades and has made a huge impact on English readers. Not only do the works of Indian authors writing in English find a place on the bestseller list, they are also receiving critical acclaim across the world. One of the most prolific postcolonial writers writing today, Amitav Ghosh has received many awards: The Circle of Reason winning the Prix Medici Etranger (one of France's top literary award), The Shadow Lines winning the Sahitya Akademi Award, and The Calcutta Chromosome bagging the Arthur C. Clarke Award for 1997. His later novels, Sea of Poppies, River of Smoke and Flood of Fire showcase his capacity for epic narration, with each of these texts in the Ibis series, exploring the layered dimensions of identity

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and cultural form. Now in its second edition, this book offers an anthology of critical essays, and deals with fictional as well as non-fictional works by Amitav Ghosh. It focuses on Ghosh's idea and theory of the novel, postcolonial rationality in *The Circle of Reason*, nationalism in the context of partition in *The Shadow Lines*, and the East-West encounter in *The Calcutta Chromosome*. Besides, it also discusses power structure operating within the narrative of *The Glass Palace*, and the question of space, identity and cultural difference in *The Hungry Tide*.

Intrigued by a disturbing photograph of a woman, a young journalist in Calcutta embarks on a quest to learn the story behind the violent incident captured on film -- a strange odyssey that leads him to a volatile remote corner of India mired in civil strife and sustained by timber, drugs, and guns. Yet the truth he hopes to uncover is as uncertain as the mysterious woman he seeks, smoldering dangerously on the border between illusion and reality.

The *Oxford Handbook of Ecocriticism* explores a range of critical perspectives used to analyze literature, film, and the visual arts in relation to the natural environment. Since the publication of field-defining works by Lawrence Buell, Jonathan Bate, and Cheryll Glotfelty and Harold Fromm in the 1990s, ecocriticism has become a conventional paradigm for critical analysis alongside queer theory,

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deconstruction, and postcolonial studies. The field includes numerous approaches, genres, movements, and media, as the essays collected here demonstrate. The contributors come from around the globe and, similarly, the literature and media covered originate from several countries and continents. Taken together, the essays consider how literary and other cultural productions have engaged with the natural environment to investigate climate change, environmental justice, sustainability, the nature of "humanity," and more. Featuring thirty-four original chapters, the volume is organized into three major areas. The first, History, addresses topics such as the Renaissance pastoral, Romantic poetry, the modernist novel, and postmodern transgenic art. The second, Theory, considers how traditional critical theories have expanded to include environmental perspectives. Included in this section are essays on queer theory, science studies, deconstruction, and postcolonialism. Genre, the final major section, explores the specific artforms that have animated the field over the past decade, including nature writing, children's literature, animated films, and digital media. A short section entitled Views from Here concludes the handbook by zeroing in on the various transnational perspectives informing the continued dissemination and globalization of the field.

The stunningly vibrant final novel in the bestselling

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Ibis Trilogy It is 1839 and China has embargoed the trade of opium, yet too much is at stake in the lucrative business and the British Foreign Secretary has ordered the colonial government in India to assemble an expeditionary force for an attack to reinstate the trade. Among those consigned is Kesri Singh, a soldier in the army of the East India Company. He makes his way eastward on the Hind, a transport ship that will carry him from Bengal to Hong Kong. Along the way, many characters from the Ibis Trilogy come aboard, including Zachary Reid, a young American speculator in opium futures, and Shireen, the widow of an opium merchant whose mysterious death in China has compelled her to seek out his lost son. The Hind docks in Hong Kong just as war breaks out and opium "pours into the market like monsoon flood." From Bombay to Calcutta, from naval engagements to the decks of a hospital ship, among embezzlement, profiteering, and espionage, Amitav Ghosh charts a breathless course through the culminating moment of the British opium trade and vexed colonial history. With all the verve of the first two novels in the trilogy, *Flood of Fire* completes Ghosh's unprecedented reenvisioning of the nineteenth-century war on drugs. With remarkable historic vision and a vibrant cast of characters, Ghosh brings the Opium Wars to bear on the contemporary moment with the storytelling that has charmed readers around the

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world.

The Glass Palace Begins With The Shattering Of The Kingdom Of Burma, And Tells The Story Of A People, A Fortune, And A Family And Its Fate. It Traces The Life Of Rajkumar, A Poor Indian Boy, Who Is Lifted On The Tides Of Political And Social Turmoil To Build An Empire In The Burmese Teak Forest. When British Soldiers Force The Royal Family Out Of The Glass Palace, During The Invasion Of 1885, He Falls In Love With Dolly, An Attendant At The Palace. Years Later, Unable To Forget Her, Rajkumar Goes In Search Of His Love. Through This Brilliant And Impassioned Story Of Love And War, Amitav Ghosh Presents A Ruthless Appraisal Of The Horrors Of Colonialism And Capitalist Exploitation. [Click Here To Visit The Amitav Ghosh Website](#)

Presents a novel of life in modern India, chronicling the interwoven journey of an American marine biologist and a Delhi businessman who travel to the remote Sundarban islands.

The author reminisces on the past thirty years of his life, providing eyewitness accounts and reflections on some of the most turbulent events of his time, including the assassination of Indira Gandhi, the Pol Pot massacres of Cambodia, and September 11th.

Festschrift honoring S.P. (Swadesh Prasad) Singhal, 1946-1986, Indian publisher.

New and cutting-edge work in animality studies, human-animal studies, and posthumanism. Representations of animality continue to proliferate in various kinds of literary and cultural texts. This pioneering volume explores the critical interface between animal and animality studies, marking out the terrain in relation to twentieth-century literature and film. The range of texts considered here is intentionally broad,

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answering questions like, how do contemporary writers such as Amitav Ghosh, Terry Tempest Williams, and Indra Sinha help us to think about not only animals but also humans as animals? What kinds of creatures are being constructed by contemporary artists such as Patricia Piccinini, Alexis Rockman, and Michael Pestel? How do animalities animate such diverse texts as the poetry of two women publishing under the name of aMichael Field, or an early film by Thomas Edison depicting the electrocution of a circus elephant named Topsy? Connecting these issues to fields as diverse as environmental studies and ecocriticism, queer theory, gender studies, feminist theory, illness and disability studies, postcolonial theory, and biopolitics, the volume also raises further questions about disciplinarity itself, while hoping to inspire further work beyond the human in future interdisciplinary scholarship.

Key Features

10 provocative case studies focused on representations and discourses of animals and animality in twentieth- and twenty-first-century literature, art, and film in English

New work from both internationally renowned and emerging figures in the burgeoning fields of animality studies, human-animal studies, and posthumanism, suggesting innovative and significant new directions to explore

Broad introduction to the kinds of questions scholars in the humanities have considered in relation to animals and animality

From Victorian India to near-future New York, *The Calcutta Chromosome* takes readers on a wondrous journey through time as a computer programmer trapped in a mind-numbing job hits upon a curious item that will forever change his life. When Antar discovers the battered I.D. card of a long-lost acquaintance, he is suddenly drawn into a spellbinding adventure across centuries and around the globe, into the strange life of L. Murugan, a man obsessed with the medical history of malaria, and into a magnificently complex world

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where conspiracy hangs in the air like mosquitoes on a summer night.

“Precisely detailed and delicately suggestive: the best work of Gao’s yet to appear in English translation.”—Kirkus Reviews A collection of six exquisite short stories from Gao Xingjian, the first Chinese writer to win the Nobel Prize in Literature. These beautifully translated stories take as their themes the fragility of love and life, and the haunting power of memory. In “The Temple,” the narrator’s acute and mysterious anxiety overshadows the delirious happiness of an outing with his new wife on their honeymoon. In “The Cramp” a man narrowly escapes drowning in the sea, only to find that no one even noticed his absence. In the title story the narrator attempts to relieve his homesickness only to find that he is lost in a labyrinth of childhood memories.

Everywhere in this collection are powerful psychological portraits of characters whose unarticulated hopes and fears betray the never-ending presence of the past in their present lives.

'I can't remember ever reading anything so moving . . . It's so beautiful.' MARIAN KEYES They say boys don't cry. But Finn's seen his Da do it when he thinks no one's looking, so that's not true. And isn't it OK to be sad, when bad things happen? They say boys don't cry, but you might . . .

'Unforgettable.' Donal Ryan 'Authentic to the bone' Kit de Waal It will break your heart in a million different ways.' Louise O'Neill 'Powerful and poignant.' Ruth Hogan 'Hilarious and heartbreaking.' Louise Nealon What readers are saying: 'Fiona Scarlett is certainly up there with the likes of Roddy Doyle . . . A beautifully written, authentic novel, that will make you both laugh and cry, I just want to recommend this book to everyone.' 'This is a heartbreaking and very emotional novel that is exquisitely written. Fíona's writing style helps to bring such raw emotion to the text that it was impossible to not

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shed a tear!' 'I cried so much reading this book . . . A stunning read that I'll be thinking about for a long time.' 'There is a lot of humour to balance the heartache . . . All humanity is here, in all its shades, and that's what stays with you long after you finish reading. A brilliant debut.'

Everyone loves a good miracle story and these 101 true stories of healing, divine intervention, and answered prayers will inspire Christians and renew their faith. These 101 true stories of healing, divine intervention, and answered prayers prove that God is alive and very active in the world today, working miracles on our behalf. Regular people share their personal stories of God's Divine intervention and healing power as He makes the impossible possible! Evidence of His love and involvement in our lives will encourage, uplift, and recharge the faith of Catholic and all Christian readers.

The Hungry Tide A Novel Houghton Mifflin Harcourt

Three lives collide on an island off India: "An engrossing tale of caste and culture... introduces readers to a little-known world."—Entertainment Weekly Off the easternmost coast of India, in the Bay of Bengal, lies the immense labyrinth of tiny islands known as the Sundarbans. For settlers here, life is extremely precarious. Attacks by tigers are common. Unrest and eviction are constant threats. At any moment, tidal floods may rise and surge over the land, leaving devastation in their wake. In this place of vengeful beauty, the lives of three people collide. Piya Roy is a marine biologist, of Indian descent but stubbornly American, in search of a rare, endangered river dolphin. Her journey begins with a disaster when she is thrown from a boat into crocodile-infested waters. Rescue comes in the form of a young, illiterate fisherman, Fokir. Although they have no language between them, they are powerfully drawn to each other, sharing an uncanny instinct for the ways of the sea. Piya engages Fokir to help with her research and finds a translator in Kanai Dutt, a

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businessman from Delhi whose idealistic aunt and uncle are longtime settlers in the Sundarbans. As the three launch into the elaborate backwaters, they are drawn unawares into the hidden undercurrents of this isolated world, where political turmoil exacts a personal toll as powerful as the ravaging tide. From the national bestselling author of *Gun Island*, *The Hungry Tide* was a winner of the Crossword Book Prize and a finalist for the Kiriyaama Prize. “A great swirl of political, social, and environmental issues, presented through a story that’s full of romance, suspense, and poetry.”—*The Washington Post* “Masterful.”—*Publishers Weekly* (starred review) Yamashita “blends the . . . surrealism of Garcia Marquez, bizarre science fiction . . . à la Stanislaw Lem, and a gift for satirizing . . . that recalls Heller of *Catch-22*” (*Publishers Weekly*). This freewheeling black comedy features a bizarre cast of characters, including a Japanese man with a ball floating six inches in front of his head, an American CEO with three arms, and a Brazilian peasant who discovers the art of healing by tickling one’s earlobe with a feather. By the end of this hilarious tale, they each have risen to the heights of wealth and fame, before arriving at disasters—both personal and ecological—that destroy the rain forest and all birds of Brazil. “Fluid and poetic as well as terrifying.” —*New York Times Book Review* “Dazzling . . . A seamless mixture of magic realism, satire and futuristic fiction.” —*San Francisco Chronicle* “Impressive . . . A flight of fancy through a dreamlike Brazil.” —*Village Voice* “Surreal and misty, sweeping from one high-voltage scene to another.” —*LA Weekly* “Amuses and frightens at the same time.” —*Newsday* “Incisive and funny, this book yanks our chains and makes us see the absurdity that rules our world.” —*Booklist* (starred review) “Expansive and ambitious . . . Incredible and complicated.” —*Library Journal*

Contributed papers presented at two ecocriticism conferences

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organized by Indian Association for Studies in Contemporary Literature in English ... [et al.].

Opening in Calcutta in the 1960s, Amitav Ghosh's radiant second novel follows two families -- one English, one Bengali -- as their lives intertwine in tragic and comic ways. The narrator, Indian born and English educated, traces events back and forth in time, from the outbreak of World War II to the late twentieth century, through years of Bengali partition and violence, observing the ways in which political events invade private lives.

The prizewinning author of novels, nonfiction, and hybrid texts, Amitav Ghosh grew up in India and trained as an anthropologist. His works have been translated into over thirty languages. They cross and mix a number of genres, from science fiction to the historical novel, incorporating ethnohistory and travelogue and even recuperating dead languages. His subjects include climate change, postcolonial identities, translocation, migration, oceanic spaces, and the human interface with the environment. Part 1 of this volume discusses editions of Ghosh's works and the scholarship on Ghosh. The essays in part 2, "Approaches," present ideas for teaching his works through considerations of postcolonial feminism, historicity in the novels, environmentalism, language, sociopolitical conflict, genre, intersectional reading, and the ethics of colonized subjecthood. Guidance for teaching Ghosh in different contexts, such as general education, world literature, or single-author classes, is provided.

In the New Literatures in English, nature has long been a paramount issue: the environmental devastation caused by colonialism has left its legacy, with particularly disastrous consequences for the most vulnerable parts of the world. At the same time, social and cultural transformations have altered representations of nature in postcolonial cultures and

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literatures. It is this shift of emphasis towards the ecological that is addressed by this volume. A fast-expanding field, ecocriticism covers a wide range of theories and areas of interest, particularly the relationship between literature and other 'texts' and the environment. Rather than adopting a rigid agenda, the interpretations presented involve ecocritical perspectives that can be applied most fruitfully to literary and non-literary texts. Some are more general, 'holistic' approaches: literature and other cultural forms are a 'living organism', part of an intellectual ecosystem, implemented and sustained by the interactions between the natural world, both human and non-human, and its cultural representations. 'Nature' itself is a new interpretative category in line with other paradigms such as race, class, gender, and identity. A wide range of genres are covered, from novels or films in which nature features as the main topic or 'protagonist' to those with an ecocritical agenda, as in dystopian literature. Other concerns are: nature as a cultural construct; 'gendered' natures; and the city/country dichotomy. The texts treated challenge traditional Western dualisms (human/animal, man/nature, woman/man). While such global phenomena as media ('old' or 'new'), tourism, and catastrophes permeate many of these texts, there is also a dual focus on nature as the inexplicable, elusive 'Other' and the need for human agency and global responsibility. At the heart of this vibrant saga is a vast ship, the Ibis. Its destiny is a tumultuous voyage across the Indian Ocean; its purpose, to fight China's vicious nineteenth-century Opium Wars. As for the crew, they are a motley array of sailors and stowaways, coolies and convicts. In a time of colonial upheaval, fate has thrown together a diverse cast of Indians and Westerners, from a bankrupt raja to a widowed tribeswoman, from a mulatto American

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freedman to a freespirited French orphan. As their old family ties are washed away, they, like their historical counterparts, come to view themselves as jahaj-bhais, or ship-brothers. An unlikely dynasty is born, which will span continents, races, and generations. The vast sweep of this historical adventure spans the lush poppy fields of the Ganges, the rolling high seas, the exotic backstreets of Canton. But it is the panorama of characters, whose diaspora encapsulates the vexed colonial history of the East itself, that makes *Sea of Poppies* so breathtakingly alive—a masterpiece from one of the world's finest novelists.

Seminar paper from the year 2020 in the subject Literature - Asia, University of Freiburg (English Department), course: On the Beach: Narrating Littoral Space in Literature, language: English, abstract: This paper claims that the space of the tide country, as perceived by the protagonists in *The Hungry Tide*, is constructed through two major embedded narratives. The first narrative is the legend of the goddess Bon Bibi. Passed down orally from generation to generation, the rhythmic legend sediments itself in the minds of the tide country people, defines how they see their homeland and thus actively, and repeatedly, constructs and reconstructs the space of the tide country. The second narrative is Nirmal's recollection of his repeated adventures to Morichjhapi. Unlike the legend of Bon Bibi, his adventures are transmitted in writing through his notebook. Accessible to Kanai and the reader only, its content shapes and constructs how both character and reader perceive and construct the space of the historical

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island. However, it also works the other way around. The place of the tide country also influences the narratives that evolve around it. The Bon Bibi legend is as fluid as the tide country, being (re)interpreted from generation to generation. Nirmal's notebook as well reflects the main characteristics of the tide country as it travels on water (on the Megha) and ultimately also disappears in water (like the tide country eventually will as well). In this paper, a close textual analysis of both embedded narratives reveals how they manage to (re)construct the space of the tide country for both characters and readers (i.e. which narrative strategies are used etc.) and what distinct topographical characteristics of the tide country can be found within them. In sum, this paper claims that narratives have the ability to construct the space(s) we live in. Cultural geography examines how places and identities are produced. It looks into how people of a certain culture and place perceive their "homeland" or, inverse, how they construct it with the help of cultural artefacts. Cultural artefacts like folktales or songs can contribute to the construction of space since they describe and determine how people view and perceive the places around them. Whatever cultural artefacts people produce give insight into how they see their space. Narratives as cultural artefacts, for example, can thus show us how spaces are perceived by those who "tell" and "consume" them.

Hugo and Ash were on top of the world as the band Ashbirds. Then Ash died in an accident. Two decades on, Hugo is a recluse and Ash's fiancée Elza is struggling with her private grief in the glare of publicity.

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How can they come back to life?

The Imam and the Indian is an extensive compilation of Amitav Ghosh's non-fiction writings. Sporadically published between his novels, in magazines, journals, academic books and periodicals, these essays and articles trace the evolution of the ideas that shape his fiction. He explores the connections between past and present, events and memories, people, cultures and countries that have a shared history. Ghosh combines his historical and anthropological bent of mind with his skills of a novelist, to present a collection like no other. A Washington Post Notable Fiction Book for 2011 The Ibis, loaded to its gunwales with a cargo of indentured servants, is in the grip of a cyclone in the Bay of Bengal; among the dozens flailing for survival are Neel, the pampered raja who has been convicted of embezzlement; Paulette, the French orphan masquerading as a deck-hand; and Deeti, the widowed poppy grower fleeing her homeland with her lover, Kalua. The storm also threatens the clipper ship Anahita, groaning with the largest consignment of opium ever to leave India for Canton. And the Redruth, a nursery ship, carries Frederick "Fitcher" Penrose, a horticulturist determined to track down the priceless treasures of China that are hidden in plain sight: its plants that have the power to heal, or beautify, or intoxicate. All will converge in Canton's Fanqui-town, or Foreign Enclave: a tumultuous world unto itself where civilizations clash and sometimes fuse. It is a powder keg awaiting a spark to ignite the Opium Wars. Spectacular coincidences, startling reversals of fortune, and tender love stories

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abound. But this is much more than an irresistible page-turner. The blind quest for money, the primacy of the drug trade, the concealment of base impulses behind the rhetoric of freedom: in *River of Smoke* the nineteenth and twenty-first centuries converge, and the result is a consuming historical novel with powerful contemporary resonance. Critics praised *Sea of Poppies* for its vibrant storytelling, antic humor, and rich narrative scope; now Amitav Ghosh continues the epic that has charmed and compelled readers all over the globe.

The year is 1610. Continental Europe is briefly at peace after years of war, but Henri IV of France is planning to invade the German principalities. In England, only five years earlier, conspirators nearly succeeded in blowing up King James I and his Parliament. The seeds of the English Civil War and the Thirty Years War are visibly being sown, and the possibility for both enlightenment and disaster abounds. But Valentin Rochefort, duelist and spy for France's powerful financial minister, could not care less. Until he is drawn into the glittering palaces, bawdy back streets, and stunning theatrics of Renaissance France and Shakespearean London in a deadly plot both to kill King James I and to save him. For this swordsman without a conscience is about to find himself caught between loyalty, love, and blackmail, between kings, queens, politicians, and Rosicrucians, and the woman he has, unknowingly, crossed land and sea to meet.

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