

Displacement, Precarity and the Climate Crisis: Revisioning and Reimagining Embattled States of Being through Amitav Ghosh's *Gun Island*

Gauri Sharma & Rimika Singhvi

Abstract

Displacement, physical as well as psychological, is central to diasporic literature and is not merely a matter of crossing borders but is an existential condition that disrupts identities, cultures, communities and ecosystems. Migration gives rise to undocumented routes and the counter narratives of such displaced characters accelerate transformative cultural and economic effects. Amitav Ghosh goes beyond the global connotations of the concept of displacement. In *Gun Island* (2019), he brings in anthropocentrism and broadens the horizon by blending myth and modernity. The novelist juxtaposes the legendary tale of Bonduki Sadagar, the Gun Merchant, with the contemporary discourse of environmental displacement via the journeys of characters, offering a rich, multifaceted examination of how climate change impacts ecosystems and the lives and identities of those who inhabit them. Employing a spatial and temporal setting, Ghosh explores the interconnectedness between the humans and the natural world. Sadagar's story of perpetual flight from the wrath of the snake-goddess, Manasa Devi, serves as an allegory for the precarious living conditions of countless communities today due to climate change and forced migration. The Paper will thus endeavour to critique the discourse on displacement by analysing the parallels between mythic and modern characters, highlighting the shared vulnerabilities across human and non-human species. It will further underscore how the displaced snakes and scorpions - mythically seen as symbols of fear and danger - can be reimagined as victims of the same forces that displace human characters. An attempt will also be made to investigate how - flitting across continents - the burden of displacement is disproportionately borne by the marginalized and vulnerable, thereby raising important questions about climate activism as a collective responsibility.

Keywords: Anthropocentrism; Climate activism; Displacement; Identity; Migration; Myth; Precarity.

Introduction

Displacement, a phenomenon as old as human history, continues to shape the lives of millions across the globe. Whether due to war, environmental disasters, economic instability, or political upheaval, displacement forces individuals and communities to abandon familiar surroundings in search of safety, opportunity, or survival. The term itself encompasses a wide range of experiences, from voluntary migration in search of better prospects to the involuntary uprooting caused by conflict and natural catastrophes. While displacement is often viewed through a humanitarian lens, its effects resonate far beyond the immediate context, influencing social, economic, and psychological dimensions of the lives it touches. The novel *Gun Island* by Amitav Ghosh delves into multiple reasons behind migration via narratives of various characters and features their plight. The current paper aims to study the displacement faced by these characters and the precarious living conditions of countless communities today due to climate change and forced migration. It also endeavours to critique the discourse on displacement by analysing the parallels between mythic and modern characters, highlighting the shared vulnerabilities across human and non-human species. It further underscores how the displaced snakes and scorpions - mythically seen as symbols of fear and danger - can be reimagined as victims of the same forces that displace human characters. An attempt is also made to investigate how - flitting across continents - the burden of displacement is disproportionately borne by the marginalized and vulnerable, thereby raising important questions about climate activism as a collective responsibility.

Roots in Motion

Displacement, physical as well as psychological, is central to diasporic literature and is not merely a matter of crossing borders but is an existential condition that disrupts identities, cultures, communities and ecosystems. The literary work under study, *Gun Island* draws parallel between various modern characters and a mythical character from folklore of Calcutta and Sundarbans, *Bonduki Sadagar*.

The narrator of the novel, Dinanath Dutta right in the beginning of the novel tells the readers how he is unable to identify himself with a cousin, Kanai Dutt he met in a party. He was displaced years ago and now when he meets his long-lost cousins and friends he lacks the sense of camaraderie. Deen embodies the experience of cultural displacement, grappling with his dual identity: as a Bengali expatriate in Brooklyn and, his recon-

nection with his roots in the Sundarbans. His journey is as much about self-discovery as it is about navigating the external forces of displacement. This underscores the emotional and cultural precarity caused by long-term displacement and global migration. The conversation between Deen and Kanai led him to unveil the ambiguity around Mansa Devi's legend. On this journey to multiple countries, he encounters various characters like Cinta, Piya, Moyna, Rafi and Tipu; all of them have experienced obnoxious complexities of migration due to multiple reasons. The novel unravels migration ranging from the time of partition (1947) to the recent times. The novel, hence, traces precarity and continuous historical trauma circling around partition-era displacement as well as present day climate-induced migration.

Kanai introduces Deen to Nilima Bose, a famous social activist, who recounts the condition of Sundarbans post partition. 'The situation was aggravated by a steady flow of refugees from East Pakistan. For several months people had been coming across the border into India, in order to escape the political turmoil on the other side; now the flow turned into a flood, bringing many more hungry mouths into a region that was already desperately short of food'. (14). People on both sides of the border were helpless, desperate and had no aid at their disposal yet migration was unstoppable. An add-on to the misery of the lands was the Raimangal River that flows between Bangladesh and India. Since it was difficult to physically demark the border on the river, illegal immigration was at peak. People in search of better lives and economic opportunities sailed across the border during the night. This highlights one of the primitive reasons for displacement: lack of basic amenities and sheer poverty. Ghosh culminates how political conflict and displacement intensify environmental and economic precarity, illustrating the embattled state of such people.

Similarly, despite coming from a well-to-do family in Dhaka, Lubna along with her family led an impoverished life in Sundarbans until the cyclone of 1970, Bhola. During this catastrophe, she and a few survivors from her family spent three nights on a tree which was infused with snakes. 'It was Munir's father who saved us... but after that we knew we couldn't live in that village anymore... he decided that instead of chasing degrees for three years in Dhaka he would go overseas. It was easier in those days-he first went to Russia and then came to Italy, through Bulgaria and Yugoslavia.' (161) This clearly highlights how even after having enough financial resources, life was hard for people who lived in cyclone-struck areas. This passage illustrates how survival in the face of catastrophe led to forced migration, highlighting the precarious choices individuals had to make.

Ghosh ties personal experiences to broader transnational patterns of displacement shaped by geopolitical and existential crises. But natural disasters were not the only causes behind the migration of people.

Displacement of Cinta from Italy to America because of the unwanted attention of media post her husband's (Giacomo) and daughter's (Lucia) death seemed voluntary; to evade further interrogation but it stemmed from the news report that her husband published recently followed by the study she was undertaking to expose mafia. She not only lost her identity as a renowned journalist but also had to undertake the spatial and spiritual journey. This, though, further served as a boon to multiple migrants owing to the help she further extends but also showcases the loss of homeland, the shrouded life she had to lead and loss of social connections. She experiences an intellectual displacement as she confronts the intersection of myth and science. Her character underscores the epistemological shifts required to address the multifaceted crises of the Anthropocene, illustrating how displacement often challenges established ways of thinking and understanding the world.

Durga, on the contrary, had to lead a shrouded life because of her associations with maoist group. Her associations with Deen prior to her death caused him to first displace himself from Calcutta to Delhi and later on to America. The motif of the maoist group could have been their security owing to Durga's relationships with an 'outsider' but it resulted in a topsy-turvy turn in Deen's life. Deen was overnight sent to Delhi where he couldn't associate himself with the busy life of the metropolitan city and longed for the solace that the homeland offered him. Deen's journey leaves him emotionally isolated and existentially embattled. Detached from his roots and unable to fully belong in Delhi, he embodies the loneliness of the diasporic subject. This spatial change not only affected him psychologically but also professionally: a research scholar was now turned into a book dealer post his life of crises in New York- a quiet erosion of connection, purpose and place.

During one of his visits to Sundarbans, he came across Piya, a cytologist who further introduced him to Moyna. Since Horen, Moyna's husband died in a cyclone in an attempt to save Piya, she assumed responsibility for Tipu, their son. In the venture to give him a good life, Piya takes Tipu to America where unlike those kids, Tipu found himself as an outsider. '... the upshot was that her son had found it increasingly hard to fit in' (50). Not only this, he also changed his name from Tutul to Tipu as it 'pleased' Americans and was convenient for them to call by. This underlines the

loss of identity to fit-in in a foreign land. Coming back to Kolkata neither helped Tipu was alien-like in his native land as well. 'Piya had admitted him into an expensive boarding school in Kolkata. But that too had turned out badly. The attitudes that Tipu had brought from America had not sat well with his fellow students and teachers.' (51) As a result of which Tipu could not complete even his schooling and eventually landed up in Italy to work as a mason. Tipu's journey reflects the dislocation and identity crises faced by climate migrants. Uprooted by loss and displacement, he becomes alienated in both Kolkata and America foregrounding that precarity extends beyond geography into fractured cultural belonging and personal identity.

Sukanta Das, in the research article titled "Displacement and Identity: A Study of Amitav Ghosh's Select Novels" writes "The identity of people who are displaced from ancestral residence is determined on the basis of their relationship to the notion of 'home'. No wonder the sense of rootedness suggested by home offers the most important coordinate of an individual's identity. In diasporic existence this static notion of home comes to be challenged and replaced by a mobile, variable idea of home that cannot be pinned down to a mere geographical space. Not surprisingly, therefore, we witness this concern with home and the emotional impact it exerts upon the migrants in diasporic and post-colonial literature." This mirrors the reverberation of loss of home experienced by Tipu and that too, not once or twice, but multiple times. Das's perspective presents the idea of home as fluid and uncertain showing the individual struggles and emotional dislocation post repeated displacement.

Homi K. Bhabha's concept of hybridity focuses on the "third space," where new identities emerge. Tipu occupies this third space, neither entirely rooted in his Bengali origins nor fully assimilated into European culture. Instead, he redefines himself through his interactions with both. Tipu represents the hybrid identity that arises from the intersections of different cultural, social, and geographic influences. As a young man from the Sundarbans who finds himself navigating life in Venice and Europe, Tipu embodies the blending of his Bengali heritage with Western modernity. His evolution reflects a rejection of fixed cultural categories. Tipu's actions or attitudes reflect his negotiation of multiple cultural influences, such as his use of technology and language to connect with diverse communities. On the parallel lines, his interactions with European refugees further emphasize the shared experiences of migration, creating a collective hybrid identity among displaced individuals. Tipu's relationships with other migrants and how they highlight shared hybridity in the face

of systemic exclusion.

Similar to Tipu was Rafi who was a boatman's son. He too landed up in Italy to earn his livelihood. For underprivileged people, like the two of them, it was impossible to get a work visa. Hence, the two of them resort to illegal ways to reach Italy in search of work. The fact that Tipu considered going via illegal route as usual business was incomprehensible to Deen. The difference emerged from the kinds of economic assistance they had at their disposal as well as the source of information the two of them had about going overseas. Ghosh contrasts Tipu and Rafi's normalization of risk with Deen's privileged detachment, exposing how class shapes access to mobility, opportunity and survival amid crises making underprivileged more prone to such precarious circumstances.

So I guess you believe in passports and visas and shit like that? *Believe?* I retorted. Passports aren't a matter of belief (59)

Tipu's narrative exemplifies the modern migrant experience, characterized by exploitation, human trafficking, and the deadly risks of crossing borders. His journey from the Sundarbans to Italy is marked by peril and perseverance, illustrating the harsh realities of displacement in the contemporary world. Ghosh does not shy away from depicting the sociopolitical challenges faced by migrants, including xenophobia, exploitation, and the dehumanizing bureaucracy of asylum processes. By juxtaposing Tipu's struggles with the myth of the Gun Merchant, Ghosh invites readers to consider the continuity of displacement across centuries, albeit in different forms.

Rafi's grandfather, like many other elderly people, knew the realities of climate change. They could assess that the environment and ecology are changing so fast that soon humans will be unable to predict nature and its doings. This will eventually lead to displacement since they will not be able to comprehend or act accordingly as nature was becoming unpredictable; all the knowledge related to soil, land, water was becoming redundant and the need of hour is to delve into the new surroundings, understand them and then establish a harmonious relationship with it. "There was much that he didn't want to teach me. He'd tell me that I didn't need to learn what he knew because the rivers and the forest and the animals are no longer as they were. He used to say things were changing so much, and so fast [...] that one day I would have no choice but to leave." Through the narratives of these characters, Ghosh emphasizes the urgency of adapting to shifting environments to survive in a rapidly de-

stabilizing world.

Gun Island foregrounds not only the displacement of humans but also of non-human species due to climate change. Piya's research on dolphins not only highlights the intoxication of water bodies because of the refinery but also the climate change that has resulted in mass beaching of the dolphins. Thus, *Gun Island* also brings in anthropological reference; from multi-species assemblage to new humanistic perspective. Though Ghosh highlights the unnatural means of Tipu knowing about it, it could also be inferred that there are technocratic and/or indigenous ways of ascertaining about the behaviour of the dolphins. Piya's reaction to the mishappening is not just of mere shock but also of concern towards such mass displacement. The usage of the word 'devastating' implies the broader environmental chaos due to the human-induced suffering and irreparable damage featuring anthropocentrism. This further reiterates the urgency to not solely deal with climate change and the resultant displacement but also of the collapsing ecosystems.

... mass beaching of dozens of Irrawaddy dolphins at Garjantola Island in the Sundarbans... I don't know what to tell you, Deen: it was the most devastating thing I've ever seen. So many of them, throwing themselves up on the shore. I've heard of other cetaceans doing this but never Orcaella (176-78)

Myth and Modernity

The legend of the Bonduki Sadagar runs parallel to Deen's narrative: his decision to not worship Goddess Mansa led to his perpetual flight from 'ports of the city'. Both the journeys were undertaken to flee from persecution: Deen's from police and Bonduki Sadagar's from wrath of Goddess Mansa. This highlights how displacement has been all pervasive beginning from times when even the cities and ports were not named. The narrative bridges the ancient and the modern, showing how myths can provide insights into present-day crises while reshaping the characters' understanding of their world. The tale lays the foundation for a multi-faceted discussion of displacement. This legend, rooted in the folklore of Bengal, becomes a metaphor for the cyclical nature of human and ecological movement caused by environmental and social upheavals. Sadagar's forced migration due to a divine curse is emblematic of historical displacement linked to colonial trade and environmental degradation. The myth is not merely a relic of the past but a living story that resonates with the characters' experiences.

Tipu's journey from the Sundarbans to Europe mirrors the Gun Merchant's mythic journey. Like the Gun Merchant, Tipu is forced to leave his homeland due to external pressures – in his case, poverty, and climate-induced instability. Tipu's experiences as a migrant underscore the timeless relevance of myths in narrating human struggles with displacement, survival, and the quest for belonging. Like Bonduki Sadagar, Rafi is displaced by necessity rather than choice. He accompanies Tipu on his journey to protect and assist him, taking on the role of a protector and guide akin to those who helped the Gun Merchant on his mythic travels. Rafi sacrifices his own sense of stability and safety for Tipu's welfare, leading to a loss of personal agency. His displacement is not just physical but emotional, as he endures the trauma of migration and the uncertainties of life in foreign lands. Rafi faces systemic exploitation as a migrant worker, paralleling the Gun Merchant's struggles in foreign territories including the cultural and linguistic barriers. Both mythic and modern characters endure hardship as outsiders in unfamiliar and often hostile environments with multiple non-human venomous species.

When the Merchant reaches Gun Island he thinks he is safe at last because no snake will be able to reach him... the safest place on the island is a room where guns are kept, a room is made of iron. So Nakhuda Ilyas takes him there and locks him in, with all the guns, thinking that he will be safe there. But in the morning, when he goes to check, he finds the Gun Merchant desperately sick- he has been bitten by a poisonous spider! (171)

The mythical snake, representing Manasa Devi, embodies the ecological forces driving both human and non-human migrations, highlighting the interconnectedness of all living beings. The myth transcends its cultural origins to address universal themes, linking human and ecological narratives in the face of shared crises of precarity and displacement.

Post-Displacement Dynamics

Demi Wilton argues - in his article titled "'We are the Dispossessed': Displacement, Knowledge Production and Bare Life in West Bengali Climate Fiction" - that though environmentally driven human movement is extensive, there are few legal protections for those persons displaced by ecological disaster or by the effects of anthropogenic climate change.

The impact of climate change- rising sea levels, intensifying storms, and ecological imbalance- is vividly portrayed, forcing both human and

non-human species to abandon their homes. Ghosh's vivid descriptions of the Sundarbans highlight the interdependence of human and natural ecosystems and the cascading effects of environmental displacement. For instance, the migration of the Irrawaddy dolphins and venomous snakes from their natural habitats serves as a powerful symbol of ecological disruption. This theme extends beyond the Sundarbans, painting a global picture of environmental refugees whose lives are uprooted by the ongoing climate crisis.

According to Sigmund Freud, traumatic experiences are pushed into the unconscious so that they do not influence our daily lives but they emerge in the other forms of symbolic expression like gestures, sounds, facial expressions, writings, etc. Sigmund Freud in his book *Studies in Hysteria* (1895) writes that a human being "... reproduces it not as a memory but an action; he repeats it, without of course, knowing that he is repeating. He cannot escape from the compulsion to repeat; and in the end we understand that this is the way of remembering" (Freud 271). The behavioural change that was seen in Tipu post the snake bite could be seen as his response to the multiple traumas he was subjected to. Though his dreams, fits and visions were seen as an aftereffect of supernatural intervention by characters like Rafi, yet it could be looked upon as ramifications of his traumatic experiences as deemed by psychoanalytic theory.

Beyond the human realm, Ghosh's narrative emphasizes the displacement of non-human species, a dimension often overlooked in discussions of migration. The migration of animals and the changing behaviours of species such as dolphins and snakes reflect the interconnectedness of ecological and human displacement. By anthropomorphizing these migrations, Ghosh blurs the boundaries between human and non-human narratives, urging readers to consider the broader implications of ecological imbalance.

Besides this, the failure of policy-makers to deal with such crises adds on to the precarity of displacement. For instance, the European government turned a blind eye to the plight of the immigrants so that they can fulfil the election-campaign promises. This reveals the insensitivity of people in power towards the mortal cost of political conflict and diplomatic fallout. When the boat full of refugees including Tipu was about to arrive in Rome, political upheaval served as a hindrance despite their miserable state.

A boatload of refugees had been spotted in the eastern Mediter-

anean. They were believed to be steering in the direction of Sicily. The boat had precipitated a crisis; the interior minister in the newly formed government in Rome, a right-wing hardliner who had campaigned on an anti-immigration platform, had declared that he would not allow refugees to land in Italy at any cost (173)

According to The Pulitzer Prize winning author Viet Thanh Nguyen, 'the idea of immigrants is all powerful the refugee is different because refugee is unwanted where they come from and unwanted where they come to. And refugee bring with them fear of contamination the ideas that these refugees are from failed states and coming here they serve as reminder that may be we are not far removed from that part ourselves.' This parallels the rejection of the blue boat by those in power symbolising fear and failure of refugees casting them as threats rather than victims of global crises.

It is rather ironic that European cities like Venice are undergoing climate crises equally because of which the residents are forced to migrate away from the areas near the canal which were, on the contrary, central to trade during ancient times. For instance, the entrance of Cinta's apartment in Venice was often 'swamped' with water; in case of high tides, the front entrance was often rendered dysfunctional thus leading to inhabitable conditions for Venetians. 'Lobby's marble floor was now under water much of the time... passarella was often swamped' (164). Once a thriving trade hub, it now reveals the precarity of the Global South, highlighting climate crises as a borderless force reshaping human habitation and history. Bruno Latour's assertion aligns with Cinta's and Ghosh's stance, where the climate crisis erodes anthropocentric boundaries. He argues, "We should give rights to nonhumans, to quasi-objects, to hybrids. We scarcely have much choice because neither Nature nor the Others will become modern. It is up to us to change our ways of changing' (Latour 145). Latour, like Ghosh, critiques the colonial-modernist delusion of control and mastery over nature, decentering the human. *Gun Island*, hence, echoes Latour's ontological call to rethink political and moral rights in a world where nature itself and its non-human elements have become an embattled subject.

Another stumbling block post immigration were the complexities faced by the dislocated people. Lubna voices the perils of crossing borders; especially for people coming from the Indian subcontinent like Bangladesh. She points up how the people are interrogated on the grounds of their religion, nationality, colour as well as their route of arrival. This spearheads the torment post displacement encountered by the ones dislodged and the

precarity surrounding them. This, therefore, reiterates a state of constant precarity shaped by religion, race and political paranoia.

I'm sick of people coming around, asking these questions: "Who was your dalal? What was his name? Who were the men who helped you cross over borders? Who goes to which mosque? What's being said there?" It's hard to tell whether they're police stooges trying to get you to report on jihadis or whether it's the other side trying to get you mixed up with the police. And that could be the same for all you know (169)

Over and above this, if at all, the refugees are able to evade police, they become targets of the local mafia. Such groups are usually hunting for desperate people who they can prey upon. Rafi falls trap to such a cabal to be able to accumulate money for helping Tipu during his voyage. In the discussion with Palash, another migrant, Deen comes across the harsh realities of illegal immigration. 'These scafiasti don't actually want to be paid back. It's to their advantage to keep people in debt. That way they can force them to do whatever they want- it's like bonded labour back home.' (200). Another anecdote that Ghosh brings in is of Kabir who was nowhere to be found post their escape from firing on the Turkey border. 'The loan was from a *scafiasti*- a trafficker. Rafi had taken it out for a friend of his. They had left Bangladesh together and had got escape at the Turkish border- this often happens over there, because you have to run like crazy, over steep slopes. The soldiers on the Turkish side shoot if they see anyone trying to cross. Rafi got lucky and managed to get across, but his friend got hurt and had to go back into Iran. He managed to get over the border later but was stuck in Turkey for a long time' (191)

This accentuates the loss of life as well as identity since such lost people are usually forced to lead a life undercover as no government is ready to accept them or to testify their existence. Moreover, the inability to report to police against the threats from scafiasti gives power and authority to these groups to continue exercising control over the marginalized immigrants. Deen narrates the discomfort experienced by the presence of scafiasti. Scafiasti have been portrayed as symbols of unchecked exploitation arousing in times of crises showing how systematic neglect enables violence and deepens the precarity of depowered immigrant lives.

The man was leaning over the ice-cream cart, his face thrust menacingly close to Rafi's. As I was turning the corner I caught

a glimpse of him stabbing the boy's chest with an extended fore-finger. (172)

During interrogation with other Bengali expats, Deen also comes across the hazards faced during the migration: mishandling of people, violence inflicted on them, starving them to death, human trafficking and organ trafficking, were amongst the major conundrums faced. Alongside, the uncertainty about the routes and the plausible connection houses resulted in ambiguity for the immigrants. 'But the traffickers were nothing if not inventive and they always managed to find new launching points.' (173)

In order to recover a huge sum of money, the traffickers would not stop at merely transporting people for hefty installments, rather they would stoop down to selling their organs primarily the kidneys. 'Those who can't pay the ransom are given drugs to make them senseless. Then they're taken to the operation theatres, where an organ is removed, usually a kidney. Then these organs are sold- often to Europeans' (174). The striking as well as surprising aspect of this trade was not just the fact that the health-care specialists like doctors and people on administrative posts were involved in this but that the people suffering due to this were even devoid of acknowledgement. 'I suppose in the past they smuggled drugs and arms and things like that. But now it's much more profitable to smuggle people' (174).

More than that, the conditions in which the people were 'transported' was inhumane. 'After hauling us in, the scafisti told us where we had to sit... we had to go below deck, and were seated near the engine, which was belching clouds of black smoke' (194) Additionally, there was no assurance that the displaced people would reach their destination or not. People like Kabir were nowhere to be found and for years the enigma around their survival or death kept families waiting, at times, till eternity. 'When at last the lifeboat came for me, I got in and looked around to see if Kabir was there. He wasn't' (194)

Ghosh highlights that the question of immigration and/or displacement has emerged as the single most significant issue in contemporary politics, shaping policy debates and societal attitudes worldwide. It intersects with economic concerns, national security, cultural identity, and humanitarian obligations, often polarizing public opinion. For some, immigration symbolizes opportunity and diversity, enriching economies and cultures. For others, it evokes fears of job competition, cultural dilution, or strained public resources. 'The question of immigration is now the single most im-

portant issue in politics' (174)

Conclusion

Finally, Ghosh situates contemporary displacement within a historical continuum, tracing the patterns of migration in the Indian Ocean region during colonial and pre-colonial times. By highlighting the trade routes, labour movements, and cultural exchanges of the past, the novel demonstrates how displacement has always been an intrinsic part of human history. This historical perspective enriches the narrative, revealing the ways in which current migration crises are deeply rooted in global histories of colonialism, trade, and environmental exploitation.

Through experiences of characters like Tipu, Rafi and Lubna, Ghosh underscores how class and race mediate migrant struggles, revealing not simply the loss of land but the erosion of identity, belonging and inherited knowledge. Through their fragmented trajectories, Ghosh asserts that survival in the face of displacement demands not just mobility but reinvention of self, of home and of the narratives that define nature and culture both. Thus, *Gun Island* becomes a powerful reimagining of what it means to be human in an era of global climate crises.

The novel also challenges readers to confront the interconnectedness of global crises, urging them to recognize displacement as a shared experience that transcends individual and cultural boundaries. By doing so, Ghosh not only illuminates the complexities of displacement but also calls for a reimagining of narratives that can accommodate the uncertainties of our time. This intricate tapestry of displacement, interwoven with myth, ecology, and history, positions *Gun Island* as a vital exploration of one of the most pressing issues of the 21st century.

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