



Exploitation Of Imperialism On Indian Slaves Of 19th Century In *Sea Of Poppies*

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Abstract

Sea of Poppies a novel written by postcolonial writer Amitav Ghosh. It is the first in a trilogy has been received favourably by the Booker Jury for the compelling story told against an epic historical canvas. It is set in 1838 in India. Ghosh is anthropologist. *Sea of Poppies* is a story of export of opium with their lives in which planted by Indian slaves, during which, what and how they encounter problem and affected by the leaders who are imperialists. Ghosh depicts convicts and indentured labourers taken to the island of Mauritius by British ships to as slaves there. During their journey they meet so many hazardous days and in the years since the formal abolition of the slave trade. This paper attempts to bring to remember colonial power upon Indian labourers during Opium trade in 19th century. Indian poor people, how Zamindari system demolished and women were become victims in the hands of imperialists for their own developments. This paper has also focused to remember the Indian colonized in Indian history through Ghosh's *Sea of Poppies*. There was Opium trade between British and China. From India, slaves were sent to plant Opium plant for importing in China. The slaves were Indians, some women such as widow and destitute, low caste man who broke up sati system, are tortured and are forced to work under British clutch. This colonial power made to vanish raja of Zamindari dynasty. It leads to lose their own identities.

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INTRODUCTION

Amitav Ghosh was born in Calcutta in 1956. He grew up in Bangladesh (then East Pakistan), Sri Lanka, Iran and India. After graduating from the University of Delhi, he went to Oxford to study Social Anthropology and received a D.Phil. in 1982. In 1980, he went to Egypt to do fieldwork among the rural fellaheen, which contributed to his 1993 non-fiction work, *In an Antique Land*. Ghosh published his first novel, *The Circle of Reason*, in 1986, followed by *The Shadow Lines* (1988), *The Calcutta Chromosome* (1996), *The Glass Palace* (2000), *Incendiary Circumstances* (2006) and *The Hungry Tide* (2004).

Let us consider quickly the conditions through which history interface fiction in this novel. The account creative ability of Amitav Ghosh signposts the persuasive settings of the characters by focusing in on painstakingly chose details. It is likewise evident that Ghosh's projection of pilgrim personality or subaltern reaction is an activity in particularization. Pilgrim involvement in *Sea of Poppies* is evoked through a few samplers that encourage the developments of the story. While this is not completely acknowledged India of the mid nineteenth century's history.

The activity begins with the entry of Ibis, and the tying up, close Gangasagar Island in the second frail of March 1838. As the ship sits tight for the Pilot pontoon to take it to Calcutta Port, the story began in a riverside town in eastern Bihar where Deeti, the main casualty of authorized opium development in the book, is introduced

atrics are intricately arranged

The sea shapes the establishment of the novel and the ship the Ibis, which had earlier been used for transporting slaves and was by and by modified for the new transport, is at within. The novel is secluded into three areas: 'Land,' 'Conduit' and 'sea.' In the fundamental range 'Land,' the characters who were by some methods related to the ship are displayed close by the ship. The second part 'Conduit' concentrates on the activities of the proprietor of the Ibis in Calcutta and besides some of his allies. The third part 'Sea' is stressed over the detainees of the ship as it takes off Calcutta and continues forward towards its destination. Even before the authentic ship is depicted, it is envisioned in without a doubt the beginning stage of the novel by a Bhojpuri woman Deeti, the life partner of a master in Ghazipur's Opium Factory, a poor, oblivious woman who did not have the shot of seeing a ship when she imagined one.

“She had never seen the sea, never left the district, never spoken any language but her native Bhojpuri, yet not for a moment did she doubt that the ship existed somewhere and was heading in her direction. The knowledge of this terrified her, for she had never set eyes on anything that remotely resembled this apparition, and had no idea what it might portend”. (8) he voyagers on the Ibis get on with various needs, some under servitude, other professionally determined and still others, as Paulette and Nob Kissin, following driving forces that have odd individual histories, even under to a great degree attempting conditions, a persuasive guide expounds an attitude, which cannot be separated from its beginning conditions. A contention, for example, this is interested in the inquiry regarding. Inceptions' or tongues and sources yet from one viewpoint there is no endeavor here to peruse roots and heritages of history which interface to current fiction as coordinating a case for an argumentative or social embeddedness which adds to the way we comprehend, characterize or arrange these characters.

The early pages of this novel shows in incredible realistic detail the conditions encompassing Deeti's existence with an inept affemkhor spouse, turned by the opium economy and plagued by thorough standing wrist bindings. Deet's prospects had dependably been beset by her stars, her destiny being ruled by Saturn-shani a planet that practiced incredible power on those conceived under its impact. She realized that on the off chance that she were ever to be hitched it would presumably be to a considerably more established man, conceivably an elderly widower who required another spouse to nurture his brood.

For example, those above words pass on the woeful and hopeless existence of Deeti with her own understanding. All things considered, additionally there were such a large number of honest ladies who cheated by very rich individuals like Nawab Sahibs of Soudi or Kuwait or Zemindars in the Indian history at this moment. Indeed, even now – a-days likewise occurrences like this are going on that are being watched and seen by daily papers and TV Channels. A similar circumstance had happened quite a long time ago in the rules of Kings and Kingdoms. This is only history through interface the fiction. He additionally elucidated the British arrangement of 'partitioned and administer' as per which the class of Indian individuals that helped the British to proceed with Colonial run in their nation must be upheld by the British. Subsequently, Ghosh has examined this mentality of the colonizers andalso uncovered the different methods for misusing the locals to enhance their coffer.

The Colonial rulers misused this subaltern class as well as the well-off Indians, the landowners specifically, who had unwavering confidence in the Company's arrangement and a high respect for the Queen's run the show. It was because of their obliviousness of reality that the well-off people like the landowner of Rashkhali, Neel Rattan Halder, were caught by the British representatives and got demolished. Neel Rattan was fiscally misused by Burnham and being blamed for phony, he was sent to a Jail over the dark water, as a piece of the death penalty. That the British legal framework was a long way from fair is by and by demonstrated for his situation. At the point when Neel Rattan saw that Mr.Justice Kendulbushe would direct the trial, he questioned his unprejudiced nature, as he was very much aware of the Judge's companionship with Mr.Burnham. Besides, the outcome was by his foresight. The Judge go upon him the sentence of the law of phony and disclosed to him that it was a wrongdoing the very pinnacle of gravity. The Colonial pride is communicated in each word expressed by the Judge. As a matter of fact (this trial is based, as Ghosh writes in his 'affirmations', on the 1829

fraud trial of Prawn Kissen Holdar in the Supreme Court of Calcutta). With him, we additionally meet, in Alipore Jail, another convict anticipating expelling. The man is Ah Fatt, the ill-conceived child of a Parsi broker in Canton and a Chinese lady, and a living observer to the horrible human wreck caused by the Opium exchange.

“Forgery was a hanging offence-a measure which played no small part in ensuring Britain’s present prosperity and in conferring upon her the stewardship of the world’s commerce. Moreover, if this crime proved difficult to deter in a country such as England, then it is only to be expected that it will be very much more so in a land such as this. How is society to Judge a forger who is also a man of education, enjoying all the comforts that affluence can bestow, whose property is so extensive as to exalt him greatly above his compatriots, who is considered a superior being, almost a deity among his own kind?...would it not be the duty of this court to deal such a man in exemplary fashion, not just in strict observance of the law.”

Neel Rattan was taken over the dark water in the ship the Ibis where he needed to endure such mortification as would never be longed for by a man of his status. He was to remain with a man who lay oblivious, influencing the place to loaded with poop and pee and Neel needed to rinse the place as sweepers do. Step by step, notwithstanding, he built up a kind of kinship with his phone mate, Ah Fatt, who had been such a great amount of dependent on Opium amid his initially meeting with Neel Rattan that he was practically silly at the time. Both Neel Rattan and Ah Fatt were hassled by the main mate who enjoyed savage delivering torment on them in unfathomable courses and towards the finish of the Novel them two are seen getting away in a watercraft alongside Serang Ali, Jodu and Kalua. Kalua murdered Subedar Bhyro Singh - the man who drew in for caring for the contracted workers, happened to be a relative of Deeti's better half and he whipped Kalua out in the open obviously to rebuff him for eloping with a lady of privileged.

As a matter of fact, for rendering a retribution on him after his inability to distort sex association with Deeti, she typifies a self troubled by male centric and very much sedimented station directions. There are others still, minimal, yet conveying the signs of particular social and rationalistic qualities, the Burnhams, Zachary Reid, Baboo Nob Kissin, Jodu, Ahfatt and Serang Ali. Amitav Ghosh utilizes distinctive modes to draw in the settings in which they are set. Ghosh likewise makes isolate outlines through which every single one of them shows up especially individual and one of a kind. It is this mixing of rationalistic social memory and independence that is acknowledged in Paulette view of the common world: Now, viewing the natural foliage sneak past, Paulette's eyes loaded with tears. These were more than plants to her, they were the colleagues of her most punctual youth and their shoots appeared to be practically to be her own, dove profound into this dirt, regardless of where she went or for to what extent, she realized that nothing could ever attach her to a place, as did these adolescence roots.

Actually, the situation from which Deeti flees reclaims and engulfs her very sense of being. Bhyro Singh, representing her deceased previous husband’s family in the most horrific avatar imaginable demonstrates to Deeti the past is infinite capacity to surprise. He knew prior to Bhyro Singh’s revelation that Deeti is identified all along her past. At least she believed, which was left behind the shores that the Ibis had distanced herself from so long ago. In effect, Deeti has none but Kalua and Neel his friend Ah Fatt. This brings us to another assumption that informs the transgressors. Pairing: Kalua and Ah Fatt are conditioned to function as foils. Each serves to remind them social deviants of what they have become, and also what they have ended up choosing as their destinies. Existence in the present novel is caught up with the process of alteration. The ways in which these people occupy their new spaces engage the condition of inevitability. If the Neel-Ah Fatt performance bears the marks of a private understanding, the case of Deeti is fraught with traces of social rhetoric. On the ship, with in the society of women, she takes on a magisterial role (she is now Bhauji) and is at great pains to follow norms that convey to her a sense of cultural realism.

During the imprompt organization of marriage rituals of individuals actions operate through a variety of registers, some quite ‘marginal’ and other wholly immaterial in terms of their impact potential, yet they carry great value for those who struggle for identify themselves with it. Whether in the maintenance of the evil. As stricter clan and caste, rigour would mark them in narrower social brackets. For Deeti, the proposal of an option topography is permeated with the characteristic of the obscure, as she and Kalua headed out to trek the new region, her stresses are mounted upon a decision she has not made by will: She attempted to envision what it resembles to be in their place, to realize that you were forever an outcaste, to realize that you could never again go into your dad's home, that you could never toss your arms around your mom, never eat a feast with your sisters and siblings, never feel the purging touch of the Ganga. Also, to realize that for whatever remains of your days you would squeeze out a living on some wild, devil tormented island?

Neel winds up in Alipore Jail; alongside an adjustment in clothing standard, Neel experiences his go wrong through various different distinctions. He adjusts very well to his new conditions, however as he faces his new

supper menu, he gazes directly at a circumstance stamped with the mark of culture. As he was raising his hand to his lips, it struck him this was the first run through in every one of his Years that he had ever eaten something that was set up by hands of obscure standing... the power of his body's protection astounded him: for the reality was that he didn't have faith in position, or so in any event he had stated, numerous, multiple occasions, to his companions and any individual who might tune in. On the off chance that, in reply, they blamed him for having moved toward becoming excessively tash, excessively Westernized, his counter was dependably to state, no, his loyalty was to the Buddha, the Mahavira, Sri Chaitanya, Kabir and numerous other such-every one of whom had combat against the limits of position with so much assurance as any European progressive.

CONCLUSION

Against this chronicled scenery, *Sea of Poppies* illustrates the human pulverization caused by British Colonial manage and its disproportionate arrangements. With a strangely sharp eye, Amitav Ghosh looks through the fabulous recorded patterns at how these patterns shaped standard human lives. Rather than being drawn towards the portrayal of the political interests of the Opium exchange itself, the novel keeps its attention on making its extensive cast of characters, and giving history a chance to let itself know through their lives and stories which are moulded and affected by socio-political powers outside their ability to control.

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