

# Double Colonization of Indian Women in Amitav Ghosh's *Sea of Poppies*

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**ABSTRACT:** This study puts its emphasis on Amitav Ghosh's *Sea of Poppies* (2008) to reveal the problems of the Indian women and to expose different oppressions imposed on them by patriarchal society. It aims to explain the concept of double colonization by focusing on Deeti, the main female character of the novel, and some other minor characters, for example, Elokeshi, Paulette, Heeru and Munia as subaltern to show their unpleasant condition in Indian society. Considering double colonization as the major theme of the paper, it applies some central discussions of different critics such as Gayatri Chakravorty Spivak (1942- ) and Edward W. Said (1935-2003) mentioned as the important ones in order to illuminate various aspects of this issue. This study also concentrates on the role of patriarchy and its attempts to put the women in such an undesirable situation. It challenges the wrong images created by the male-dominated society about the women. The patriarchal society does not care to the Indian women's social and economic rights and does not let them take part in important activities of society. These male agents of power support the patriarchal society and accept its notions regarding women in order to reach their own wishes. Ghosh's *Sea of Poppies* produces a situation in which various aspects of the Indian women's problems are portrayed. Power makes the condition of the Indian women more complicated and brings them more difficulties. In such a repressing atmosphere the desires of these women have therefore been oppressed by the male-dominated forces and they are not even allowed to speak.

**Keywords:** Double Colonization, Oppression, Power, Male-dominated Society, Subaltern.

## INTRODUCTION

In *Sea of Poppies* (2008, *SP*), Amitav Ghosh has exposed numerous issues concerning the Indian women, for instance, double colonization and analyzes different relationships between male members of a patriarchal society and its female members besides their relationships with power. This novel stands for one of Ghosh's writings in which the footprints of the colonial power and its effects on different parts of the life of the colonized people, for example, politic, economy, and culture are quite observable.

This novel draws the various effects of this subject on different groups of the Indian society, particularly Indian women. Double colonization refers to a situation in which the women are colonized twice. In the first place they are colonized by the patriarchal ideologies predominated within their own motherland and in the second place by the imperial colonizers mostly came from Europe to control their country and manage it based on their own rules. In such a condition the women experience various oppressions imposed on them by different forms of power.

Women are usually represented as the colonized objects rather than subjects in patriarchal societies. In this way, they are treated as subordinate in comparison with men and are noticeably marginalized from most of the significant social activities. The absence of the women in the activities of society is quite tangible which can be the representation of their trivial importance in society. If there is another and greater power besides patriarchal force, the situation of women is more deteriorated. When the women, as the inferior group of people, tolerate the pressures both by the

colonial power and by the patriarchal system in society they are told to be colonized doubly. In this respect it is clear that women, particularly Indian ones, are doubly colonized.

## MATERIALS AND METHODS

Being considered as a post-colonial novel, *Sea of Poppies* has played an important role in revealing the new aspects of the west and the issues related to this concept. The Indian women and their various problems in Indian society have a major place in this novel. Gayatri Chakravorty Spivak is a postcolonial critic whose ideas can be applied in this novel and her works have a particular effect on the concept of feminism. She attempts to reveal the phenomenon of double colonization and the inferior situation of women in comparison with the other groups in society.

In "Can the Subaltern Speak?" Spivak argues "my reading are, rather, an interested and inexpert examination, by a postcolonial woman, of the fabrication of repression, a constructed counternarrative (sic) of woman's consciousness, thus woman's being" (1988: 95). She considers woman in a quite equality with the other groups of society and notices her as an important part of it. In relation to the importance of woman, there exists the word 'subaltern' which Spivak uses it more than common terms such as 'woman' or 'colonized'. Subaltern refers to any group of people who are lower than the others from different points of view which Donna Landry and Gerald Maclean define it as "the kinds of groups that are claimed to be subaltern are simply groups that feel subordinated in any way" (290).

The women, therefore, are considered as inferior ones in various ways such as cultural, social, political, and economic as the most important ones among the others. Subaltern exposes the prejudice in a society controlled by an imperial power and governed by its rules and its laws. In the condition that this power penetrates and controls the society in the form of colonialism, Landry and Maclean indicate that "the oppression of women," in that society will be increased and they will be more impressed (124). Under such a situation, the women have to tolerate the oppression from two various forces who treat women in, approximately, the same way. Here the imbalance position of the women and men is argued which exposes the different rights for them. The major result of these differences is double colonization. It refers to an act which has an essential relationship with the ideas of feminism and post-colonialism.

Woman and her position in the society, according to Spivak, "is maneuvered between indigenous patriarchy and colonial government" (1999: 234). In both points of view women are marginalized from the important social activities and are considered as productions and desirous objects possessed by men who dominate them. Women's freedom and "Women's desire," as Spivak considers, are always restricted by the traditional patriarchal principles and the power of the rulers (ibid, 302). She declares "the subaltern cannot speak" and clarifies the state of the women especially in India and illuminates "the subaltern has not the right to talk" (1988: 104).

Concerning the position of the native women, Bill Ashcroft and others explain the main reason of this silence as "gender bias, and constructions of the traditional or pre-colonial are often heavily inflected by a contemporary masculinist bias that represents 'native' women as quietist and subordinate" (104). Women do not have the right to take part in the economic or cultural activities. They are forced to be colonized doubly and disconnected from social events, as Landry and Maclean consider the subaltern as "the most oppressed and invisible constituencies" (6). In this concern, they are possessed in the most awful condition in society.

Subaltern Studies Group (SSG) is a group in which Spivak together with South Asian historian Ranajit Guha (1923- ) lead a collection of texts titled as *Selected Subaltern Studies* (1988) which the theorist and Palestinian activist, Edward Said, writes the preface of this work. Said considers various circumstances of the oriental women as one of the important issues when he analyzes the writings of Western writers concerning the East. Signifying such an important issue concerning women and defending their movement, Said recounts some ungracious behaviors of male-dominated society regarding women and calls them as "unfair male practices like concubinage, polygamy, foot-binding, sati, and virtual enslavement" (1993: 218). Said intends to expose these practices done by male members of a patriarchal society that are considered as just some immoral actions regarding women which have created an awful situation for them.

## RESULTS AND DISCUSSION

Amitav Ghosh, contemporary Indian-English writer, was born in 1956 in Calcutta and grew up in Bangladesh, Sri Lanka, Iran, and India. He is one of the efficient writers or novelists who plays a great role in revealing the details of the suffering of the colonized people. He has written a number of novels on the subject of the effects of imperial

power as their main themes. *Sea of Poppies* is one of the novels that he creates as the continuance of almost a real event happened for a woman named Deeti as the consequence of the presence of colonizer in his country.

Ghosh opens *Sea of Poppies* with a rural woman named Deeti with her Daughter Kabutri who live in a very bad condition. Deeti, like the other women in that society, is a woman with a poor family who has to work on the poppy farm to help her husband who works for a British factory. She is married with an opium addicted man, Hukam Singh, who is her brother's friend. In her wedding night, her husband makes her unconscious with opium and she is therefore raped by her brother-in-law, Chandan Singh, instead of her husband because of his infertility. This event happens while some of her husband's relatives participate in this terrific ceremony.

When she discovers anything about that night told by her brother-in-law and while her husband is near to death she is confronted with the shameful request of her brother-in-law on having sexual relationship with her in order to have his support, a request for which she chooses to die with her husband's funeral pyre necessarily. Being saved from Sati—a ceremony which refers to an action in India in which a widow, when loses her husband, is inevitable to be burnt in the funeral pyre of her husband—by Kalua, Deeti runs away from his homeland to an unknown destination while she surrenders his only daughter to her aunt. In the novel there is a situation in which some landlords request for more women as labourers in order to work in agricultural fields. These labourers are transported on the Ibis in which Deeti has the same destination with the other women gone to Maurities. Indian women experience the same situation on the Ibis just like when on the land. They have hard responsibilities on it such as cleaning, cooking, serving food, and washing the clothes. At the end of the novel Kalua, Deeti's current husband, with some other men escapes from the Ibis and leaves Deeti alone and unsupported.

**Patriarchy and Double Colonization in Ghosh's *Sea of Poppies***

Amitav Ghosh begins his novel with this scene as "the sand was hot enough to sting the soles of their bare feet" and portrays the crucial situation of women and the works considered as intolerable for them (SP, 5). He portrays Kabutri, Deeti's daughter, with her in order to show this idea that this situation will continue for the next generation of the Indian women. They have to work hard on the farm and deliver the harvest to the opium factory alone. A very hard work which Ghosh describes it as "it was slow, painstaking work, impossible for a woman and child to undertake on their own" (SP, 105).

One of the main and significant elements that Ghosh attempts to expose in *Sea of Poppies* is the patriarchal system dominated over its different parts which creates an undesirable condition for the Indian women. Ghosh illustrates Deeti who marries Hukam Singh only "because Deeti's own brother, Kesri Singh, had proposed the match. The two men had belonged to the same battalion and had served together in a couple of overseas campaigns" (SP, 21). In a patriarchal society, it is the law of the male member of family that controls their values, dreams and desires. Brother is the representation of the men in a particular community surrounded the women. They control everything in the family, the law, the rules, desires, decisions, personal affairs and the women have to obey, because, as Landry and Maclean state, "they are inescapably patriarchal" (86). Patriarchal system creates a situation for the woman, as Spivak declares, "figure of 'woman' is at issue, one whose minimal predication as indeterminate is already available to the phallogocentric tradition" (1988: 82). She explains the unpleasant situation of the women in patriarchal societies and under their rules. Power of colonialism in particular establishes a kind of oppression based on a central consideration named colonial power and some untrue suppositions regarding the Orient through which different dimensions of the social and personal aspects of the life of the colonized people such as economic, political, cultural, and religious have been under its control.

Ghosh describes the marriage ceremony of Deeti and Hukam Singh as if a crime is happening. He focuses on those women who advise Deeti for her first night of marriage to show this issue as a natural one which is quite common among the Indian women so that they have accepted it:

The songs had grown increasingly suggestive while she sat waiting for her husband, and her neck and shoulders had tightened in anticipation of the grip that would push her prone on the bed. Her sisters had said: Make it hard for him the first time or he'll give you no peace later; fight and scratch and don't let him touch your breasts. (SP, 22)

Ghosh endeavors to show the viewpoint of men regarding women and explicates the lovely and the sweet night of the most couples as a terrible scene resembling to a battle in which he utilizes the words like 'fight' and 'scratch'. Then he writes, "when the door opened to admit Hukam Singh, she was sitting coiled on the bed, fully prepared for an assault" (SP, 22). Ghosh reveals this issue that such a treatment and situation is accepted by the women. They completely submit themselves to the rules and tendencies of patriarchal community. Describing such a scene as a battle, Ghosh tries to depict a part of the novel in which he portrays the cruelty imposed on the Indian women throughout the different periods of time by patriarchal system.

Deeti is dazed with opium by her own husband and raped by her brother-in-law through the cooperation of his mother and uncle. There are some ambiguous facts about that night for Deeti until she completely discovers everything when her brother-in-law, Chandan Singh, just near her moribund husband confesses "you know very well

how your daughter was conceived—why pretend? You know that you would be childless today if not for me" (SP, 106). Ghosh portrays the behavior of Chandan Singh as a symbol of patriarchal system towards Deeti who is the representation of the Indian women:

Although he had never before shown any interest in Hukam Singh's condition, he now began to insist on his right to enter the house in order to sit beside his brother's bed. But once past the door, he paid no attention to his brother and had eyes only for Deeti: even as he was entering he would brush his hand against her thigh. Sitting on his brother's bed, he would look at her and fondle himself through the folds of his dhoti; when Deeti knelt to feed Hukam Singh, he would lean so close as to brush her breasts with his knees and elbows. His advances became so aggressive that Deeti took to hiding a small knife in the folds of her sari, fearing that he might attack her, right on her husband's bed. (SP, 106)

Chandan Singh, in a very rough condition of his brother's life, aims to seduce Deeti to rape her instead of helping her. He creates such an evil circumstance for Deeti so that she has to carry a knife in order to support herself if it is necessary as if she is always ready for a fight.

Chandan Singh tries to use the patriarchal rules in order to satisfy Deeti to make love with him. He frightens her from a rule which does not allow daughters to be their father's heir. On the other hand he, like the other men in male-dominated society, sees Deeti as an object which can be used based on his tendencies. Woman is considered as a land that is fertile and can give the desired products of patriarchal society. Ghosh again focuses on the unpleasant condition of the Indian women in male-dominated society that causes them to tolerate more oppression by men.

Chandan Singh wants to abuse her and permits himself to do such a shameful work because, as Spivak states "the woman giving pleasure, without the usual affective charge, as use-value, in need" in the patriarchal society (1999: 182). The norms in the patriarchal society do not allow Deeti to have her husband's properties and Chandan wants to use such a condition against her. Concerning this issue Said argues "the oriental woman is no more than a machine" or an object (1978: 187). He aims to say that a woman is a programmable machine with some particular tasks utilized in any path based on the standards of the patriarchal system.

Responding her brother-in-law's proposal and answering his threat concerning that she will be burnt with her husband in his funeral pyre, Deeti imagines "better by far to die a celebrated death than to be dependent on Chandan Singh, or even to return to her own village, to live out her days as a shameful burden on her brother and her kin" (SP, 108). Obviously Ghosh attempts to portray the position of the Indian women in such a rigid society in which there is no equality between its different groups.

Deeti has to choose to be burnt on fire quite against her will. It is completely clear that this choice is imposed on her by those who are in dominant group. In such a situation the women do not have the right of making decision for themselves because their voice can be heard by nobody. Said considers such a woman as an "Oriental woman" and argues "she never spoke of herself, she never represented her emotions, presence, or history" (1978: 6). The colonial voice dominated by the male society is the superior and this emperor voice is easily heard, however, the double colonized or subaltern voice of the women is not heard because they are inferior group controlled by the others. This kind of control and superiority torture them so that they consider themselves as weak individuals.

He moves out from the local communities and families into a greater one with the same strategy but more power, i.e. the society. He describes Sati in the novel from the viewpoint of Kalua which is called as "widow sacrifice" by Spivak (1999: 235). Ghosh writes:

Kalua saw that it was headed by Deeti, in a resplendent white sari – except that she was slumped over, barely upright: she would not have been able to stand on her own feet, much less walk, had she not been supported by her brother-in-law, Chandan Singh, and several others. (SP, 120)

Ghosh here shows a patriarchal-rule performed in a patriarchal society by some of the men as its male authorities. He illustrates the condition of Deeti who is very anxious concerning her destination and makes it clear that this event happens quite against her real desire. Spivak explains the origin and the history of Sati in this way: "the Hindu widow ascends the pyre of the dead husband and immolates herself upon it. This is widow sacrifice. (The conventional transcription of the Sanskrit word for the widow would be Sati. The early colonial British transcribed it suttee.)" (1988: 93). She clarifies that this ceremony is accepted even by the British colonizer identified as suttee. Concerning the reasons forming Sati, she declares "as long as the woman (as wife) does not burn herself in fire on the death of her husband, she is never released from her female body" (ibid, 97). She describes a wrong consideration regarding Sati which creates an unpleasant imagination in the mind of the Indian women that makes it easy for them to accept such a ceremony more simply.

Ghosh attempts to portray a fire of traditional ideas flamed by the patriarchal society in which all the desires and expectations of the women are burnt. It is a fire that does not allow the Indian women to live, to breathe, and to speak; however, it is itself a voice for them trying to call out. Spivak explains Sati as an oppressive term and an instrument for both the colonizer and the colonized communities utilized by patriarchal system in order to limit the freedom of

women and to victimize them. She declares "if I ask myself, how is it possible to want to die by fire to mourn a husband ritually? I am asking the question of the (gendered) subaltern woman as subject" (1999: 282). Sati refers to a sign used for the representation of the situation of Indian women and their silence in the colonized societies. Spivak views this issue as an awful one and asserts "since Sati was not the invariable rule for widows, this sanctioned suicide could paradoxically become the signifier of woman as exception" (ibid, 235).

Spivak condemns Sati and writes "obviously, I am not advocating the killing of widows" (1988: 97). She considers Sati as an act in which a great number of the widows are killed without a logical reason. She portrays that Sati is introduced by patriarchal society as a reward for the widowed women and shows the imperial powers as a social mission in order to legitimize itself among the colonized people. These explanations are constructed based on some wrong images which only help them to reach their desired goals.

#### Subaltern Indian Women in Ghosh's *Sea of Poppies*

Ghosh focuses on the position of the women in society and the domination of their activities in patriarchal system as a double colonized figure. He introduces them as the workers to show the viewpoint of the society regarding them. In a scene he shows some traders from colonial system that "had letters from Mareech asking for more women" (SP, 137). Landlords buy them as slaves by giving some money to their families: "In exchange for money, their names were entered on 'girmits', agreements written on pieces of paper. The silver that was paid for them went to their families" (SP, 48). Women compare themselves with the men in a given society and experience the inequalities and injustice with them. Spivak considers all the women around the world equal and declares "women in development and gender (...) to say that women of the global dominant, from all the countries of the world, and women who suffer poverty everywhere could be equal" (1988: 44). She notices all the women with different situations in the same level of equality and with the same rights.

The activities of women are determined based on the masculine norms. Male-dominated society describes Women traditionally as working class who tend to be active and a part of the social activities. Landowners and the political structures created by power community in the colonial period oppress them, an issue which Landry and Maclean write:

It is a well-known fact that the worst victims of the recent exacerbation of the international division of labor (sic) are women. They are the true surplus army of labor (sic) in the current conjuncture. In their case, patriarchal social relations contribute to their production as the new focus of super-exploitation. (124)

The position of the women as the labourers in the colonial system and patriarchal domination is noticeably an obvious reality. They, indeed, play a major role in imperial strategies as the important instruments applied to different parts. They have a particular situation in developing the strategies of patriarchal society through different ways.

Ghosh puts the Indian women as subaltern in an awful situation in *Sea of Poppies* to expose the role of colonial powers more clearly:

In the old days, the fields would be heavy with wheat in the winter, and after the spring harvest, the straw would be used to repair the damage of the year before. But now, with the sahibs forcing everyone to grow poppy, no one had thatch to spare – it had to be bought at the market, from people who lived in faraway villages, and the expense was such that people put off their repairs as long as they possibly could. (SP, 19)

Deeti is a woman who thinks how to repair the roof of their house. Landlords force her, like the other families and women, to work harder in order to grow more poppies to deliver to the English opium factory. Concerning the present situation of Deeti, Spivak writes "caught thus between patriarchy and imperialism, she is in a representative predicament" (1999: 234). Spivak focuses on the women, like Deeti, who are the real victims of the strategies of both the colonizer and patriarchal system.

Everything in *Sea of Poppies* is under the control of the British forces. They superintend all the activities which are in progress in social and economic parts. In the opium factory, as Ghosh writes, "the coolies pounding the trash were no more affected by the dust than were their young English overseers" (SP, 62). Superiority of the colonizer and inferiority of the colonized are quite obvious in this scene. The men, who work under the authority of the British forces, are the dominant agents who rule over the women in patriarchal society. In fact, as Spivak mentions, "development of subaltern is complicated by the imperialist" (1999: 270). The pressure constructed by both colonialism and male-dominated society makes the women to be receded and limited in freedom in various places as in society.

Concerning the oppression imposed on women by both patriarchal system and imperial power, Spivak states: "between patriarchy and imperialism (...) the figure of the woman disappears (...) into a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization" (1988: 102). She sees the woman as a figure crushed between the male-dominated society and colonial power. She notices the woman disappeared completely between the strategies made by both sides and argues that she is lost as a third-world woman in the concepts of tradition and modernization. An analysis regarding post-colonialism reveals this idea that

imperial power and patriarchy make the women double colonized. Postcolonial women are humiliated and oppressed so that they do not have the power of determination by themselves.

The term subaltern is used in every colonized region in order to defend the right of the women while it does not have any opportunity to step in the culture of patriarchal or imperial power in colonial period. Women on the *Ibis* also have the same situation with the time they experience on the ground. Ghosh shows them known as the working forces even on the ship in which they work for the men as in their families and patriarchal society and writes:

The maistries quickly let it be known that the female migrants would be expected to perform certain menial duties for the officers, guards and overseers. Washing their clothes was one such; sewing buttons, repairing torn seams and so on, was another (...) Paulette elected to share the washing with Heeru and Ratna, while Deeti, Champa and Sarju opted to do the sewing. Munia, on the other hand, managed to snag the only job on board that could be considered remotely glamorous: this was the task of looking after the livestock, which was housed in the ship's boats and consumed almost exclusively by the officers, guards and overseers. (SP, 258)

Ghosh selects some women from various castes and different parts in order to show that the view regarding subaltern as women is common in different positions even on the ship. Regarding the woman living in such a condition, Frantz Fanon declares "she is a woman (...) that (...) is not accepted in this society" (1967: 30). He means that the patriarchal society does not accept the concept of the woman at all.

Oppressions imposed by imperial powers from different aspects and most through patriarchal system on the women put them in a low position in society and among the other similar groups, an issue which Ashcroft and others argue: "there have been vigorous debates in a number of colonized societies over whether gender or colonial oppression is the more important political factor in women's lives" and add that such a colonial dominance "has led to calls for a greater consideration of the construction and employment of gender in the practices of imperialism and colonialism" (102). The effects of the gender and colonial oppression in the present situation of the women are discussed through which the colonial oppression is represented as a central factor to oppress the women in their societies. All of these events in fact are the outcomes of imperial power and colonialism.

Women are marginalized from the main activities and events happened in society. The marginalized person cannot take part in social activities both directly and indirectly considered as the consequence of the Western structure and imperial law. In this concern Ashcroft and others state "the perception and description of experience as 'marginal' is a consequence of the binaristic structure of various kinds of dominant discourses, such as patriarchy, imperialism and ethnocentrism, which imply that certain forms of experience are peripheral" (ibid, 135). The patriarchy, imperial or colonial power, and ethnocentrism are the major sources in creating marginality.

The unpleasant treatment of people in a patriarchal society regarding women under the authority of the imperial power is one of the main concerns of Ghosh, for he assigns to this issue in different parts of the *Sea of Poppies*. He focuses on one of his female characters, Paulette, who does not belong to India or another colonized nation but grows in India with the support of Mr. Burnham Benjamin Bross and in his house. Ghosh describes the situation of the society and the way of their treatment regarding women from the viewpoint of Mr. Burnham:

She has had no teacher other than myself, and has never worshipped at any altar except that of Nature; the trees have been her Scripture and the Earth her Revelation. She has not known anything but Love, Equality and Freedom: I have raised her to revel in that state of liberty that is Nature itself. If she remains here, in the colonies, most particularly in a city like this, where Europe hides its shame and its greed, all that awaits her is degradation: the whites of this town will tear her apart, like vultures and foxes, fighting over a corpse. She will be an innocent thrown before the money-changers who pass themselves off as men of God. (SP, 92)

This kind of behavior towards subaltern as women roots in the strategies of imperial power. The violent behavior of imperial forces that Fanon declares it as "the violence of the colonial regime" is quite obvious in this part (1963: 88). This violent method represents a wide program performed by imperial power and colonizing forces through patriarchal system. They divide colonized people into two genders and specify the domination of authority and limitation for each gender. Men represent the superior and dominated group; however, women are the inferior and obedient one.

When imperial power sends the women into the Maurities as the working forces by its controlling rule, they are kept in a place in which they are seen as the inferior people and as the animals by the other people from their own country, the ones who consider themselves as the dominated group. In this regard, Ashcroft and others believe "both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate. Hence the experiences of women in patriarchy and those of colonized subjects can be paralleled in a number of respects" (101). They clarify this issue that imperial power and patriarchy consider women as the inferior group of people in society.

In this concern, both forms of power legitimize themselves to utilize different forms of strategies in order to have the women, especially Indian women, under their control completely. Thus, the women who live in such patriarchal

and colonial societies experience some events and sufferings which represent their unpleasant situation. The total form of these powers therefore is the same and they can be compared to each other.

### **CONCLUSION**

Invading the countries with the thought of controlling and governing them based on their rules, imperial nations, like British Empire, dominate over the other nations, for example India which is considered as the inferior one. In this concern the concepts of the colonizer and the colonized come into being. The main reason of the imperial nations to do such an act is that the colonized countries, they believe, do not have the ability to control and govern their own people and sources. Women are a well-known group of a colonized society who tolerate unpleasant conditions. They are colonized twice, first by the patriarchal society and then by imperial power.

In this concern, the concept of double colonization is created. Ghosh's *Sea of Poppies* is a postcolonial novel in which there are female characters who are doubly colonized. Ghosh focuses on the concept of double colonization in different parts of *Sea of Poppies* and attempts to portray a map from the beginning of the novel to the end in order to reveal the position of the Indian women in any place of the patriarchal society and to illustrate their unpleasant situations in various places. He describes double colonization in three parts of his novel; land, river, and the sea that is to say it does not matter where the women are situated rather the pervasive masculine image concerning the women is the same in different places and among various castes of society. Sati, the sacrifice of the widows, is another main concern which Ghosh puts his emphasis on.

He portrays the ceremony of Sati in the novel, in which Deeti is to be burned, in order to make different aspects of such a ceremony more clear. This unjust ceremony shows that the widowed women do not have the right of living after the death of their husbands. All their desires and wishes are ended with this fire. Sati therefore can be considered as the climax of the oppressions which the male-dominated society imposes on the colonized women. On the other hand Sati can be regarded as the final words of the Indian women. Its flames are represented as the voices which are called out by those women.

Comparing the position of the women in the patriarchal society with the situation of the others, it reveals that they are restricted to be active in the social activities and the only thing they are allowed to do is to be silent. The male-dominated society does not care about the women and treat them as the inferior and weak group so that they can be viewed as the working forces and do not have the ability to do anything else. Ghosh explains this idea in various parts of *Sea of Poppies*. The awful situation of Deeti together with the other Indian women and Sati in addition to this fact that her girl, Kabutri, cannot be her father's heir all are small parts of this issue. In the first place it is patriarchal system and male-dominated society which creates a severe condition for the women but their situation is quite worse when a greater power as an imperial authority dominates over such a patriarchal system. The presence of such a power and its penetration into the deepest layers of the life and career of the colonized makes the condition of the women more complicated. In this regard, double colonization is a concept created by both patriarchy and imperial power. The role of these two powers is quite sensible in different parts of Ghosh's *Sea of Poppies*. In the colonized situation dominated over Ghosh's novel, women are considered as merchandises and properties. This situation produces a fearful atmosphere for them in which they feel insecurity and danger even beside their own men. Ghosh demonstrates the real position of women as an ambiguous concern in the novel. Society uses them as labourers in order to make its expectations real and also keeps them away from its major activities to marginalize them. Double colonization represents another subject exposed in the novel for women again under the influence of imperial power.

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