



Modern Research Studies

Editor-in-Chief
Gyanabati Khuraijam

**An International
Journal of
Humanities and Social
Sciences**

An Indexed & Refereed e-Journal

www.modernresearch.in

**Title: Constituents of Identity: Diasporic, National,
Cultural and Subaltern in Amitav Ghosh's *Sea of Poppies***

Author/s: POOJA NARAIN

**Volume 3, Issue 1
March 2016**

pp. 96–110.

Disclaimer: The views expressed in the articles/contributions published in the journal are solely the author's. They do not represent the views of the editors.

Constituents of Identity: Diasporic, National, Cultural and Subaltern in Amitav Ghosh's *Sea of Poppies*

POOJA NARAIN

Research Scholar

AIESR

Amity University, India

Email: poojavineet@hotmail.com

Abstract: The term identity is very problematic and has varying degrees of scopes and meanings. The concept of “being” or “becoming” of identity is a contextual term that is affected by time and space. The interaction and togetherness of the two places cultivates conflict of identity in the person. No one can be independent of his/ her identity of past or present. It is the political, cultural and social scenario of the place and time which have an impact upon the individual's identity. Thus, identity relates itself to the individual, social, cultural and national aspect.

Amitav Ghosh's *Sea of Poppies* (2008) re-enacts the history of indentured labour, the story of their problems and position in the society, their dislocation, the anguish of departure from their motherland, and the way they confronted the issues of identity. Ghosh in his novel has penetrated the issues of identity of characters that are related to their personal, socio-political and national arena. This paper is an attempt to analyse the elements of diasporic, national, subaltern and cultural identity that Ghosh has employed in this novel.

Keywords: identity, cultural, diasporic, subaltern, Amitav Ghosh, national.

In general terms, Identity relates itself to the answer of the question about the self. The self is not only a psychological phenomenon consisting in itself how an individual perceive oneself but also how the person is perceived by others and hence identity is a multi-faceted phenomenon. It is not only a personal perception but shared or collective perception by others that are also assimilated. "Identity...is used in the sense of a person's conceptualization of self; the ways in which subjectively people perceive or experience themselves as individuals...Nominal identity is the set of attributes assigned to a person by society and which need to be fixed, so that a person can be identified and re-identified consistently" (Manders-Huits 46, 48). Thus, different facets of identities can occur depending on the role the individual plays or upon the circumstances or contexts that comes in his way. As these multiple identities are not based on the single factor or situation so it can neither be fixed nor absolute; hence they can be negotiated at different levels.

Amitav Ghosh's *Sea of Poppies* covers all the mentioned concepts of identity and deals with the issues of identity and covers the aspects of identity that an individual comes across in his social, political or cultural context. In the novel he has projected the identity of the characters as mutable, adaptive and eager for identity transformation as they are in constant quest for identity rather than lamenting on situations and facing identity crisis. He has also projected the colonial impact over the characters' identity, in the form of projection of subaltern identity. This paper focus on the various constituents of identity that Amitav Ghosh used in his novel, *Sea of Poppies* like diasporic identity, subaltern identity, national and cultural identity. The issues of identity that emerge in these various fields are referred as constituents and are related to an individual or mass.

Diasporic identity

Diaspora refers to the displacement of a person. Generally, “at the heart of the notion of diaspora is the image of a journey. Diasporas are clearly not the same as casual travel. Nor do they normatively refer to the temporary sojourns. Paradoxically, diasporic journeys are essentially about settling down, about putting roots ‘elsewhere’” (Brah 443). Diasporic identity refers to the issues of identity related to diasporic people. In literary terms, place and identity play significant roles, as it is the place that normally renders identity and reinforces vehement nationalistic passion. Place includes landscapes, language, environment, culture, etc. Identity is the way in which an individual or a group defines itself with these constituents of place. The importance of it can be traced in self-conception, social mores and national understanding.

Sea of Poppies colossally deals with the term diaspora and diasporic identity. The most important thing that prevails in this novel is that the displacement or the journeys of the characters are undeniable. The subalterns of the society move due to their personal reasons or bad situations. Paulette, Azad, Baboo Nob Kissin move because of their choice, Lascars and others move for economic reasons and Neel, the king moves due to colonial injustice. Their events and situations of life act as a catalyst for their movement, be it any global, national or personal reasons. Ghosh in his novel, *Sea of Poppies* deals with the first wave of Indian diaspora, referred as old diaspora. Though this aspect of diaspora has been somewhat ignored in the corpus of diasporic writings yet Ghosh has made an effort to depict a true picture of it. As an anthropologist and historian, he takes help of historical records, lexicographers, linguists, historians and documents to present the picture of the indentured diaspora of nineteenth century India. In the novel, Ghosh presented the reasons of their displacement and their way of handling this. “In *Sea of Poppies*..., Ghosh records the political and socio-economic conditions that led to the mass migration of impoverished Indian peasants as indentured labourers to the Mauritius islands. Indentured immigration created a Diaspora of Indians that is spread all over the world” (Mathur 5-6).

With this mass migration of people, the most important issue that sailed was the issue of survival and identity in an alien land. Diasporic consciousness is occupied with these issues that result in the form of un-belonging, alienation, nostalgia, feeling for home and culture and self-identity. Defining self in the new context is equally important to maintain the identity in the new situation. This self can only be identified with the role that individuals played in the past, its present situation and its future prospect. People who boarded the *Ibis* as an indentured labour were all dejected, and the sufferer of either natural calamities, colonial forces coupled with hunger and poverty or the odd situations of their lives in the Ganges terrains compelled them to separate from their lands. Their socio-religious and cultural identity started haggling in order to initiate the second phase of life away from the debacles.

Still, in this awful situation, their willingness to live motivated them for fresh beginning. They distanced all the earlier shackles they had in the name of structures of caste, community and religion. They astounded of all of their cultural differences and formed a unified identity as indentured labour, *girmityas*, as *jahaz-bhai* and *bahens*. “All diasporic journeys are composite in another sense too. They are embarked upon, lived and re-lived through multiple modalities, for example, of gender, ‘race’, class, religion, language and generation. As such all diasporas are differentiated, heterogeneous, contested spaces, even as they are implicated in the construction of the common ‘we’ is constituted” (Brah 444). The subalterns, at the ship, formed their own group, which developed ‘we’ feeling in them.

The main or majority of the characters of the novel shows an extraordinary ability of coping with the situation and the new place. The characters make effort for identity reconstruction or transformation to suit with the new place. As Stuart Hall in his book says, “diaspora identities are constantly producing and reproducing themselves a new, through transformation and difference” (438). They are highly adoptive as well as adaptive and adjust very well with the new place and role. “It is this ability to relocate to new spaces and adapt to these spaces that gives a verge to Ghosh’s characters. They belong to a new group of people unfettered by the burden of ‘otherness’, and wonderfully blessed

with the diasporic hope equipping them with a rare strength to fight with anxiety” (Bhattacharya 133).

Though the novel depicts this old phase of forced diaspora in which the characters were forced to flee from their native land, leaving with no choice to sustain, yet it develops the new insight towards the diasporic sensibility in the form of restoration of migrants and reconstruction of identity. In *Sea of Poppies*, Ghosh has presented an altogether new approach towards diasporic consciousness. Rather than lamenting and crying over the past his characters form an identity to fight with the new situation. They were dejected but they find their own way to cope up with their life by reconstructing their new identity as per the situation. “The diaspora experience...is not defined by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of ‘identity’ which lives with and through, not despite difference; by *hybridity*. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference” (Hall 438).

National Identity

National identity is one of those concepts which seem to evoke different responses. On the one hand, it has been observed as more than blood and soil for which people can sacrifice their lives and the other view assumes it as a mere social construction, reflecting political and cultural interests that change over time. Nations are geographical, but national identity may equally be shaped by cultural factors such as religion, language, history, wars, etc. The reality of most nations is that they are cultural hybrids. The conceptualization of terms like nation-making, nationalism, nationality and their bearing on identity seem to be in flux rather than fixed; they are processes rather than finished products. This is obvious, as cultural or sociological paradigms are dynamic and unstable; they change, shift and rearrange themselves as a result of multiple factors like politics, religion and language. In the face of such development, against the backdrop of a series of divergent factors mentioned above that continuously change the social milieu, it becomes increasingly difficult to think of the ‘nation’ in fixed ways.

The concept of similarity and difference constructs the term nation. Identity is a construction which is the product of history, culture, language, place, society etc. These rudiments of identity construction are developed by the development of “sameness and difference” feelings. “The notion of identity hinges on apparently paradoxical combination of sameness and difference...we share common identities as humans...as women, men, British, American...At the same time, however, there is another aspect of identity, which suggests people’s uniqueness, their difference from others. Identity is often defined by difference; in other words, it is defined by what it is not... All identities are relational in this sense: all rely on not being something else” (Lawler 2). This definition of identity focuses on the relational nature of identity that emphasized on the sociological and cultural background that unites persons and develops the feeling of sameness in reference to the place and with the people and difference from the people other than their own background.

Generally cultural and national identity is influenced by this concept. The similarity refers to the common language, culture and the beliefs that they share as a nation and difference refers to the dissimilarity with the natives of other nation. But if the people of two nations come and live together they start exchanging views, beliefs and sometimes develop a common language to communicate. This interaction blurs the fixidity imposed by nation. Since the colonial period, the existence of global market or in another way a mode of global culture is always there. *Sea of Poppies* truly represents this phenomenon because Ghosh obliterates the division made by nation. His *Sea of Poppies* deconstructs the image of national identity. In the novel, Ghosh has projected nation as conservative and narrow, and thus looks forward for a post national feeling. With this approach of nation, Ghosh suggests a change in nationalistic outlook.

In the novel, Ghosh raises the question against the concept of national identity as a static phenomenon as well as contradicts any division made by nation. This concept of deconstructed image of nation has also been strengthened by the character like Paulette. Paulette, the daughter of Pierre Lambert contradicts her origin nationality as French. Her adoption of Indian culture and Indian language is at odds with her

nationality. Even her food, dressing style or habitat is in similarity with the Indian Bengali. All this adoption of Paulette refers to the fluid national identity rather than static one. Even the multitude use of language with different accents and pronunciation symbolises the pluralism existent in the society.

Though the backdrop of the novel is India of 1838, people from different nationalities have been assimilated that exhibits the aspects of multiculturalism or pluralism prevalent in the society. The characters of the *Ibis*, especially Serang Ali and *girimitiyas*, with their usage of Creole as a mode of communication represent pluralism. *Sea of Poppies* deals with the polyglot communities and various cultures that gesticulates existence of pluralism in the society. The people from different nations form the community on the *Ibis*. The *Ibis* has a British captain, an American freedman Zachery as second mate, an orphaned French girl, Paulette, Indian people as indentured labours and troops to maintain order, and a crew of lascars that belong to different nations. Among its passengers are people of all nationalities, backgrounds and beliefs – some crossing the seas to escape difficulties at home, some being transported as convicts. Thus, it is the diversity of the people from different nations that compels the theme of the novel to follow the dismantled image of nation identity.

The *Ibis* assimilates the people of diversified cultures, and thus can be better known as a miniature of the world. It represents the world which reflects multiculturalism prevalent in the society. This solidarity and adjustment of the people on board thus questions the levied fixity in the name of national identity. The cultural diversity due to the mingling of cultures at a place gives birth to a new identity resultantly erasing the bond with own nation.

Ghosh has projected the concept of nation in the two forms. On the one hand, Ghosh reflects the relationships developed by the *girimitiyas* on the *Ibis*. Though they belong to different nations of the world yet they develop the solidarity and harmonious relationships that helped them in that new place. Their behaviour exhibits the post national and fluidity of the phenomenon ignoring the rigidity of the concept of nation that inhibits the sharing of language, culture and beliefs. The

other approach of nation as a rigid and fixed phenomenon and narrow outlook of nationalism has been exhibited by the depiction of British with their sense of national superiority. As a superior race, they do not mingle with Asians to retain their identity and superiority as British.

Cultural identity

Cultural identity refers to the system of beliefs, norms, values, language and knowledge common between groups of people, referring to the shared identity. This cultural identity cannot be meant as the static and fixed. "Cultural identity...is matter of 'becoming' as well as of 'being'...It is not something which already exists transcending place, time history and culture. Cultural identities come from somewhere, have histories. But, like everything, which is historical, they undergo constant transformation" (Hall 225).

In the novel, Ghosh has also projected the intermingling of cultures in the form of girmitiyas assembly on the *Ibis*. This heterogeneity of caste, race, class and culture on the *Ibis* lead to Ghosh's concern of erasing the borders between the cultures. "Amitav Ghosh's *Sea of Poppies*, aptly deals with the theme of indenture, migration and the transformation of self, submerging girmitiyas cultural identity from the Ganga's plains into the unprecedented and incessant turmoil and turbulences of/in colonial 'black waters'" (Mathur 2). The *Ibis* is also one kind of ship, travelling from Calcutta to Mauritius peopled with from all classes of "Brahmins, Ahirs, Chamars, and Telis" (205). Though projected to grim setting and alien culture, they develop the cordial atmosphere on the ship as well as settle down in the alien culture and attempt to adopt new culture either by assimilation or biculturalism. They collaboratively try to fill the gap of their cultures by developing the relationship amongst them that nourished welfares of both. This notion of Paulette of jahaz siblings smash into Deeti with its force of simplicity. "There were no differences between us. Jahaz-bhais and jaház-bahen to each other, all of us children of the ship that was a great wooden mái-báp, an adoptive ancestor and parent of dynasties yet to com" (356). Not only they develop new relations, they develop an altogether new culture and a language that is 'spoken nowhere but in

water', a hybrid tongue of sailors, lascars, and *girmityas*, which was a tool of their expressions of sentiments.

Ghosh has delineated the colonialism and imperialism as the theme of the novel. In this process, the people of different cultures are put together. They not only come to know about other cultures but unknowingly adopt it. Though Paulette is a European her stay in India and the people around her wedged her thoughts, beliefs, values, even the dress up style and language. Ghosh mentions that "Her day usually began with the hiding of the sari she had slept in at night. It was only in the seclusion of her bedroom, sheltered from the prying gaze of the staff, that she dared wear a sari at all" (123). Paulette has been reared up by an Indian aayah. Her upbringing has deep impact upon her. As Ghosh writes,

Paulette's water-closet boasted of many of the latest English devices, among them a comfortable, wood-lidded commode, a porcelain basin and a small footbath made of tin. But from Paulette's point of view the water-closet lacked the most important amenity of all- it had no arrangements for bathing. Through years of habit, Paulette had grown accustomed to daily baths and frequent dips in the Hooghly: it was hard for her to get through a day without being refreshed at least once by the touch of cool, fresh water. (124)

These exhibitions of Paulette's character manifest the change of culture in the gradual process of time. She has adapted Indian culture in her life style and find it difficult to sustain the rigidity of Imperial style imposed by Mrs. Burnham. Her cultural identity is transformed with the time, raising mutability of cultural identity. Zachary's language and the food habit vicissitudes as that of lascars. Zachary finds himself adapting to their speech with ease "as if his oddly patterned speech had unloosed his own tongue" (16). The assimilation of cultural identity of lascars' group in Zachary's refurbishment of identity vocalizes the fluidity of cultural identity.

Fluidity of cultural identity is not the only aspect of Ghosh's concept of cultural identity but he also mentions the hybridity of culture, a creole culture. The people in the form of indentured labour migrate to various places, mainly British and French colonies. Their long or permanent stays in these colonies participate in the creation of new, Creole cultures. Ghosh depicted some of the characters as creoles by revealing the origins of the characters. Zachary and Ah Fatt have been projected as the son of parents from different nations as well as cultures, thus forming a Creole cultural identity.

But it is not that his characters do not care for their culture or their roots. They do feel for their roots, and sustaining their culture is one primary concern for the diasporic communities. And it is not like the indentured labour had gone far-off from their cultural identity, but they had their culture with them as the means of solace. It is very difficult for the characters to at once remove the bonding with their culture, as Mathur writes:

First of all, for most of the *girmitiyas*, this trajectory is a terminal departure characterized by an absolute divorce from their motherland. Secondly, most *girmitiyas* were peasants and therefore their feet are deeply rooted in their soil, on which their generations had laboured. Their migration is observed with a stern resistance because of social and religious consequences of such shifts. (Mathur 7)

They all want to carry their cultural baggage with them that helps to conserve their past as well as self-identity. Though the corporeal reoccurrence to their root is not possible yet, abiding with the cultural identity will allow them to retain their emotional and spiritual connection to their roots. As Rushdie has maintained diasporic communities “will not be capable to reclaim precisely the thing that is lost” and it must be constructed in “imaginary homelands, Indias of the mind” (10). They perform the marriage ceremonial of indentured labours, between Ecka Nack and Heeru on the *Ibis*; they follow their rituals and traditions in the ceremony same as it is being executed in

their own culture. In absence of the proper arrangements, they manage it with little arrangements but it is their spirit to retain the culture that they follow at the time of wedding. Ghosh wonderfully depicts that in between fears, difficulties and complexities, they successfully maintain their own individual and cultural identities, even in the worst circumstances.

Subaltern Identity

The meaning of the word 'subaltern' itself reflects the issues associated with it, be it the issue of survival, issue of identity, issue of centrality or the issue of representation as having less access to the social, political or cultural aspect. Subaltern identity echoes the unrepresentation of the subalterns. Ghosh incorporates two methods to integrate the discourse of subaltern writings. Firstly, he provides centrality to the marginalized. Secondly, not only the characters but the stories and issues are construed as a demonstration of the concerns of subaltern class. The themes evoked in his works are in tune with the concerns of subaltern theory reflecting their own perspective and conflicts related to their issues of identity.

Sea of Poppies is laced with the attitude and torturous behaviour of the colonisers towards the colonised. Dealing with the then political situation, it manifests the conditions of natives that were doomed to the condition of subaltern due to the deceitful and perilous attitude of the colonisers. "Colonialism, we have seen, reshapes, often violently, physical territories, social terrains as well as human identities" (Loomba 155). This attitude of the colonisers leaves the colonised in the state of bewilderment and they begin to lose their position as well as identity in their own land. "The novel is a commentary on socio-cultural evolution of Indian Subaltern society, a saga of struggle by the destitute and wretches of Imperial India and the dispassionate and doleful account of the Indian peasantry forced into opium cultivation, the story of their subsequent impoverishment and destitution" (Saumini 1110).

The novel delineates the history of how British colonizers, in order to trade opium to China, converted the bank of the Ganges into sea of poppies. To meet the need of opium and to establish and expand their

business they took the help of British East India Company and forced Indians to grow poppies. As per novel: “Come the cold weather, the English sahibs would allow little else to be planted; their agents would go from home to home, forcing cash advances on the farmers, making them sign *asami* contracts. It was impossible to say no to them” (30). Here, in these lines Ghosh aptly reveal the utter vulnerability of Indian labourers and farmers as the more and more demand of opium from factory extracted them, subjugated and frail. With the trade of opium, at one side the British poisoned Chinese, and at the other, Indians were actually suffering the pain of subjugation by forced poppy cultivation.

In *Sea of Poppies*, Ghosh has not only projected the stories of subalterns but also tried to show the role reversals, like there are several characters whose positions in the society keep shifting. King Neel and his family, once the centre of power and society, turn marginalized on the ship. Deeti, once a wife of a high caste man, is a subaltern in the form of woman or became victim by marrying Kalua. Looking at the shifting identities, Mathur writes,

Amitav Ghosh aptly presents enormous historical accounts of, forgotten history of pangs and humiliation of girmitiyas mutilated their self while crossing the ‘black water’... SOP charts the utter vulnerability and haplessness of Indian girmitiyas and peasants as the unfathomable appetite of the British for revenue left them with monetarily deprived, stranded in adversities, exploited physically and brutally fragmented girmitiyas’ indigenous identity. (Mathur 5)

Ghosh has well projected the caste of binarism that was creating hell in that prevailing society. In that period, people of India were divided into caste and hierarchies, and it was almost impossible for them to come out of those social evils and were forced to live the miserable life and become subaltern in the society. In the novel, Ghosh has shown the rebellious approach of those people who boarded the *Ibis* and leave behind their identities in terms of caste, religion etc. and

adopt a new identity of the oppressed – a new community takes birth. In this context of binarism Saumini writes:

Amitav Ghosh within the text *Sea of Poppies* have been successful in exposing the crude reality of caste binarism existing within the social structure. The distinction of Ghosh's vision lies in investigating the full humanity of the dehumanized subalterns and he finally takes the ground to construct their identity that can enable them to make spaces in the main stream of caste based oppressive mechanism of social order. (Saumini 1110)

The character of Kalua, in the novel, is most apt in exposing subaltern reality in the name of a true victim of cultural construct of caste. In the very beginning of the novel, his position has been clearly highlighted. The author states that “he was of the leather workers’ caste and Hukum Singh, as a high-caste Rajput, believed that the sight of his face would bode ill for the day ahead” (4). Kalua lived in ‘chamar basti’, which was generally in the outskirts of the village with no proper facility of life. Kalua was beaten dreadfully on the ship by the other Indians for getting married and spoiling a high caste woman. The torturous behaviour of those of high caste person in Ghazipur is also an example. This also speaks for the unwritten stories of doubly subaltern people – people who were lower in rank within a colonized society. Kalua has been represented with all the muteness and traumatised identity that bears the twinges of casteism, often the predicament of a subaltern. But in the novel, Kalua, in a way, becomes the representative of subaltern consciousness. Kalua protected Deeti from the pyre. He also protected Munia. Though being related to subaltern he used his power to fight against the dominant group for helping others. With this Ghosh makes the relative salvage of the subaltern consciousness through the character of Kalua.

Even woman as doubly subaltern has been represented in the novel. The main female protagonist of the novel Deeti is the wife of a high caste man. Still as a woman, she was exploited by his brother in law.

She represents the subjugated woman in Indian society during 19th century. It is her character that undergoes several upheavals and demands the questions on sati system, widow remarriage and safety of a woman within a family. These are the issues of Indian females in that scenario who are known as doubly marginalized class. She is exploited not only as colonised but also as a woman forming doubly subaltern class. Even the other female characters of the novel, be it, Heeru, Munia, Champa, Ratna or Dookhanee, all share common past and plight as a doubly subaltern class. They all are victims of patriarchal society.

But *Sea of Poppies* does not only elaborate the woman character as subjugated or subaltern, but Ghosh paints them in revolutionary manner. Deeti in contradiction to her previous role on land as victim, changes into a revolutionary and social activist. On the *Ibis*, she thinks that “they were all kins now; that their rebirth in the ship’s womb had made them into a single family” (432). She washes out her previous identity and adopts a new identity which is quite binding and hence use of marginal word for them would be offensive with negative connotations. In the same way the other characters on board leave their miserable life and flee away from restrictions and complexities of their society. They desire to be free from their dogmatic society to leave their complicated past experience and seek betterment in future. They build up an egalitarian community which is classless, casteless and above all creating space to develop their own identity which is self-constructing in contradiction to the outside society which is prone to self-destruction. The women characters of the novel are very much involved in decision making process and become self dependent.

In *Sea of Poppies*, Amitav Ghosh, as an anthropologist, easily grab the nerve of the society. He very easily co-relates with the prevailing setup of the society and penetrates the issues in his own way. He, as a history, has well researched the theme of the novel. He incorporates his wide imagination to these historical facts and captures the essence of the then society and the issues of identity of the persons of that era.

References:

- Bhattacharya, Sajalkumar. 2014. "Amitav Ghosh: The Indian Architect of a Postnational Utopia." In *Post Liberalization Indian Novels in English: Politics of Global Reception*, edited by Aysha Iqbal Viswamohan, 127-140. London & New York: Anthem Press.
- Brah, Avta. 2013. "Thinking Through the Concept of Diaspora." In *The Post-colonial Studies Reader*, edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, 443-446. London and New York: Routledge.
- Ghosh, Amitav. 2009. *Sea of Poppies*. New Delhi: Penguin.
- Hall, Stuart. 2013. "Cultural Identity and Diaspora." In *The Post-colonial Studies Reader*, edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, 435-438. London and New York: Routledge.
- Lawler, Steph. 2008. *Identity: Sociological Perspectives*. UK: Polity Press.
- Loomba, Ania. 1998. *Colonialism/Postcolonialism*. London: Routledge.
- Manders-Huits, N. 2010. "Practical versus moral identities in identity management." *Ethics and Information Technology*, 12.1: 43-55.
- Mathur, Kuldeep. 2013. "Girmitiyas' Journey in the Silence History of the Black Waters in Amitav Ghosh's *Sea of Poppies*." *Journal of Higher Education and Research Society: A Refereed International*, 1.1: 2-11.
- Rushdie, Salman. 2012. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Vintage.
- Saumini, P. 2015. "Subaltern Consciousness in Amitav Ghosh's *Sea of Poppies*." *The Dawn Journal*, 4.1: 1109-1114