

A Subaltern Cosmopolitanism Perspective on Amitav Ghosh's Ibis Trilogy

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Abstract—The study researches how cosmopolitanism is used as a critical idea in thinking about subaltern contrivance for resisting neoliberal economic and emotional constraints. Amitav Ghosh's Ibis Trilogy is an exemplar of the multiplicity and heterogeneity of plots and characters. Like every creative writer who attempts to forge a new route, Amitav Ghosh attracts a lot of criticism for his excessive seriousness and dark narrative. Ghosh attempts poised and pretreated characters in the plot to derive a standard acknowledgment of the history. Historic events and characters are always a high end to a novel. This article explores the trivialities all subaltern characters face irrespective of their class, caste, race, and gender. A precise assertion is presented in the article by corroborating Gayatri Spivak's proposition on subalternity and rehabilitating the idea of cosmopolitanism through the rise of the subaltern characters in the novels. The paper hypothesizes the evolution of all characters under various plights.

Index Terms—cosmopolitanism, dark narrative, heterogeneity, plights, subaltern

I. INTRODUCTION

Cosmopolitanism has reserved ahead now through varying approaches but in the fourth century Greece Stoic Philosopher, Diogenes proclaimed when he was questioned about his homeland he replied, "A Citizen of the World" (Laërtius, 1485, 1901, p. 240) which was the first assertion made on cosmopolitanism. This article instigates the concealed narratives in the trilogy and their part in traversing and identifying them as cosmopolitan. The subalterns are rediscovered and the narrative commutes to a resistance in the end. "A difficult dialectic between the endeavor to establish contingent empirical loci and the opposition of subalternity to being empirically confined is sparked by the act of (re)locating continually" (de Jong, 2016, p. 718).

Subaltern studies probe a binary correspondence of the oppressed and the oppressor. This analysis is synergic which dissects the suppression and the resistance. The primary focus of the study is to look at the subalterns in the trilogy and their imbricated lives in a heterogeneous society. Also, it manifests the cosmopolitanism that existed in the trilogy. A contemporary approach is drawn at the end of the article, which concludes the orientation of subaltern cosmopolitanism. The Ibis Trilogy is a historical fiction that explores a variety of themes, including colonial geopolitics, the brutality of the Indian caste system, gender politics, and the dawn of capitalism, slavery, migration, and opium addiction. This paper chronicles the varied shades of subalternity through the characters and substantiates the different modes of resistance. The paper also intends to exemplify the heterogeneity and multiplicity of Ghosh's use of characters. The Ibis ship in the trilogy succor as the metaphor of slavery and resistance. The ship transports the oppressed and the oppressor which figuratively supplies enough information about the narrative. Subalterns are the center of analysis, aside from the plot. History manages subalterns as mere objects and events but novels embrace the grounded politics around the subalterns by centering them with self-determination. Dipesh Chakrabarty says, "The stated goal of subaltern studies was to make historical interpretations in which subaltern groups were seen as the subjects of history, not the objects of history" (Chakrabarty, 2001, p. 15).

II. OBJECTIVE

The objectives of this research are to explore how concepts are portrayed in the novel; (ii) demonstrate how Subaltern Cosmopolitanism concepts relate to the subaltern society described in the book; (iii) go into detail about the nuances of the social and political system in Ibis trilogy and (iv) look at just how subaltern is portrayed in the book and their struggle for emancipation.

III. METHODOLOGY

The research used a qualitative approach to achieve its goals. Both a concentrated search of online databases and a detailed review of a variety of secondary literature obtained from university libraries have been completed. The study's rigorous analysis of many feminism-related concepts discovered in the book was made possible by the qualitative technique. The inclusion-exclusion criteria for a systematic sample technique have also been applied in order to maintain the study's validity and dependability.

IV. COSMOPOLITANISM IN AMITAV GHOSH'S CHARACTERS

Amitav Ghosh discourse on creating cosmopolitan characters with assorted structures in a pre-colonial period where the unmoved coherence of culture was stable. The characters in this trilogy created by Ghosh are engrossed in migrating within or to different nations due to indentureship, social coercion, and trade constituting becoming the social movement articulate "world citizens". Ghosh is acknowledged for broaching ordinary people in a cosmopolitan structure and immersing subalterns as the focal point. Ghosh strives to recreate history with a post-colonial approach by amalgamating incompatible notions of historical evidence. Even Ghosh who has migrated from India to America associates his idea of home with that of his novels. In an interview, he commensurate, "I realize more and more as I travel how much more at home. I am in India more than anywhere else. Traveling is a reality of life for me, so I must learn to carry my home in my thoughts like the protagonists in my book, travel is one of the realities of my life so, like them, I've had to learn to carry my home in head" (Caswell, Mar18, 2008).

V. SUBALTERNITY IN AMITAV GHOSH'S IBIS TRILOGY

Subalterns subsist in all parts of the world, they are heterogeneous being as a subject in history. This trilogy is a non-ending history, with which the article attains the pitch by interpreting the social dogmas, especially on the subalterns. The lines of the subaltern subside in terms of economy and class and the subaltern cosmopolitanism emanate as a devouring factor. The insight obtained in the article is to identify and insulate the subalterns through gender, race, class, and caste. Since the trilogy embodies the Indian background it brings up an upper-caste woman involved in an alive affair with a lower-caste man, the typical male dogmas, illegal affairs, colonialism, reformed slavery, and indentured laborers. Ghosh cannot be grounded in this clichéd discernment of India but can be embraced for the use of the characters in a distinct way possible. Ghosh's inclusion of multiple characters and the evolution of each character is taken as a research aid for the article to adjoin with the author's motive. Paralleling the novel's objective of annexing the variegated threads at one point, this article also aims to intersect the plot and characters as subaltern representatives. Also, this paper appreciates Ghosh's effective recreation of the social, cultural, and political climate of the early colonial period in the Ibis trilogy. Ghosh also demonstrates how the colonial restructuring of the sub-continental economy something which includes but is not limited to the transformation of the land-tenure systems is coterminous with chattel slavery" (Dhar, 2017, p. 8).

The article institutes a close reading of the subaltern representatives in the novels and highlights the marginal subject position of the subaltern character. The article also explores the multiplicity and heterogeneous environment of each character through the social backdrop. This provides an insight into the politics of subaltern cosmopolitanism. The representation of the marginalized subjects intersecting them with the social positioning is an inevitable focal point of the paper. The growing cosmopolitanism in the post-colonial world is euro-centric; Ghosh's trilogy is a breakthrough and an uncompromising work of art to retaliate the European colonial orientation. Ghosh in an interview with the DNA web team stated that "I'm attempting to put these widespread migrations of people in historical context. Avoid using negative terminologies like rootlessness or cultural detachment from the home culture (Ghosh, Nov 19, 2013). Ghosh envisaged ordinary people from a colonized country and sets out a pre-colonial vamping in a globalized and imperialized circumstance. There is a history of migration; this trilogy seldom finds history as a pedestal to mount the plot. But apart from history, Ghosh connects the events of the past and present aiming to apprehend reality. This rootedness of Ghosh makes the readers celebrate him for his vision of the marginalized and exploited humans of colonialism.

VI. SUBALTERNS COSMOPOLITANISM IN SEA OF POPPIES

The trilogy set forth with *Sea of Poppies*, the first novel of the trilogy which delineates how people from various regions of the society are portrayed as characters conjoin and transpire as subalterns. The novel sets up off-center characters like sailors and stowaways, coolies, and convicts, desperate and composed. The disparate characters stifle at a certain point but recline as subalterns to one another by the hierarchy. The major characters happen to board the Ibis ship with different emotions and aim to travel to Mauritius. For Ghosh, the ship is a minuscule of India where the readers could identify some of the characters with exuberance and exhilaration and correlate with the pain and suffering and also could identify the disputes between the characters. Ghosh's idea of migration is concerned with the people in the periphery, a subaltern pressed on socio-economic causes to escort the Indianans and assert them to the migrating Diasporas community. Ghosh propounds the liability of choosing rural and urban characters as the subalterns: "I'm just

not interested in writing about pop culture and Bombay. It's not that I dislike it, I think there's a lot to be written and other people are writing those books. But I'm drawn to marginalize individuals in India and around the world, as well as to marginalize people in rural and marginalized areas. I'm drawn to Burmese and Cambodians, as well as to inconspicuous and defeated figures and those who manage to salvage some semblance of life from the rubble; these people appeal to and intrigue me" (Ghosh, Nov 19, 2013).

More than the characters, the setting remains to be conspicuous because the *Ibis* is the beginning of slavery and resistance. In this backdrop the context aggregates. "The *Ibis* was designed to operate as a "blackbird," which transports slaves. The *Ibis* was not swift enough to be sure that it could dodge British and American Navy boats that had been patrolling the West African coast in the years after the slave trade's official abolition; this, in fact, was the reason why she had changed owners. The schooner's new owner had purchased her with the intention of converting her to a different trade: the export of opium, like many other slave- ships (Ghosh, 2008, p. 9).

Eventually, the colonial turmoil destines the characters together on the ship: Deeti, a high-caste poppy seed farmer and a widow, Kalua, a lower-caste man eloped with Deeti with their unborn child, Neel Ratan Halder, an Indian Zamindar raja bankrupted and convicted to Mauritius, Zachary Reid, a mulatto American freedman escaping through *Ibis* because of the racist humiliation, and Paulette Lambourn, an eccentric young French woman forced of marriage by the Burnhams'. The characters altogether splice at the end manifesting subalternity by dint of race, class, gender, culture, and religion. Gramsci's concept of subalternity, according to Green, is an intersection list of the differences in race, class, gender, culture, religion, nationality, and colonialism acting inside a group of sociopolitical and economic interactions (Green, 2011, pp. 399-400).

VII. SUBALTERN COSMOPOLITANISM IN RIVER OF SMOKE

The second of the trilogy named *River of Smoke* ponder into the opium trade in the 1830s. As the plot extends; a cyclone is outraged in the Bay of Bengal, where the other two ships are coincided with *Ibis* on Canton. "The varied voices of Canton's traders, migrants, lascars, government officials, British officers, businessmen, botanists, horticulturists, and even painters have been attempted to be projected and reproduced by Ghosh. Amitav Ghosh has heavily relied on authentic historical sources to recreate the opium trade and pre-war circumstances in Canton in order to produce a fictional and emotive response to the predicament of the victims" (Ghosh, 2011, p. 37).

One of the ships, *Anahita*, carries the prodigious shipload of Opium to the city from India. The *Redruth* ship entails a Horticulturist, Fitcher Penrose who ought to research China's medicinal plants. The third ship, the *Ibis*, humps on the indentured servants. This novel emulates the story of China where opium was traded. The Chinese government restricts unlawful imports of opium, which has made a mass of its population get addicted to it. Mostly, being a profit to the greedy traders, the Europeans. With the affluent profits, they exploit the low margins of society. *Ibis*, the slave ship being a symbol of subalternity serves as a central metaphor of the novel. The trilogy has some returning characters from the novel to surpass the need of the character from the first novel. Ghosh's novels permeate the historical tinge throughout the story and the characters. The chaos of the opium trade is invincible in the language of Ghosh. Consequently, the characters ingest the submissiveness that history consigned them for generations. As Homi Baba remarks, "In the 'horizontal' view of society, a nation is no longer a symbol of modernity under which cultural differences are homogenized. The nation displays ethnography of its own claim to be the standard of social contemporaneity in its conflicted and wavering depiction" (Babha, 2012, p. 214).

The narrative is in constant oscillation bringing the flashback of each character, restoring the past incidents which cause regression and guilt. There is a collective unconscious of past rudiments. This incoherence of the narrative stabilizes the reader with the text. The distressed min of the characters should be construed with a non-linear narrative. "It is possible to think of flashbacks as a type of memory disorder that includes difficulties with memory extraction and formation. The nation displays ethnography of its own claim to be the standard of social contemporaneity in its conflicted and wavering depiction" (Liu et al., 2018, p. 76).

The Parsi opium trader, Bahram from Bombay, whose disposition remained the central focus of this novel. Chi Mei, his mistress had a son, Ah Fatt, and this dual existence is of paramount importance to the novel. From being a worker to become a laborer and an exploiting capitalist, Bahram's morals are decentralized. The novel adjoins a subplot encompassing Paulette's love interest and the annihilation of her identity. Chi Mei is another character exploited by the patriarchal society. Mr. Bahram also suffers the inevitable trauma of the past and worries about the future. Ghosh's plots are unconfined and the characters are always in constant flux. The period where the opium proceedings and the war in China transpired is pivotal in assembling the backdrop of the narrative. It can be coincidental that the characters either relate themselves to the history of that time or they are associated with the history. There is a reconstruction of history with the past of the characters and the psychological disturbance of the characters. "The narration techniques of "telling" and "showing" are alternately used throughout *River of Smoke*'s story. Throughout the narrative, the points of view from which the story is told alternately. In contrast to a stream-of-consciousness novel, there is no straightforward story" (Gupta, 2014, p. 39).

VIII. SUBALTERN COSMOPOLITANISM IN FLOOD OF FIRE

In *Flood of Fire*, the final novel of the trilogy, the tension between a state opposing unrestricted commerce that has sparked widespread addiction in its populace and a confluence of corporate and personal interest's messianic ally devoted to the cause of free trade culminates in full-blown violence in this last novel. Ghosh's work roars forward, alternating between high seriousness and less humor frequently because to the ensemble nature of the narrative. In *Flood of Fire*, the stories of four major characters rotate and progressively colliding each other. Reid is a first-degree murderer after being in an illicit physical relationship with Mrs. Burnham, Reid grows rapidly by estranging her. In one of the incidents, he tells a fellow servant: "I don't want to be one of the deserving poor anymore, I want to be rich, Baboo; I desire comfortable pillows, silk linens, and upscale cuisine. I desire to be a ship owner rather than a ship worker. In the world of Mr. Burnham, I want to reside" (Ghosh, 2015, p. 238).

The plot and narrative do not have a chronological order since the multiplicity of various characters and plots. Also, Ghosh tries to correlate with the character's psychical disturbance. All the characters in the trilogy are twirling through a psychical perturbation. The trilogy's various conflicts are bound to together at the end. The British declare war on China and launch a bombardment of Chinese ports as Reid, Shireen, Halder, Singh, and the Burnhams approach the country. No character's story is entirely concluded in the novel's dramatic final battle scenes. Ghosh contends that history just goes on, with each human agent ultimately having little influence on the story it tells. He writes fiction with a unique blend of scholastic appropriateness and well-known accessibility, making him the preferred author of choice among a large readership. Ghosh is a brilliant student of social human studies, one of the fields of the humanities that examine everyday social behavior. He brings the reality with all the nuances and maintains throughout the subject, in one of the interviews with Bijoy Venugopal, Ghosh endorses, "The characters are still present, but they are now very different individuals who have aged considerably, changed significantly, and changed. I created this because I wanted readers to be able to enter and leave the story at different points in time" (Interview, 2011).

The majority of Ghosh's writings make reference to this. Ghosh's writings become a synthesis of historical ethnic plurality, appealing to both knowledgeable readers and uninitiated readers. There is usually a charge that authors are focusing too much on the past and not enough on the pertinent issues of the present. But Ghosh can be exceptional for generating the inherent and the infused incidents that follow from the past till the present. Even though the history of the dominant classes is considered to be the original history, Gramsci said that because the lower classes are constantly affected by the activities of the upper classes, their histories were suppressed. The history of the subaltern social formations must be intermittent and erratic, even when they rebel. Consequently, women in history are indisputably subalterns nevertheless the class and caste they hail from. Analogously, Deeti, the higher caste woman character experiences all kinds of subjugation from her family. This could be eventually understood through the defense of Cho, "subalterns not as an object of analysis but as a condition of subjectivity" (p. 11).

Deeti might have been inhabited by a higher caste family but her subjective position as a woman has evinced her elite birth rather tenuous. Deeti was intoxicated with opium by her in-law's family and they used her chastity without her consciousness. She was kept as a pious mother and wife of the crippled, opium addict, Hukam Singh. Deeti was class exploited by her family all throughout her life and glorified for her unrestrained work. When her husband died, she was forced to perform sati, to jump in the funeral pyre with her husband's dead body. Deeti was always forbidden from her wishes, the mother-in-law is conditional zed to dissident Deeti at all notions. The mother-in-law in this novel becomes the ideogram of the inherited misogyny. This character wants to hide her son's impotency by prompting her younger son, Chandan Singh to rape Deeti by intoxicating her with opium.

The story twirls with women being callous to other women. In that way, these two women characters are subalterns in the patriarchal society. Even though Deeti and her mother-in-law root from a higher caste they are impeded by their husband and sons, respectively. When Deeti elopes with a lower caste man, Kalua, the higher caste woman character can sympathize with the lower caste man, who is also a subaltern. This article specifies that subalternity is always centered upon women regardless of their social order. But the fiction extends by portraying the adverse position of Deeti with a transformation as an evolving woman. Here, home for the subalterns remains to be the world, as Deeti's first glance of the marvelous ship posited to be an embodiment of freedom. Her emancipation from the clutches of the bigoted family has always been intense with which the character becomes congenial with the writer. Ghosh opens up in one of the interviews, "The main character in this book for me was Deeti because whenever I needed assistance, I always turned to her, and somehow she always came through" (Caswell, Mar 18, 2008). Spivak insists on "Texts' capacity to let the subaltern woman remain incommensurable, rather than a symbol for something else or a conceptual feature. This is achieved through a valuable creation of a space for subalternity. The space of subalternity is distinguished from the space of self-claimed marginality" (Isabella, 2020, p. 19).

This transmogrified woman character is remained and retold to maintain the purpose of the novel. Women characters intricate in the trilogy formerly entangle in the clutches of the patriarchy or inherits misogynistic behaviors but the latter discovers the thrust and curbs the hold on them. Deeti's capacities of empathy and understanding were so far in advance of her age that there were times when Kesri would wonder whether she had indeed been gifted with powers beyond the ordinary" (Ghosh, 2008, p. 53).

Paulette Lambourn, a French orphan, who has been raised in British India, Calcutta has a deep likening towards the Indian lifestyle. She feels herself to be accommodated in the Indian tradition. She has a well-balanced perspective on

the lifestyle she desires to accustom. Accordingly, her preferred attitude wishes to be an independent girl, but her adopted-parental home pressurizes her to marry Justice Kendalbushe. So, Paulette decides to flee to Mauritius with her friend, Jodu in the Ibis. Paulette is also encircled with subjugation, first being her race and then her choice of choosing her partner. Paulette appeared with white supremacy with Paulette herself restraining it. But when she decides to escape Calcutta, she boards the Ibis disguised as a man working for Burnham. The character could be appreciated for liberating herself but at one point she is pushed to adopt a male appearance.

Ghosh emancipates the character promisingly by liberating her, first, by the choice of being an Indian woman despite her European ancestry and then through transvestism. In the fluid society with margins, the study of subaltern cosmopolitanism examines how the lives of the underprivileged are simultaneously entangled with the diversity of local contexts and with global and local networks” (Zeng, 2014, p. 147). Texts have the ability to maintain the peripheral state of a woman's incommensurability rather than using her as a conceptual device or a symbol for anything else.

This is accomplished by creating an important place for subalternity. Separated from the realm of self-declared marginality is the space of subalternity. Paulette affirmation is comprehensible in the second book itself. “I don't want your charity, Mr. Reid. Do you believe that a few minor difficulties would have prevented my great aunt from travelling? Oh, that's it a girl is unable to do it? But you're mistaken; I'll do it and I can” (Ghosh, 2008, p. 31).

IX. WOMEN'S LIBERATION IN IBIS TRILOGY

Women liberating themselves in the state of being a subaltern stands as the prodigious element in the trilogy. Even the minor characters who settle to be a subaltern in the beginning of the novel lead off in the course of the novel by extricating them to another level. Spivak recounts this as “Political economy is distorted by ideology and in the media. The nation-state ideology, nationalism, national liberation, ethnicity, and religion are at least in play and can be utilised in that operation. The master text is a living embodiment of feminism, as are its pores. It doesn't determine the most recent incident” (Spivak, 1998, p. 92).

Neel Ratan Halder, the Zaminder was convicted for fraudulent and doomed to transportation. When he is sentenced to conveyance in Mauritius, his wife, Malati with her children remains unchaperoned. Malati being one of the peripheral characters in the novel emancipate the compressed situation after desolation. Without any surmise, Malati has been a persisting character in a patriarchal society unless she unshackled her fragility. In a cotton sari with a red border and her head covered, Malati paid Neel Ratan a visit when she was incarcerated. However, the sari was not worn over her face like a veil. Ratan, who is overly conservative, humiliated her for not covering her face, which is what initially inspired Malati. How does it affect me? Therefore, “the structures of a patriarchal culture are designed to keep women in subordinate positions and disregard their desires. Patriarchal societies also tend to be more violent. Beauvoir contends that the female body limits women to the duties of wife and mother and that these are the positions that are considered to be the most significant for women in patriarchal societies” (Vinoth & Vijayakumar, 2022).

Not out of my own volition, but at your and your family's request, I observed purdah. “We have nothing to preserve and nothing to lose” (Ghosh, 2008 p. 220) so obviously it is meaningless for the situation. Even before his's arrest, Neel would make sure Malati never steps out of the house or unveils her face. That was his relief out of all confusion. Therefore, When Malati's covers dropped off during his arrest, he felt like standing naked and humiliated shame before her. Neel recounts this as the failure of his manhood and ignominy for life. That uncovering of the veil formerly, symbolizes the incline of the latter incidents that Malati will be sturdy about her husband and son. Malati being a woman of a higher-class community married to Zamindar family is also a subaltern under varying circumstances. But the rise of Malati is a transgression of the existent structure. Because “The oppressive nature of patriarchy as presented in the novel starkly criticizes the faulty historical traditions. As the protagonist is faced with various difficult decisions in life she begins to reflect on the hopelessness of her position” (Vinoth & Vijayakumar, 2022). They share an intimate understanding of the politics of oppression and repression with colonized races and cultures, women everywhere have been cast in the role of the “other,” “marginalized,” and in a metaphorical sense, “colonized” by various forms of patriarchal domination. Since oppressive structures are turned on their heads and the voiceless are given a voice, feminist and postcolonial discourses both aim to restore the marginalized” (Rose, 2014, p. 810).

Moreover, the revolting women are embedded in different social and cultural structures. Their struggles vary with women in the third class; however, they are interrelated in getting affected by the predominant subjugation harrowing all the lives of women. The heterogeneous plot also institutes Marianne and Sundaree, as the subaltern victims of the intolerant society. Though Marianne may accommodate herself as an English woman and a landlord's daughter, she is deceived by the hands of patriarchy. The power may reside in from the genesis of the character portrayal but the power becomes diminished when she falls into an unfulfilled marriage and begets the children of George Chinnery. All through her traces she remains a luckless woman and wife. George Chinnery was not a fruitful husband and father. Chinnery's recapitulation in the trilogy beguiles the subalterns. They would regrettably not enjoy this time in their lives for long, as their father fled the city while they were still in their early teens, leaving both of his families behind (Ghosh, 2011, p. 45).

Adding a catastrophe to the situation, Sundaree, a drum dancer's daughter gets pregnant with George Chinnery's child. Chinnery while playing a dual role of using two women's life is much acknowledged as being an artist and respectable person with skills. Chinnery, as a father has failed to take responsibility of his four sons but to the surprise,

Marianne had regard to Sundaree's sons by christening their names and getting them introduced to Chinnery's art studio. But things got abominable when Chinnery abandoned the two families. The kids are desolated financially with no support. "Sundaree was forced to cook and clean for a string of British families to augment her income. However, Sundaree was a strong lady in her own right who had done everything she could to guarantee that her children's instruction in the arts would continue, barring the use of a paintbrush. She liked to remark that nothing prevented them from sharing the lot of every other street in Kidderpore, chokra" (Ghosh, 2011, p. 45).

The colonial establishment worsened the situation of the Bengali girl more than the English man. Here, Subaltern Cosmopolitanism focuses on the immobilized that are forced to live in the margins and provides a foundation for the voiceless. Here, Marianne remains as the marginal and Sundaree as a subaltern. Gayatri Spivak validates that a subaltern space is contrary to that of a marginal space where the subaltern is not oriented as a marginalized. Marianne is inhabited with a monetary support than Sundaree and the only position they are left with is correlating an ethical relationship. Ghosh's representation of the subalterns and marginals is a sympathetic co-existence. Ghosh's artistic ability to position the subject with history is tantalizing to the critiques. Because the reader adjoins the non-linearity of the plot, discern the ebb and flow of the narrative. A historical text divulges women as a marginal issue rather than a subaltern. A literary text disseminates the capitalized women as an s subaltern subject. The centered subaltern women are the structure of the plot and the positioning is mindful by a novelist. The empathetic connotation and the resistance enabled by a subaltern are the paramount characteristics of a literary text. With this Vahabzadeh initiates "Every hegemonic subject, properly speaking, has the potential to yield into subalternity at specific historical moments; the extent to which they do so depends on their subject positions, sometimes fully and sometimes only partially" (2008, p. 109).

X. LIMITATIONS OF THE STUDY

Amitav Ghosh has written numerous novels on subaltern and women's independence. But only this book—the Ghosh's Ibis Trilogy—was the focus of the investigation in this essay. Despite the fact that subaltern consciousness and women's rights can include a vast variety of subjects, only a small number of them are considered in the objectives and are given study activity status. The purpose of this research undertaking is to show that the justifications for women's emancipation are sound.

XI. CONCLUSION

The trilogy is a delineation of history and fiction. When a historical approach is composed, the representation of the subaltern should be conspicuous and prominent. The novels intertwine multiple characters by abiding each of them under one circumstance. But this article ravel the cosmopolitanism of Ghosh's trilogy and the quintessence of the subalterns in the novel. The story runs like a river as Ghosh symbolizes it with the Indian Ocean; he also eludes it with the character. When interviewed for the Hindustan Times, Ghosh recounts, "Personally, I consider water to be a vital component of my imagined landscape" (Mathur, June 16, 2015). The characters in the novels too flow like a river. When observing the trilogy, all the events deal briefly around the Ocean personalizing the author's native land and the piety with the sea. The characters in the novels too flow like a river. This fluidity is observed in the trilogy with the events happening around the river. This space is the resistance contriving people to emerge as a sustainable human, Babha affirms this as the future stratagem. "The idea of a people is not "given" to society as a fundamental, class-based, homogenous, unitary component before politics; rather, the process of political articulation and political bargaining occurring across numerous competing social locations is what gives the people their characteristics. There are always various methods to identify "the people," which might be expressed in literature" (Rutherford, 1990, p. 220).

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