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THE TRAUMA OF WAITING: SUSPENDED LIVES AND RESILIENCE IN AMITAV GHOSH'S THE HUNGRY TIDE

Ramit Saini [1*]
[1] Research Scholar, Department of English and Foreign Languages, Maharshi Dayanand University, Rohtak, Haryana, India

ABSTRACT

Amitav Ghosh's novel The Hungry Tide presents a complex account of displacement, ecological danger, violence, memory, and survival in the ever-changing environment of the Sundarbans. Although numerous critics have examined the book's attention to ecology, postcolonial themes, refugee experiences, Morichjhapi, island identity, and the relationship between humans and nature, this paper considers waiting as another way to understand trauma and resilience in the work. In this context, waiting is not simply a pause but rather a prolonged condition of psychological, social, political and geographical uncertainty. The characters are frequently situated between different places, identities, relationships, histories and possible futures. Refugees wish for a safe home, displaced groups aim for recognition, Nirmal is looking for an opportunity to put his political beliefs into practice, Kanai is trying to find out about his uncle's past, Piya has to cope with cultural and language difficulties, Fokir and his community struggle to survive since their lives depend on the tides, the weather, the animals and the economy, and Moyna is working to build a new future for herself and her son. By making use of concepts such as trauma, suspended existence, displacement, memory, postmemory and resilience, this paper claims that Ghosh treats waiting as a form of historical and psychological trauma. At the same time, the novel shows that waiting can lead to adaptation, learning, community, memory, and the emergence of new forms of agency. Based on the research of Cathy Caruth, Dominick LaCapra, Marianne Hirsch, Jeffrey C. Alexander, Ann S. Masten and other scholars, this study proposes that in The Hungry Tide, resilience is not viewed as a complete recovery from trauma, but as the capacity to continue living, remembering, adapting and rebuilding even in the face of uncertainty.

Keywords: Trauma, Waiting, Suspended Lives, Resilience, Displacement, Memory, Morichjhapi, Sundarbans, Amitav Ghosh

INTRODUCTION

Trauma plays a central role in modern literature and enables writers to deal with subjects like violence, loss, displacement, historical change, and memory. While the term originally in medicine meant physical injury, today it is commonly used in psychology, history, cultural studies, postcolonial studies, and literary criticism. As the Oxford Advanced Learner's Dictionary states, "trauma" is a mental condition resulting from severe shock, stress, or fear, particularly when the effects persist for a long time; it may also refer to a very frightening or disturbing experience. The word derives from the Greek "trauma", meaning "wound", thus showing the connection between physical injury and psychological suffering. It is particularly significant when individuals or communities have difficulty getting back to a normal way of life after a major incident, since trauma is not confined to the moment of the violence and its effects can persist long after the event has taken place. This ongoing influence is essential to understanding Amitav Ghosh's The Hungry Tide, as the novel shows trauma as something that does not begin and end at a single point in history. The results of the

*Corresponding Author:
Email address: Ramit Saini (Ramit.Saini@outlook.com)

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Partition, displacement, experiences as refugees, political violence, ecological instability, poverty, and the Morichjhapi tragedy still have an impact on later generations. Cathy Caruth's Unclaimed Experience: Trauma, Narrative, and History (1996) is highly relevant in this context. Caruth considers that it is difficult to fully understand or explain trauma. She points out the connection between experience, memory, delay, and the act of telling stories. Since trauma disturbs our sense of time, events from the past keep reappearing in the present. Literature matters because stories help us deal with experiences we cannot grasp directly. Caruth's views allow us to realise that literary representations of trauma are not merely concerned with depicting suffering, but also serve as ways of coping with experiences which remain unresolved.

Another key point in the title is waiting. As the Oxford Advanced Learner's Dictionary states, "waiting" means "the fact of staying where you are or delaying doing something until somebody or something comes or something happens" ("Waiting"). The verb "wait" also involves remaining in one place or postponing an action until someone or something arrives. The word originates in Middle English and is associated with an older Germanic meaning related to watching and staying alert ("Wait"). At first, waiting may appear to be a simple and passive thing to do, but in The Hungry Tide it can be both deeply political and painful. It isn't always the same as doing nothing; sometimes people wait simply because they have no alternative. For instance, a refugee might wait for permission to settle down, or someone who has been displaced might wait for an opportunity to go back to their home. A community might wait for political recognition and a family might wait for news regarding a missing relative. Survivors might have to wait until they are able to speak about the past, and researchers might wait until they have access to places or knowledge that are not entirely their own. In all these situations, waiting involves living with only limited control over what will happen next.

The word 'suspended' is just as significant as the title itself. As Oxford states, 'suspend' may be defined as temporarily stopping something or as officially delaying it, or it can mean putting something off until a later decision or outcome ('Suspend'). It comes from the Latin suspendere, which means to hang from below. Suspension therefore implies a state of being caught between two states, neither fully moving forward nor returning to what came before. This concept suits Ghosh's characters since their lives are frequently situated between home and exile, the past and the present, land and water, the human and the nonhuman worlds, tradition and modernity, and memory and forgetting.

The fact that the title "The Trauma of Waiting" implies that waiting can take on a traumatic character when it is prolonged, imposed, uncertain, and influenced by history or politics is evident. Waiting becomes traumatic whenever people have no say in the matter of when their uncertainty will cease. In Ghosh's novel, 'suspended lives' refers to individuals who are caught in a state of continuous uncertainty. Such characters are not merely waiting for an event to occur; instead, uncertainty is a permanent feature of their lives. This view is particularly significant in the context of the history of the Sundarbans. Ghosh presents the area as one in which land and water, river and sea, and even life and death are continually linked and in a state of change. The official summary of the novel also points out the region's instability, noting that islands appear and disappear and that the communities there have to live in conditions of uncertainty. Lisa Fletcher's research also contends that the Sundarbans is a

significant postcolonial island area, and the novel brings to light the largely neglected history of the forced expulsion of refugees from Morichjhapi in 1979. In order to grasp the novel's portrayal of suspended existence, it is necessary to consider that following Partition, a large number of people were displaced from East Bengal/East Pakistan. Many of these refugees were then settled in resettlement zones outside West Bengal, such as Dandakaranya. In the late 1970s, groups of refugees moved towards West Bengal and tried to set up settlements in the Sundarbans, including at Morichjhapi. The political controversy over their settlement ended in a violent eviction in 1979. Ghosh deals with this history via Nirmal's notebook and through the stories of Kusum, Fokir, Horen, and the refugee community. Academic work on the novel has on several occasions regarded Morichjhapi as a key historical event through which Ghosh examines displacement, state power, environmental protection, and marginalisation. The relevance of this tragedy to the present study lies in the fact that the Morichjhapi refugees have more than just the loss of their homes to deal with; they continue to experience uncertainty regarding where they are permitted to belong. Not only have their original homes been destroyed, but their new settlements also seem strange to them; the state hinders their attempts to establish themselves, and even their link with the land is called into question on grounds of conservation. It is for these reasons that their lives remain caught between displacement and the search for a new home. The feeling of being suspended is closely connected with displacement, which is another important concept in this study. According to the Oxford Learner's Dictionaries, displacement is defined as "the act of forcing somebody or something away from their home or position". In The Hungry Tide, displacement occurs in a number of ways: it is geographical since people are transferred from one place to another; it is social as marginalised groups are driven out of mainstream society; it is cultural since it becomes difficult to maintain languages, memories, jobs and traditions; and it is also psychological because displaced people have to continually ask themselves where they really belong. The way the novel deals with displacement therefore goes beyond simply stating that one is either at home or away. In the Sundarbans, home is never fixed as the islands are constantly changing shape due to tides and storms. The land is not a permanent place and cannot be fixed. People who live there have to learn how to survive under this uncertainty. The environment is dangerous and also a source of learning. Resilience is defined by Oxford Dictionaries as "the ability of people or things to recover quickly after having experienced something unpleasant like shock, injury, etc." In the same way, it is used to describe the fact that the substance can be bent or pressed and then restore its original shape ("Resilience"). The word comes from the

Latin resilire, which means "to leap back" or "recoil" ("Resilient"). In literature, resilience does not necessarily mean returning to how it was. The characters in The Hungry Tide prove that this view is too simplistic. The refugees cannot return to the way their lives were before the Partition. Kusum is unable to go back to her previous home. Fokir is unable to escape the boundaries of his own life. Nirmal cannot reverse what took place at Morichjhapi. Kanai cannot maintain his original distance from the Sundarbans. Piya cannot remain merely an outsider. For them, resilience means adapting, not restoring the past. The study "Ordinary Magic: Resilience Processes in Development" by Ann S. Masten states that resilience generally arises from ordinary methods of coping rather than from rare or special characteristics. The study points out that people are able to adapt even when facing difficulties. This view is reflected in Ghosh's novel, for in it resilience is seen in everyday practices such as fishing, looking after others, teaching children, building communities, farming, honouring the dead, sharing knowledge, restoring relationships, and adjusting to the environment. It defines postmemory as the way in which the generation that comes after a traumatic event relates to the personal, collective, and cultural trauma of the previous generations. Such experiences are not directly remembered but are passed on through stories, images, behaviours, objects, and emotional patterns. This concept is especially pertinent to the cases of Kanai and Fokir. Kanai did not personally go through the Morichjhapi tragedy, yet by means of his uncle's notebook he comes into contact with a past which in turn changes his understanding of himself and of his relationship with the Sundarbans. Fokir also inherits the effects of Kusum's history even though his experience is not the same as hers. Waiting and resilience thus become linked by reason of time. Since trauma disrupts ordinary time, waiting extends that disruption; in this way, waiting and resilience are connected through time. When trauma interferes with the normal course of life, waiting causes that interruption to last longer, and resilience enables people to continue living through it. The Hungry Tide does not view resilience as a means of making trauma disappear. Rather, resilience arises from learning to live in a world full of uncertainty without giving in.

RESEARCH GAP

Scholars have demonstrated the importance of The Hungry Tide in a number of respects. Their analysis has covered the novel's attention to ecology, postcolonial geography, island studies, refugee history, environmental politics, human–animal relationships, displacement, and the Morichjhapi tragedy. For instance, Lisa Fletcher examines the novel from the perspective of island studies and points out its depiction of postcolonial island geographies and identities. Adam Trexler looks at the novel's connections with climate change, mediation, science, and ecocriticism, while Jana Maria Giles investigates its relations to postcolonial aesthetics, politics, and the environment. Among other researchers, there is a focus on ecological and postcolonial issues, such as the way in which environmental vulnerability impacts marginalised communities.

Trauma and memory have also been examined in the novel, with recent studies connecting the story to trauma, memory, postmemory, and the way in which historical suffering is passed on. The majority of critical studies classify the novel's themes into categories such as displacement, ecology, refugee history, postcolonialism, memory, island geography, and environmental justice; yet there has been relatively little attention paid to waiting as a significant experience that connects these themes. The study indicates that waiting can, in a meaningful way, link together trauma and resilience; rather than viewing it merely as a consequence of displacement, it examines how continuous uncertainty leads to the feeling that life is on hold and the ways in which individuals manage to adjust in this situation.

ANALYSIS

The novel The Hungry Tide by Amitav Ghosh presents trauma as being influenced by displacement, political exclusion, environmental danger, and the loss of a sense of belonging; Morichjhapi is an important location in which these related forms of trauma are examined. The refugees who reach it have already suffered displacement as a result of the Partition and have been forcibly relocated to Dandakaranya. Their journey to the Sundarbans is not simply one of migration but rather an attempt to find a home and security once more. Nilima states that the refugees were sent to Dandakaranya, were kept under guard and were not permitted to leave. They found the settlement to be foreign and were treated by the local people as outsiders. Finally, the refugees managed to organise themselves, escaped and made their way to Bengal with the intention of settling in Morichjhapi. Ghosh illustrates that displacement is a continuous process, not merely a single event in history.

Morichjhapi is so significant since the refugees' search for a home brings them into conflict with the government. When they get to the island, they clear the land, construct embankments and build houses, all in an attempt to turn this strange place into a proper community. However, the government declares Morichjhapi a protected forest and tries to evict them. The novel makes it clear that the conflict is not merely about protecting the forest or about survival; it is also about who gets to decide how the land is to be used and whose lives are considered important there. Nirmal challenges the government's reasons for protecting the area by pointing out that the land had already been used by government officials. The fact that he disagrees with Nilima shows the tension between protecting nature, political power and social justice.

This conflict is illustrated in the discussion between Nirmal and Nilima; Nilima wishes to keep the hospital and the organisations she has established in Lusibari, whereas Nirmal holds that the refugees' right to survive is connected with justice. He claims that environmental problems can at times be confused with political exclusion. The refugees are presented as individuals with no other

place to turn, and their move to Morichjhapi is concerned with obtaining land, a community, and a sense of dignity. Their relationship with the island involves more than just survival since it is also about beginning anew after having been displaced so many times.

It is for this reason that the idea of waiting is especially important. Since their future is determined by the decisions of political authorities, the refugees remain in a state of uncertainty and are therefore unable to settle as permanent residents. In this light, waiting is not merely passive; it reflects the vulnerability of people who have been uprooted when others have control over their lives. As Nirmal notes in his notebook, the feeling is one of 'waiting in fear' (Ghosh 85). This expression is significant since it connects the sensation of being stuck in time with psychological trauma. The refugees are not simply waiting for an event to occur; they are waiting without knowing what will happen to their homes, their families or their futures. Aware that the events following the storm and the violence might be forgotten from public memory, he decides to write down what has happened. He believes that by doing so he can ensure that the experiences of those who have suffered are preserved. He hopes to leave 'some trace, some hold upon the memory of the world' (Ghosh 86). Writing therefore becomes an act of resistance against being forgotten.

Nirmal's notebook may thus be regarded as an example of testimonial memory. He is not simply recording historical information; he is trying to retain the human aspect of an event so that it is not merely viewed in terms of figures or statistics. By including the stories of Kusum, Fokir and the refugees, the notebook gives their suffering a voice. In this way, memory is connected to resilience. Although remembering does not remove the trauma, it ensures that the pain is not forgotten by everyone. The notebook also enables the experience of trauma to be passed on to the next generation, since Kanai eventually reads it and finds it meaningful to him through Nirmal's writing and the memories kept within his family. The encounter with the notebook changes Kanai's perception of both his uncle and of the history of Bengal. What at first seems to be a personal family document soon turns out to be a testimony to a widespread historical trauma. The past thus becomes part of Kanai's current state of mind through the process of narrative transmission.

Kanai's situation is significant since he begins the journey confident, well-educated, and accustomed to viewing the world through the lens of language. However, his visit to the tide country undermines this sense of security. The Sundarbans do not conform to the categories which Kanai normally relies on; instead, the ever-changing rivers, tides, and social relationships cause him to observe, listen, and learn in different ways. The act of reading Nirmal's notebook disrupts his ordinary mode of thinking and forces him to confront a history which he had previously kept at a distance.

Piyali Roy presents a different perspective on displacement and belonging. Although she has Bengali origins, she was brought up in Seattle and does not speak Bengali very well; she states at the beginning of the novel, "Ami Bangla jani na" (Ghosh 12). This illustrates the complexity of her relationship with Bengali identity, since she has cultural connections with Bengal but her life has generally been influenced by American society. The feeling of displacement she experiences is therefore more a matter of culture and psychology than simply a question of place.

What Piya has experienced shows that one cannot simply decide on the basis of ancestry alone whether they belong. She lies between two cultures; although she has a Bengali background, this does not mean that the Sundarbans are familiar to her, and Piya's case makes it clear that belonging is not just a matter of ancestry. She is situated between two cultures, and her Bengali background does not make the Sundarbans seem familiar, while her upbringing in America does not entirely determine who she is. The novel employs her experience to contradict the notion that where you come from or your family origins automatically lead to a sense of belonging, arguing instead that belonging is developed through experience, relationships, and participation. However, as she gets to know Fokir and the local community, her previously detached view is gradually undermined. She comes to realise that ecological knowledge is not confined to formal scientific organisations, with Fokir having a deep understanding of the river, the tides, the animals and the changing environmental conditions even though he has no formal education.

Piya and Fokir's relationship is special since they at first do not speak the same language. Yet they gradually learn to communicate by means of gestures, by observing each other and on the basis of trust. The relationship between them goes some way towards showing that true communication does not always have to rely on having a common language. As their understanding deepens, they move from being culturally distant to forming a real connection, and Piya comes to realise that Fokir's knowledge of the environment is valuable even though he does not use scientific terms.

Fokir thus embodies a kind of practical ecological resilience. He has acquired this resilience through many years of living in close contact with the tidal area. He realises that in order to survive, one must adapt to changes in the environment rather than attempt to control it. Because of his understanding of the tides, rivers and weather, he is able to cope with an unpredictable world. The resilience he has is based on adaptation, on learning by experience and on building up relationships, not on having received formal education. The fact that Fokir dies in the cyclone shows the limits of human adaptability. Although he has remarkable knowledge of the environment, he is still unable to fully protect himself from its destructive force. During the storm, Fokir uses his body to shield Piya, and the story explains how the two people become physically united in their resistance to the storm's force. Fokir's death thus becomes not only a traumatic loss but also a moment which permanently changes Piya's relationship with the Sundarbans. The area can no longer be treated simply as an object of scientific study; it has now become a landscape linked with friendship, responsibility, grief and human sacrifice.

The way Piya responds to Fokir's death reveals another aspect of resilience. Although she experiences intense shock and grief, she does not simply leave the Sundarbans and return to America; instead, she becomes concerned about Moyna and Tutul and starts to feel a sense of responsibility towards the people she has come to know. By the end of the novel, it is clear that her connection with the tidal area has changed, and the fact that she returns indicates that resilience can involve assuming new responsibilities after going through trauma, not merely returning to the way things were before.

Kusum may be the most evident connection between displacement, political violence, and the quest for a home; her journey to Morichjhapi follows a series of moves and disruptions. Upon arriving there with her son, she is not only looking for a place to live but is also working to establish a community in which displaced people can live with dignity. Moreover, by providing medical assistance to the settlers she demonstrates her concern for the community's survival.

Kusum's position is quite unlike that of Nirmal's. While Nirmal looks at Morichjhapi through the lens of his political beliefs and his previous interest in revolution, Kusum has to cope with the everyday struggle for survival. For her, land, shelter, food, medicine, and community are not merely political concepts—they are elements of everyday life. It is this difference which enables Ghosh to illustrate the gap between political ideals and actual experience.

The fact that Kusum has died is not merely a personal sorrow but a symbol of the loss of a community's hope in building a future following their displacement. When Nilima tells Kanai of Kusum's death in the Morichjhapi massacre, personal and historical trauma are brought together. It illustrates that political violence can destroy not only people's actual homes but also their dreams for the future. Trauma influences the way people remember the past and the way they envision a safe future.

The psychological impact of witnessing historical violence is something Nirmal experiences. The time he spends in Morichjhapi causes a clash between his political beliefs and the actual suffering of the refugees. Initially, he is attracted by the concept of resistance, but as he sees what is happening, he grows more troubled. His beliefs are unable to account for or cope with the pain he observes, and it is his withdrawal, his odd behaviour, and his obsession with Morichjhapi that reveal the severe mental strain that he has undergone.

If we look at Cathy Caruth's theory of trauma, we can see from Nirmal's case just how difficult it is to fully work through trauma. It resurfaces again and again in memory, in writing and through reflection. His notebook is the method he uses in an attempt to find words for something that he is still unable to fully resolve in his mind. Writing is a means of coping with trauma, not evidence that he has overcome it.

Dominick LaCapra's distinction between 'acting out' and 'working through' also provides a way of understanding Nirmal's case. It is not possible for Nirmal simply to put the Morichjhapi experience behind him; it has a continuing effect on him and is evident in his behaviour. Yet, through writing, he begins to work through what had happened by assigning it a place in history. The notebook enables Kanai to become aware of the experience, thus connecting personal memory with the memories inherited from previous generations.

Moyna displays a different kind of resilience; instead of reacting to difficulties through dramatic political actions, she concentrates on education, employment, and working towards a better future for her son. Even though her family and circumstances make life difficult, she continues with her studies and trains as a nurse. Nilima states that Moyna walked long distances to get to school and persisted in pursuing her aims even though her family did not support her.

Moyna's ambition is important since she doesn't regard survival as the only objective; she wants Tutul to receive an education, knowing that changes in the environment and economy are threatening the traditional way of life in the tide country. The fact that she doesn't want Tutul to simply grow up catching crabs shows that she is thinking about the future, and she realises that to survive means having to adapt to new challenges.

The fact that Moyna aims to become a nurse shows that personal resilience can be linked with support from institutions. The hospital which Nilima helped to build provides opportunities for education, healthcare and employment. The way in which Moyna has grown proves that resilience can arise from having access to social institutions; her strength does not come solely from her own determination but is also due to the kind of environment that gives her the chance to rebuild.

Masten's concept of "ordinary resilience" is suitable for Moyna. The resilience she displays is neither dramatic nor heroic; it is evident in the things she does every day, such as studying, working, looking after her family, preparing for a job, and making plans for Tutul's future. The story of Moyna demonstrates that resilience can be a normal, social process in which people gradually build up better lives even when things are difficult.

Nilima displays an even greater kind of resilience. Via the Badabon Trust, she assists in transforming personal survival into the reconstruction of the entire community. She goes beyond just dealing with emergencies. The hospital provides healthcare, employment, and stability, while the Trust sets up new opportunities for people in the tide country. The novel shows how important this is by the fact that people travel a long distance to use the hospital since it is affordable.

Nilima's resilience is both an institutional and a collective thing. She realises that communities which are suffering from poverty, environmental risks and previous hardships need proper structures if they are to survive. Her work demonstrates that resilience

does not simply mean returning to the way things were; it can involve setting up new systems so that people can live differently after going through difficult times.

The hospital is a true example of this principle. The ward, which is cyclone-resistant, was built in part due to Nirmal's advocacy, and this demonstrates the worth of drawing on past experience. The community does not pretend that disasters will never happen once more; rather, it prepares itself for them. The distinction between recovery and rebuilding is significant. While trauma may not disappear, the lessons learned from previous suffering can be used to create safeguards for the future.

The example of Moyna and Nilima illustrates the way in which individual and collective resilience function together: Nilima sets up the institutions, while Moyna takes the opportunities that they provide to study and develop professionally. It is clear from their stories that resilience is greater when people's efforts have the support of society.

In the end, the novel presents resilience as a continuous process rather than as a final recovery. The characters do not simply overcome their trauma and return to the way they were. Piya is altered as a result of meeting Fokir and of living in the tide country. Kanai is affected by reading Nirmal's notebook. Moyna strives to create a new future by means of education. Nilima sets up institutions to assist the community. The story of Kusum illustrates what occurs when people who have been displaced are unable to rebuild their lives.

The novel The Hungry Tide illustrates the connection between trauma and resilience. Trauma causes disruption, displacement, a sense of uncertainty and loss. Resilience is developed through memory, adaptation, relationships, learning, community and the rebuilding of one's identity. Ghosh does not state that resilience wipes out trauma. Rather, the novel demonstrates that people continue to live, remember and build themselves even after going through painful experiences. The conclusion indicates that resilience is not about making suffering vanish, but about discovering meaning and a sense of responsibility afterwards.

The importance of Morichjhapi in this argument lies in the fact that it illustrates both the damage done by political trauma and the human desire to rebuild a home. Nirmal's notebook serves as a way of keeping alive the memories of those who suffered. Kusum demonstrates the struggle for a sense of belonging. Kanai receives memories from the past. Piya becomes aware of the connections between people and nature. Fokir represents practical adaptation. Moyna shows everyday resilience with a focus on the future. Nilima emphasises the importance of mutual support. By means of these characters, Ghosh proves that resilience is a complex response to trauma, involving memory, adaptation, relationships, and hope for the future.

CONCLUSION

The novel The Hungry Tide by Amitav Ghosh presents trauma as a continuing state that influences the present, rather than as a completed incident. By depicting Morichjhapi, it shows how political violence remains alive in family memories, in the identity of the community, in the landscape and in future generations. Thus, trauma extends beyond the initial occurrence of the violence and ends up becoming part of everyday life over time. The concept of waiting enables us to grasp the way in which trauma extends over time. The characters in the novel are frequently situated between the past and the future, between home and exile, between knowing and not knowing, and between human weakness and environmental dangers. Refugees wait for safety and for acknowledgement. People who have been displaced wait in order to belong. Kanai is waiting to find out about Nirmal's past. Piya waits to come to an understanding of the river dolphins and realises that science relies on local experience. Entire communities wait for futures which are still vulnerable to political and environmental forces. When people have no control over what happens to them, waiting becomes a source of trauma and results in what might be described as suspended lives. And Morichjhapi is an example of this: displaced people are trying to build homes even when they are not certain they will even have the right to be there. Ghosh does not just portray these characters as victims. The novel also shows how they change. The refugees build a community. Fokir has a deep understanding of the Sundarbans. Moyna wants an education and independence. Nilima sets up support systems. Piya learns the balance between science and local knowledge. Kanai has to come to terms with his family's history. Nirmal tries to keep alive the memories of those who may be lost. The concept of resilience in The Hungry Tide is not very much about getting over trauma. So many injuries are still present. The fact that Fokir has died, that Kusum's fate has been resolved, the way Nirmal has changed, and the continued instability of the Sundarbans all show that trauma can never be swept away.

Resilience is, in fact, defined as being able to go on living without disregarding the pain. It involves remembering, adapting, rebuilding, learning, caring and holding on to the hope for the future, even if that future is uncertain. Light thus lies in the relationship between trauma and temporality: trauma places the individual in a state of suspension between the past and the present, while waiting extends that state of suspension. Resilience does not have to bring an end to waiting; instead, it enables life to go on in the face of uncertainty. Ghosh therefore uses the Sundarbans as a strong metaphor for human existence as a whole: unstable, under threat, always changing, yet capable of renewal. The "hungry tide" represents a world that is always taking and giving, destroying and creating; people who live in such a world are not always in a position to control their own lives, but it is possible for them to build up knowledge, community, memory and methods of adaptation so that life can continue. In this way, The Hungry Tide presents resilience not as a return to a perfect past but as the result of hard work in finding new possibilities in a damaged present, rather than suffering permanent paralysis. Ghosh's characters show that even in lives that are suspended, people still manage to act, remember, care, learn and rebuild. It is precisely this ongoing activity that gives rise to their resilience. The novel as a whole indicates

that resilience does not have to mean completely overcoming trauma; rather, it consists in learning how to go on, remembering, adjusting, and imagining the future, even though uncertainty will always be present.

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