

Postcolonial Ecocritical Analysis of 2025 Nobel Prize Literature Nominee Amitav Ghosh in Two Novels

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ABSTRACT

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The present study aims at exploring postcolonial ecocritical perspective of Amitav Ghosh's novels, *The Hungry Tide* (2004) and *Gun Island* (2019), to investigate how ecological issues are embedded in postcolonial contexts. This paper explores the complex relationship between the natural, the cultural and the powerful in Ghosh's narratives thru a postcolonial ecocritical lens. *The Hungry Tide* is about the existential dilemmas and changes in the Sundarbans delta, and the vulnerability of marginalized communities to environmental disaster. *Gun Island* takes the inquiry global, after ecological crises and human migration from the Sundarbans to Venice, interrogating the wider impacts of climate change and displacement. Ghosh's work brings to light the urgent problem of ecological justice, forcing the reader to reexamine the relationship between humans and the environment. In this analysis, it is argued that the continuous degradation of the environment is caused mainly by industrialization and relentless economic pursuits, as depicted in Ghosh's fiction. The paper argues that, taken together, postcolonial literature, read thru an ecocritical lens, can offer new ways of understanding and responding to global ecological issues.

1. Introduction

Environmental consciousness is popular nowadays in modern literature. It is a method to solve ecological concerns that could disturb planet life. Literature presents a framework for synthesizing the intricate connection between animals and humans, forcing the important customs in environmental contexts through the perspectives of dependency. He uses his works to find out anthropocentric views and ecological empathy (Ghosh, 2016).

Eco-criticism started in the 1970s because the world was getting worse. In 1978, William Rueckert used the word for the first time in his book "Literature and Ecology: An Experiment in Ecocriticism." The domain was established as an academic discipline in the 1990s. The main goal of this method is to study historical literature with an ecological lens

in order to improve understanding of the roots and impacts of current environmental problems, and to raise the public consciousness of their duties and responsibilities to the environment and other organisms.

One major problem of the early 21st century is global warming caused by too much and too rapid human interaction with the natural environment. Climate change causes environmental problems and has become a major subject of research in many fields. The emergence of postcolonial studies and environmental discourse has forced a rethinking of the anthropocentric narratives traditionally dominant in discussions of development and history. The present thesis tries to explore the various representations of environmental degradation in post-colonial India, as depicted in the contemporary Indian English literature. The study addresses the complex interplay of colonial legacies, neoliberal development paradigms and indigenous ecological knowledge from a postcolonial ecocritical perspective.

This paper examines how *The Hungry Tide* and *Gun Island* investigate the vulnerability of the environment and humanity's capacity to rehabilitate it. Ghosh's novels provide a profound critique of environmental injustice through the integration of fallacies, historical context, and scientific discourse.

2. Review of the Literature

2.1 Postcolonial Ecocriticism

In recent decades, postcolonialism has played a significant role in literary studies. Ecocriticism has gained popularity as global environmental consciousness has grown. Initially, ecocriticism minimally interacted with the discourse of postcolonialism in its exploration. In the Introduction to *The Ecocriticism Reader*, Glotfelty (1996) asserts that ecocriticism emerged due to contemporary misunderstanding of significant environmental issues. Glotfelty (1996, p. xvi) asserts that significant literary publications before the twentieth century concentrated on class, race, and gender but neglected the subject of the planet. Literary magazines scarcely acknowledged that the planet's life support systems are under strain and require human intervention. The Earth has significant problems that necessitate universal attention, including engagement from literary scholarship. The current events concerning the Earth and its issues have exerted pressure on literary studies to provide a response. Glotfelty notes that before the release of *The Ecocriticism Reader*, there were no journals, terminology, employment opportunities, professional organizations, discussion groups, or conferences focused on literature and the environment. Simultaneously, other humanities disciplines such as history, philosophy, law, sociology, and religion have expressed their concerns over the environment (Glotfelty, 1996, p. xvi). Numerous studies addressing environmental themes have emerged under various titles, including American studies, regionalism, pastoralism, the frontier, human ecology, science and literature, nature in literature, and landscape in literature (Glotfelty, 1996, p.251).

Postcolonial theory and ecocriticism is a booming and expanding field in literary studies particularly regarding the Global South. Huggan and Tiffin (2010) state that the environmental problems encountered by countries that were once colonized are intrinsically connected to their colonial histories. The use of natural resources, forced movement and the imposition of western knowledges have had long-term effects (Glotfelty, 1996). Fiction is a mirror and a spark. It reflects contemporary concerns and

motivates active engagement with environmental problems. Ghosh's novels demonstrate how storytelling can mobilize communities and policymakers.

In the postcolonial context, ecocriticism is more than the study of nature as a backdrop. Rather it considers the political economy of land ownership, resource exploitation and the marginalization of indigenous epistemologies (Wright, 2010). The Sundarbans, the setting for Ghosh's *The Hungry Tide*, is not merely a setting but a character shaped by colonialism, migration and ecological change.

Furthermore, the confluence of ecologies and identities in postcolonial ecocriticism is an important issue. The Sundarbans mangrove ecosystems are an example of the space between terrestrial and aquatic, wild and cultivated.

These studies try to establish an environmentally based approach to literature; however, they predominantly concentrate on wilderness issues. This indicates that, despite being present in various designations indicate that literary studies have demonstrated a commitment to 'go green' and align with the practices of other humanities fields. Ecocriticism emerged during the mid-1980s and early 1990s. Glotfelty defines it as "the study of the relationship between literature and the physical environment," positioning the earth as the focal point of its analysis, much like how feminism and Marxism concentrate on gender and economic class, respectively (Glotfelty, 1996, p. xviii). Ecocritics and theorists of ecocriticism, as highlighted by Glotfelty, typically pose problems regarding the depiction of nature, the significance of the physical environment, ecological insights expressed in literature, the interaction between humanity and the natural world, and transformations in wilderness (Glotfelty, 1996, p. xix).

It summarizes the arguments in post-colonial ecocriticism and gives a thorough and logical study of the thoughts and discussions that define the boundaries within and between the different fields. It talks about the differences and possible connections between environmentalism in the North and South and the unclear legacies of progress. Therefore, the relationship between aesthetics and the strategy of subaltern action must be emphasized, as the genres set the limits of postcolonial and ecocritical imagination (Huggan & Tiffin, 2010).

It is important to look at how ecocriticism and post-colonialism affect each other because they are so closely related. In the last ten years, post-colonialism has become more important in literary texts. Ecocriticism is well-known because of global environmental awareness. Cheryll Glotfelty writes in the preface to the *Ecocriticism Reader* (1996) that the rise of ecocriticism is a result of the global environmental crisis. Before the 20th century, important publications did not talk about the state of the planet in literature; instead, they focused on class, gender, and race. Literary works made the urgent need for attention and the ultimatum that life on Earth and in the water is giving.

Post-colonial ecocriticism investigates how a limited comprehension of the natural world influences the anthropocentric nature of the Anglo-European human subject, consequently challenging the universal notion of humanity. A notable contribution of this discipline is its emphasis on the human bias inherent in historical narratives. Nonetheless, a critical challenge it encounters is the provision of an alternative viewpoint on natural history.

2.2 Three Waves of Ecocriticism

The first wave of ecocriticism's main goal is to show how a work of art shows the ecosystem of a certain place, with a focus on how plants and animals are shown instead of people. Since Glotfelty and Fromm (1996) came out, ecological criticism has become more popular as a literary and cultural theory, along with postcolonialism and critical race studies.

A second wave of ecocriticism came about because of new developments in the study of art. For example, better ways were found to think about and break down human-focused grants in ecological considerations, biological corruption and colonialism, the organization of plants and animals, and natural ideas like sex and racism. Lawrence Coupe says, "We must avoid reducing complex linguistic performance to the extent of merely pointing at things," which is the opposite of the first wave of ecocriticism.

Nori (2020) says that the third critical wave of Ecocriticism, which comes after the first two "waves" that Buell wrote about in *The Future of Environmental Criticism* (2005), looks at multicultural literary and artistic works that naturally include national and ethnic traits. It also goes beyond "ethnic and national boundaries" and looks at the human condition from an eco-global point of view. Buell (2005) says that the "third wave" of Ecocriticism combines elements of the first and second waves while moving away from Anglo-American dominance. It needs a global understanding of ecocriticism in light of a crisis like climate change. Many articles, chapters, and perspectives are currently being written by ecopolitics.

Each wave of ecocriticism builds on the last, moving from an emphasis on the untouched wilderness to a more inclusive and global perspective that includes issues of justice and multiculturalism. The development of ecocriticism coincides with the increasing complexity of environmental problems in the contemporary world.

Moreover, the third wave of ecocriticism calls for collaboration between different disciplines. Ecocritics can draw on knowledge from the social sciences, philosophy, Indigenous studies, and the arts to address issues beyond standard literary interpretation. The interplay of ecojustice, feminist and decolonial frameworks exposes the power relations behind environmental narratives and policies. The all-encompassing strategy not only enriches the field of literary analysis but also promotes more effective and inclusive ecological activism. With the development of ecocriticism, its critical thinking and real involvement prove that it is a necessary field to understand and combat environmental problems we face nowadays.

2.3 Ecological Imperialism

It addresses the detrimental and unsettling impacts of colonization on colonized ecosystems through the introduction of non-native species into unfamiliar territories and the importation of uncommon indigenous flora for economic gain. Alfred Crosby coined this word, which encompasses the introduction of non-native cattle, livestock, and foreign agricultural practices. The alternative manifestation of ecological imperialism is termed "bio-colonization." Multinational corporations and developed nations are employing technology to alter genes to meet the commercial and political demands of Western countries. Numerous nations promote and utilize genetically modified crops. Companies acquire patents on newly invented crops in their names to prevent others from benefiting

from them. Environmental racism constitutes a tertiary manifestation of ecological imperialism. In this context, affluent nations dispose of substantial quantities of waste in economically disadvantaged countries, which directly impacts the environmental conditions of these nations. These predominantly white nations are subjugating these less powerful countries based on race and ethnicity. Ecological imperialism reminds us that environmental exploitation often goes hand in hand with, and facilitates, cultural domination. Introduction of foreign species and practices changes not only the ecosystems, but also the social fabric of the indigenous populations. These nations, characterized by their predominantly white populations, do not seek authorization for the disposal of garbage along coastlines. In June 2019, Canada, a developed nation, dispatched a large cargo vessel to dispose of rubbish on the coast of the Philippines. Canada did not consider the environmental conditions of the Philippines. It is a sociological issue concerning environmentally unfair treatment of socially excluded or economically poor individuals.

2.4 Eco Criticism as A Literary Framework

This current literary analysis examines nature as a significant issue. The conquerors instigate greed and ecological destruction. It also involves social and cultural transformation. It converts individuals' biocentric viewpoint into an anthropocentric one. This change in their cognition disrupted homeostasis and ruptured the environmental connection. This highlights the ecological analysis, namely the relationship between literature and the environment, prompting scholars to introduce the concept of ecocriticism. It includes diverse philosophies. Reconceptualizing literature as an active player in debates on sustainability and ethical responsibility via ecocriticism. The framework emphasizes the significance of storytelling in forming environmental attitudes and encouraging activism. This theory highlights nature as a new interpretative element in conjunction with race, gender, and culture. It analyzes the cultural construction of nature. Nature is the fundamental category in the analysis of any literary work. Nature has a crucial role, similar to that of the protagonist, in the examination and interpretation of literary works. Examining the literary representations of human-nature interactions cannot depend exclusively on figurative language and depictions of the earth in literature. Eco-literary discourse analyzes how literary works articulate the silence of nature and its consequent implications. Thus, ecocriticism can analyze the nonhuman domain in literature, focusing on its marginalization, suppression, and incorporation into human discourse. The linguistic depictions of nature, whether romanticized or portrayed as a hostile wilderness, notably in poetry and fiction, frequently yield a dualistic viewpoint that justifies the ongoing catastrophic exploitation of the environment. Contrary to this viewpoint, ecocriticism aims to reconceptualize nature, not just as an object of observation or interpretation, but as an active agency in its own right.

3. Theoretical Framework

This study utilized a qualitative research methodology. The researchers have employed all available facts, information, and examples to analyze the selected texts and achieve the specified research objectives. The study used both primary and secondary sources. Amitav Ghosh's novels have served as primary data sources, while various critical interpretations and research articles on the selected texts have functioned as secondary sources to elucidate the concept and rationale for this research. The researcher has applied content analysis as the procedure for data compilation and testing. Glotfelty contends that regardless of the area of study or level of expertise, all ecological critique is

predicated on the notion that human culture is fundamentally intertwined with the physical environment, influencing and being influenced by it: "Ecocriticism examines the interrelations between nature and culture, particularly the cultural artifacts of language and literature." It employs a critical lens that bridges literature and reality, while as a theoretical discourse, it navigates between the human and nonhuman domains" (Glotfelty, 1996, p. xix). A qualitative approach permits a nuanced analysis of both overt and subtle forms of environmental commentary in Ghosh's novels. Postcolonial ecocriticism enriches our understanding of what literature can do to engage with pressing ecological questions by drawing on a range of disciplines. Thru an engagement with a variety of critical voices, the study situates Ghosh's work within wider discussions of environmental justice and cultural survival.

In their recent work, *Postcolonial Ecocriticism*, Huggan and Tiffin (2010) clarify the difficulties associated with distinguishing ecocriticism and postcolonialism, due to the varied perspectives offered by critics in both fields. They argue that the most effective way to define this concept is to recognize that "the pertinent focus of post-colonialism is colonialism and to subsequently investigate the colonial imperial underpinnings of environmental practices in both 'colonizing' and 'colonized' societies, both modern and historical". They prefer the phrase "ecological imperialism," introduced by Alfred Crosby, which includes many applications such as the appropriation of indigenous territories, the introduction of non-native livestock, and the limitation of dualistic environmental perspectives. Huggan and Tiffin [2010] argue that postcolonial criticism needs to be historically aware of ecological issues, and that social and environmental justice need not be seen as oppositional. Plumwood argues that the persistent problems lead us to the "biophysical limits of the planet" (P. 5); to bio-colonization, the taking and ownership of genetic resources and genetic modification, as in the "green revolution"; and to environmental racism, which Deane Curtin describes as "the link, in theory and practice, of race and the environment so that the oppression of one is connected to, and supported by, the oppression of the other" (p. 145).

This study is informed by postcolonial ecocriticism, which combines the principles of ecocriticism and postcolonialism. Ecocritics contemptuously present developed society and advance the revival of the "ecological Indian" (Garrard, 2004, p. 120), illustrating necessary and important lifestyles. Similarly, postcolonial writers condemn imperialist domination for its detrimental effects on local societies. Postcolonial ecocritics considered a major threat to the environment of colonized localities. Laura Wright (2010) studied the description of the association between imperialism and ecological exploitation in the works of writers from Africa, India, and Europe. Amitav Ghosh attacks colonialism in his novels for its destructive effects on the cultures and environment of native primitive societies.

4. Analysis of the Novels

Postcolonial ecocritics usually work with postcolonial literature that is focused on the environment to create a "genuinely post-imperial environmentally based conception of community" (Huggan & Tiffin, 2010, p. 6). Ghosh's characters exemplify forms of ecological wisdom that contest Western ideas of mastery and control. Novels promote respect for traditional knowledge systems as vital for environmental resilience. In Ghosh's work the Anthropocene is characterized by extraordinary mobility and uncertainty. Migration, human and animal, serves as a metaphor for adaptation in a world changed by environmental crises.

The Hungry Tide, a full-length ecological science fiction novel by Amitav Ghosh, explores the complexity of evolution and the fragility of a single area of stagnation in the Sundarbans. With its entangled network of thick mangrove forests, the Sundarbans sets out as an influential metaphor for the link between nature and humankind (Ghosh, 2004). The area's ecological diversity, which includes animals such as the Bengal tiger, large dolphins, and countless water-dwelling species, underscores its environmental significance on a global scale. However, this ecological diversity survives perilously amid human encroachment. The novel emphasizes the influence of nature; high tides and thick mangrove forests symbolize both beauty and danger (Bose, 2022).

In the book *The Hungry Tide*, Nilima and Kanai meet Horen while they are waiting for the boat. Horen is a secondary character who helps Kanai navigate the river's depths. He was with Nirmal during his last days. When Nilima asked him why he was there, she said, "How are you here?" "What prompted your presence here? He informed Nilima that he ventured into the jungle and procured honey, which Bonbibi bestowed upon him. He is simply following the laws and principles of nature. These ideas were indirectly established by the goddess Bonbibi. He said to Nilima. "I went to the jungle yesterday. Mashima and Bonbibi granted me enough honey to fill bottles, and I came here to sell them" (Ghosh, 2004, p.28). Horen could have acquired more than two bottles of honey for sale on the market. However, he did not undertake this action. This jungle exists solely to fulfill human necessity, not to satisfy human avarice. He also knows that Bonbibi, the goddess of the forest, is there and controls such things. The inhabitants of Tide Country harbor both fear and reverence for this goddess. It also shows that the rustic people are good; they are not attracted by the materialistic world. They recognize that the jungle is their domain. It is because of them that they are here. They possess confidence in Bonbibi. The narrative of Bonbibi may have developed to regulate this man's avarice or insatiable exploitation of the jungle. Fokir, an unassuming individual, is in his late twenties. His physique was not emaciated but rather incredibly slender, with his elongated, sinewy limbs appearing nearly devoid of flesh their muscular definition nearly absent. His face was narrow and angular, and its gauntness seemed to emphasize the size of the eyes. He dons a sarong. He is the true protagonist of the novel. He possesses comprehensive knowledge of all the locations where Irrawaddy dolphins gather and reveals these sites to Piya. He has extensive knowledge about nature. He lived in nature, among rivers and in forests, far apart from his youth. He endeavored to conserve the cultural practice of venerating the jungle and woodland. Fokir is someone whose needs are satisfied and who is not motivated by financial gain. An exemplary instance occurs at the outset of the narrative, when Piya and Fokir meet by chance, and Piya chooses Fokir to accompany her. Before selecting Fokir, she had employed official personnel and compensated them accordingly. Upon selecting Fokir, she attempted to offer him a bundle of currency for his assistance in reaching Lusibari; however, he declined the entire sum and accepted only a single note. Previously, officials exhibited avarice; they refused to allow Piya to depart without settling her outstanding rent, which distinguishes Fokir from others. He did not accept remuneration from Piya to assist her with her research. He is an uncomplicated individual who holds faith in nature, its ideals, and the goddess Bonbibi. Consequently, due to his comprehension of nature and his absorption inside it, he has never been attacked by a tiger. He was aware of specific locations where tigers would not venture. He is aware of the locations where dolphins congregate. He is the individual who has articulated the ecological philosophy within the story. Piya is captivated by Fokir's abilities. She informs him that his skills are remarkable and outstanding. One in a million possesses the innate ability or skill to comprehend water. She says,

"But that's how it is in nature: nothing happens for a long time, and then there's a big explosion of activity that lasts only a few seconds. I would say that only one in a million people can get used to that kind of rhythm. That's why it was so great to meet someone like Fokir (Ghosh, 2004, p. 267).

The main conflict in *The Hungry Tide* is between the people who live in the Sundarbans and conservation groups that want to protect the area's beautiful environment. Ghosh talks about what will happen to the people who depend on the land and water for their jobs. Rajesh Kumar Rajan's novel about the Morichjhanpi massacre is a well-written account of how the government's desire to protect the environment at the cost of the homes of thousands of refugees led to their eviction and brutal suppression (Bhattacharjee, 2023).

The novel connects the struggles of earlier movements to today's duty to stop ecological collapse by making the Gun Merchant seem like a stubborn person who keeps trying to fight against natural forces (Roy, 2023). This connection reminds us that people have been dealing with ecological changes for a long time, even though it is a very important medium explanation.

Gun Island constantly refers to the effect of global warming on the biosphere. Ghosh uses vivid images to show ecological disaster. The hero Deen Datta shows signs of ecological disaster (Ghosh, 2019) such as marshy areas that demonstrate the adverse impact of increasing temperature on the environment. The novel deals with the impact of these changes on humans, causing much ecocritical discussion.

4.1 The Hungry Tide and Gun Island Have Some Things in Common

The Hungry Tide and *Gun Island* by Amitav Ghosh are similar in that both are well-connected, ecologically-themed novels. At the same time, these works provide a comprehensive and comprehensive view of writing that has become more and more eco-aware, showing Ghosh's growing interest in environmental literature. There is a common motif linking society and the natural environment. The lives of Kanai, Piya and Fokir in *The Hungry Tide* demonstrate the possibility of collaboration in the midst of diversity. In *Gun Island*, Ghosh elevates the level of discourse by examining the endurance of races and their interaction with large natural systems impacted by human activities (Bhattacharjee, 2023).

The novel takes place in a variety of locations, including the Sundarbans and Venice, which suggests that ecological issues are not confined to a specific region. The flooding of Venice, often associated with art and culture, is a stark reminder that there is no place immune to environmental change (Roy, 2023). Within the Sundarbans, with its constant ebb and flow of tides and precariousness of life, the land itself becomes a character, one that shapes the destiny of those who live there. The relationship between tradition and modernity is illustrated in the interactions between Fokir, Piya, and Kanai, each representing a different view on survival and adaptation. Ghosh highlights the ethical conundrums for communities living at the margins, where conservation and livelihood are often at odds.

They also look at how people relate to each other in similar ways; both books take place during an ecological disaster. Ghosh's book *The Hungry Tide* uses the main characters' personal actions to look at bigger environmental problems. For example, Piya's modern

interest in familiar nature and Fokir's consistency show different but positive ways of looking at things.

4.2 Conflicting ideas in both books

The works are considerably different in topic matter however the philosophical themes are common. *The Hungry Tide* is based on the strong foundation of the environmental strife of the Sundarbans indigenously. The ethical dilemma tiger conservation efforts pose for the fisherman is symptomatic of a certain ecological fragility in their practices. It offers an intimate description of what atmospheric harm is important in routine experience, from fishermen's clashes to the moral questions highlighted by struggles to save tigers (Ghosh, 2004). *Gun Island* assumes a further rationale ideology. This wide research provides a repetition that atmospheric change is an intricate phenomenon in which native interests are often described and work as signs of more regular problems (Ghosh, 2019). Deen Datta's journey in *Gun Island* ties together environmental crises across continents to show the far-reaching impacts of climate change. The novel's mixture of myth and reality stresses the importance of cultural memory in coping with present ecological challenges. Ghosh uses the motif of migration to show how human destinies and environmental change are intertwined. Passing continents, the works join related stress, same Venice's high sea levels with atmospheric problems in the Sundarbans. *Gun Island* distinguishes itself from native policies by providing biological disaster, whereas *The Hungry Tide* enjoys scholars in providing local problems.

Gun Island looks at problems from a global point of view, while *The Hungry Tide* only looks at the Sundarbans' limited environmental problems. *Anti-Ground* is a book that investigates the connection between changes around the world (such as environmental laws and industrial emissions) and destructive biological effects. The links between the ideas show that environmental change is an issue in many parts of the world.

Ghosh shows how traditions, history, and the environment all affect each other. The novel's different settings, from the Sundarbans to Venice, show that ecological problems are not limited to one area. The flooding in Venice, which has long been linked to art and culture, is a strong reminder that no place is safe from environmental change (Roy, 2023).

Ghosh's characters have an agency that goes beyond human heroes. The important non-biological entities in *The Hungry Tide* are the Bengal tiger and the Irrawaddy dolphin. They are not just symbolic things like moonlight but actual beings that demonstrate the interdependence of all lives and that challenge the idea that biological organisms are of supreme importance.

Gun Island, however, is less so, with non-humans playing a larger role. Snakes and dolphins show how animals can adapt and thrive when the environment changes. In granting agency to these entities, his rethinking of the Anthropocene alters the nature of interaction between living and non-living species, and makes clear the interconnectedness of all kinds of life.

4.3 The use of ecocriticism

Ghosh's use of history, anthropology and environmental science in his story telling contributes a lot to ecological discourse. In *The Hungry Tide*, Piya's scientific knowledge of the local dolphins is complemented by Fokir's experiential wisdom, demonstrating how

Piya's scientific knowledge can be applied in an indigenous context (Sharma, 2022). The Gun Island is a case of the tension between human agency and environmental realities, connecting the migrations of the past with the climate crisis today, thus representing a multidisciplinary approach (Roy, 2023).

Ghosh is devoted to the Sundarbans ecosystem. He sees the changes taking place in the Sunderban region through Nirmal's eyes. He remembers the birds that used to fill the skies and how deeply he longs for their return. This repeated observation suggests a type of extinction, "The birds were disappearing, the fish were diminishing, and day by day the Sea was reclaiming the land" (Ghosh, 2004, p.215). He thought of man's relationship with the environment, which is better, but he is not experiencing it. His statement about ecocide and global warming is lucid. He sends a secret message about what people can do to protect the environment. He does this with the help of Piya, who has an encyclopedic knowledge of the current state of the ecosystem. She says, "If I believed that sacrificing my life could restore the safety of the rivers for the Irrawaddy Dolphin, my response would be affirmative" (Ghosh, 2004, pp.301-302). Piya lives where Orcaella lives.

Ghosh also uses his narrative to highlight the multi-dimensional interactions between humans and their environments. Life in the Sundarbans is at the mercy of the vagaries of nature, tides, storms and apex predators such as the Bengal tiger. Such a context is a catalyst for exploring ecological robustness and fragility. In Ghosh's work, characters are not merely inhabitants of the terrain; they are formed by it, their fates bound up with the patterns of the natural world. Ghosh demonstrates the fragility of ecological balance and the effects of environmental regulation by representing the seduction and hazards of the Sundarbans.

Ghosh's narrative also delves into the cultural and historical importance of the Sundarbans. The name "tide country" speaks to the region's Mughal history. It is famous around the world for its mangrove forests and the legendary man-eating Bengal tiger. Local mythology intermingled with tales of Bonbibi and Dakhinram mixes with the real dangers and wonders of the environment, combining folk tales with ecological awareness. The Hungry Tide is a medium to study the interconnection between the natural world and human civilization where Lusibari and its inhabitants are symbols of the intricate links between people, forests, tigers and divine beings.

The author's first chapter sets the stage for the rest of the book. The story takes place in the tide nation and introduces the characters Kanai Dutt, Piya Rai, and Nilima. When Kanai arrives in the Sunderbans, he sees the Ganga River and looks around.

The river's passages spread across the country like a fine-mesh net, making a land where the lines between land and water are always matted and unexpected. Sometimes these courses are powerful waterways, so wide that you can't see one shore from the other, even though they are only two or three kilometers long and a few hundred meters across. But one of these channels is a river in its own right, each with its own strange, evocative name (Ghosh, 2007, p.7).

Finally, he explains why this land was chosen as the tide country. This site's significance is recorded in the history of a particular Mughal Emperor and it was later known as Bhatir, or tide country. Globally, the location is famous for its mangrove forests and the man-eating Bengal tiger. The woodland inspired stories of Bonbibi, the goddess, and Dakhinram. The novel *The Hungry Tide* explores issues of the rainforest, human

existence, and mythology. The influence of nature on human culture is significant. At the same time, the story is very much tied up with Lusibari and the people of Tide Country, presenting a complex relationship between humans, woods, tigers and goddess. The issues of the rainforest, human existence and mythology, are discussed in the novel *The Hungry Tide*. Nature has a great influence on human culture. The story is deeply rooted in Lusibari and among Tide Country residents, highlighting a complex relationship among humans, forests, tigers, and the goddess. Ghosh describes the main features of mangrove forests and says that the most valuable tree is the one found in Sunderbans.

These frameworks see Ghosh's books as a holistic means to confront environmental problems and to grow in understanding them.

Ghosh's recent novels are successful in raising awareness of environmental issues. He stresses the need to protect the ecosystem and for this to be achieved individuals need to think practically about it through characters such as Piya and Fokir in *The Hungry Tide*. Gun Island's Deen's indifference towards environmental consciousness and shifting attitude towards his relation to the ecosystem (Bhattachajee, 2023) reflect how an individual can reconsider his position in the ecosystem.

Ghosh states that novels can importantly heighten environmental consciousness. He engages a versatile and emotional connection with environmental matters by combining myth and reality, transcending the restrictions of scientific investigation and calculated measurements (Bose, 2022).

In addition, the results of ecological imperialism can be observed in today's global environmental policy and corporate relations. The international and economic agreements are often dominated by Western interests, possibly at the expense of poor countries. These factors form a vicious circle in which the adverse effects of environmental deterioration and risks are suffered by the disadvantaged populations and the economic benefits are enjoyed by the rich countries and multinational corporations. But as global fears about climate change intensify, the inequalities created by ecological imperialism point to the need for equitable and inclusive forms of environmental governance. Recognizing and addressing these persistent inequalities is essential for sustainable development that safeguards ecological integrity and social equity.

5. Conclusion

The discussion above contributes to the field of postcolonial ecocriticism by analyzing the representation of the environmental devastation of the marginalized populations by Amitav Ghosh's novels, *The Hungry Tide* and *Gun Island*, as a consequence of colonization. The study takes the lens of postcolonial ecocriticism and offers new perspectives and ideologies on how local civilizations have been altered from the Sunderbans to Venice. The research combines postcolonial and environmental perspectives, demonstrating the interdependence between indigenous peoples and their ecosystems, while also addressing the ongoing legacies of colonialism and the degradation of environmental outcomes.

Moreover, this article points out the difficulties that native societies have faced in their endeavors to protect vital ecosystems. The study further explains the relationship between colonialism and environmental preservation, thus improving the understanding of social and ecological issues. Finally, the article analyzes Ghosh's works from a

philosophical perspective combining postcolonialism with ecocriticism, which provides important findings for literary studies and environmental research.

Ethics Approval and Consent to Participate

Not applicable.

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