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A Study of Amitav Ghosh's *The Hungry Tide* with Special Reference to English Language and its Receptivity

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Abstract:

Over the course of the last century, the phrase "global language" has been applied to English because millions speak it of individuals whose native language is not English. There are also many writers whose first language is not English but who come from all over the world to add to the canon of English literature. These authors who are not native English speakers have been able to comprehend their own cultures via the medium of English while at the same time bringing about a significant shift in the English language. A significant majority of the time, these changed variants are recognised as unique English language varieties. This article examines the notion of translingual authors as well as their use of the English language and uses the novel "*The Hungry Tide*" written by the Indian author Amitav Ghosh, who is a translingual writer, as an example. Ghosh is a writer who writes in more than one language. In addition to the works of other academics, the book is analysed with the only intention of concentrating on the evolution of the English language that can be found in it. This is the only goal for which the analysis was carried out. This investigation aims to locate information that will provide responses to two inquiries. The following are the questions that need to have their answers provided: 1. How can authors who write in more than one language demonstrate the evolution of the English language? 2. What are some of how Amitav Ghosh alters the English language in *The Hungry Tide*, and why does he do this?

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Introduction

The globalisation of the English language has resulted in users in a variety of geographical places deviating from or altering the language in its most common form. The use of non-standard varieties of the English language in literary works will be the topic of the research that will be conducted for this essay. This inquiry aims to determine the arguments offered by the writers for their use of the altered forms. The book "*The Hungry Tide*" by Amitav Ghosh, which illustrates how local languages become part of the English global canon by offering instances of the outcomes of the study that was conducted, accomplishes the purpose of this article. This article is about how local languages become part of the English global canon.

The World's Most Common Language: English

Following the World Wars, the United States of America's considerable power in political, economic, scientific, industrial, and socio-cultural realms further the English language's strong position earned by colonialism at the turn of the 20th Century. This strength allowed the United States to carry forward the strong position won by colonialism at the beginning of the 20th Century. The United States of America was also a pioneer in developing technology related to computers and the internet. As a result of the expansion of movies and music, the English language received more exposure on an international scale. It became more recognisable to individuals in far-flung and isolated corners of the world. The advent of a new English-speaking superpower did not mark the end of the English language's reign as the dominant language globally; rather, this reign persisted and even expanded during this period.

The following is an overview of the development of the English language that was provided by the British linguist David Crystal in his book "English as a Global Language," which can be found here:

The political imperialism of Britain in the nineteenth century was a significant factor in the growth of the English language around the world, to the point where people began to refer to it as a language "on which the sun never sets." This global influence was maintained and developed nearly single-handedly over the twentieth century due to the rising American superpower's economic preeminence. This occurred as the twentieth century progressed. (8)

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Multiple proprietors of the English language

As a result of the globalisation of the English language, many dialects will inevitably arise in different parts of the world. All of the countries that other nations had ruled as colonies in the past, such as India, North America, Australia, and New Zealand, developed their distinctive forms of the language after becoming independent. "The legacy of colonial Englishes has resulted in the development of multiple transplanted variations of English with separate language ecologies," as Kachru puts it. Each of these variants has its own set of functions and applications. These non-native variations have, in turn, caused modifications in the varieties of English that are considered native...' (1). The more localised "unEnglish" uses English acquires, the more variations of new (non-native) English come into life, in his view. "The more localised "unEnglish" uses English acquires, the more varieties of new (non-native) English come into existence" (20).

Modifications to the standard English language represent the culture and tradition of the local people who embrace the normal English language. These modifications take place throughout time. Interference from a person's mother tongue is one of the primary elements that considerably contributed to the development of this modification. This interference had a big role. When attempting to describe ways of life, meals, cultural events, or landscapes that do not have a direct translation into the English language, it is often necessary to create new names. These are brand new terms, and they may have originated in any part of the world. As a direct consequence of this, the varieties of English that are spoken in the United States of America, Australia, New Zealand, South Africa, the Caribbean Islands, and India each have their own distinctive qualities that distinguish them from one another and from the English that is spoken in the British Isles. These characteristics also distinguish these kinds of English from the English spoken in the United Kingdom. In their book "The Empire Writes Back: Letters from the Colonies," Ashcroft, Griffiths, and Tiffin distinguish between the standard form of English and the changed forms of the language brought back to the centre from the colonies. This difference is created with the English language in mind.

> … we distinguish […] between the ‘standard’ British
>
> English inherited from the empire and the english which
>
> the language has become in post-colonial countries.

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> Though British imperialism resulted in the spread of a language, English, across the globe, the english of Jamaicans is not the english of the Canadians, Maoris, or Kenyans. We need to distinguish between what is proposed as a standard code, English (the language of the erstwhile imperial centre), and the linguistic code, english, which has been transformed and subverted into several distinctive varieties throughout the world. (8)

Regarding these so-called "New Englishes," Salman Rushdie writes in his article "Commonwealth literature does not exist" that "the English language ceased to be the sole ownership of the English some time ago." This is in reference to the fact that there is no such thing as "Commonwealth literature."(70). According to Crystal, "when even the largest English speaking nation, the United States, turns out to have only about 20 percent of the world's English speakers, it is plain that no one can claim sole ownership." According to this assertion, no one may claim sole control of the English language.According to Kachru, "English is accumulating many foreign identities and, as a result, multiple ownerships." (31).

Writers Who Work in Translation

The term "translingual authors" was coined by the American literary critic and scholar Steven G. Kellman, who defines it as "those who write in more than one language or a language other than their primary one" (ix). Kellman praises translingual authors even more in the preface to Switching Languages, calling them "prodigies of international literature." As he states, "By expressing themselves in several language systems, they flaunt their independence from the constraints of the society into which they happened to have been born," *Switching Language: Translingual Writers Reflect on their Craft* (ix). Writing in a language that is not one's native tongue while also writing in another is not a new custom in the annals of written literature; it has been practised for a long time. In the past, authors preferred to compose their works in more widely spoken languages because they believed that writing in these languages would be of higher practical relevance for their literary careers. A number of factors, such as

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migration and individual desire, may have led some authors to make the decision to write in more than one language. The number of authors who can write in more than one language has increased dramatically throughout the previous few decades due, in part, to the spread of the English language to previously unreached regions of the globe due to shifting socioeconomic conditions. This has led to an increase in the number of authors who can write in more than one language. Kellman believes that the world's present condition is one of the most important factors contributing to the growth in the number of writers who work in many languages. According to what he has said, "War, illness, starvation, political persecution, and economic hardship have contributed to an unprecedented migration of populations throughout the world in recent decades; [...] And migration is a tremendous motivation for translingualism, which is the process of adjusting to and thriving in a new environment through the use of its native language." (xii).

J. M. Coetzee, Arundhati Roy, Salman Rushdie, Wole Soyinka, Samuel Beckett, and others, who write in several languages, have reached to the top of literary prize lists such as the Noble Prize and the Booker Prize, demonstrating their preeminence in the field of modern world literature.

The Alteration of the English Language by Writers Who Speak More Than One Language

It takes a certain level of courage to write in a language that is not one's native one. Simply because it is more challenging to convey one's feelings when doing so in a language other than one's own tongue. Translingual authors, on the other hand, are the ones who make the decision and successfully complete this challenging assignment. The following quotation from V. S. Naipaul exemplifies the challenge of writing in a language that is not one's native tongue:'It is an odd, suspicious situation: an Indian writer writing in English for an English audience about non-English characters who talk their own sort of English.' (Kachru 11)

Raja Rao, a writer from India who is fluent in several languages, believes that when authors write in English, they modify the distinctive qualities of the language to more accurately reflect national sentiments. Rao is confident that the modifications will be implemented in the future coupled with the standardised form and believes that the change proposed by non-

native writers will receive support. Rao's comments in the 'foreword' of his book Kanthapura are rather moving because he is not a native speaker of the language.

> The telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language. I use the word "alien", yet English is not really an alien language to us. It is the language of our intellectual makeup […] but not of our emotional make-up. […] We cannot write like the English. We should not. We cannot write only as Indians. […] Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colorful as the Irish or the American. (v)

The novel "The Voice," written by Gabriel Okara, a Nigerian poet and writer, is renowned for the linguistic effort that went into writing it. Okara superimposes the syntax of his native language, Ijo, upon the English language structure. This amazing work by Okara contains aspects of African history, folklore, religion, mythology, and visuals. In his paper, Okara attempts to defend his choice to write in what is considered a "strange" form of the English language. "African Speech...English Words": "...a writer may use the idioms of his language understandably in English." If he were to use the English words for these concepts, rather than conveying African ideas and thoughts, he would be expressing English ones (187).

Even though Nigerian novelist Chinua Achebe's most well-known book, Things Fall Apart (1958), was written in English, he weaves Igbo proverbs and other sayings from Igbo oral tradition into his writing.In the final paragraph of his article titled "The African Writer and the English Language," he states, "I feel that the English language will be able to handle the weight of my African experience." But it will have to be a new kind of English, one that is

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still able to maintain full contact with its own land while also being adapted to its new environment in Africa (103).

In a way, Achebe's point of view is the last word in favour of the changes that translingual writers make to the English language. He writes the following in the same piece:

The price that has to be paid for a world language is to be willing to have it used in a variety of contexts. The African author needs to make it his goal to use English in a way that is effective in conveying his message while also preserving the function of English as a language that can be used to communicate with people all over the world. He ought to work toward developing an English that can communicate with people all across the world while still capturing the essence of his individual experience. (100)

Amitav Ghosh.

Over the past twenty years, Amitav Ghosh has established himself as a leading figure among post-colonial Indian authors writing in English. It is a testament to his standing as a forceful voice for the presence of Indian translingual writers in English literature. He has been included in a number of major literary lists in recent years.

Amitav Ghosh's Seamless, Borderless World

One of Ghosh's most important issues in his works is the pointlessness of international borders that separate countries. Amitav Ghosh is well recognised as a prominent representative of the realm of limitless dreams. Through his exceptional ability to merge truth and fancy, he illustrates the absurdity of the shadow lines between nations, dividing geographical regions and giving them a variety of names. This demonstrates the foolishness of the shadow lines that exist between countries. Ghosh explains how these boundaries are unable to keep the memories and experiences of friends and families across generations distinct from one another. The idea of a society without borders is significant to Ghosh since it is also what he intends to cultivate in the linguistic domain through the writing of his works. Ghosh's most recent four novels give the impression of violating the limitations of conventional languages. He explores more freedom in these writings at the risk of following normal language standards.

The dialect spoken by *The Hungry Tide*

Amitav Ghosh published his sixth novel in 2004, titled *The Hungry Tide*. The novel is set in the enigmatic tidal archipelago of Sundarban in the Bay of Bengal. It touches on a variety of topics such as history, politics, poetry, religion, myth, and so on.Language, a delicate and powerful tool, is utilised to mix the truth and fiction of all of these distinct parts into one wonderful piece. Gareth Griffiths, in his article titled "Silent worlds: Language and experience in Amitav Ghosh's *The Hungry Tide*," makes the argument that "throughout Ghosh's novel language, speech, writing, translation, and interpretation are met by forms of experience that resist the mediation of language." One of the primary aspects of his argument is this. Amitav Ghosh emphasises the importance of language in the lives of his characters in this piece of literature. It can summon the beast, for example, but only if the beast's name is said aloud: Kanai's question came as a surprise: "Do you mean," he said, "that you saw a —?" But even before he could speak the term bagh, tiger, she had put a palm over top of his lips and said, "No you can't use the word — to say it is to name it." (108).

Nirmal, who is only present in the narrative through his writing, places a strong emphasis on the role that language plays in the daily lives of the tidal people. He says that "the mudbanks of the tide country are shaped not only by rivers of silt, but also by rivers of language: Bengali, English, Arabic, Hindi, Arakanese, and who knows what else?" (247).

Both monolingualism and multilingualism are explored in the novel *The Hungry Tide*.

It would appear that 'human communication' is something that Amitav Ghosh is interested in, based on his novel *The Hungry Tide*. In this piece, Ghosh investigates human communication via the use of both spoken and unspoken language. Piyali and Fokir, two of the three main characters in Amitav Ghosh's novel *The Hungry Tide*, are only able to speak one language each, although Kanai is able to speak several languages. In addition to the several local dialects, Kanai is a skilled interpreter who is fluent in six different languages. "...how many languages do you know?" “Six. "Not including dialects." (11). Piyali has only learned to communicate in English since, when she was younger, she flatly rejected the idea of learning Bengali, which is her parents' native tongue. She cannot even be described as "particularly good at it." Fokir is only able to converse in the native tongue of the nation where he inhabits. In spite of his powerful and alluring singing voice, which he employs when performing the

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famous song "Bon Bibi," he remains largely silent in social settings over the course of the narrative. He behaves as though he is a made-up figure who has no interest in taking part in the events that occur in the actual world. Through the unique linguistic abilities possessed by each of these three characters, the author was able to study the power of language as well as the restrictions it imposes on human communication.

Monolingual Piyali's limited language skills have not hindered her ability to communicate effectively in any of her visited nations. Piyali was not interested in learning Bengali when she was younger, and she forced her parents to translate their instructions into English so that she could carry them out. However, she now regrets not learning Bengali because her mother always warned her that there would come a day when she would wish she had known the language. Moreover, I suppose that she was correct (249).

Despite Piyali's regrets about her inability to speak more than one language, Ghosh proves that linguistic skill is not always necessary for effective communication. Piyali could only communicate using the terms "Lusibari" and "Mashima" while they were on the boat; yet, this was sufficient for her to talk with Fokir and achieve her objective.

Ghosh will pursue his objective of communicating through words and quiet even after Kanai has presented Fokir with Piyali's proposition. Kanai, who practically lives and breathes languages, is easily the superior opponent than Fokir, who seems to be a moron. On the other hand, Ghosh has shown that silence can be just as effective as words when making a point.

> She (Piyali) hadn't understood what had passed between the two men, but there was no mistaking the condescension in Kanai's voice as he was speaking to Fokir: it was the kind of tongue in which someone might address a dimwitted waiter, at once jocular and hectoring. It didn't surprise her that Fokir had responded with what was clearly his instinctive mode of defense: silence. (210)

Simultaneously, Ghosh demonstrates that linguistic expertise or multilingualism is not always sufficient to comprehend a situation or communicate effectively. This is something we were

unaware of before to reading this book. When Moyna admits that he doesn't understand why she married Fokir, Kanai, who believes that knowing various languages gives him great communication abilities, can't accept it.'She smiled, as if to herself. "You wouldn't understand," she said. The certainty nettled him in her voice. "I wouldn't understand?" he said sharply. "I know five languages; I've travelled all over the world. Why wouldn't I understand?" […] "It doesn't matter how many languages you know," she said (156).

Even though he is fluent in six languages, Kanai is unable to speak with any of the other characters in the story using the heart language until much later in the story. Piyali and Fokir appear to be unable to communicate, but they have a profound understanding of one another.

Ghosh continues his search by pointing out how language may become mechanical and useless when we don't express the truth in the current world. He says this is especially true when it comes to the English language. We fail to communicate the depth of our emotions. At the beginning of the story, Kanai reveals to Nilima that he is uncertain whether or not he was successful in reaching Lusibari.

> 'You shouldn't have taken the trouble to come to station,'
>
> said Kanai. 'I could have found my way to Lusibari.'
>
> This was a polite lie for Kanai would have been at a loss
>
> to know how to proceed to Lusibari on his own. What
>
> was more, he would have been extremely annoyed if he
>
> had been left to fend for himself in Canning. (22)

Ghosh emphasises that language is incapable of effectively communicating in this situation. As a result, Amitav Ghosh employs language as well as silence in both monolingual and multilingual characters to emphasise that real human connection is not contingent on the ability to utter words in a common language.

Language in the Real World

Language shifts frequently occur better to accommodate the specific requirements of a certain setting. Amitav Ghosh uses examples to show how the same word may have numerous different meanings depending on the context in which it is used. The interests of humans in

regards to language also alter with time. This is "because words are just air" (258). When Piyali shows the boatman a flashcard of a Gangetic dolphin, he takes it for a picture of a bird instead. This surprises Piyali. Piyali uses a piece of paper to create stick figures representing her location and then compares those figures to those displayed on the positioning monitor screen. The manner in which Fokir is dressed makes it difficult to comprehend the message at this moment. 'In the past, she had always used a triangular skirt to distinguish her stick women from her men – but this didn't quite make sense in a situation where the man was in a lungi and the woman in pants' (139). Once upon a time, Piyali fought against the Bengali language, which she described as "an furious deluge attempting to break down her door." She would isolate herself in a closet, load her ears with cotton, and lock the door in order to avoid hearing the sounds. (93). In another scene, we see the same Piyali having trouble recalling the Bengali term for towel, which is 'gamchha'.

Ghosh has also illustrated how word meanings may be inconsistent with one another. Meanings may change depending on factors such as the environment and the people using the term. If it comes to that, Moyna wants to utilise Kanai's linguistic abilities to rescue her marriage, and she asks him to modify the meanings of words.'…whatever they say to each other will go through your ears and your lips. But for you neither of them will know what is in the mind of the other. Their words will be in your hands and you can make them mean what you will' (257).

Amitav Ghosh similarly utilised code-switching in order to navigate the complexities presented by a variety of situations successfully. To demonstrate that Kanai possessed a higher social standing than Fokir, he spoke to the latter using the Bengali diminutive form of address, which is tui. "Kanai noticed […] that Fokir was using a different form of address with him now. From the respectful apni that he had been using before, he had now switched to the same familiar tui Kanai had used in addressing him: it was as though in stepping on the island, the authority of their positions had been suddenly reversed' (325).

Communication and Interpretation

According to the Kenyan author Ngag, "Language, any language, has a dual character: it is both a means of communication and a carrier of culture."(13). The authors who write in translingual styles adapt their native language and culture for readers who are not native

speakers of that language. When words are unable to define a feeling accurately, the challenge of expressing that emotion becomes even more difficult. Piyali can convince Fokir to sing louder on the boat when he sings. Furthermore, she detects a hint of sorrow in his music. However, she quickly realises that she will never be able to comprehend the significance of this song fully. – "She would have wanted to know what he was singing about and what the lyrics meant – but she understood too that a flood of words would not be able to explain to her exactly what made the music sound as it did just then, in that location," the narrative states (99).

Following in the footsteps of Chinua Achebe, Amitav Ghosh would want us to acknowledge that the English language can interpret the majority of the colonised culture, but not all of it. Only when it has been modified to comprehend the task completed will it be able to carry it out. Kanai is at a loss for words when he first experiences life in its genuine form in Garjontola. "He could not recollect the term, nor even the euphemisms Fokir had used: it was as if his mind, in its fear, had emptied itself of language," the author writes. The noises and indications that, together, had acted as the sluices through which information might pass from his head to his senses were no longer functioning properly (329).

Kanai, like Piyali, realised that despite his considerable knowledge of linguistics, he was unable to translate the feelings and emotions that were conveyed in Fokir's song. Piyali had the same realisation. It's possible that he can decipher the song's words, but he can't understand the story that's become so imprinted in Fokir's head.

Alterations Made to the English Language Within "*The Hungry Tide*"

Amitav Ghosh lays the basis in his novel "*The Hungry Tide*" for the linguistic experiments that would come in his subsequent writings. In this essay, he illustrates a number of different aspects of translingualism. He illustrates that writing in a different language is possible, but that it is not always possible to communicate the whole essence of a culture owing to gaps in metonymic understanding. In addition to changing from its traditional form, language is required to develop to represent the personality of a particular culture completely. Amitav Ghosh accomplishes this by altering, to some extent, the standard form of English that is used in this book. In the novel, he makes extensive use of indigenous slang and expressions. On occasion, he will substitute local terminology for their English equivalents without providing

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a translation or any clarification. Bindi, cha'ala, achol, mohona, chai, bokachoda, puja, gamchcha, daa, jhi, faqir, nomoshkar, tej, jhola, nouko, danob, matal, and tufaan are only a few of the terms used throughout the text without any explanation or meaning. Other terms that are used are: Ghosh invites readers to read actively because he wants them to draw their own interpretations from the events of the novel.

Because they are not translated, Amitav Ghosh's use of local idioms reminds the reader of the differences in metonymy between the two cultures. They are the mediums via which Ghosh introduces indigenous culture to a global audience.These expressions, such as 'Are moshai,' 'Are mashima,' and 'Are Kanai,' would most likely expose the reader to the normal term used in Bengali for addressing a listener, which is 'are,' to portray a sense of proximity. Although 'tai naki?' (which translates to "is that true?") and 'eki re?' (which translates to "what is it?/!") are both legitimate queries, 'Kanai re,' 'bal to re,' and 'ha re' are Bengali idioms that demonstrate sincere caring for the listener. All of these phrases are the most personal forms of spoken Bengali, and only a native speaker would be able to understand them.

Last but not least, Ghosh's meal selection and use of native culinary terminology will acquaint readers who are not from the tidal country with a specific type of tide nation food. Ghosh makes reference to the terms 'koimach,' 'chhechki mach,' and 'tangra mach' on many occasions. The word "fish" in Bengali, which is spelled "machh," refers to a wide variety of common and popular species. Kanai feels 'giddily satiated' after Moyna has served him a straightforward and traditional supper. ‘The meal was simple: plain rice, musuri’r dal, a quick-cooked chorchori of potatoes, fish-bones and a kind of green leaf he could not identify. Finally, there was a watery jhol of a tiny but toothsome fish called murola’ (143).

The majority of the recipes included in *The Hungry Tide* are straightforward, daily fare, the most of which are fish curries, which are easily accessible in coastal areas. Any Bengal person would want these well-known and scrumptious traditional dishes because establishments serving food do not typically stock the necessary ingredients. Consequently, Ghosh presents his readers who are not native Bengali speakers with the Bengali cuisine that is closest to his heart.

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Conclusion

'Words! According to Neel, words, much like individuals, are endowed with lives of their own as well as their destinies. Why weren't there any astrologers to foretell their destinies and figure out how their kismet would play out? Not only does Neel's viewpoint on words appear in the first two lines of Amitav Ghosh's Ibis Chrestomathy, but so does Ghosh's own understanding of words as living creatures. Ghosh supplies us with a list of over 350 Indian words that were collated by his predecessor Neel and included in The Ibis Chrestomathy. Neel began working with some of his favourite indigenous terms in the latter half of the 19th century, during which time he endeavoured to learn where these terms originated, how they made their way into Indian languages, and, most importantly, how he could have anticipated their incorporation into the vocabulary of the standard English language.

Because European colonisers were present in India for more than 400 years, including 200 years of active British control, many indigenous terminology became assimilated into the English language, the imperial language at the time. Throughout history, these Indian phrases gradually but surely became ingrained in the vocabulary of the English language. The Ibis Chrestomathy, which was compiled around the end of the nineteenth century, provides a list of the Indian words used in English in that era. It was impossible to know which of these words would be acceptable in English use. We, the people of the modern era, are aware of the fact that after two centuries, a number of those terms have ultimately been included as a part of the English dictionary.

Due to the fact that *The Hungry Tide* is a work from the previous decade, its linguistic adventures are a little bit more straightforward. However, while selecting languages for his characters, the author considers their origins in terms of geography, environment, and socioeconomic status. In New York Guides, Boris Kachka discusses Ghosh's linguistic experiments and says as follows:

> There’s a glossary of sorts, and Ghosh makes no apol-
>
> ogies for his pidgin-riddled sentences. “When Melville
>
> says ‘the mizzenmast,’ who today knows what that is?
>
> The idea that language is a warm bath into which you

slip in a comfortable way, to me it's a very deceptive

idea."

Ghosh achieves all of his objectives in *The Hungry Tide* by utilising a wide array of linguistic methods over a number of different ranges. They are as follows: I believe that he uses a significant quantity of indigenous terminology, some of which may one day be included in the English language vocabulary. ii) Amitav Ghosh is responsible for introducing non-Indian audiences to Indian culture. Through the use of terms pertaining to Indian cuisine and day-to-day living, Amitav Ghosh is able to accurately reflect Indian culture. Readers from other countries who finish this book will almost certainly feel tempted to travel to this country and immerse themselves in its vibrant culture.

It is possible to trace back Ghosh's excitement for untranslated original Indian words to a straightforward illustration of one of these terms, which is gamchha. In the book "*The Hungry Tide*," Piyali is able to recollect this Bengali term, which translates to "towel," with the help of Fokir. She recounts how her father, who was well-traveled and cosmopolitan, maintained his gamchha as the sole artefact to remind him of his earlier life in India. Even after it was no longer usable, he wouldn't give up and let Piyali toss it away. Ghosh will utilise this phrase in his next novel Sea of Poppies, giving a detailed explanation of what it is and how it may come to represent everyday life in India. Later this year, Sea of Poppies will be released. He performs it without explanation, interpretation, or translation this time around. "Jodu knew his chances of breaking through these defences were very slim; 'Dressed as he was, in a ripped lungi and banyan, with a faded gamchha knotted over his head, Jodu knew his chances of breaking through these defences were extremely slim;' (101). This is done in such a manner that it appears Ghosh believes the word 'gamchha' has already become part of common English use.

The viewpoint that Okara has on the alteration of the English language by authors who are not native speakers lends credence to Ghosh's linguistic experimentation. Gabriel Okara says the following in his piece titled "African Speech... English Words": "Live languages change like living things, and English is far from dead." The United States, the Caribbean, Australia, Canada, and New Zealand all have their own distinct forms of the English language. They all infuse the language with new vitality while simultaneously reflecting aspects of their

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respective cultures. (187) David Kellman In this day and age of globalisation, the English language is widely used and understood across the entire planet. Amitav Ghosh does everything in his power to convey the significance of India's part in the globalisation process. Ghosh makes an effort to trace 'words' as if they were real immigrants making their way from the East to the English language's Western boundaries.

In conclusion, this research concludes that translingual authors advocate for the modification of English to accurately reflect their traditions and cultures to the rest of the world. Consequently, the primary function of these modified languages is to act as a means of communication across various civilizations; as a result, the entire human species is brought together on a single platform.

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