

**ECOCRITICAL READINGS IN SELECT CONTEMPORARY
INDIAN ENGLISH FICTION**

*A Thesis Submitted in the University of Hyderabad
in Partial Fulfillment of the Requirement for the Award of*

DOCTOR OF PHILOSOPHY

**IN
ENGLISH**

BY

**NESHA SABAR
REGD. NO. 13HEPH04**

**SUPERVISOR
PROF. D. MURALI MANOHAR**



**हैदराबाद विश्वविद्यालय
University of Hyderabad**



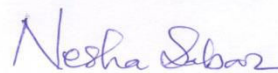
**प्रतिष्ठित संस्थान
INSTITUTION OF EMINENCE
राष्ट्रीय अपेक्षाएँ, वैश्विक मानक
National Needs, Global Standards**

**SCHOOL OF HUMANITIES
DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD
HYDERABAD – 500 046
TELANGANA, INDIA
SEPTEMBER – 2021**

DECLARATION

I, Nesha Sabar hereby declare that this thesis entitled **“Ecocritical Readings in Select Contemporary Indian English Fiction”** submitted by me under the supervision of **Professor D. Murali Manohar** is a bonafide research work for the award of **Doctor of Philosophy in English** from the **University of Hyderabad**. I also declare that it has not been submitted previously in part or in full to this university or any other university or institution for the award of any degree or diploma. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

A report on plagiarism statistics from the University Library (IGML) is enclosed.



Signature of the Candidate

(13HEPH04)

Prof. D. Murali Manohar

(Supervisor)

Date: 15. September. 2021

Place: University of Hyderabad.



CERTIFICATE

This is to certify that the thesis entitled “**Ecocritical Readings in Select Contemporary Indian English Fiction**” submitted by **Nesha Sabar (Reg. No. 13HEPH04)** in partial fulfillment of the requirements for the award of **Doctor of Philosophy in English** is a bonafide work carried out by him under my supervision and guidance.

This thesis is free from plagiarism and has not been submitted previously in part or in full to this university or any other university or institution for the award of any degree or diploma.

Parts related to this thesis have been:

A. Published in the following:

1. Sabar, Nesha. “Ecocritical Readings: A Study of Anita Desai’s *Fire on the Mountain* and *Where shall We Go This Summer*” in the *International Journal of English Language, Literature and Humanities* (ISSN 2321-7065), Volume II, Issue IV, 2014. pp. 226-236.
2. --- “Displacement and Intrusion of Modernity in Na. D’sauza’s *Island*” in the *Literary Quest: An International, Peer-Reviewed, Open Access, Monthly, Online Journal of English Language and Literature* (ISSN 2349-5650), Volume 1, Issue 5, 2014. pp. 106-112.
3. --- “Ecocritical Readings and Descriptions of Landscape in Amitav Ghosh’s *Sea of Poppies* and *River of Smoke*” in the *Criterion: An International Journal in English* (ISSN 0976-8165) Volume 5, Issue 5, 2014. pp. 303-310.

&

B. Presented in the following Conferences:

1. Sabar, Nesha. “Ecocritical Analysis in James Cameron’s Film Avatar” at the National Conference on “Ecocinema: Celebrating Landscapes and Waterscapes” (tiNai Eco Film Festival) organized by the Department of Humanities and Social Sciences at BITS Pilani, Goa, 8-10 October 2015.

2. --- “An Ecocritical Reading in Aravind Adiga’s *The White Tiger*” at XVIII International Conference on “The Wider Significance of Nature” organized by the Forum on Contemporary Theory in collaboration with Department of English and History Ravenshaw University, Cuttack, 20-23 December 2015.
3. --- “Relationship between Nature and Culture from an Ecofeminist Perspective: A study of Arundhati Roy’s *The God of Small Things* and Anita Nair’s *The Lilac House*” at The UGC International Conference on “Re-Thinking Environment: Literature, Ethics and Praxis” organized by Post Graduate Department of English, Berhampur University, 28-30 December 2016.
4. --- “‘Green Politics’ Changing Frames of Human Consciousness: A study of Jhumpa Lahiri’s *The Lowland*” at the International Conference on “Environment and Culture in the Anthropocene” organized by Post Graduate Department of English, Berhampur University, 1-2 December 2019.

Further, the student has passed the following courses towards fulfillment of coursework requirement for Ph.D.:

Sl. No.	Course Code	Course Title	Credits	Pass/Fail
1	HE 801	Critical Approaches	4	PASS
2	HE 806	Ecocritical Readings	2	PASS
3	EN 827	Readings in Environmental Studies	4	PASS
4	EN 823	Author Course: Eco-criticism in Indian Fiction in English	4	PASS

Supervisor

Prof. D. Murali Manohar

Head of the Department

Dean of the School

Date: 15. September. 2021

Place: University of Hyderabad

ACKNOWLEDGEMENTS

First and foremost I am grateful to the Almighty for His abundance of grace and blessings on me and taking me to University of Hyderabad, which I have been dreaming for a long time and it came into fruition when I came here to pursue my Ph.D. in English. I take this golden opportunity to express my indebtedness and sincere sentiments of gratitude to Prof. D. Murali Manohar, my esteem teacher and supervisor, who encouraged me immensely each time I met him. Moreover, his helpful nature, scholarly guidance and valuable suggestions and comments from time to time have made it possible for me to bring it out to its present form. In fact, I am very much indebted to him in this regard and I feel privileged to have worked with him.

My unspeakable note of thanks goes to Prof. Sowmya Dechamma CC who is deeply instrumental in shaping my ideological thinking on Ecocriticism and Ecofeminism on which my Ph.D. degree is founded. She has inspired me immensely through her kind gesture and compassionate behavior. Her words of encouragement and timely guidance have helped me to finish my thesis in due time.

I am very much saddened by the untimely demise of Dr. Sindhu Menon ma'am who was my doctoral committee member. She was always been supportive and guiding principle in my life. I miss her immensely at this juncture and pray for her departed soul to share eternal peace with God.

I would also like to express my sincere gratitude to my parents and family members for their unfailing love, constant help, encouragement and blessings. I must thank my better-half Sanjeeta for her continuous support in providing delicious meal and taking care of our sweet son Einstein.

Thank you rey!

I thank the Librarian and supporting staff of Indira Gandhi Memorial Library (IGML) of University of Hyderabad for their unfailing courtesy and help during my visits and for providing me books and an easy access to the e-sources and materials for the present study.

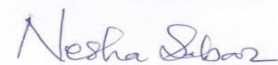
It would be just an insult, if I fail to acknowledge the presence of my seniors and friends like, Rajendra Mahanandia, Dhruva K. Biswas, Mahadev Swamy, Purbhasha, Manas, Shakti, Ashish, Yogesh, Biranchi and Surya Kiran. A simple thank will not be sufficient enough for the immense help and support received from all gamut of Friends from Odisha and friends from other states of the country. Without their support this work might not have been completed in due time.

I cannot forget the moral support and immense help shown by my brother-friend Kailash Kant Nayak. I have no words to express my heartfelt thanks to him; he was in a way more than an elder brother and friend. Our relationship is not coming to an end but a beginning of a journey called life, as a noble act I must thank him for supporting me in this humble endeavor and for standing beside me during the toughest time of my life.

At last but not the least, I thank all my teachers and friends whose names I could not mention, but have constantly supported and encouraged me to complete my work.

THANK YOU!

Date: 15. September. 2021
Place: University of Hyderabad



CONTENTS

	Title	Page No.
	DECLARATION	i
	CERTIFICATE	ii-iii
	ACKNOWLEDGEMENTS	iv-v
	CONTENTS	vi
	TABLE OF CONTENTS	vii-viii
	ABSTRACT	ix-xii
Chapter-I	Introduction: Relevance of Ecocriticism in Indian Context	1-43
Chapter-II	Ecological Conflicts and Degradation of Nature: A Critical Examination of the Selected Texts	44-80
Chapter-III	Description of Landscapes, Waterscapes and Mindscape/Memory in Selected Texts	81-121
Chapter-IV	The Relationship between Nature and Culture from the Ecofeminist Perspective in Selected Texts	122-164
Chapter-V	Conclusion	165-189
	BIBLIOGRAPHY	190-201
	ANNEXURES	202-230
	PLAGIARISM SIMILARITY INDEX	231-

TABLE OF CONTENTS

CHAPTER- I

Introduction: Relevance of Ecocriticism in Indian Context

- **Rationale for the Study**
- **Ecocriticism and its Theoretical Framework: Contextualizing it in India**
- **Green Movements/Eco-politics**
- **Ecological overview of the selected texts for the study**

CHAPTER- II

Ecological Conflicts and Degradation of Nature: A Critical Examination of the Selected Texts

- **Modernity and its Impacts on the Environment**
- **Ecocritical Evaluation of the Selected Texts**

CHAPTER-III

Description of Landscapes, Waterscapes and Mindscape/Memory in Selected Texts

- **Indian Landscapes surrounded by Memories of Past and Present**
- **Landscapes**
- **Mindscales/Memory**
- **Pristine Landscapes turned Deathscapes in Bhopal**

CHAPTER- IV

The Relationship between Nature and Culture from the Ecofeminist Perspective in Selected Texts

- **Woman as Nature**
- **Man as Culture**
- **Critical Examination of the Texts from the Ecofeminist Perspective**

CHAPTER-V

Conclusion

- **Limitations of the Study**
- **Scope of further research**

Bibliography

- **Primary Sources**
- **Secondary Sources**

Annexures

Plagiarism Similarity Index

ABSTRACT

This study basically highlights **Ecocritical Readings in Select Contemporary Indian English Fiction** and proposes to study the emergence of Ecocriticism in India, and its significance in Indian English fiction. It analyzes the contributions of writers and theoreticians who have extensively dealt with this literary theory (Ecocriticism). Their different points of view will be taken into account and incorporated into the project. It shall also make an attempt to explore how the various discourses such as culture, gender and environment, which are implicit in the very fabric of the novels that have been chosen for the detailed study in this project.

Ecocriticism as a distinct genre developed in the Western literary landscape only in the last few decades of the twentieth century when many scholars were compelled to study the relationships between literature and the physical environment knowing fully the environmental crisis and its declension narratives about extinctions, loss of species, pollution, global warming, toxicity and deforestation epitomize the Anthropocene. Thus, this study attempts a small step to widen the horizon of Ecocriticism in Indian English Literature. There are various issues discussed in the different chapters of the project, i.e., Ecofeminism as a socio-political and philosophical theory and movement combines concepts of ecology and feminism together and explores their interconnectedness from a feminist point of view. As a theory, it focuses on the exegesis of narratives from such a standpoint with an objective to end all forms of oppression on women and nature. The term Ecofeminism was first used by Francoise d'Eauborne, a French feminist in her book *Le Féminisme ou la Mort (Feminism or Death)*, 1974, since then, ecofeminism has evolved to gain worldwide acceptance as a term describing a socio-political and even cultural movement for emancipation of women and nature from the state-apparatus of

men's dominant force. Women-Nature relation as a sort of symbiotic connectives and raises the banner for revolt against patriarchal establishments. It traces the roots of all ills and hardships in the separation of culture from nature.

The first chapter extensively illustrates the introduction of Indian Writing in English, and the detailed analysis of the history and origin of Ecocriticism in general. This study shall highlight the theoretical foundations and the importance of Ecocriticism particularly, with reference to Indian English Literature and context. The methodology of the study includes the exploration of theories such as Ecocriticism, Ecofeminsim and Environemtalism have influeced the production, practice and the study of literature, language and culture. This chapter keenly examines the objectives and its area, period (contemporary) and author based scope.

The second chapter extensively discusses the Ecological Conflicts and Degradation of Nature, particularly, how nature is degraded through human interference and their injudicious involvement with nature. Günther Baechler said that Environmental conflicts emerge as byproducts of political, social, economic, ethnic, religious or territorial conflicts. Environemtnal issue has become a pan-indian caegory. Two different issues have been raised here. One with capitalist/materislist notion, in which environment is treated merely as natural resources for human's need, thus, degradation is embedded within the human-nature interface. Ecological conflicts on the other hand occur due to competing claims over forest, land, water etc. which have generated new environmental movements to fight for the rights of the victims and forests in general.

The Third chapter addresses the descriptions of landscape and the importance of memory in revisiting idyllic, pristine landscapes, unspoiled space and wilderness in the past. The interconnection between present and past is well defined with a parameter in which future is

designed. The selected Indian English fiction will critically be examined in this perspective. Landscape and Memory are two important concepts which are very common in environmental studies. 'Landscape' includes nature in general and also a number of phenomena or manifestations that are parts of nature. 'Memory' on the other hand, is a function of mental ability/activity and it is also a journey through spaces and places with open eyes, which may help us to keep faith in future on this tough, lovely, old-fashioned planet. Memory laments at the cremation of our hope for the things gone and struck by destruction and of the consummation of atrocities. A world grappling with malaise of unbridled human activities draws our attentions to search for a paradigm which can ensure socio-economic development without jeopardizing environmental quality in near future.

The fourth chapter deals with the interrelationship between Nature and Culture from an ecofeminist perspective. Nature in its delicacy has been compared to women; nature is destroyed or exploited by everyone, like women in a patriarchal society. On the other hand Culture a byproduct patriarchal artefact plays a dominant role in building human consciousness to control nature; thus, Ortner says, "We may broadly equate culture with the notion of human consciousness, or with the products of human consciousness (i.e., systems of thought and technology), by means of which humanity attempts to assert control over nature" (Ortner 72). Nature-Culture dichotomy is a central focus in this chapter. Men's dominance in decision-making processes and social status, power, position enrage women to create their own space devoid of men's cruel/taunting presence. The two different stands point in relation to gender generated a philosophy called Ecofeminism. The important claim the ecofeminists make is due to gender inequality and patriarchy, exploitation of environment is a common phenomenon.

The concluding chapter will sum up the arguments presented in the thesis and will also briefly discuss the contemporary issues of environmental crises, especially focusing on the Indian contexts and suggests how this study will lead to further research in contemporary fiction studies.

CHAPTER-I

INTRODUCTION

RELEVANCE OF ECOCRITICISM IN INDIAN CONTEXT

The emergence of Ecocriticism has drastically transformed the very contents of literatures across the globe and marked it as a nuanced phenomenon that needs rapt attention, before facing the irreparable kaleidoscope of nature. In recent years a wide range of definitions of Ecocriticism has been framed by many writers, from this whole gamut of definitions, the most well-known being the one that Cheryl Glotfelty and Harold Fromm raised in *The Ecocriticism Reader: Landmarks in Literary Ecology*, “the study of the relation between literature and the physical environment” (xviii). Taking into account the importance of interconnection between literature and environment writers from across the globe incorporate Ecocriticism in their writings. Richard Kerridge agrees and explains that it is "a project that seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to the environmental crisis" (5). Lawrence Coupe enhances the definition by adding that ecocriticism is "a new kind of pragmatics" (4), William Rueckert's important literary work *Literature and Ecology: An Experiment in Ecocriticism*, raises some important questions about Literature's place in the biosphere, and offers a platform to writers such as Gary Snyder, Adrienne Rich, W.S. Merwin, Walt Whitman, William Faulkner, Henry David Thoreau, Rachel Carson, Theodore Roethke etc. for their generous acts of ecological wisdom and vision. In India, many writers also have voluntarily stood up for a greater cause and consciously thought about the environment at its perishable state. Indian literature is full of rich stuff of environment/nature in hue and color. In fact, the over-emphasis of the environment in literature, it may be termed as eco-literature. And thus, Eco-literature may be defined as a criticism of the relations between ecology and human life. At this juncture, it is very

important to study Indian Literature in understanding its history and epistemology to how Ecocriticism has turned into a cutting-edge term. The intention behind carrying this study is obvious that this present study engages Ecocriticism with Indian Writing English for which adequate study of Indian Writing needs prime importance. In the contemporary World Literature the place of Indian English Literature is inseparable, as a distinct genre, it has established world-wide recognition in recent decades. As the tremendous impact of globalization brings the world so close to be called a 'global village' so also, the writings of Indian authors become the part of global literature, touching upon all gamut of themes, ranging from indigenous to the most modern thoughts. Representing this global literature forms a sense of pride and opportunity, through their writings, they have established themselves internationally and made people more homely and native. Being applauded in India and abroad this genre is spreading its wings worldwide. The increasing number of scholarship in this genre has paved the way for the Indians who have taken the English language as a medium of expression as Mohit K. Ray aptly remarks:

One important dimension of literature is that it is a means of holding a conversation with the world. These writers are ensuring that India, or rather, Indian voices (for they are too good to fall into the trap of writing "nationalistically") will henceforth be confident, indispensable, participants in that literary conversation (166).

Hence, the literary output in India is growing immensely. The Indian writers have expressed their feelings and experiences in the areas of interest through the medium of creative writings with vigor and conviction.

The influence of the Britishers was so powerful that they left English (as a medium of expression) wherever they went. From the pre-Independence era Indian English Literature has paved the way for contemporary writers to make their marks visible in world literature. This

development has been widely recognized by the lovers of literature and thus, put into theory and praxis. In Literature there are various kinds of genre, one of the most popular genres in literature is fiction, embedded with imaginary and realistic characters and events, further this genre has many sub-genres, like fantasy/imagery, historical, mystery, contemporary, science fiction etc. In comparison to other genres, such as prose, poetry, drama etc. fictional works have contributed massively to the literary market. Indian English Literature pays tributes to the native writers for their painstaking efforts to take Indian Literature to its greater height and match with the literatures across the globe. It is believed that Thomas Babington Macaulay's *Minute on Education* circulated on 2nd February 1835 saw the dominant rise of English language in India. It has become a vital factor especially, in strengthening English education in India and dominated the real local languages and cultures. Indian English Literature very much influenced by the English system of education, without losing its taste and roots but quickly grafted the Western ideas to march towards merging with the world literature. In real sense the synthesis of the Eastern and Western thoughts brought huge influences on the Indian intellectuals, right from the days of Raja Ram Mohan Roy to the present. The prose works of Rabindranath Tagore, Sri Aurobindo, Mahatma Gandhi, Jawaharlal Nehru, and Sarvapalli Radha Krishnan adequately illustrate this synthesis. The unique feature found among them is, the sense of Indianness, they not only inculcated the Western values, ideas and thoughts but also upheld the Indian cultures, values, traditions and heritage. In doing so, they could shape, mould and define the Indian cultures and thoughts to encounter the challenges from the West. Everyone had his/her contribution to the literary genre. Through their unique experiences, they touched upon the entire sphere of Indian Writing in English. There is no doubt in saying that they are the bringers of light to India. Besides their writings, the involvement of narrative techniques and stylistics form a rich

endeavor in Indian literature. K.R. Srinivasa Iyengar supports the immense contribution made by the Indian writers in his book, *Indian Writing in English* he says.

English Writings, other aspects of literature reveal that each one of them has developed a style of his own which, whether plain or colored, rhetorical or lucid, eloquent or sensitive, is at once true to the genius of the English language and strikingly suigeneric and has admirably served the purpose for which it has been employed. (766)

The abundance of theme and ideas the Indian English Literature showcases how rich its tradition and cultural artifacts of a nation is. When we dig into the realm of Indian Literature, the beginner of Indian English Writing is Dean/Din Muhhamad/ Mohammet which he extensively discusses Indian taste and flavor in his travelogue *The Travels of Dean Mahomet*. This book was published in 1793 in England, further, Michael H. Fisher has edited and renamed as *The Travels of Dean Mahomet: Eighteen-Century Journey through India in 1997*. Dean Mahomet (Sake Din Muhammad) worked as a soldier in British Army (1769-83). His prolonged stay had resulted in learning English fluently and the art of writing English academically. And thus, wrote his memoirs in Britain, though his writings got the feeling of Indianness in particular. Vinay Dharwadker opines about the richness and creative forms of Indian Writing in English which have grown ever since the recognition/development of this genre as an independent body of language and literature, more so with the abundance of literary output in the interdisciplinary fields.

Given the diversity of the factors that contribute to the formation of a figure like Din Muhammad, or of the collective and cumulative lines of development that come after him, the early history of English as a language in India proves to be the most cogent and

efficient starting-point for a comprehensive critical account of Indian writing in English.

(Dharwadker 96)

Indian Writing in English is now nearly 156 years old, it is a time to take a stock of the situation and the field it has been covering, and see the growth and development and its pervasiveness to attract the readers, and also to point out its shortcomings and throwbacks to improve upon it. Indian Writing English has a special place in this present study, it has its own history, culture, tradition, law, grandeur, etc. being an Indian I am in fact fascinated by the literature it teaches, values it upholds more so with the cultures and traditions it contains. In this true sense I might have had ignored the magnum opus of the land none the less, this study takes only a few works from the contemporary fiction/novels to study them in detail, keeping in mind the recurrent themes of different dimensions of Ecocriticism, Ecofeminism, and some understanding of social change and discourse of Green movements in India. The points and views expressed herein are based on the closed reading of the texts/novels and the approach of them is both historical connections and textual representation of ecology and literature.

Environmental concerns have gained importance in insipid motion and caught the attention of the whole world to ponder over the stability and sustainability of the earth. Environmental issue is often viewed as a recent phenomenon to create an eco-consciousness to entire humanity. In 1992 The Association of Literature and Environment (ASLE) was formed to bring the study of Nature and Environment to the mainstream literature. As a result, literary scholars have engaged themselves to bring out the relevant ideas of nature writing which would be feasible for humankind and becomes acceptable to all. The changing pattern of modern life is a manifestation of environmental crises of various kinds. The critical conditions of the earth are the result of the man-made destructions on nature reducing the fertility of the earth to acidity. It

has been identified as a global problem by the environmentalists, further; the greed to conquer nature by human beings has an adverse effect on the human society. Considering the toxic/polluted conditions of the world where, it has been observed that the depletions of natural resources, a meticulous way of accounting and eco-conscious epistemology is a need of the time to keep the human survival in good stead. As literate human beings loaded with environmental education a healthy relationship with their natural environment must be created and in return, this healthy environment will bring them a healthy life.

Rationale for the Study

This PhD thesis argues how ecology and literature share a common understanding about human life and find different ways and means to tackle the issues pertaining to Ecocriticism. As the entire world grapples with the massive environmental crises and the enormity of the anthropocene is felt across the globe, human beings must take adequate measures to check and control environmental related catastrophes. Responding to the contemporary scenario of the world, writers across the globe perceive the unprecedented catastrophe falling on the environment and try to reflect/include the images of this global concern in their writings. This research consists of a comparative assessment of the Western and Indian versions of Ecocriticism in order to highlight the unique Indian texture of Ecocriticism. Its horizon tries to include issues of domination, colonial exploitation, sexism, racism, ecophobia, ecocide, urbanization, migration, dislocation/displacement, globalization and environmental justice. The specificity of selection of authors is Indian. I have chosen from the variety of Indian authors both men and women who write in English and the novels selected for the study have been made consciously and deliberately owing to their massive contributions to the field of Ecocriticism. The contemporary novels such as *The Inheritance of Loss* by Kiran Desai, *The Lowland* by

Jhumpa Lahiri, *Animal's People* by Indra Sinha, *The White Tiger* by Aravind Adiga, *The Lilac House* by Anita Nair, *The God of Small Things* by Arundhati Roy, *The Hungry Tide* by Amitav Ghosh and *The House of Blue Mangoes* by David Davidar are undoubtedly sagas of the present society in the world literature. The time period of my study will be around late 20th century (contemporary) and will examine how the present global scenario pays attention to a time to which Ecocritical thoughts and practices can be aptly applied. No doubt that the Vedas and Upanishads mentioned the sacredness of the land and reverence/devotion to nature but my point here is how ecological consciousness has become a crystallized thought-pattern and platform in the twentieth century, especially, through various ecological/environmental movements such as the Chipko Movement (1973), The Silent Valley Project (1978), Narmada Bachao Andolan (1985) etc. which are marked as well-formed movements to fight for environmental justice.

Ecocriticism and its Theoretical Framework: Contextualizing it in India

Ecocriticism primarily deals with the relationships between living organisms in their natural environment as well as their relationships with that environment. The relationship between man and nature is not just interdependent but also interrelated and co-existing. The analysis of Ecocriticism in literature in general concerned with the relationships between literature and the environment or how man's relationships with his physical environment are reflected in literature. When we go back to the annals of the history of Ecocriticism, we find that the term 'eco' and 'critic' both derive from Greek - 'oikos', and 'kritis', and etymologically put together they mean 'house-judge'. Jonathan Bates says, "A long-winded glass on ecocritic might run as follows: a person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political actions" (Bates 163). William Rueckert is a stalwart in Ecocriticism, who used the term

'Ecocriticism.' He used the word Ecocriticism in his masterpiece *Literature and Ecology: An Experiment in Ecocriticism* (1978) bearing in mind the centrality of the theme on Ecology and Literature, as it is "the application of ecology and ecological concepts to the study of literature" (Glotfelty & Fromm 107). It is a common conception that Ecocriticism began in the West, but does it not also apply to India and other parts of the world? We have been suffering from a similar environmental crisis, the only difference is that they (Westerners) have realized the condition of the environment sooner than we have and acted upon it wisely. Rayson K. Alex's article 'A Survey of the Phases of the Indian Ecocriticism' extensively studies Indian Ecocriticism basing on the historical contexts and comparing them with the canon of Western Ecocriticism. Knowing fully the importance of Ecocriticism, and identifying and contextualizing it Indian texture, Alex frames three phases of Indian Ecocriticism. Similar kinds of occurrences and happenings of environmental hazards both in India and the West, he sees the need for awareness about the environment where we live in. Thus, he compares and contrasts it with Western ecocritical studies. Indian Ecocriticism has been divided into three phases by Rayson by looking at the geographical surroundings he says:

I envision the topsoil layer in Indian ecocriticism should address socio-cultural issues that lack ecohumanities' engagements in India, ethnography, ethnicity, regionalism, nationalism, water and land issues, media and films, social order/systems, poverty, international politics, terrorism, religious plurality, the system of caste, natural resources policies, security and educational system. Whether the topsoil Indian Ecocriticism will address these issues in the near future or never in future is not very important, but as the eighth principle of deep ecology reminds human beings of their responsibility, if at all

humans identify this as their responsibility, frequent interactions between theory and praxis could be anticipated. (Rayson 7)

Rayson’s classification of Indian Ecocriticism reveals at what phase we belong to, our role as an individual and community, what ought to be our prime function in protecting the environment. In India the thread of Ecocriticism was first expressed in *Tinai* poetry by Nirmal Selvamony, the term ‘Tinai’ (Tamil word) has several meanings like, earth, any other specific place, family, household firmness conduct. All these seemingly unconnected meanings are closely related to each other on closer scrutiny. The basic etymological meaning of the term is ‘joining compactly’ (Selvamony, 21). Therefore, the root of Ecocriticism in India is found in Tamil Poetry (Tinai).

Rayson K. Alex classified and gives “an overview of the Phases in Indian Ecocriticism” (7). The phases are as follows:

Phases	Timeline	Characteristics of the Phases
The Rockbed Layer	1980-2004	tinai-oriented ecocritical work; Focus on Tamil and English literary texts; Focus on indigeneity in Ecocriticism
The Regolith Layer	2004-2009	Teamwork through OSLE India and ASLE India; Regular OSLE India meetings and study circles in which people attended from different parts of the country; Chennai-based but participation of members from East, West and North of India; Imitation of Western Ecocriticism; Increased analysis of English, Australian, US-American and Canadian literary texts; Emergence of analysis of Sanskrit texts from an ecocritical perspective; Strengthening of Western influence; tinai attains global acceptance
The Subsoil Layer	2009-present	Focus on tinai, cinema and cultural texts; Production of ecocritical documentaries; Media documents in ecocritical pedagogy

Western epistemology views the growth of Ecocriticism in two phases, the first phase and the second wave as classified by Lawrence Buell's *Ecocriticism Some Emerging Trends*; Moellering opines the second wave of Ecocriticism focused on "romantic poetry and American nature writing" (6). There have been many literary critics and they opine that the analysis of the literary texts began with the publication of Jonathan Bate's seminal work *Romanticizing Ecocriticism* (1991) and Lawrence. Buell's *The Environmental Imagination* (1995). Greg Garrard's *Ecocriticism (The New Critical Idiom)* cannot also be ignored while meddling within the domains of environmental studies. Even though he doesn't opine the phases of Ecocriticism but contributes the essence of it and posits inter-relation of human and environment. He points out "Symbiosis is used in Ecocriticism as a synecdoche for a larger ideal of undisturbed natural harmony that is at best rare and at worst wholly fictional" (*Ecocriticism and Consilience* 8). When speaking about Ecocriticism language and literature do not get diluted in meaning and objective rather many ecocritics articulate the symbiotic relationship of them in achieving the total goal. Swarnalatha Rangarajan defines "Ecocriticism may be considered a continuum which accommodates a wide spectrum of perspectives ranging from the political to the sacred, interdisciplinarity is an essential aspect of nature" (*Ecocriticism Big Ideas* 8). Rayson points out, "the second wave saw a shift of thrust from the rural to the urban and nature to environment prompting the discipline to the sociocentric, Bioregional, ecopolitical and postcolonial theories formed a vital part of this wave" (Rayson 1). When talking about Indian Ecocriticism Nirmal Selvamony is a very well-known figure, the lone pillar of this discourse who has first introduced a course on 'tinai' poetics in Madras Christian College in 1980 since then the ecocritical discourse has been spreading like a wildfire in Indian academia till date. The formation of the well-organized group named Organization for studies in Literature and Environment India

(OSLE-India) in Chennai and its counterpart, the Association for Studies in Literature and Environment-India (ASLE) in Puducherry began to cater to the interests of the Ecocritical Scholarship in India. Now we can find hundreds of seminars and conferences occurring nationwide every day for the growing concern for the preservation or reformation of the pristine environment. Initially, Indian scholars followed the western mode of understanding the Ecocriticism that is the first wave of it, but now Rayson remarks, “Ecocriticism in India, its second phase exists as an amalgamation of the first and the second waves of Ecocriticism proposed by Buell” (Rayson 8). Further, he adds some points to this understanding and says, “the Indian Ecocriticism in the present state is the synthesis of the first and second waves of the west, but the Ecocritical pedagogy in India shares the status of the first wave in the West” (Rayson 11). It enforces theoreticians to engage in meeting the demands of the future and remind them of their writings and human beings must identify this as our immediate duty to address the issues pertaining environment for our immediate future. Thus, getting aware about the deplorable condition of the earth is the beginning of the second wave of Indian Ecocriticism. Shivani Jha brings a new stage of Ecocriticism,

Glotfelty traces the third wave of Ecocriticism to Ecofeminism, questioning the binaries as nature/culture, mind/body, men/women, leading to a disjunction between humanity and nature, whereas Garrard believes that in this phase, the gaze of critic shall extend from the rural to the urban landscape the built environment. (Jha ix)

Arising out of massive readings of the Ecocritical discourse one is tempted to anticipate and make a comparative study barring different socio-cultural practices of human civilization. Indian Ecocriticism keeping in mind, one has to delve into the discursive arena and practice an ecocritical mindset in literary engagements. The main objectives of this project include the role

of Ecocriticism in literary theory in India specifically. Why in recent years has it occupied a prominent place in interdisciplinary studies? Does it have any bearing in the life of an individual and society at large? In the social order, how are women and men represented with the account of varied cultures and traditions in view? How is the concept of Ecocriticism reflected in Indian English Fiction? And how has the rise of modernity changed the entire world? What are the measures taken for the present status of ecology now? What are the major themes chosen to bring awareness among the masses? How can Ecocriticism bring an emancipatory force to the Indian literary field?

Indian Ecocriticism is not a recent phenomenon to the Indian literature, its influence was as old as the rocks, the hills and the civilization itself, but the realization of the same, took longer years. Nature's predominance in Indian contexts in written or in oral tradition, provide adequate instances, why India is rich with its natural resources and environmental beauty which ecocriticism as a theory mostly studies very extensively. The important point of departure from the western mode of conceptualizing the theory and basic theoretical ecocritical framework is, practical application of the theory is more effective than having the knowledge of ecocriticism as a theory in itself, which doesn't have any bearing/effect on human beings. This study will adequately describe the practical instances where, human beings have been affected directly or indirectly and the result of that how adverse and dangerous were the situations. The fundamental questions that each of us must ask are: how has eco-literacy affected the human beings' affinity towards the natural environment? Being educated and well aware about the outcome of the environmental pollution, in what ways we must fight for the degraded mother earth? With the power of eco-literacy any forms of injustice meted out to environment is a theme of contention in this regard. Thus, eco-literacy as a powerful weapon can harness together a new phase of the end

of ecological regime will emerge, which will prove path-breaking effort to establish an environmental friendly society. The novels selected for the study ignite ecological insights and attitudes to inculcate eco-literacy to transform the society in parallel line with the “ecologically sustainable homeostasis” (Rangarajan 170).

The failure of this modern era and the most obtrusive indication of the environmental problems and political influence was its helplessness to make any changes on preventing environmental pollution and human’s murdering attitude towards the environment, that has caused massively negative impact on the human habitation. When we look at the global perspective, after a few decades of environmental reform movements, the callousness on limiting pollution strategies have been at the centre, towards the organization of environmental projects across the globe. These issues are given prime importance while addressing the novels on ecological angles. Ecological problems have become the global issues now, countries across the globe mainly focus on, how to reduce the environmental damages and establish a pollution free environment. Maurie J. Cohen rightly says:

A newly invigorated environmental movement must chart a path that begins to fundamentally change how contemporary societies use scarce/limited materials while simultaneously recognizing that we are in the midst of a process of global transformation that likely cannot be reversed. To promote meaningful engagement of environmentalism, it is necessary to realign our conceptual categories so that they more closely depict the complex socio-technical systems that characterize prevalent configurations of production and consumption. (Cohen 77)

Till now what has been observed is, present environmental problems/issues are scientific conundrums these problems can be addressed through the engagement of technical knowledge

expert, ignoring the irrelevant reality that these problems are situated at the crossroads of socio-politico-scientific techniques. Moreover, every effort needs to be made toward more sustainable systems of development, so that there will be a triumph of balanced ecosystem for human survival. This way of addressing the present scenario of the environment has been applauded and to refer to sustainable development by many scholars, which the world is looking forward to. At this point, it must be useful to say that sustainable development is an element in the general formation task with the purpose of improving the eco-consciousness to the growing generation. Thus, proceeding from the concept of integration with the world, with people around and finally with oneself, must know that the entire universe is one family (Vasudhaiva Kutumbakam), and establish oneself as 'eco-conscious-human'. The interaction between human and technology, with a limit that human must have a power over technology, if the reverse happens, then total chaos and disorder is a must. Therefore, human must have a control over technology to run the society well. Formation of ecological values involves the ability to be reflective and the creation of a responsibility-conscious society or the future based on sustainable development becomes an important tool to address global ecological problems.

Ecocriticism mostly talks about nature/ecological writings, regional literature, and human-nature relations. It also associates with culture-nature connections in the human relationships. As it is with ecofeminism, which assumes that nature, culture and human beings are closely influential as a result texts/novels that explore about nature and its different entities embody ecological thinking. Undoubtedly, Indian writers contribute large part of their scholarship in exhibiting man's association with nature. Ecocriticism as a literary criticism can be aptly applied to the Indian context, especially to lifestyles that are regional/local, blessed with a rich tradition of environmental vision down through the centuries. The main interest of the

study also lies in exploring the extent to which Indian English Literature has served the purpose of ecological awareness. This ecological consciousness comes into the limelight due to the rapid technological development in the country. This is an area that has generated multiple ideas for further research on Indian English fiction which is rooted in India, talks about the Indian culture and ecological traditions and challenges to those traditions. The promotion of region-centered, multilingual and nativist approaches to research is adequately expanding its boundaries in India. When we closely examine the Ecocriticism theory we might tend to raise a question, how far is ecological perception towards nature changes the human lives on earth? In general sense, humans belong to the earth as much as animals and plants do. Therefore, human beings have no right to destroy nature/earth rather they must protect it from capitalist society. Environment must be the man's first right, to claim other rights, man has to live in a safe environment. Mahesh Rangarajan pin-points the growing importance of environmental issues as he says,

Environmental issues gained importance when two different trends intersected each other. One was the capacity of humans to transform in a relatively short span of time their surroundings, the other was the critical change, and it was precisely their concern about the environment that made such responses possible at all. (Rangarajan xiii)

At first humans with all their might continue to destroy the environment and later the adverse effects began to widen its dangerous course of actions on human society. People have long known that their activities degrade environmental conditions and exploit the biosphere and their quality of life. A rightful response to protect the environment becomes an important call.

Ecocriticism as a theoretical branch of literature appeals to the human race that the world is a disturbed place today, poised in an anxious liminal space. Humans oscillate between euphoria and despair. The euphoria that humans have reached the zenith of development, despair in

bewilderment at being more putty in the hands of nature. Recent ecological development has raised a question mark in the obdurate pride and prowess of men. In the recent past we have witnessed such dangerous sights of nature is reduced to ashes, like hundreds of rainforest land forcefully being occupied burning of Amazon and Brazil set fire by the respective government with a plan to deforest for industrial economic growth and development of the nation is appalling. In India, there is no exception to this as Niyamgiri hills in Odisha has planned to establish Vedanta Industry felling hundreds of thousands of trees and putting the lives of tribal at the crossroads. The blazing fires have destroyed forest covers in Brazil, California, and Africa, unseasonal rains resulted in floods, cyclones, tsunami, and other natural hazards that have left people witless, helpless, and homeless even the rising global temperature and melting of glaciers and ice have left multitudes and compelled government and researchers, scientists to wake up from the perilous state. These are among perplexing moods of nature suggest the future is imminent, which have been happening with increased frequency are indeed alarming and thus, one has to agree with climate scientists that these occurrences of nature are the impacts of human endorsed activities resulting in global warming.

Green Movements/Eco-Politics

A Movement is a socio-political term that defines the actions and performances of individuals for the benefits and greater common good of society. Primarily, one need to acquire adequate knowledge of the world, where he/she lives in and need to reorient himself/herself concerning the values, systems and ways of response to the environment. According to Vandana Shiva (*Staying Alive*), “movements are major social and political processes, however, and they transcend individual actors. They are significant precisely because they involve a multiplicity of people and events which contribute to a reinforcement of social change” (68). The movement is

related to environment, which in turn leads to protection of the natural resources and bio-diversities for which massive participations from the local communities were highly essential to continue the fight for social justice. These ecological movements were directed towards social-political change that became classic examples for all ages. The values we attribute to the environment is not distant from the classical theories of Aestheticism and Romanticism, which uphold the classic examples in the order of values. The value we attribute to the environment is more complete and inclusive, aesthetic values while considering the values of the environment and issues pertaining to conservation and preservation of the environment are same in the order of values of Romantic period. Being fuelled by the spirit of ecological activism and political twist to it, a huge number of working class women participated for a reason to end the barbarous massacre on trees; forests (ecosystem) this representational and cross-cultural protest is known as Green Movement. As the gravity and intensity of the problem grow heavier every moment different movement of resistance and resilience unceasingly set tunes with major movements, one such movement is the Green movement. It has different levels considering the subjects of contention it adopts and explains the main motto of the fight, more particularly, the feminist movement or Ecofeminism, whose sole purpose, is to fight for the legal rights of women coupled with environmental justice. Ecofeminism is an amalgamation of two terms i.e. ecology and feminism. It basically questions the long-standing patriarchal system. Ecofeminists believe that the oppressions on the margins lead to the exploitation of the environment. In India, there have been many protests and agitations by women to raise their voices for the marginalized earth. The contemporary India faces utmost uncontrolled exploitation and misuse of the natural resources because we have been ensnared by the consumerist lifestyle. Thus, the equilibrium of environment is disturbed and the peaceful society faces conflicts of various kinds. These

conflicts seek an answer to the question posed by environmental exploitation. All Environmental movements are directed towards the sustainable managements of the natural resources. These movements invariably favor the protection of the environment by the old-fashioned public policies keeping in view that they will eradicate the global problem to an extent that these issues become the pats and parcels of their everyday- life. McKibben says,

The ecological movement has always had its greatest success in convincing people that we are threatened by some looming problem- or, if we are not threatened directly, then some creature that we find appealing such as the seal or the whale or the songbird. The tropical rain forests must be saved because they contain millions of species of plants that may have medical uses (Mackibben 148).

The stronger idea behind this is if the environment has to be clean and healthy human beings have to practice environmental education and advocate environmental justice in their thoughts, words and actions. The conflict between human and nature is an existential problem; persisted from the beginning of evolution. The creation of harmonious relations within the conflicting situation is a promising and important task-force for sustainable development. This study mentions some environmental movements in India, which are considered important movements for measuring the value of environment for ages. They are as follows:

Bishnoi Movement (1700): It has been believed that this movement was carried out by a sage called Sombaji around 1700 to oppose deforestation. In later years this movement was well-organized by Amrita Devi, gathering Bishnoi community to agitate against felling of sacred trees by soldiers to establish king's new palace.

Chipko Movement (1973): This movement was started by Sunderlal Bahuguna and Chandi Prasad Bhatt. The purpose of this movement was to protect the trees in the Himalayan slopes

from the axes of the contractors. The gathering of local women had brought massive protest to refrain them from cutting down the trees. They (women) hugged the trees over the forest and the wood-cutters had no choice but to leave the spot.

Silent Valley Movement (1978): This is a social movement carried out to protect the silent valley and an evergreen tropical forest in Palakkad district of Kerala. On this valley the government had planned to build hydro-power project. But some environmentalists and local people opposed the very idea of the government. In the year 1985 the government declared it as national reserve forest. It is believed that people's enormous power of resilience has tremendous impact on the decision of the govt. to turn down the proposal.

Jungle Bachao Andolon (1982). This movement was carried out by a group of tribal people of Singhbhum in Jharkhand. The objectives of this movement were to oppose the government's decisions to replace the forests cover from the sal trees to high-priced teak trees. Knowing fully the intention of the government, people went against this move. Many environmentalists would call this movement as 'Greed Game Political Populism'. This is a fight between commercial purpose versus social purpose. People were more concern for their society first than financial security.

Appiko Movement (1983): This movement is as similar as the Chipko Movement. Local people from Uttara Kannada embraced/hugged trees, because the government gave a mandate that the forests have to be cleared so that developmental activities will gain momentum in the backwards areas of the state. This movement can also be known as 'Appiko Chaluvali'.

Narmada Bachao Andolan (1985): This is a social movement to oppose a number of dams being built across the river Narmada. The government had planned to build a dam to provide irrigation and electricity to the general public. But some environmentalists felt that the dam is not

going to suffice the whole problem. Moreover, many acres of land and villages are to be submerged into the dam. .Owing to these varied problems there had been protests and hunger-strikes to change the decision of the government. Medha Patkar was the front runner of this movement who got huge support from Arundhati Roy, Baba Amte.

Tehri Dam Conflicts (1978): This movement got started in the 1978 by the local people because, there would be a dam project and the people thought that it would submerge the forest areas along with Tehri town. Despite the prolonged protest, the construction of the dam was carried out with police protection but Sunderlal Bahuguna was sitting in the forest unto death and he in sadness declared that this dam has been built with our tears.

Niyamgiri Movement (2003) is about an endless fight by the Dongria Kandh tribe of Niyamgiri in Rayagada district of Odisha. It's a movement of a grass-root people's movement against an exploitative mining company (Vedanta Aluminum Limited) which extracted bauxites from the Niyamgiri hills. In knowing the plans of the Odisha government the highlanders started protesting to save their hills and forests to be used for mining bauxites.

These environmental movements tremendously influenced human race crossing over gender, caste and creed differences to rethink and reevaluate the need for a healthy environment. These movements are also widely known for the industrial projects induced by conflicts on land issues. These conflicts are raised in relation to the people's protection of land rights against government's approach for industrial and infrastructural development of the given locality and nation in general. The model of development in India so far is some section of people has to lose so that others can get the benefit of it. Then, why can there not be any model where no one loses anything at all? But the grim reality is common folks belonging to marginalized communities are illiterate and unskilled to participate in gaining benefits of industrialization. Owing to their below

standard educational qualification and unprofessional skillfulness, they feel handicapped in acquiring jobs in different sectors. The only thing they depend on is overspread natural resources. Tribal lands are portrayed by the mainstream as places of stark poverty. In order to eradicate poverty, lands have to be used for productivity. There are times when lands are misrepresented as jungles that have to be developed by the encroachment by the industries. As a result, there is massive pollution of various kinds begins to shape their courses. But the most needful thing at this juncture is the value of a clean environment which was an important factor that shaped the very notion of tribal. Now, what we see is, the politicians, intellectuals, economists fail to understand nature as the sustaining, nurturing, and caring mother, they see it as a commodity, a place to be exploited and controlled for profit-making business, Bellamy has suitably put it the Marxists see “nature as an object to be exploited and nothing more” (Bellamy 149). This very idea encourages human beings to prolonged exploitation of nature. To rid this notion, many people irrespective of caste, gender, creed, religion, ethnicity etc. have borne up a challenge in the form of protest, which is a symbolic expression of seeking justice. What we have already seen is that the social movements being exposed to save the environment from its dangerous state. It has been observed that in India the environmental movements are being conducted and carried out in the grass-root level by the local people who are directly or indirectly dependent on the forest. Initially, the movements and protests focused on particularly on forests (natural resources) but in the latter, various topics coming under the purview of forest and natural resources like water, flora and fauna, biodiversity, deforestation, pollution etc. got momentum to avert any untoward situations.

Ecological Overview of the Selected Texts for the Study

Literature in general is both written and oral testimony expressed in terms of thoughts, feelings and emotions by creative minds. The herculean tasks that the novelists perform are, to mirror unto the reality of the society and display socio-political and economic issues in their works. Considering the harmful impact of the ecological problems, many writers have borne up the responsibility to include nature as an important point of discussion in their writings. To this end, nature writing becomes one of the genres of writing that describes extensively about the beauty of nature; important elements of nature and narrates to show how these elements of nature play vital parts in securing the place of human survival. As Frank Stewart, rightly says:

Nature writing, in its most thoughtful, responsible expression, is an exploration of neither these important ideas about nature, including the assumption that nature is separate from us neither biologically nor culturally an idea reinforced by such academic disciplines as behavioral ecology. Indeed, as these disciplines would strongly aver, nature writing, as part of human culture, is itself one of those natural forms. It is up to our nature writers, with their vivifying gift for narration, to clarify and personalize the moral implications of this notion. (Stewart 229)

Indian fiction writers of the contemporary period shoulder the responsibility of spreading a message of love and concern toward nature, emphasizing fully to generate awareness on the protection of nature or cautioning the readers about the imminent circumstances awaiting them in future. This precautionary message has generated such collective efforts and resulted in shaping the environmental/green movement.

Green Movement as an emerging movement emphasizes environmentally friendly practices. This movement had a common goal i.e. working for the marginalized or downtrodden

who are deprived of their basic rights of living and equality. The same idea is very much pertinent in the fiction of Jhumpa Lahiri's *The Lowland*. This novel is viewed in an ecocritical perspective, as the title suggests it is full of nature and landscape and the relation with the human and nature is well described. Suresh Frederick says "a manifesto for a second wave in Indian ecocriticism is a lifestyle that is regional" (12). In fact, the location of the novel is lowland in Calcutta, where the evenings of two brothers were passing, with mirth and fun, enclaved with its two adjacent ponds and water hyacinth-laced lowland a gorgeous rendered landscape Lahiri's *Unaccustomed Earth* uses to profound effect. Tollygunge in reality existed in southern part of Calcutta meant for indigo plantation. The portrayal of natural landscapes adds colors and beauty to the text.

It had been on reclaimed land. There were times when Tollygunge had imported foreign tree plants from all over the subtropical world termed Tollygunge as "reclaimed land centuries ago, when the Bay of Bengal's current was stronger, it had been a swamp dense with mangroves. The ponds and the daddy fields, the lowland, were remnant of this" (Lahiri 12). "In 1778 beyond the southern limit of Calcutta, the English established a suburb whose first population was European than Indian. A place where spotted deer roamed and kingfishers darted across the horizon" (13). What we see now is the modern world showing antipathy towards eco-culture. If this is the rhythm we are to proceed then, time will prove the total extinction of animals and beautiful landscapes very inevitable.

In the novel green activism has taken a different role called 'Naxalism', which bases on the Maoist Model of armed peasant struggle for revolution. It appeals to the idealism and revolutionary ardor of the young people. The fiction narrates about the Naxalbari movement, which is the outburst of a land dispute between tribal communities and feudal lords for ages.

They had been in touch and shared some light moments with them but it didn't hold it for long and the time was ripe to change the entire systems that were the thought of the feudal lords. Naxalbari stands in reality a simple village in Darjeeling district in West Bengal. The uprising of Maoist movement (Naxalism) becomes the central theme of study in *The Lowland* and undoubtedly it can be placed as a canon of 'Green Movement' for obvious reasons because the entire narrative points at the discourses of land, identity, and environment. And thus, the movement was tirelessly carried out by the natives to get emancipation/liberation from the oppressive forces.

The House of Blue Mangoes by David Davidar can also be perceived as a text of eco-centric beauty; Kannan in his happiness describes the place that

He had never felt so much a part of Doraipuram. It was quite extraordinary; he reflected, how from age to age, this piece of land by the river pulled people into its embrace-his grandfather, his father, his brother, himself... At moments like this, any doubt that he might have felt about returning was stilled. This is the land of my family, he thought, it belongs to every one of us, we have made its hard red earth our own with our failures and our triumphs, our blood and our laughter. I'm glad I'm here, it is the place of my heart. (469)

Davidar paints the characters of different walks of life but the essence of the understating of mother earth remains the same. The text is dominated by the inherent presence of nature with its myriad forms. Nature and landscape settings have been so moving in the southern part of India. Daniel had a forlorn feeling and reminded of his native land. Mango fruit has been exceptional in its production; the writer also says that the world's finest and sweetest mangoes can be found in Chevathar. The writer paints a beautiful picture of Chevathar a village in South India full of

growing casuarinas trees and coconut palms, a tall umbrella-shaped rain tree, big house, churches and temples, with all its majestic look it formed a beautiful treescape and natural surroundings. Solomon Dorai one of the important characters of the novel is a head (Thalaivar) in the village and feels there is caste system erupted in the village. To deliver justice and peace in the village he must make every effort with impartial blend of mind and pronounce the verdict.

The second story mainly discusses about the two sons of Solomon Dorai Daniel and Aaron. Being fuelled by the insurgency of Indian Freedom movement the younger son Aaron became an extremist. On the contrary Daniel a successful and professional doctor serving in Pillai Siddha Vaidyasala medicine earns his happy living. But he has been robbed off his property by his own relatives; with the little property left with him in the periphery in Chevathar rebuilds and reclaims the infamous region of treescape. With a sense of relief he emphatically says, "Chevathar has always had a Dorai. With my father and my brother gone, its time I returned. I have become a stranger in my own land and I would like to get to know it again" (232). A new village Doraipuram was possible because of the undefeated spirit of Daniel, the true champion and guardian of rustic village (Chevathar) of continuous peril. The final section of the book zeroes in on detailed account of Kannan the son of Daniel and his journey to Madras Christian College and his irresistible quest for studying Botany, led him to focus on some medicinal plants and become Vaidya doctor. The happy moments of his life began to flow at ease when he had a crush on Helen, the Anglo-Indian. But soon the relationship of Kannan with Helen did not sit well with the family of Kannan. In reader's points of view, it's a story about regaining a sense of belonging and returning back to the alma mater.

The description of nature is in abundance in this novel as Davidar recaptures the memories of his childhood under the elms of "the tea country in Peermade, where my father

worked, and my grandparents' homes in Nagercoil and Padappai" (474). He works best to delineate the majestic and magnificent nature in different colors, taste, smell and grandeur which the Indian Literature is widely recognized for "The open flame licked at the tasseled edges of the peacock feather. Slowly indigo, emerald, aquamarine, gold, bronze, the show shimmering spectrum of color was reduced to ash." (129). The detailed analysis of the text would suggest remarkable chemistry of taste between tea and mangoes and are blended in a serious play in the text narratives. "Daniel ate his first Alphonso, and as the taste a touch of tartness, a spill of honey, a profusion of fresh light notes on a deep bass foundation sank into his palate he understood why it was so coveted" (Davidar 222). Davidar's nature narratives build around the powerful presence of nature and its richness befitting to the humankind. As the narrative goes:

The hardy acacia is native to Sindh but over the years it has spread to the rest of the subcontinent. In the north it's called kikar, in the west, east and centre it's known as babul. To the Tamils it's karuveli. But no matter what name it goes under, it is one of the most common trees in India, its dull green mop often spotted in terrain which supports no other foliage. In Chevathar, the acacia forest spread for a couple of furlongs along the wasteland beyond the Murugan Temple. The trees grew so closely together that they formed an impeccable canopy, keeping the ground cool on the hottest days. The forest had other benefits. (Davidar 108)

The final story of the novel gives vivid account of Kannan as a tea planter at Pulimed. He had a life full of excitement. The panoramic beauty and the delightful experiences of monsoon brought handful of joy being in the colonial society. As part of the willingness to assimilate the foreign culture and system, he ended up getting married with the Anglo-Indian girl Helen. In his happiness, he describes it that "he had never felt so much a part of Doraipuram. It was quite

extraordinary; he reflected, how from age to age, this piece of land by the river pulled people into its embrace-his grandfather, his father, his brother, himself (469). This realization had produced a sense of rootedness; identities have foregrounded the principles of coherence and unity which began in accordance with the ideal of Benedict Anderson's famous book *The Imagined Communities* forces every individual to establish the identity in a nation. Through Kannam's self-identity and belongingness Doraipuram started to construct an identity for itself. David Davidar's argument from this perspective is one cannot remain alien; self-realization is an important factor which propels someone to create an identity for himself/herself.

The novel reveals the teachings of Upanishads more particularly Brihat-aranyaka Upanishad, a reminder for human race to value the essence of our existence,

The speech enters into fire

The breath into air

The eye into sun

The mind into the moon

The sense of hearing into the quarters

The self into the ether

The hair on the body into herbs

The hair on the head into trees

And the blood and the semen into water. (394)

Primordial human existence is closely interlinked with the substance of nature or prakriti. Hinduism believes that human beings are made through five basic elements known as panchamahabhutas i.e., earth (prithvi), water (jal), fire (tejas), wind (vayu), and space (akasha). As a product of it, each one of us has the responsibility to protect nature from its chaotic state.

Nature encompasses everything, in time immemorial it has always been a source of inspiration, but in course of time, it has turned into a place of uninhabitation. Therefore, the human society is turned from nature-dominated human to a human-dominated nature. Given the fact that the eco-consciousness becomes paramount importance to give value to nature, landscapes and waterscapes would mean we are giving new life to ourselves. As the days, months and years roll by in haste; human beings are prone to become very luxurious and materialistic and thus, hardly conscious of the condition of nature/environment in which they live in. And the time will come and prove to be very critical, as the Native American saying goes:

Only when the last tree has been cut down;

When the last river has been poisoned;

When the last fish has been caught;

Only then you will find that money cannot be eaten.

(Referenced by writer Joyce Mclean in the *Globe and Mail*, 1989)

Considering the fact that human beings' inference and disturbance cause imbalance environment. The on-going ecological problems are arising out of an imperative of inhuman activities on earth. The onslaught of natural environment on account of human need and greed will never be in equal terms with maintenance of ecological/environmental movements in India and also social movements championing social justice on one hand and sustainability on the other. Though the genesis of the concern for environmental protection can be traced back to the colonial period when there were disparate protests against the commercialization of forest resources of the colonial govt. this Western thought process have crept into the veins of Indian society. Thus, in recent days, the nation is facing unprecedented natural hazards harboring it into the fold of

human society. In the following section the selected novels are briefly introduced in the perspectives of ecological epistemology.

Indra Sinha's *Animal's People* is considered a text of Ecocriticism. In it, the environment is terribly devastated by a foreign-based (Union Carbide India Limited) UCIL pesticide plant. The documentary *One Night in Bhopal* narrates the untold miseries of the people of Bhopal. This documentary mixes drama and eyewitness accounts of locale tells the story of the night of the disaster through the people who lived there. Many say that disaster is one of the world's worst industrial disasters in the history of mankind. Primarily this novel discusses the hazardous confrontation of nature being victimized for the gratification of human needs. The novel depicts a fictional town called Khaufpur. A young nineteen years old boy named Animal becomes the protagonist. As long as Animal remembered, he walked on fours, because his spine had been twisted due to the dreadful gas leakage incident caused by the chemicals (UCIL) in Kampani's factory. The story was a series of recordings in tapes. The tapes followed how Animal was treated by the people, his thoughts, the people's sufferings, their struggle towards justice, and the Kampani's irresponsibility. On that tragic night, when a huge number of people had died and many more people who survived were suffered from horrible diseases due to that chemical fog and the poisoning of water. The surroundings of Khaufpur had become poisonous and poor people had to bear the brunt of treatment with their little money. The devastating experience with the Kampani made them suspect everything and everybody. America (foreign) based UCIL Kampani had built the factory on Indian soil just like colonial rulers with utmost power. Through this novel, Sinha exposes how fatal and lethal such ecocidal happenings are, due to the advancement and glorification of technology and science. Bhopal Gas Leaked Tragedy would be remembered as a global disaster; almost all attention is due in every level to ward off such

catastrophe in the future. This novel supports a campaign to establish a perfect man and environment symbiosis.

Kiran Desai's novel, *The Inheritance of Loss* is interweaved in natural surroundings and has successfully tried to wrap with the different organisms of ecology which further echo the changing patterns of humanity. Desai, through this novel, emphasizes the need for environmental preservation, which has become a burning issue of recent times; and makes a clarion call for ecological concerns. She places the narrative in Kalimpong, in the foothills of northeastern Himalayas. Truly indeed the foggy atmosphere of dense forests, lush green valleys, and snow-covered mountains of Kanchenjunga present both the celebratory and minatory manifestations of nature. The obvious depiction of seasons, animals, birds, trees, insects, and pastoral life enriches the novel from an ecological perspective. But ironically, the same ecological richness of Kanchenjunga results in making it the battleground for the greedy warmongers who want to possess it with all might. There is an apparent depiction of rural life, as Biju says with emotions full of wonder in his childhood life,

How peaceful our village is. How good the roti tastes there! it is because the *atta* is ground by hand, not by machine...and because it is made on a *choolah*, better than anything cooked on a gas or a kerosene stove....fresh roti, fresh butter, fresh milk still warm from the buffalo. (103)

How indifferent one would feel lying in a foreign land and realizing the worth of pastoral life certainly depicts the emptiness/hollowness of modern life. Biju remembers those olden days to feel nostalgia haunting her village life-experiences.

The White Tiger by Aravind Adiga opens with the narration of Balram Halwai to Chinese Premier Mr. Wen Jiabao about India, particularly Bangalore the emerging global economic

power. The descriptions of nature and landscape are made vividly but with a tone of remorse and regret as he says,

India is place, at least a third of the country, a fertile place, full of rice fields and wheat fields and ponds in the middle of those fields choked with lotuses and water lilies, and water buffaloes wading through the ponds and chewing on the lotuses and lilies. Those who live in this place call it the darkness. Please understand..... India is two countries in one; an India of Light, and an India of Darkness. (Adiga 4)

The condition of India in rural areas is very disheartening/disappointing because people have not been paid special attention from the government; they are left at the backdrop of utter poverty, live in huts and no sanitation what we call hygiene because of which they are prone to various epidemic diseases. The focus point here is how this text has been dealing against ecology and its impact on modern society. The Holy River Ganga has been mentioned in the text that it has been polluted like any other rivers in India. Therefore, Balram has urged Mr. Jiabao to dip in the river unless you want mouth full of feces. Straw, soggy parts of human bodies, buffalo carrion, and seven different kinds of industrial acids” (6) this is the exact specialty of the river the then, it has complete turned different over the years. It calls for people’s attention to wake up from the deep slumber and have a real look at the river. Again, he goes on to say that his mother was also taken to the bank of the river for the funeral, the river has completely become a place for funeral pyre ground. Adiga with heavy heart mourns of the dilapidated river and beds and polluted water with dead corpses as the remarks, “I smelled the river before I saw it; a stench of decaying flesh rising from my right. I sang louder: ...the only truth” (16). One thing is also clear that the personification of human beings with animals and birds, nature has been as much a character in this book as any human-like Buffalo was one of the landlords in Laxmangarh. The stork was also

personified and thrust upon the responsibility of owning the pond. In this context, what the writer intends to say is how important and essential the animals are in our ecosystem. He says,

The stork was fat man with a fat mustache, thick and cured and point at the tips. He owned the river that flowed outside the village, and he looks a cut of every catch fish caught by every fisherman in the river and a toll from every boatman who crossed the river to come to our village. (Adiga 24-25)

Adiga has used four different animals and given them positions to handle the various tasks, Buffalo the landlords in Laxmangarh, The Stork owned the pond, the Wild Boar owned the good agricultural land, and the Raven owned the worst land. The engagement of animals and personifying them with the specific responsibility by the writer meant non-human world is as much necessary as the human world. He also observes how animals are capable of carrying out their responsibilities in their own ways. The detailed analysis of the text calls an urgent need to protect the various species of animals. The time has already shown the extinction of the rare species from the animal world.

The themes of globalization and industrialization are very much pertinent in Aravind Adiga's novel *The White Tiger*. The impact of modernity has almost engulfed India, in its nooks and corners are seen buildings and shopping malls. Ashok is Balram's Principal Master in business excited about Gurgaon he says,

Ten years ago, they say, there was nothing in Gurgaon, list water buffaloes, and fat Punjabi farmers. Today it's the modernest suburb of Delhi. American Express, Microsoft, all the big American companies have offices there. The main road is full of shopping malls-each mall has a cinema inside! (Adiga 122)

Modernized way of life not only begets pleasurable experiences but also exposes how shocking, ghastly junk it would be when the industries and factories triumph over the human ecosystem. On the surface, everything looks bright and fair to human eyes. Adiga's perception of this very idea makes 'India of Light' (14). Adiga also laments over the present condition of village scenario that how poor people become the victims of rich landlords, what we see in the big construction sites as he aptly points out,

Those people were building homes for the rich but they live in tents covered with blue tarpaulin sheets, and were partitioned into lines of sewage. It was even worse than Laxmangarh. I picked my way around the broken glass, wire, and shattered tube lights. The stench of feces was replaced by the stranger stench of industrial sewage. The slum ended in an open sewer-small river of black water went sluggishly past me. (Adiga 260)

There is always an existential problem that the world is encountering today, a problem of poverty, which pushes human beings to indulge in unthinkable insignia of destitution. As a result of which rich become richer and the poor remain margin. More so it has become a culture, a cultural elite. And the poor bear up the brunt of human shortcomings. Adiga calls it a space of 'an India of Darkness' (Adiga 14). Adiga with utmost capability draws a parallel line between human and non-human nature to juxtapose sustainability as a corrective mechanism to maintain equilibrium and equanimity with nature.

Amitav Ghosh as an ecocritic reveals his sensibility towards the environment by advocating a healthy and balanced relationship between human and non-human world and voicing concerns about the disaster, dominations, displacement, and divisiveness. In his novel *The Hungry Tide* the young cetalogist, Piya, arrives in the Sundarbans to research *Oracella brevis* or Irrawaddy dolphins, armed with scientific knowledge and gadgets essential to her work, yet she

had to bank upon the native knowledge of the illiterate fisherman, Fakir, to observe the behavior of the river dolphins. Piya's association with Fakir is bridged due to the feeling of rights of 'ecosystem people' (Mehta 168) such a blend of two different characters is marked by oneness in an ecological perspective. Ghosh's ecocentric vision makes him visualize situations and locations where the people are not fragmented by the walls of caste, class, or creed. Nature has been the talking point throughout the narratives, like protection of tiger, pristine river, rare species like Dolphin, panoramic Sundarbans, etc. form an eco narrative of the novel. *The Hungry Tide* thus can be placed as an ecological narrative and saga of modern environmental discourse. According to the environmental experts, the implementation of ecotourism project has brought massive drive to accelerate people to build national parks on the endangered biodiversity regions. This development of ecotourism programme has been opposed by ecocritics and environmentalists. Ghosh through his writings identified himself as an ecocritic being driven by the same idea and considered one of the front campaigners to oppose against this move. He questions the double standard mind-set and duplicity of government's conservation policies in the world. Marichjhapi was an uninhabited island in the Sundarbans where Bangladeshi refugees had faced the cruel policy of eviction and rehabilitate them to an unknown island. The move was deemed illegal since the island was part of the zone identified under Project Tiger and in 1979 the West Bengal government evacuated the island by force, killing several refugees.

The Lilac House (2012) by Anita Nair is a saga of ecological grandeur and speaks about the countryside experiences of day-to-day life. The central character Meera despite her loneliness finds happiness and joy; the surrounding atmosphere makes her happy. The beginning lines of the novel reveals the varying beauties of nature and describes the natural environment in complete tranquility with human psyche, this is the perfect September day heralding all the grace

and such joy, all of the heeding her bidding. Much to add to the appealing atmosphere the narrative goes,

Once again Meera raises her face to the sky and smiles. Liquid sunshine melds with distilled fragrances. Top notes that tease and waltz. Apples, Jasmine, Walnuts, Roses. Musk, Wine. A solitary chrysanthemum. the plop of corks. The steady arc of the stream. Cool glass against her cheek. (Nair 1)

Meera's association with nature is not a recent development; rather it is dated back to her childhood days. Even she has become a part of the entity of nature, "it is a vivacious Meer who stands in the pathways of the breeze and allows it to play games with her" (1). A soothing breeze is racing into her inner-self and dancing with its happiness. It's a breath-taking experience of Meera being in the midst of nature. Nair in her writing exposes the calm and serene atmosphere of the Lilac House, very often she uses 'enchanted house' to talk about the house, Giri the husband of Meera always felt to own the house, but she never ever gave the advantage to surrender her old-crumbling lilac house. Prof Jak has come to India from US to study the cyclonic conditions of the sea, for in the past there had been a total catastrophe befell on 2005, the tsunami in Tamil Nadu, as a cyclonic expert and researcher "stood there silently, knowing he would hear anyway. You can study nature as much as you want, but you can no ever predict it. Actually, there is nothing in life you can predict" (44). Nature is beautiful, enchanting, mesmerizing, but is equally more dangerous, disastrous, horrifying as well. Human beings with their adequate knowledge need to foster the idea of balancing the interrelationships between human and non-human organisms to avoid disastrous global problems. In this text, Anita Nair reveals the dominant power of women in preserving the long-standing enchanted lilac house for ages and cultural artifacts of the society. In so doing she incorporates the ecocentric vision and

ecofeminist discourse in her text which is considered the important issues in the parlance of contemporary world literature.

This is also a story about the plight and suffering of women in modern times, in this text what we observe is a woman turns scapegoat in the wilderness as in the ceremony of holocaust. Meera is left with a grim future to follow up. But her attachment to the soil/house, her unwillingness to give up and her courage to withstand this huge responsibility to care and maintain have been brought out in powerful prose in this novel. This novel gives us the issues very much prevalent in the contemporary world scenario. Women fight tooth and nail against the capitalist society who perceives nature as a commodity to derive surplus value. Meera, a woman of strong character withstands all the misfortunes nurtures and nourishes the house old with immaculate care. Meera, as a simple woman takes up the tumultuous routines of nourishing the family and a sudden realization, makes her responsible overnight when her husband fails to come home; she has to take care of her two sons, mother, grandmother and the maintenance the old-rumbling Lilac House. Professor J.A Krishnamurthy (Jak) a cyclone study expert who has recently retired from Florida and came down to attend the nineteen year ailing daughter Smiriti. reside a few miles away from the Lilac House. The police find a hard task to arrest the culprits. On the other hand the closed friends have deserted to face the challenges of life alone but Jak cannot rest until he finds the truth. Prof. Jak and Meera face a similar situation in which life miserably fails to offer comfort and joy. More importantly white is very pertinent in his text is the plight of women in Indian society. Nair tactfully gives a feminist overtone to address the status of Indian women in the society. Ecofeminists in their address overtly speak about the same issue that Nair is poignantly studying the suffering, fortitude, capacity of women to fight against patriarchy and dominant cultures that subdue them and their thoughts and never give up a war

against them until there are peace and tranquility in the world. The symbolic representation of the rumbling Lilac House stands as a unifying factor to rebuild the broken family conditions and their long-standing family history.

Arundhati Roy as a social activist and environmentalist has paved the way for the development of modern society with the fast-passing world. As I observed in the reading of this novel, there is an inner urge for environmental concern, which has to awaken her from the modern predicaments. At the beginning of the novel, Roy gives a description of nature and landscape “May in Ayemenem is a hot, brooding month. The days are long and humid. The river Meenachal shrinks and black crows gorge on bright mangoes in still, dust green trees” (1). And the end of May again the advance the Monsoon brings so much color and gaiety. It has changed the natural settings of the environment. Representation of characters is given less important because they don’t represent anything. It has been learnt that there is some kind of jumping back and forth style in reading the novel. But it’s really interesting to guess the characters’ next plans. The river has been polluted due to the modern way of life as she says “Some days Estha walked along the banks of the river that smelled of shit and pesticides brought with World Bank loans. Most of the fish had died. The ones that survived suffered from fin-rot and had broken out in boils” (13). The intrusion of modernity has brought a wide range of changes in the water bodies and has literally killed them. Modern trajectories of life poised the world. Roy in her novel portrays the explicated and degraded nature by human interference in the name of development and modernization process. Invariably what she posits is, preservation of nature must be an important call to every individual and she shows us the way to sustainable development in the character of Velutha. She describes the River Meenachal as, “it was warm, the water green like reapplied silk. With fish in it. With the sky and trees in it. And at night, the broken yellow moon

in it” (Roy 123). River with its all glory and enchantment faces disruption and poisoned with untreated household wastes.

The duty of Baby Kochamma is to take charge of the front garden of the Ayemenem House an ornamental garden, where she raised a fierce, bitter garden that people came all the way from Kottayam to see. But after studying in America, acquired a certificate in ornamental gardening and now after coming to America she spends her time watching television. The discovery of moth by Chacko who is an imperial Entomologist, tells that this a rare species of the earth, it should have been known before, he was widely known after his retirement, so here Roy describes the function of human nature which craves for money and glory, not about conservation of an insect which was unknown till now.

In earlier times environment has been viewed as a space for aesthetic experiences. The romantic period of English Literature rallied Return to nature, was a kind of formative influence that inspired ecocritics to study the connection between Romanticism and ecology. However, romanticism was criticized for promoting sentimental views of nature. But today the same clarion call by the romanticists once again echoes around our ears; ‘Return to nature’, which had been criticized earlier, has been of prime importance now. Return to nature may be Henry David Thoreau’s response to the environmental changes of the nineteenth century, but humans have traversed a long passage in the path of progress. The answer now lies not in resuming to the ‘what was’ but ‘what can be’ in the given scenario of overpopulation, pollution, and scarcity, the fallout of the humans’ march towards progress. The ecocritics don't believe in despair. The role of authors, writers, and literature goes much beyond exploring and mirroring mere emotions, a sense of accountability goes with writing, bordering on the charge of being called didactic. Ecocriticism is also a response to the needs, problems, or crises, depending on one's perception

of urgency. It serves as a catalyst to know the stability of man in keeping the balance and rhythm with the present world-scenario. The growing intimacy between man and technology will soon be realized as the biggest threat to the world. Even though science and technology satisfy the hunger of modernizing the modules of designing the work patterns, but humans fail to realize the terrible outcomes of its powerful impact on nature. The degree and kind of happenings taking place in recent times show the end of an era is inevitable in near future. To throw some light on the future of the world and its imbalance, this study has been given a push and coaxing in bringing out the recurrent themes being widely discussed and solving them in and out of the parameters of literary spheres. Among all the novels, what is very apparent is the ecological insights and consciousness have found a place in them. In English Literature, right from the Romantic Age to the modern age these are writings in which man and nature have been and shown together and hence, these authors of ecoliteratures are better eco-critics and eco-writers. Their writings like Vedic literature and different religious texts not only increase our awareness of nature but inspire us to take nature and man as deeply and inseparably connected and interdependent. Glotfelty rightly says,

Ecocritics support concepts like interconnectedness and interrelationship, values like community and cooperation, and all advocate rootedness and affection for a particular place, one's home bioregion. Ecocritics promote literature that embodies these values, giving it their ecological stamp, while they criticize literature that portrays humankind as separate from Nature. (7)

The works of ecocritics are, finding the rudiments of ecological insights, thoughts and representations wherever they appear in the texts. The urgency of environmental thinking

becomes the makeover for global problems in terms of immediate responses to the environmental crisis.

This research project is an attempt to provide an accessible account of ecocriticism as a distinctive mode of writing, setting out its defining attributes, exploring its nuances, and stating the ideas of some of the key figures of Ecocriticism and their engagement with theory, literature, and art. There is an attempt to analyze the texts from ecocritical points of view, keeping in mind Indian Writing in English and the works of some famous novelists contributing to the spheres of environmental degradation around the world and more focus has been given to India in particular.

The study is divided into five chapters and organized in the following manner:

- 1. Introduction: Relevance of Ecocriticism in Indian Context**
- 2. Ecological Conflicts and Degradation of Nature: A Critical Examination of the Selected Texts**
- 3. Description of Landscapes, Waterscape and Mindscapes/Memory in Selected Texts**
- 4. The Relationship between Nature and Culture from an Ecofeminist Perspective in Selected Texts**
- 5. Conclusion.**

Works Cited:

- Adiga, Aravind. *The White Tiger*. HarperCollins India, 2008.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.
- Anita, Nair. *The Lilac House*. St. Martin's Griffin, 2012.
- Alex, K. Rayson. "A Survey of the Phases of Indian Ecocriticism". *Comparative Literature and Culture*. Vol.16 (2014), Issue 4. pp. 2-8.
- "A Critical Call for the Second Wave in Indian Ecocriticism". *Contemporary Contemplations on Ecoliterature*, edited by Suresh Frederick, Authorspress, 2012. p.8, 11.
- Bate, Jonathan. "Romantic Ecology". *The Green Study Reader: From Romanticism to Ecocriticism*, edited by Lawrence Coupe. Routledge, 2000.
- Buell, Lawrence. "Ecocriticism Some Emerging Trends". *JSTOR*, Cortical Humanities and Social Sciences 2011. <https://www.jstor.org/stable/10.5250/quiparle.19.2.0087?seq=1>
- Davidar, David. *The House of Blue Mangoes*. A Phoenix Paperback, 2002.
- Desai, Kiran. *The Inheritance of Loss*. Penguin Books Indian Pvt. Ltd. 2006.
- Fisher, Michael H. *The Travels of Dean Mahomet: Eighteen-Century Journey through India*. University of California Press, 1997.
- Foster, John, Bellamy. "Marx and Environment". *In Defense of History: Marxism and the Postmodern Agenda* edited by Ellen Meiksins Wood and John Bellamy Foster. Aakar Books, 2006, p. 149.
- Garrard, Greg. *Ecocriticism: The New Critical Idiom*. Routledge. 2004.
- https://www.academia.edu/233299/Ecocriticism_and_Consilience. The Indian Journal of Ecocriticism', 2010 (vol.2)

- Glotfelty, Cheryll and Harold Fromm, eds .*The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.
- Iyengar, Srinivasan, K.R., *Indian Writing in English*, Sterling Publications Pvt. Ltd., 1983. pp. 03, 766.
- McKibben, Bill. *The Death of Nature*, Random House Trade Paperbacks, 2006, p 148.
- Mehta, Vineet. “Amitav Ghosh’s Ecocentric Vision in The Cricle of Reason, The Hungry Tide and The Sea of Poppies”. *Nature, Environment and Literature*, edited by Kalpana Purohit and Sharad Rajimwale, Sarup Book Publishers Pvt.Ltd., 2012. p.168.
- Moellering, Kur A.R. “William Wordsworth, H.D Thoreau, and the construction of the Green Academic World” (2010) English Dissertation Web.
- Mohit, K. Ray. ed. *Indian Writing in English*. Atlantic Publishers and Distributors P. Ltd. 2008. p.166.
- Ghosh, Amitav. *The Hungry Tide*. Penguin Books, 2004.
- Jha Shivani. *Ecocritical Readings Rethinking Nature and Environment*. Partidge India. 2015.
- Kerridge, Richard, and Neil Sammells, eds. *Writing the Environment: Ecocriticism and Literature*. Zed Books, 1998.
- Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.
- Rangarajan, Mahesh, and K. Sivaramakrishnan. *India’s Environmental History: A Reader* (Vol. 1: *From Ancient Times to the Colonial Period*, Vol. 2: *Colonialism, Modernity, and the Nation*. Orient Blackswan, 2013. Print. pp. 556, 483 497, 170.
- Rangarajan, Swarnalata & Scott Slovic (ed.) *Ecocriticism Big Ideas and Practical Strategies*. Orient Black Swan Pvt. Ltd. 2018.
- Roy, Arundhati. *The God of Small Things*. Penguin Books, 1997.

- Selvamony, Nirmal. "Tinai and Language Theory". *Contemporary Contemplation on Ecoliterature*, edited by Suresh Frederick, Authors Press, 2012. p. 21.
- Shiva, Vandana, *Staying Alive-Women, Ecology and Development in India*, Kali for Women, 1988.
- Sinha, Indra. *Animal's People*. Simon & Schuster, 2007.
- Steward, Frank. *A Natural History of Nature Writing*. Island Press, 1995.
- Thoreau, Henry David. *Walden*. Ticknor and Fields, 1854.
- Vinay Dharwadker. "English in India and Indian Literature in English: The Early History, 1579-1834". (Comparative Literature Studies, Vol.39, Nov.2, 2002 Penn State University Press. 2002.

CHAPTER-II

ECOLOGICAL CONFLICTS AND DEGRADATION OF NATURE: A CRITICAL EXAMINATION OF THE TEXTS

Ever since the environmental crisis was termed a global problem, it became a nuanced form of discourse to address environmental despoliation and its various kinds, not to ignore the self-destructive relationship of advanced industrial societies to nature. Humans have always been looking for an ecological reason to ward off total carnages of nature and its surroundings. There can scarcely be any dispute that it is reasonable to reduce the pollution of nature, but in the ages that follow doubts will be raised about the presumption that this ecological reason can actually be correct the prevailing irrationality in dealing with nature. Ecological morality, which controls practical interaction with nature, remains oddly unimpressed by ecological reason. Due to rapid development, the value of nature has been reduced to its immediate identity and space to be conquered and exploited for human benefits, for this case ecological reason seems to be only a subordinate space of our imagination and interaction with nature. When we speak of the ecological reason, we mean that the exploitation of nature has gone too far and that the pollution of the environment must be limited. Enough has been done to the environment and the time has come to realize our own position of how far we have gone away from nature and thus, we come to know that devoid of nature, human existence is impossible to think of.

Ecological Conflicts and Degradation of Nature have become important issues in modern days, and human interference in the lap of nature is a point of literary discourse. Ecological is defined by The Environment and conflict Project (ENCOP) headed by Günther Baechler and Kurt R. Spillmann, “Environmental conflicts emerge as political, social, economic, ethnic,

religious, or territorial conflicts induced by environmental degradation” (*Environmental Conflicts* 3). Environmental conflicts are characterized by the primary importance of degradation in one or more of the following fields:

- i. Overstrain of the environment’s capacity
- ii. Improvement of a high standard of living through unbridled use of technology
- iii. Humans’ exploitation of the Environment, etc.

There have been different areas where the environment is degraded and one can conformably say man has been responsible for it. George Perkins Marsh says, “man is everywhere a disturbing agent. Wherever he plants his foot, the harmonies of nature are turned to discords” (Marsh 36). If a man knows how to destroy/exploit nature, he must know how to build nature. This discursive form of logic ought to grip the human psyche to harness the ecological equilibrium. The first world countries have set examples of the developmental process of which third world countries are following them. For instance, the uses of technology, fertilizers, mining are all the products of the first world orders. And then the third-world countries are not denied of using them on the race to become superpowers. Ecological conflicts get manifested owing to the increasing of resource scarcity and shortages. Gadgil and Guha say, “Conflicts over forest, water and other natural resources have been widespread across human history. In modern times they arose typically as a consequence of competing property claims and economic interests, resulted in ecological edge” (*Ecological Conflicts* 406). In this context, this chapter will extensively deal with these aspects which are held responsible for the environmental crisis and explore different means to improve the environment; one of them is Sustainable Development. This study has also planned to incorporate 'Materiality of Nature' which promotes developmental activities, more

than our survival instincts, which eventually leads to environmental catastrophe. This aspect is a convenient point that addresses the issues of ecological conflicts.

Modernity and its Impacts on the Environment

The advent of modernity began in the 17th and 18th century European Enlightenment. And the beginning of the 19th century it began to dominate the entire world. Modernity is closely associated with capitalism, the ideological framework of these two movements (modernity and capitalism) and shares the common ground. The problem that the world is facing “is compounded by the widespread perception that modernity” (Huggan 103). To Nayar “In the 19th-century modernity was increasingly associated with industrialization and the spread of the capitalist mode of production. As a result, modernity today is frequently referred to as capitalist or industrial modernity” (Nayar 90). As the chapter runs parallel to environmental degradation, modernity, postmodernity, globalization, and capitalism become antagonists of this very idea. Globalization according to Roland Robertson, “as the creation and incorporation of locality, processes which themselves largely shape, in turn, the compression of the world as a whole” (Robertson 40) further he says that alienation is the price human beings have paid for their increasing control and management of nature, the attempted recovery of a lost relationship to nature is thus, a primary assumption of the historical phase. Innumerable novels/texts are discussing about modernity and its impact on nature. *The White Tiger* is an anthology of critical discussions on the various issues concerning recent and emergent India. The book showcases the extreme dimensions of modern India. It describes the changing face of India from a crumbling rural setting to a high-tech metropolis. Especially, the emergence of Bangalore as the high-tech city and outsourcing capital of the world, and on the other side is the darker side of India. It reveals the cultures of the caste and the ignominy of corruption.

The development of technology turns out a catchword for ecologically sensitive and critical thinking in the most recent era and has brought drastic changes to the physical nature of the earth, in this context, Ecocritical thinking is highly in demand in the field of literary aesthetic theory. An important aspect of the ecological discourse is its engagement with science. Many ‘carnucopian’ (Garrard 16) enthusiasts view science and technology as a panacea to the current environmental crisis but, catastrophes like Chernobyl and Bhopal gas leak have shown that science is a major causative agent of environmental problems. Thus, the dominant strands in ecocriticism are skeptical about science and show “how is science itself open to literary analysis?” (Garrard 3) Technology is viewed as an ecocidal entity assuming from ecophobia and gallophobia of the capitalist developed western world. The rapid growth and development of ecology as a science and the corresponding emergence of ecologically sensitive critical theories in the school of social sciences and humanities are promising features of this very idea. Nature is not merely there for the taking and neither as resources unending. It also has certain durations and capacity to bear the daily happenings of human and non-human society. Western school of thought has often taken instrumentalist view of nature, but in later years, the view of nature has gradually changed and thought that human-nature relationship as one of most urgent calls that has to do with political, economic, literary, and aesthetic implications, to avert global ecological disaster. Gadgil and Guha point out that, “the origin of these conflicts lies in the process of development itself” (407). Development of various kinds results in creating an imbalance in the environment. I have tried to attribute the wider significance of nature/environment in Aravind Adiga’s *The White Tiger* (2008). The novel studies India's ascent as a modern global economy. This novel also is an attempt to highlight a crucial issue of Ecological intricacies on earth, which

is very recent in literary scholarship; Aravind Adiga presents the issues of the deplorable condition of our environment in the twenty-first century.

If we are to talk about development and growth a nation, we are reaching the height of a country for which everything has to go in like land, trees, water, etc. Where do we get that resources and live by, are we going to eat money for that matter. When we extensively explore different spheres where natural resources have been used without having a second thought, at the closure of the day time will prove critical and the total extinction of species on earth is imminent. Therefore, we need to have a sustainable development to keep the earth in a safer zone for human survival, of which Gandhi has much talked about it and which seem to have practical solutions to open a door for development as well as ecological engagement. This is the existential angst of modern times. According to Gunanidhi Parida “the development is a process of societal transformation from a traditional society to a modern society and such a transformation is also known as modernization” (27). What we see in the novel is a transformation of villages to metropolitan cities, narrator chases his dream to make it a reality; he doesn’t want to live in darkness but in the light. For this, modernity can only cater to the needs of the common man. Modern economic development is the manifestation of production and diffusion of the stock of knowledge stemming from the scientific revolution or more generally from the intellectual revelation which began with the Renaissance. Here, the narrator seems to be adopting the Marxist materialistic view, because Marx’s attitude toward the world always retained that Promethean thrust glorifying the human conquest of nature, which the present trend does not rely on. There is a reference to ‘A thinking man’ that stands out to be the catchword for the current scenario. It implies that the author is well aware of the acute environmental crisis and also the current problems of the world; a thinking man can aptly locate and realize the things

what is happening around his surrounding and act upon it just like wisdom as a weapon to ward off ecological destruction. Adiga has traveled to different places in India; he portrays the social realities of a country that acts like a Marxist. The presence of feudalism, socialism, and capitalism are well described in the novel. The narrator's mind is deeply engrossed in the materialistic world and techno-oriented too. Marxists always have seen nature as a mode of production thus, John Bellamy Foster says, "It is undeniable that many of those who claimed to be following in Marx's footsteps treated nature as an object to be exploited and nothing more" (Bellamy 149). In this context, he conceived nature as the mode of production/capital, because of this the history of nature has been changed and a thing to be controlled and abstracted materials from it. This is what exactly, the ecological aspect of the novel talks that the sky scrapper buildings of Bangalore and Delhi are no other than these capitalist adventures turning into the metropolitan paradise of modern society.

Ecocritical Evaluation of the Selected Texts

Ecocriticism is an emerging theory that reveals the relationship between literature and the physical environment and explores the various consequences of environmental degradation in human life and its long-lasting harmful impacts on our unique planet. *The White Tiger* also resembles such an idea of environmental consciousness, and thus, this study deals with how nature becomes human construction through the anthropogenic role in the present times and how this text has been dealing with ecology and its impact on modern society. Nature has been as much a character in this book as Balram one of which is Country-Mouse. Mr. Ashok is called lamb. Buffalo is one of the landlords in Laxmangarh (Bihar), as per the water buffalo cavorting in the pond above if it is a wild water buffalo then, its time has come. Now endangered, it is at risk of crossbreeding with domestic water buffaloes and eventually becoming a human-use

creature, and at the end of the scale, there is 'white tiger' for the white tiger's counterpart in the real world this represents a loss of habitat with tigers down in each year. As the narrative goes "The stork was a fat man with a fat mustache, thick and curved and pointy at the tips. He owned the river that flowed outside the village, and he looks a cut of every catch fish caught by every fisherman in the river, and a toll from every boatman who crossed the river to come to our village" (Adiga 24). When we critically examine the text, the significance of nature has paramount importance in the mind of the narrator. At the outset, this novel will examine the way in which nature is represented and how it occupies a central place in the text. It would also show the clash between tradition and ecology, as well as tradition and economy. For Aravind Adiga Ecological Indifference, Modern Economy, and Retarding Tradition are humanity's antagonists in the novel.

Present human civilization suffers from ecocide and environmental catastrophe. No wonder, Edward O Wilson, one of the most influential living scientists today has described the twenty-first century as the century of the Environment (*The Future of Life*) it is very clear that nature is not a boundless repository of resources to be unceasingly exploited and as its stock is running short and mankind now is slowly awakening to this new threat of ecological destabilizing and environmental destruction. As the days and years pass by, we are advancing towards the end of nature which seems very imminent and immediate. Bill McKibben's book *The End of Nature* introduces environmental issues that have arisen during the 1990s. More importantly, this is a handbook for survival or a doomsday catalog of scientific prediction. For an environmental activist, this impassioned plea for radical and life-renewing change of today still considered a groundbreaking work in environmental studies. McKibben argues that the survival of the globe is dependent on a fundamental, philosophical shift in the way we relate to nature is

more relevant than ever. The present Indian scenario resembles the word of Greek Philosopher Heraclitus who opines that the world is in constant flux. Bertrand Russel's *The History of Western Philosophy* puts the opinion of Heraclitus, "You cannot step twice into the same river; for fresh waters are ever flowing in upon you" (63). Change is a must for the world to function. Therefore, change has a greater role in the modern era to play, which is confronted with problems by the widespread perception that of "modernity, however, this is defined as post-natural in the dialectical sense of losing human connection to the natural environment while simultaneously gaining a reinvigorated awareness that nature itself is continually reformed" (Huggan & Tiffin, 2003). For Adorno and Horkheimer pre-civilized period becomes 'after nature' (180) the reasonable assertion of human beings over and against nature in what they call the historical phase. Due to the changing of the environment, nature is being forced to reform itself as we see the unseasonal rain and other natural calamities are occurring on a regular basis? We have gone so far that without indulging in technology we are undone and our life has become techno-oriented no doubt. According to Vandana Shiva, "Development as capital accumulation and the commercialization of the economy for the generation of 'surplus' and profits thus, involved the reproduction not merely of a particular form of creation of wealth, but also of the associated creation of poverty and dispossession" (71). She tries to open up the intricacies of how environmental degradation leads to the creation of poverty; here it is a poverty of subsistence and not the poverty of deprivation.

The White Tiger is an epistolary novel written in a series of seven letters over seven nights, addressed to the Chinese Premier Wen Jiabao, the writer paints a cynical, supercilious, and an unromanticized picture of India where the education system is defunct, elections are rigged, poverty is rampant, almost ubiquitous and the poor have to face appalling regression at

the hands of the elites as the writer divides the nation into two distinct zones, “India is two countries in one: an India of light and an India of darkness” (Adiga 14). Balram goes back to the time when he was born and brought up as he says, “I am in the light now, but I was born and raised in Darkness” (Adiga 14). Here, the author wants to present the bleak depiction of Indian society to the Indian audience. However, the attitudes we are fostering against it needs some correction for the irreparable damage and heinous crime done to the environment. River Ganga the holiest river of India and considered the mother of all other rivers where everyone wants to have a dip in it, but alas! She has become a depository of grimy and ghastly things. Balram describes Ganga as “the river of death, whose banks are full of rich, dark, sticky mud whose grip traps everything that is planted in it, suffocating and choking and stunting it” (14-15). Again he says, “I smelled the river before I saw it: a stench of decaying flesh rising from my right. I sang louder: ‘....the only truth” (Adiga 16). Of course, contemporary Ganga stands as the river of darkness, we are responsible for making the river contaminated and polluted with full of unadulterated garbage water, which was once considered “river of illumination, protector of us all, breaker of the chain of birth and rebirth” (Adiga 15). Mr. Jiabao was requested to experience dark India; Balram says, “I urge you not to dip in the Ganga unless you want your mouth full of feces, straw soggy park of human bodies, buffalo, caring, and seven different kinds of industrial aides” (Adiga 15). We consider rivers divine, but we have turned most of our holy rivers into a sewage canal, river Ganga is not an exception here.

The narrator clearly justifies his stand on modernity, which demands adequate attention and the time proves imminent to address the issues. From an economic perspective who does not want to be rich in this era but has a narrow idea of what would happen to the environment surrounded by buildings and real estate industries. There is a little parody on in our days; people

used to hunt the animals in the dense forest. But in this era, we do not have enough forests but mega cities where man hunts for another man. That is what Balram had done to his employer Ashok. Balram represents a techno-world a rare germ has turned into a common species in time. In recent years, stories of animals, plants have become very pertinent only because of the need of the hour. A Chinese visitor can expect to be handed “small take-home sandalwood statues of Gandhi” (5) Sandalwood like tigers, are an endangered species made increasingly rare due to deforestation, the incense trade, and wood carvers. It is a demand from one of us to care for the endangered animal like the white tiger which is a rare species on earth. There are quite many novels dealing with tiger story such as *The Hungry Tide*, *Life of Pie*, etc. Rivers do have occupied a place in a literary genre like *River Sutra* by Geeta Mehta, *River of Smoke* by Amitav Ghosh. There was also a time where the ‘Narmada Bachao Andolan’ has brought people’s attention to stand for nature. As an ecocritic who considers the relationship between human and non-human life as represented in literary texts are equal and share common goals. Adiga shows the narrator’s view of spiritually depleted and physically polluted River the Ganges, the mother of all rivers, and the daughter of the Vedas to create environmental awareness among the readers. Balram also depicts the scenic beauty of the landscape, here is an example: “I am talking about a place in India, at least a third of the country, a fertile place, full of rice fields and wheat fields and ponds in the middle of those fields choked with lotuses and water lilies, and water buffaloes wading through the ponds and chewing on the lotuses and lilies” (Adiga, 14). To the uncritical mind, this looks like an idyll and a snapshot of an ecosystem filled with food crops, flowers, water, and an indigenous creature grazing and wallowing in its natural habitat. However, there is a word ‘choked’ which seems to work like a corrective measure. It bears associations with death rather than excess here, Balram remembers of Ganges as “suffocating and choking and stunting”

(Adiga 15). The entire ecosphere belongs to all living beings on earth. Balram, even though he is a city entrepreneur has fostered the idea of environmental justice, which is apparently seen in his way of looking at things as he says, let everyone live as he or she likes to live. He suggests his nephew when the hippo was lying in a giant pond full of mud threw a stone at the hippo to stir it up- he told him that it is a cruel thing. Hippos lie in mud and do nothing that's their nature "let animals live like animals; let human live like humans. That's my philosophy in a sentence" (Adiga 276). Adiga also laments over the present condition of city life, how people become the victims of modernity as we see in the construction of buildings/houses,

People were building homes for the rich, but they live in tents covered with blue tarpaulin sheets and partitioned into lines of sewage. It was even worse than Laxmangarh. I picked my way around the broken glass, wire and shattered tube lights. The stench of feces was replaced by the stranger stench of industrial sewage. The slum ended in an open sewer- small river of black water went sluggishly past me, bubbles sparking in it and little circles spreading on its surface. (Adiga 260)

This is a narrative to show the bare reality of people's engagement in construction areas in India. The atmosphere looks toxic and left them with only to breathe poisonous air resulting in countless miseries to their lives. Untreated household waste, toxic pollutions from industrial and vehicular exhaust and smoking garbage mounds add to an insufferable atmosphere of stench. To create a healthy environment in and around us the practice of waste consciousness is highly recommended. Don DeLille in his fiction *Underworld* gives an account of waste management processes in the character of Nick Shay who grew up in the Bronx. D.K Benet in his essay, 'Garbage in the Age of Consumerism and Global Capitalism' remarks,

Don DeLille like Thomas Pynchon excavates the waste that refuses to disappear completely from human sights and consciousness besides posing health hazards to human beings, waste makes even the biotic reserves and the last remnants of nature's pristine beauty lost their biological integrity and stability. (234)

Further, Benet stresses upon educative measures to manage the waste disposals, "Land ethics teaches us that garbage and junk must be treated and disposed using eco-friendly devices. Under global capitalism, the exploitation of natural resources for exceeds recycling. As a result, waste and detritus accumulates" (233). The gravity and density of wastes have been increasing day by day due to the advancement in science, common untreated household waste from every household, toxic waste pollutant from the industries, vehicular exhaustive garbage heap up the incurable problems in human society.

The novel *Animal's People* (Indra Sinha) presents an ecocritical aspect where there was a small pit dug behind the factory which had become the repository of the Kampani's wastes and garbage, "there be clay pits behind the Kampani's factory where bulldozers would dump all different colored sludges. Their pits are massive; the water in them stinks, but when the rains come to fill up and become proper lakes with reeds, etc." (Sinha 18). The Kampani/Company doesn't take steps for monitoring waste disposal where there are no human habitats. The epic centre of the polluted air was found in the factory as Animals narrates that "Eyes imagined you are in the factory with me. See the things rising above the trees, those rusty pipes and metal stars going nowhere. There is the place where they made the poisons" (Sinha 30). Thus, Animal's recordings of the human and nonhuman sufferings in Khaufpur make a literary call for powerful hands of the company and policymakers across the world to be ecologically conscious and environmentally literate in order to foster the sustainability of the earth.

Plumwood says, “the concept of colonization can be applied to nonhuman nature itself, and the relationship between humans, or certain groups of them, and the more-than-human world might be aptly characterized as one of colonization” (52). It suggests that “domination over nature and its non-human world is defined as an inevitable act in the history of civilization” (Arıkan, 38). This argument implies the correspondence between anthropocentrism and Western centrism that leads to discriminatory approaches towards not only dehumanized human beings but also nonhuman nature. Ecocritical engagement with postcolonial discourse suggests that this correspondence goes beyond the concerns of racism and evolves into environmental racism that threatens the sustainability of the planet earth through malpractices particularly in the global south. Curtin’s claim that “a self-perceived center’ of power and civilization exploited ‘distant’ places and peoples for its economic benefit” (Curtin 19) draws a parallel line between the oppression of races and environments.

The ecocidal catastrophe in Khaufpur/Bhopal motivates us to question the system on which the government had favored for ages sparsely unmindful of the devastating effects of the company falling onto the innocent people and DeLoughrey and Handley remark this incident as “the spatial politics of environmental toxicity” (216). Similar to the carrying of the northern garbage to the poor countries in the south, these politics point out the movement of impoverish environmental hazards from the global north to the global south. The fact such an American multinational company has established the pesticide plant in Khaufpur and responsible for the eco-crime on this land; is an example of “foreign risk relocation” (Parry 35). Fortun argues that Union Carbide chose Bhopal because “the region was seen as ‘backward’ and thus targeted for development by the Indian government” (xiv). This refers to the flexibility that India, a formerly colonized land, offers for foreign investment with the anticipation of emerging into a developed

country. Within this context, Curtin highlights that we own a culture guided by the ideology of 'progress': This very ideology appears to be the primary cause behind the economic interests before the environmental issues. The novel portrays Khaufpur as a place where over-urbanization, inadequate infrastructure, and malnutrition are highly problematic issues that cause the anti-developmental consequences of the industrialization process. Sumathy calls "eco-terrorist' that persons, companies, and governments engaging in ecologically irresponsible activities such as pollution" (22) As a result of eco-terrorism in Khaufpur made a site in which nature was falling short of maintaining its existence. The chemical disaster in Khaufpur thus stands as one of the most dreaded examples of the devastating environmental calamities supported by the Western model of development.

The tragic incident of Bhopal reminds us of the pain and agony of the people of Bhopal, even nature feels pathetic over the ecocidal happenings.

Mother Nature is trying to take back the land. Wild-sandalwood trees have arrived; who knows how must be their seeds were shat by overflying birds. That herb scent, it's ajwain, you catch it drifting in gusts, at such moments the forest is beautiful, you forget it's poisoned and haunted. Under the poisoned house tree are growing up through the pipework. Creepers brown and thick as my wrists have climbed all the way to the top, tightly they have wrapped wooden knuckles round pipe and ladders like they want to rip down everything the Kampani made. (Sinha 31)

A massive drive of toxic material has numbed the trees with merely existing on earth. Sinha has painted the pictures with an impeccable sense of loss on every side. The excruciating agony of people keeps us at bay at the sight of the dreaded landscape of Bhopal, "from all sides I can hear the screams and cries of dying people, why did the Kampani choose the city to make its factory?

Why this land? Is it by chance that the old name for this place is Kali's ground?" (32). Vineet Mehta opines that "technology plays a pivotal role in wars which are highly ecocidal and ecotoxic" (Mehta 164). The presence of technology not only eases human labor but it terrible makes a bad impact on the environment. The people of Khauaufpur live in excruciating pain day in and day out and traumatic experiences continue to live longer and always haunting and terrifying suffering become part and parcel of their living system. It's a gothic experience in general when one thinks of the Bhopal gas tragedy in terms of massive deaths and huge loss of property. Nayar says, gothic as a genre deals with the ruination of human identity" (xv) when the human body becomes the 'ab-human' (a source from William Hope Hodgson who first used the term in his novel *The Night Land*) continually in danger of becoming not-itself, but becoming 'Other'. "It stages..... a species of trauma,,,,, to the human body collapse and is reshaped" (Huxley, 3-4). Animal has lost his identity "I used to be human once, so I am told. I don't remember it myself" (Sinha 1). My name is Animal, I say, I am not a fucking human being" (Sinha 23). There is a massive transformation at work in the attitude of a young boy (Animal) and realized the present condition of his body and decries to present his own terrible sufferings of victimhood. Animal's body mirrors on human and environmental degradation. Nayar points out "Bhopal's disaster exhibits motif and theme such as information, crypt, biopolitics, secrecy, repression, landscape of fear, haunting, abjection and violence" (Nayar xiv).

All humans are vulnerable but only some of them are helpless, argues Adriana Cavarero. She reminds us that it is "only to the newborn whom the vulnerable and the defenseless are one and the same" (20) but the defenseless are the ones who need active care. Nayar points out that the ordeals of the Bhopal are an "ecological gothic" (Nayar xix) total ecological disaster has brought to the animal kingdom even the birds and reptiles feel strangers to their habitats,

“peacocks, goats and even the grey herons which sometime we would find dead beside the Kampani’s lakes” (Sinha 49). Animal’s appreciation of the non-human world points out that “environment must be seen as a mutually sustaining network in which humans and non-humans are always already linked with each other, and on whose collective action and prosperity the functioning of the network depends” (Mukherjee 147). Thus, the interplay between the human and nonhuman world as reflected through Animal in the novel emphasizes the vitality of ecological literacy towards all forms of the organisms (animate and inanimate). This novel exposes the bleak pictures of harmonious life when science and technology take over the ecological knowledge of humans. In one way it can be said that scientific temper is at its best. One could imagine that it must have been like that of in the state inferno. The excruciating pain might have been the living experiences of Khaufpuris all over their life. The characters’ helplessness suggests they are in a dilemma/hallucination for hubris of foreign company and need someone to lift/alleviate their dropping spirits to at least live a human like existence even such living condition was hard and remote to imagine about. The question is who will speak now for the oppressed, they have been forced and pushed to experience the brunt of human callousness? The real challenge is at the brink, will the government go with the company mercilessly injecting bunch of toxic liquid into the veins of Khaufpuris and as a result made them sick and paralyzed with different forms. These tragic narratives of the Bhopal become a fear psychosis for many which make them aware of the outcome of the industry and its impact upon them. It almost wiped away half of its total population. Now the question is where will they find their shelter and build their families’ future. Awareness of ecocide is a need of the hour to avert greater risks of human survival.

Through this novel, Sinha is set to recreate the awareness on environmental epistemology and techno-centric hangover to which UCIL played a role of antagonist in poisoning the whole of Bhopal. The toxic tragedy has smacked a lot of people out. The untold miseries still impending on those who were yet to be born were left with a life worse than death can be told in totality as can be seen in the scene when Animal meets his new friend, Kha- in- the- Jar. “Your back is twisted,” says he with great bitterness, ‘but at least you are alive. Me, I’m still fucking waiting to be born.’” (58). The indomitable fighting spirit is still alive with Animal and friends, they plan out to wage a war against the Kampani for its inhuman gesture to the Khaufpuris. Sinha posits a remarkable question through the character of Animal, “Do you suppose anyone can explain why the company chose this city to make its factory? Why this land?”(32). This questions by him stirs our eye-brows up which is a replication of what Jared Diamond pointed out, in his book *Collapse*, where he discusses about how different societies make disastrous decisions. “These societies sit by and watch the encroaching weakness without taking corrective actions.” (420). Societies are built around people’s participation in division of labor and decision-making processes. And thus societies are expected to provide law and order, protection and economic security to its inmates, but if, it fails to provide adequate facilities to people, it harbors total turmoil and catastrophe.

In “Tomorrow There Will be More of Us” (*Postcolonial Environments*), by U. P. Mukherjee, urges us to pay attention to the world where we live we are in the postcolonial world and the environmental conditions and situations too need greater attention. Indra Sinha’s *Animal’s People* overtly comes close with the idea of the toxic postcoloniality and its impacts on the postcolonial society at large. The power of toxicity of the gas was so harmful that

it has not left any stone unturned and thus, the narrator reduces himself to merely an animal in every sense. He says,

Sinha's novel attempts to visceral recreation of the aftermath of the historical incident of Union Carbide's poisoning of Bhopal. His narrator begins by declaring he is not human, and thereby exposing the tremendous logic of global corporation that only recognizes the powerful and privilege of capable of hearing signs of humanity-including practices such as rights and justice. (162)

It's all about the political/government affinity to the foreign company made it possible to widen the horizon in a popular urban area. The hubris of the company resulted hazardous to society. It is obvious that the government systematically sidelined the policy imperatives to the health infrastructure. This is why the catastrophe of toxic gas was palpable. This tremendous impact had on the local people who had no voice to rise against the injustice meted out to them regarding the building of the factory and the dumping wastes out-let of the factory. In ecological perspective Bhopal provides historical environmental awareness which have been the outcome of the contemporary mantra of globalization and development of the modern society. Through the character of Animal one could imagine that Animal is ambivalent in his identity and deliberately pushing us to address/study his status and performance. Being an human first and turned animal later gives us an indication that something is ominous and now it's apparent that if every one of us fails to heed the demands of the society in healing the bruised and injured conditions of the earth where we live, there will always be a threat to face another Bhopal-like incident in near future. U. Pablo beautifully showcased in his article "Tomorrow there will be more of us" a foresight vision of preventing such a menace to humankind.

There are so much of ecocritical attitudes being laden in the writings of Jhumpa Lahiri's *The Lowland*. Her depiction of the character of Subhash, raises eco-consciousness, the death of Subhash himself is a mark of protest towards the protection of the environment. After the departure of Subhash and the death of Udayan the lowland areas have become a repository of waste materials and now no one found any good in them the two ponds have become the mosquito breeders and with dirty smells. One day Bijoli observes:

The two ponds in front of the house and the tract of lowland behind them, are clogged with waste. Old clothes rags, newspapers. Empty packets of Mother Dairy. Jars of Horlicks, tins of Bournvita and talcum powder. Purple foil from Cadbury chocolate. Broken clay cups in which roadside tea and sweetened yogurt were once served. (179)

In this present age, this has become a common thing of affair, as the novel suggests that illegal practices occurring in the ponds, “in paddy fields, all over Calcutta. They are being plugged up by promoters so that the city’s swampy land turns solid so that new sector can be established, new homes built. New generations bred (Lahiri, 179). Once upon a time the lowland and the ponds had become the source of joy and happiness for the people as the novel describes the water had been clean. Subhash and Udayan had cooled off in the ponds on hot days. Poor people had bathed. After the rains, the floodwater turned the lowland into a pretty place filled with wading birds, clear enough to reflect moonlight” (Lahiri 179). But now it is turned into a composed pit, hardly aware of the outcome of the diluted and adulterated materials from the factories in the mega metropolis. Lahiri is at her best to address the issue of converting ponds into land for construction of buildings. “Now the Dutch engineers laying down pipes to bring in silt from the Hooghly, closing up the lakes, and turning water into land. They’d established a planned city, salt Lake, in its place” (179). The modern era has unfolded the new avenues of life

and now no one would listen to the AIR (All India Radio) new buildings are in offing and the life of luxury has overtaken the rustic life of human civilization thus, the novel says “the field no longer empty. A block of new house sits on it now, their rooftops crowded with television antennas” (181). When Gauri makes a short trip to India (Calcutta) she was awestruck with the transformation of the land, “she saw the lowland was also gone. That sparsely populated tract was now indistinguishable from the rest of the neighborhood and on it more homes had been built”, she also was “unprepared for the landscape to be so altered. For there to be no trace of that evening forty autumns ago” (Lahiri 320). “Formerly man had been part of nature, now he was the exploiter of nature” (*Glottfelty*, 8). And now what we find is the “interference intrinsic to western development practices but still accepts development basic premise: to address the persistence of poverty, environmental degradation and the violation of human freedom in the contemporary globalized world” (Huggan & Tiffin 29).

Kiran Desai in her celebratory novel, *The Inheritance of Loss* depicts the contrasting picture of the peaceful and serene atmosphere, that there were some people deliberately who unsettled the panoramic beauty and tranquility of the land in terms of establishing peace and harmony and being in close proximity with human and nature. “They had come through the forest on foot in leather jackets from Kathmandu black market.....” (4). They were the young boys who had been demanding a separate Gorkhaland. They used to disturb the silence of nature by firing their bullets. Their job is to terrorize people and rob their wealth, especially, their guns. Here the novelist has tried to show how a changed mentality of some protesters who may have caused imbalance/unaccustomed earth within the eco-system and have fuelled terrorist activities being driven by the political reasons and thus, become successful in turning heaven-like nature into a hellish-like experience. As life ventures into a modernized world, man is not satisfied

merely by living with nature rather he wants to establish his supremacy by conquering it. “Sai had wondered, should human conquer the mountains or should they wish for the mountains to possess them” (Desai 155). Kiran Desai provokes the entire human race to choose appropriate options to map the idea of the environment in the human psyche.

Desai depicts the calamity of landslides because of the over-riding population on the hilly areas:

In order to accommodate the population explosion, the government had recently passed legislation that allowed an extra story to be built on each home in Darjeeling; the weight of more concrete pressing downward had spurred the town’s lopsided descent and caused more landslides than ever...it looked like a garbage heap rearing above and sliding below. (196-197)

The people of Kalimpong mourned for the loss of scenic beauty of the land “Darjeeling has really gone downhill, remember how lovely it used to be” (197). The novelist becomes nostalgic about the past glory of Darjeeling. Nature always is a source of joy as Keats was fascinated by the beauty of nature in full throat declared that a thing of beauty is a joy forever (Endymion). Which propels a lasting pleasure despite all the problems on the earth? Similarly, when Sai goes to visit the library, she feels vomiting due to motion sickness. The protestors make their presence felt by destroying the peaceful atmosphere:

The GNLF boys had burned down the government rest house by the river...In fact, forest inspection bungalows all over the district were burning, upon whose verandas generations of ICS men had stood and admired the serenity...the circuit house was burned. Detonators set off landslides as negotiations went nowhere. Kalimpong was transformed into a ghost town, the wind tumbling around the melancholy streets, garbage flying up unhindered. (Desai 280-281)

Sai got an urchin feeling by the inhuman activities of terrorism. There have been innumerable instances where our living eco-system is disturbed and wild by the govt. only to dedicate the same land for national interests and the protection of cultural heritage. The original settlers of the land, who had established their identity and lineage lived to complete harmony with the nature had to feel the brunt of the bi political jargons and the govt. declares it “areas of high sensibility” (122). Like Kalimpong. Father Booty who used to live there for more than forty years, all of a sudden is asked to vacate, his nationality and the decision is taken by the government authorities to turn him off from his fine shelter: “Father Booty felt his heart fail at the thought of his cows being turned out in favor of army tanks, looked about at his craggy but of mountain side- violet bamboos, orchids and pale ginger lilies...wilderness could not incite a gentile love-he loved it fiercely intensely” (220). Further, the novelist says, “he is a man who, had done much more for development to the hills than any of the locals” (223), but he becomes a simple victim of the political prejudices as to sacrifice his land and identity. Not only did he lose his favorite dog Mutt physically, but also his built identity gets loosened. The dog positively responds to the genuine feeling of the old man. The unfailing love with shared memory between them lies here: “Mutt followed him to his room. As he sat brooding, she lend against him with the ease that children have when leaning against their parents” (113). As the time progresses unnoticingly missing Mutt from the powerful grip of his hand. A great sense of loss spread on his face. She (Mutt) became an integral part of his life’s journey. Judge’s love, affinity with Mutt implies man is very much dependent on nature which is a healing experience of human’s injured psyche. The novel showcases massive destruction of nature accompanied by human power and hands breed the great derangement for Amitav Ghosh. It results in devastating impacts on the human and non-human world.

While analyzing *The Hungry Tide* a text full of nature imageries undoubtedly declared the most important text for exploring the dual mode of nature as a giver and destroyer of life. This dual force of nature has been viewed in terms of the interconnection between the human and non-human elements during the Marichjhapi massacre incidents of 1978-79, the time the newly formed government, the Communist Party of India (CPI) of West Bengal forcibly taken off the thousands of Bengali refugees the settlers of the Island. These refugees were “ indigenous to the region, but they had suffered a history of violent displacement that initially brought them to the sea- one which, constantly shifting between a state of land and a state of water, provides an objective correlative for their own unstable past” (Huggan 187). They have been robbed off their homes and identities. Spivak dubs the refugees as “‘other’ may speak but their speech is often pre-positioned so as not to be heard by those in power” (Spivak 271). Ghosh considers, “my ancestors were ecological refugees long before the term was invented” (*The Great Derangement* 4). As a matter of fact, when the Bengali refugees were settling on the island, they had coped with the tiger ridden environment up with harmony, they never revenged with nature. An island at first uninhabited by tigers but gradually the locale has witnessed thousands of refugees. Ghosh writes, “within a matter of weeks, they had cleared the mangroves, built bandhs and put up huts” (Ghosh 118) from different sources was known that the refugees were from Bangladesh, the oppressed section of the society, “if not ‘Dalit nation’ then at least a safe haven for the country’s most oppressed” (191). The refugees belonged to the oppressed section and were the poorest of the poor, at regular basis they were oppressed by upper-class Hindus and Muslims. But the government planned to evict them to a distant land ignorant of their existence and survival causing them to undergo excruciating pain and agony in their entire life. The agonizing experiences of the settlers took resort to fight against the government and as the battle broke out

the refugees were the most affected ones, they were on the verge of starvation and anguish, the internal plight and the untold miseries of the islanders were narrated in the novel with Kusum a most affected victim in Marichjhapi voicing out a plea juxtaposed⁸ with the remarkable debate as to know the importance of non-humans/animals over humans:

This island has to be saved for its trees, it has to be saved for its animals, it is a part of a reserve forest; it belongs to a project to save tigers, which is paid for by people from all around the world. Every day,, sitting here with hunger gnawing at our bellies, we would listen to these words, over and over again. Who are these people? I wondered who loves animals so much that they are willing to kill us for them? Do they know what is being done in their names? Where do they live these people? Do they have children; do they have mothers, fathers.....? No one could think this is how humans have always lived.....by fishing, by clearing land and by planting the soil. (261-62)

It is not that the poor and the weak had taken up initiatives against the government for the first time. Neither was it novel for the villages to protect the non-human, having the knowledge of their importance. The refugees had mercilessly lived on the island leaving behind their fear psychosis about the tigers. The government's inability to perceive the plight of these refugees plans to displace them in a strange land. Sanjay Sangvai notes, "The displacement of people by the government is altered with much smooth phrases as 'Emergence, Not Submergence, Displacement is Development'" (*The Tragedy of Displacement* 442). The government's development apparatus remains a problem for poor people, like the refugees of Sundarbans. Their countless miseries of staying alive on the island go unheeded by the ruling government. Displacement and rehabilitation schemes for these refugees become a delirium. The injury-inflicted region remains a hostile zone for human habitation only for the purpose of sparing a

space for Royal Bengal Tigers. Owing to the pristine ecosystem of the Sundarbans, it's been serving as a boundary to protect the inhabitants across the Khulna and Mongla districts against the cyclonic storms. During monsoon the shore of Sundarbans varies greatly and almost all the deltas of Sundarbans submerged with the water half of the year. When there is high tide during the monsoon any kind of man-made developmental activities are prohibited and the inhabitants face the heat of it. Lusibari yet another beautiful island also intensifies the same fate for reshaping of the river Matla become more silted with its water becoming lesser with the years.

When Kanai met Nilima along the river Matla came to realize that how the river had changed over the years looks unfavorable to the settlers, soon he remembered “the Matla as a vast waterway, one of the most formidable rivers he had ever seen. The freshly laid silt that bordered the water glistened in the sun like dunes of melted chocolate” (24). Living in a precarious condition is one of the greatest threats the islanders do face. Due to the low tide and high tide and the rising of sea water cause tumults of problems and this natural disasters occur because of the change of the climatic conditions of the earth.

In recent times, the Indian government is making the strongest appeal about the protection of wild animals especially the rare species. Huggan and Tiffin remark that “the strongest international pressure on the Indian government has been the tiger, nor river dolphins, conservation, in large part of because the Bengal tiger represents a prime example of a global signature species at mortal risk” (188). K. Ullas Karanth adds a point to why government emphasizes the protection of wildlife becomes its prime goal, “India has now seriously grappled with continuous problems of conserving the wildlife for over a half-century with a marked intensification of the effort. This effort has been made against a backdrop of massive population increase, rise in democratic aspirations and burgeoning consumer needs and greed, all of which

fuelled a rapidly developing economy” (Rangarajan 366). Therefore, refugees had to face the threat of tiger attacks frequently. Fakir’s mother had become a simple prey to the tigers in the Marichjhapi massacre and the settlers’ active participation to torture the tigers certainly indicates that they had taken the steps to revenge against the nature (on the man-eaters); symbolically the government took action against the human beings. The imbalance is permeated through the dilemma of appropriating the urgency of saving the environment. The project tiger launched in 1973 has led to a strange ‘specieism’ (Cohen 8) where Tigers are privileged over every other species on the earth.

Ecological degradation is regarded as measuring terms by critiquing on what ways and means our ecosystem is polluted. What measures have been taken by humans? Development always replaces old to new in the process of replacement values, systems, policies and commodities get diluted thus, there is a loss of the essence of developed things. Developmental activities occur on the lap of nature, thus, nature is being exploited and reduced to a marginalized form that needs a redressal in maintaining ecological equilibrium.

In *The God of Small Things* value of nature is revealed to its immediate identity and human beings unhesitantly continue to dominate over nature, widen their horizons of living. Finally, the fatality of the environment is an obvious reflection of reality. Being inspired by the ecocritics, a woman (Arundhati Roy) with human flesh and blood crusades against environmental problems across the country. She as a vibrant environmentalist, activist, and writer uses a very eloquent voice to make the reading public aware of the peril of living beyond our planet’s environmental means. Roy’s passionate plea in her 1997 award winning novel *The God of Small Things* exposes the potentially damaging effects of human behavior on the natural world. She shares with the readers her passionate love for nature and her novel while celebrating

nature and the small things in life also bears testimony to mankind's destructive tendencies. Rahel's coming back on the river Ayemenen makes her strange a typical change of the texture of the land, a sudden look she finds degeneration is at its peak in the Ayemenen as Roy writes,

The river greeted her with a ghastly skull's smile, with holes where teeth had been and a limp hand raised from a hospital bed. Though it was June and raining the river was no more than a swollen drain now. A thin ribbon of thick water that tapped wearily at the mud banks on either side, sequined with occasional silver of a dead fish. It was choked with a succulent weed, whose furred brown roots saved like thin tentacles under water. Bronze winged lily-trotters walked across it. Splay-footed cautious. (124)

In the perspective of Rahel the river had lost its natural flow and being damped up with waste materials. It is quite similar with the poem *Wasteland* of T.S Eliot had talked about in 1980s, that same situation finds its coarse to this day. Lata Marina remarks, "Rivers in Kerala, endangered and under the threat of ecological imperialism, no longer presents a panoramic view instead what we see is a desolate landscape of vast scattering of mining pits" (Lata 150). The same dismal picture of the river is narrated as "the river which is said to evoke fear is now a slow, slugging green ribbon laws that ferried garbage to the sea now" (124). Estha's encounter with the river typifies how polluted the river was as she narrates "smelled of shit and pesticide brought with World Bank loans. Most of the fish had died. The ones that survived suffered from fin -rot and had broken out in boils" (13). The river is polluted by the inhuman and unhygienic activities by the locals. Roy shows us the rustic examples where the nature is degraded in full throat. The pollution onto the river is not yet over further Roy narrates the miserable condition of the rivers across the country but here she exposes the river Ayemenen particularly,

On the other side of the river, the steep mud banks changed abruptly into low mud walls of shanty hutments. Children hung their bottoms over the edge and defecated directly onto the squelchy, sucking mud of the exposed river bed. The smaller ones; left their dribbling mustard streak to find their own way down. Eventually by evening, the river would rouse itself to accept the day's offering and sludge off to the sea, leaving behind wavy lines of thick white scum in its wake. Upstream clean mothers washed clothes and pots in unadulterated factory effluents. People bathed. Severed torsos soaping themselves, arranged like dark busts on a thin, rocking, ribbon lawn. On the warm days the smell of shit lifted off the river and hovered over Ayemenen like a hat. (125)

The horrors of the environment envisioned by Roy are seen through the cultural signifier of water, the Ayemenem and Meenachal. The History House of Kari Saipu has received transformational change into a hotel popularly called 'Heritage'. Lata Marina Varghese writes "the degeneration is chiefly due to economic progress" (150). In the novel there are innumerable instances of development saturated with modern day times. The place/area is described as "God's Own Country" in the brochures of the hotel. Even the newly renovated Heritage, the river behind it is not as it is but has succumbed to the man-made repository of domestic waste all around. As the narrative goes:

The view from the hotel was beautiful, but here too the water was thick and toxic. No swimming signs had been put up in stylish calligraphy. They had built a wall to the screen off slum and prevent it from encroaching on Karri Saipu's estate. There was not much they could do about the smell... they knew those clever Hotel people's poverty was merely a matter of getting used to it. (Roy 125)

Through these narratives, Roy has tried to show how modernization has greatly made an impact on the ecological degradation of animals and plants. She has neatly employed nature in very disgusting manner only to show the bereaved pictures of nature being degraded in the hands of humans. The return of Rahel after twenty-threes to the river Ayemenem, she receives unromanticized feelings being welcomed by the river. No sooner did she notice the river Ayemenen turning green during mid-June than craving for the past days to happen where she enjoyed sitting along the river, “boundaries blur as tapioca fences take root and bloom. Brick walls turn moss green. Pepper vines snake up electric poles. Wild creepers burst through laterite banks and spill across the flooded road” (1). Rahel as an ecoconscious person always craves for magnifying nature, it is very clear when she thinks of well-balanced ecosystem, Roy says, “Rahel closed her eyes and thought of the green river, of the quite deep-swimming fish and the gossamer wings of the dragonflies” (148). Mortensen’s essay ‘Civilization’s Fear of Nature’ argues that *The God of Small Things* raises the consequences of degraded nature in the name of modernization and progress. He states, “Nature, is not so much absent as simply repressed, and the brilliance of Roy’s approach consists precisely in showing that the postmodern denial of nature produces a threatening return of the repressed” (188). The narratives of the novel provide descriptions of the damaging effects of modernization processes onto nature. In the novel, there is an instance where a temple elephant is electrocuted (high-tension electric wire on his body). “Near Ettumanoor they passed a dead temple elephant electrocuted by a high-tension wire that had fallen on the road” (153). The unfortunate demise of the elephant raised a debate over to which human beings are responsible for it. In recent times hardly an elephant is seen, almost they have become rarer species. Roy has attempted to prove that electricity has become an integral

part of our living system which is dangerous to the animals and humans as well, when we become unmindful and with little care to the electricity.

The rampant dominance of modernization changes the regular habits of human, Roy describes how the habits of Baby Kochamma cast off her interest of gardening for newly adopted passion of watching TV.

The reason for this sudden, unceremonious dumping was a new love. Baby Kochamma had installed a dish antenna on the roof of the Ayemenem house. She presided over the world in her drawing-room on satellite TV. The impossible excitement that this engendered in Baby Kochamma wasn't hard to understand. It wasn't something that happened gradually. It happened overnight. (Roy 27)

She has been deeply influenced by the virtual lifestyle. Her craze for gardening led her to study diploma in ornamental gardening. She dedicated her precious time planting a variety of flowering plants and trees that had very little chance of survival in the weather condition of Ayemenen. Her dedicated life on gardening had only one result that is it became so famous that people from every corner came to see the exotic plants being grown in the nursery. A shift in place in the life-style of Baby Kochamma soon the garden gets abandoned thus; the exotic plants are suffocated and choked by a grass called *patcha*. "Like a lion-tamer she tamed twisted vines and nurtured bristling cacti, she limited bonsai plants and pampered rare orchids. She waged war on the weather. She tried to grow edelweiss and Chinese guava" (26-27). Further the misery of the plants grows endless as the narrative goes:

The ornamental garden had been abandoned. Left to its own devices, it had grown knotted and wild, like a circus whose animals had forgotten their tricks. The weed that

people call communist *patcha* (because it flourished in Kerala like communism) smothers the more exotic plants. (Roy 27)

These lines of Roy tried to emphasize the problem of intruding in the lap of nature by humans in wild manner causes disharmony and fatal at times. Roy also emphasizes the role Baby Kochamma going along with the flow of modernization adopting a new living standard gets everything disturbed as it is with “her ornamental garden wilted and died, Baby Kochamma followed American NBA league games, one-day cricket and all the Grand Slam tennis tournaments” (Roy 27).

Baby Kochamma’s obsession with television in great detail to emphasize the hypocrisy of Indian society because of the infiltration of Westernization. Baby Kochamma, due to her role in reporting Velutha and Ammu’s affair as a rape, combined with her slovenly obsession with television, seems to represent the worst aspects of both societies. In this aspect Roy remarks on the harmful consequence of Westernization valorizing the good part of Indian culture. The television was caused for the “unceremonious dumping” of the garden, the symbol of family. She allowed the garden to “(wilt) and (die)” The use of unceremonious and dumping emphasizes the apathy Baby Kochamma felt for abandoning her traditional values in family, in favor of her new, Western culture. The importance on the garden dying slowing would suggest that Baby Kochamma has totally abandoned her family and hardly cared for them to tend to her ‘garden.’ Moreover, the regal diction of ‘presided over’ suggests that Baby Kochamma abandoned her family in favor of television because she felt more comfortable in control of the situations as compared to the messy relations of the Ipe family. Roy suggests through Baby Kochamma’s move from her family and towards television that India is turning away from their positive values in support of the easier ones to follow the Western cultures.

All these glimpses of nature being exploited and scattered images of grim reality of nature and its deteriorating conditions are induced by the scanty and selfish motif of human beings and in addition to this growing misery of human civilization, the senseless pursuit of money is being regarded as the mode in which inanimate things are exploited. Today, the message of materialism speaks to us in the language of terrorism, genocide, pollution, and gross environmental depletion. As human beings, we seem to have realized an impasse. As an educated mass, we find ourselves responsible for the earth to sustain its fertility, glory, and its enchanting beauty by saving her from exploitation.

Ecological degradation doesn't mean not only the demeaning of nature but also the injustices and exploitations meted out to the margins (the other). Roy in this text replicates the anguish of the underprivileged like Velutha, Ammu, and the repression of other forms of nature being present in the text pose crisis in the environment. The powerful activism by Roy along with her writings covering all ranges of subjects crossing over the theme of revolt beyond the purview of characters in the texts and fighting for the dispossessed Tribals and Dalits and the displaced farmers badly affected by the "Big Dams Projects," Roy discusses in her essay, "The Greater Common Good", a shameless ways of looking water, land, and irrigation from the poor and handing it over to the rich, as "their reservoirs displace huge populations of people, leaving them homeless and destitute" (The Greater Common Good 42). And terming it a public turmoil of the nation, the current times craves for power and dominance and the govt. is all ready to establish nuclear power plants, Roy energetically voices her concern over the amassing of nuclear weapons: "If there is a nuclear war, our foes will not be China or America or even each other. Our foe will be the earth herself. The very elements-sky, the air, the land, the wind and water will all turn against us" (Roy 6). This present study takes a couple of books and all these

textual discussions aptly and convincingly show and prove that from the beginning of the earth's creation there had been a vibrant concern for the safety of Mother Nature in the interest of mankind and hence, this movement called Ecocriticism, of protecting endangered forms of nature seems to be a positive extension and expansion of what has been depicted in the texts.

Works Cited:

- Adiga, Aravind. *The White Tiger*. HarperCollins, 2008.
- Arikan, S. "Domination over nature and/or domination over woman?" *The Tempest and The Taming of the Shrew* by William Shakespeare. *IOSR Journal of Humanities and Social Science (IOSR-JHSS)* 2017a, 22(9), pp36–44.
- Benet, D.K. "Garbage in the Age of Consumerism and Global Reading of Don DeLillo's *Underworld*", of *Essays in Ecocriticism*, edited by Nirmal Selvamony, Nirmaldasan and Rayson K. Alex. Sarup & Sons. 2007. p.233.
- Cavarero, Adriana. *Horrorism: Naming Contemporary Violence*. Trns. William MacCuaig. Columbia University Press, 2011.
- Cohen, Carl. "The case for the use of Animals in Biomedical Research". *The New England Journal of Medicine* 315.4(1986). p8.
- Curtin, D. *Environmental Ethics for a Postcolonial World*. Rowman & Littlefield Publishers. 2005.
- Desai, Kiran. *The Inheritance of Loss*. Penguin, 2006.
- De Loughrey, Elizabeth, and George B. Handley, eds. *Postcolonial Ecologies: Literatures of the Environment*. Oxford University Press, 2011.
- Diamond, Jared M. *Collapse: How Societies Choose to Fail or Succeed*. Viking, 2005.
- Don, DeLille. *Underworld*. Picador, 1997.
- Escobar, ,Arturo. "Encountering Developmet". *The Making and Unmaking of the Third world*, Princeton University Press. 1995.
- Fortun, K. *Advocacy after Bhopal*. University of Chicago Press. 2001.

- Foster, John, Bellamy. "Marx and Environment". *In Defense of History: Marxism and the Postmodern Agenda* edited by Ellen Meiksins Wood and John Bellamy Foster. Aakar Books, 2006.
- Frederick, Suresh. (ed). *Contemporary Contemplations on Ecoliterature*. Authors press, 2012.
- Gadgil, Madhav and Ramachandra Guha. "Ecological Conflicts and the Environmental Movement in India" of *Environmental Issues in India: A Reader*, edited by Mahesh Rangarajan. Dorling Kindersley (India) Pvt.Ltd. 2007.
- Hodgson, William Hope. *The Night Land*. The Floating Press, 1912.
- Horkheimer, Max and Theodor Adorno. *Dialectic o Enlightenment: Cultural Memory in the Present*. Herder& Herder. 1972, p.180.
- Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism Literature, Animal, Environment*. Routledge. 2010.
- Karant, K. Ullas. "Sacred Groves for the Twenty-First Century" of *Environmental Issues in India: A Reader (ed)*. Mahesh Rangarajan. Dorling Kindersley (India) Pvt.Ltd. 2007.
- Marsh, George Perkins. *Man and Nature*. University of Washington Press, 1864. p.36.
- McKibben, Bill. *The Death of Nature*, Random House Trade Paperbacks, 2006.
- Mehta, Vineet. "Amitav Ghosh's Ecocentric Visions in The Circle of Reason, The Hungry Tide and The sea of Poppies". *Nature, Environment and Literature*, edited by Kalpana Purohit, & Sharad. Rajimwale, 2012.
- Mortensen, P. (2003). "Civilization's fear of nature: Postmodernity, culture and environment in The God of Small Things". *Beyond Postmodernism*, K. Stierstorfer, Walter de Gruyter. (pp. 179-195).

- Mukherjee, U. P. *Postcolonial environments: Nature, culture and the contemporary Indian novel in English*. Palgrave Macmillan. (2010)
- Nayar, Pramod, K. *Bhopal's Ecological Gothic: Disaster, Precarity and the Biopolitical Uncanny*. Lexington Books, 2017.
- *An Introduction to Cultural Studies*. Viva Books, 2008.
- Parida, Gunanidhi. *Ecology and Development in Conflict: A Gandhian Approach*. A.P.H. Publishing Corporate, 2000.
- Plumwood, V. "Colonization, Eurocentrism and anthropocentrism". *Decolonizing nature: Strategies for conservation in a post-colonial era*, edited by W. M. Adams & M. Mulligan (Eds.), Earthscan, 2003.
- Robertson, Roland. 'Globalization: Time-Space and Homogeneity-Heterogeneity'. In Mike Featherstone, *Global Modernities*, edited by Scott Lash and Roland Robertson Sage, 1995, pp. 25-44.
- Roy, Arundhati. *The God of small Things*. Penguin, 1997.
- Roy, A. (2002). "The Greater Common Good" of Roy, A. (Ed.), *The Algebra of Infinite Justice* Flamingo. (p.42).
- Roy, A. (2002a). "The End of Imagination" of Roy, A. (Ed.), *The Algebra of Infinite Justice* Flamingo. (p. 6).
- Russel, Bertrand. *A History of Western Philosophy: And Its Connection with Political and Social Circumstances from the Earliest Times to the Present Day* Simon and Schuster, 1945, p. 64.
- Sangvai, Sanjay. "The Tragedy of Displacement". *Environmental Issues in India: A Reader*, edited by Mahesh Rangarajan. Dorling Kindersley (India) Pvt.Ltd. 2007.

- Shiva, Vandana. "The Impoverishment of the Environment: Women and Children Last". *Ecofeminism*. Maria Mies and Vandana Shiva. Rawat Publications, 1993.
- Simon A. Mason, Simon A. and Spillmann, Kurt R. "Environmental conflicts and regional conflict management". *Welfare economics and sustainable development – vol. II* <https://www.eolss.net/sample-chapters/C13/E1-21-04-05.pdf>
- Sinha, Indra. *Animal's People*. Pocket Books-Simon and Schuster, 2007.
- Spivak, Gayatri, Chakravorthy,. "Can the Subaltern speak". In Cary Nelson and Larry Grossberg (eds) *Marxism and the Interpretation of Culture*, Chicago University of Illinois Press, 271.
- Sumathy, U. "Generative Poetics: A Crusade Against Eco-terrorism. *Green Symphony: Essays in Ecocriticism*, edited by Rajakrishna V. and Ujjwal Jana, Sarup Book Publishers Pvt.Ltd. 2011.
- Upamanyu, P., Mukherji. *Postcolonial Environments: Nature, culture and the Contemporary Indian Novel in English*. Palgrave, 2010.
- Varghese, Lata, Marina. "Endangered World and the Exo-Warriors". *Green Symphony: Essays in Ecocriticism*. edited by Rajakrishna V. and Ujjwal Jana, Sarup Book Publishers Pvt.Ltd. 2011.
- Wilson, Edward E. *The Future of Life*. Vintage, 2003.

CHAPTER-III

DESCRIPTION OF THE LANDSCAPES, WATERSCAPES AND

MINDSCAPES/MEMORY IN SELECTED TEXTS

“Time present and time past, are both perhaps present in time future, and time future contained in time past” (T.S. Eliot’s *Four Quartets*).

Ecocriticism as a critical theory applied to literary works “in which the landscape itself is a dominant character” (Scheese 11). In and around the land and space everything takes place. Therefore, land is considered a thing of contention. The emphasis on the particular, especially the particular place, where actions and performances are taking place becomes the most contentious phenomenon. The term Landscape is the visible features of an area of land. Landscape is fundamental to literature in terms of locating the occurrence of the incidents in the texts. Textual narratives always employ geographical locations between urban or rural setting. Human beings create their identity based on land and cultural practices of that given area. Human beings such an extent become a part and parcel of natural surroundings. They have been moulded physically, mentally as well as emotionally by natural atmosphere as they are by their social, cultural, educational and similar surrounding environments.

This chapter will focus on the literary landscape which includes an intellectual and an aesthetic dimension. The writers being chosen for the study portray the potential forms of landscape in their literary works. This study tries to address the issues pertaining to the exploits of land and virgin landscapes and make an effort to show the descriptions of the landscape and the importance of memory in selected Indian English fiction. Landscape and Memory are two concepts that are very common in environmental studies. ‘Landscape’ includes nature in general and also some phenomena or manifestations that are parts of nature. And ‘Memory’ is a function

of mental ability/activity and it is also a journey through internal space, places with open eyes, that may help us keep faith in the future on this tough, lovely, old-fashioned planet. Memory laments at the cremation of our hope for the things gone and struck by destruction and of the consummation of atrocities. Simon Schama says,

Landscape and Memory have been built around such moments of recognition like this when a place suddenly exposes its connections to an ancient and peculiar vision of the forest, the mountain, or the river. A curious excavator of traditions stumbles over something protruding above the surface of the commonplaces of contemporary life.

(Schama 16)

Space/place is both physical and non-physical at the same time. The space that any object occupies is both quantifiable and non-quantifiable. For example, a tree has not only physical dimensions but also a non-physical dimension whereby it exists at once in material space as well as in non-material space like the mind. Perhaps the non-physical dimension of a tree is possible only because we humans endowed with minds encounter the tree mentality. Nirmal Selvamony says:

When space is spoken of in terms of objects, space is thought of as 'place' as space occupies by objects. Such space or place could be denoted by means of the term, 'diatopos' (after Saussure's 'diachrony'). But where the object does not occupy any place other than consciousness, as place can be spoken of as 'syntopos' (after Saussure's 'synchrony'). If diatopos measurable/markable, space, syntopos is unmeasurable/unmarkable space. (191)

Therefore, human consciousness enjoys/experiences the physicality of the objects and at the same time deposits the experienced physical objects in the memory lane. Thomas Hardy's

landscape in the modern period describes the land of pure imaginations imbued with memories of delight and pain, his rustic presence of Wessex as a part of his memory lane has brought magnificent imaginations of the past and lively realities of the present to portray the real sense of belongingness to how much it counts for his existence on the earth. Another important figure who brought the real meaning of landscape in India is R. K. Narayan. His vivid description of the place of Malgudi keeps us rooted in our grim locality. Narayan felt a sense of place for his novels' setting and created a fictional town called Malgudi that stood for reality. Selvamony says that "Narayan preferred to create his own unchanging, universal syntopic, Malgudi. True, Malgudi, Narayan's syntopic India, is made diatopic raw materials. But, the end product is not diatopic but syntopic" (200). The expressions of Selvamony would mean that the place Narayana created has become a synchronic (consciousness) which stood for reality earlier or real Malgudi with material form (diatopic). It has been believed that landscape and memory form a substantial foreground of ecocriticism to hold both terms negotiate well in describing beauty in the landscape as Simon Schama puts it in his monumental *Landscape and Memory*, "it seems right to acknowledge that it is our shaping perception that makes the difference between raw matter and landscape". And also: "it is culture, convention and cognition...that invests a retinal impression with the quality we experience as beauty" (16).

Indian Landscapes surrounded by Memories of Past and Present

Literature is the artistic expression of thoughts, words, and action/performance; which is suffused with feelings and imaginations. It is expressed in various forms to make it intelligible and give aesthetic pleasure and relief to the mind of the common man. It primarily points to know how landscape and memory become integral parts of literature especially in India, a land of rivers, seas, mountains with immense flora and fauna well deserved to be in the parlance of

nature writing or environmental writing. Indian literature displays long history of nature writing, when we examine the ancient texts including the existence of different tribes in India proves that Indian literature is rich with the knowledge of environmental phenomena interwoven in Indian life and culture from birth to death. The long standing norms of associating with nature are old phenomena. The detailed analysis of the Vedas of ancient literature and contemporary literature foster eco-conscious attitudes in their narratives and would be quite enough to justify the stance of calling Indian literature as an Eco- literature. Since time immemorial Shastras have been imparting the message of environmental governance and worship of nature. Through the praise and devotion to deities, they demonstrate an environmental awareness, environmental activities and great respect for the entities of nature.

India is blessed with the abundance of natural beauty, mountain ranges and sea-coasts around it, its rivers, jungles, beaches and more so with its rich source of flora and fauna. According to tourists' points of view, it is a land of striking consorts, the location of famous tourist destination clubbed with humble and rustic villages all around and exotic landscapes have no dearth in this country. The northern part of the country is bounded by the peak Himalayan ranges in addition to this; the country is also blessed with Nanga Parbat and Kanchenjunga. The country ends with the vast sea coasts of Kanyakumari in the southern region. Popular belief system holds that gods and goddesses reside in the mountains and rivers, thus, rishis/sadhus denounce their materialistic life to offer pujas to them. In today's world of environmental crises, here the rivers, seas, mountains and forest covers are denuded and polluted, we all are musing on the wreck that has been caused by us. This crisis not only disturbs the balanced ecology, human settlements but also brings discords to the cultural and religious ethos of the Indians.

Mountain ranges and rivers form the incredible part of Indian imagination. Rivers hold paramount importance and considered as geographical and spiritual centres across the country. As a matter of fact the human civilization began on the bank of rivers and thus, remains enduring national ethos and culture. So do with the Indus valley civilization and more so with London on the bank of the river Thames, Egypt with Nile. Indian rivers with their origin hold spiritual values many shrines and temples have been constructed in view of their divine providence. Materialistically Indian rivers not merely great caries of goods and services, passageways to the beyond, more importantly it is a source of life and survival of millions of people adding fertility and repositories of the sacredness to the land. Rivers and trees have been the Gangotris of human civilizations all over the world. As a matter of fact, the whole of our civilization, culture, religion, and spiritual philosophy have grown and expanded under and grown trees. The Indus valley which had been the mother of all human civilization in India started flourishing along with the banks of the rivers some 5000 years ago. Water too contributed much to its growth. India has the largest history of rivers, trees, and water worshipping which can be seen in what has been found in the excavations of Harappan culture. Indian has been very conscious of ecological health right from the beginning. In the Indus Valley civilization environment was healthy and promoted health to the people. In recent past human beings have been fighting continuously over the construction of series of large dams and canals along river Narmada. The idea doesn't favor the sustenance and survival of locals. Therefore, people began to sit for agitation until the government disowns the plan. Now, the important issue is, most of the India's rivers have become polluted because of the politics of development in new trends of modern society. Why do I have a regional feeling, it is because my research project locates itself in India. Therefore, I think it is apt for me to realize and rethink about the ecological attitude and knowledge fostered

in the past which have unfortunately not been placed in the canon of Ecocriticism which is very recent in India. Because of these beautiful and panoramic landscapes and waterscapes, one is tempted to think of one's own country/region than another country where he/she is treated as an outsider. These sorts of feelings can pull you from your deep slumber and acknowledge the scenic beauty of nature and landscape that have been out there as the products of natural biodiversities. This has helped me to carry out my research describing different places, cities in India incorporated as the ingredient part of the textual analysis in the fictions of Indian writing in English. When we examine our life and being rooted in a place that belongs and the sense of identity comes to the mind. Everybody on earth has a diatopic (materialistic sense) existence. One of the single most needs to claim for identity is 'belongingness'. And this belongingness can be attained when a person is attached to a particular land/ landscape and thus, we find the same person's identity in landscape and place. According to Kath Woodward "as humans, we evaluate and formulate self-identity largely through lived experience. 'Who am I' is frequently answered in reference to the exterior world. Identity is located socially, physically, in time, and in place" (*Understanding Identity*, vii). Our birth and upbringing definitely will take us to the locale, which everyone longs to claim to be called the ancestral land. Spaces with varied forms (mediated and interconnected) the selected novels are studied as sites of contestation, of complex sense of identity. *The Inheritance Loss* by Kiran Desai portrays land as a source of livelihood, in *The White Tiger* the dual images of cityscapes of Bangalore is exposed as the most ideal and attractive space; and the real India is mediated through this microcosm, in *The Lowland*, Jhumpa Lahiri also exposes the land as a symbol of identity. Among these scores of writers, it has been observed that land has been viewed as more subjective and perceptive for which different nuances of the landscape have emerged in the literary theory.

Landscapes

The landscape is the visible feature of an area of land when denoting it geographically; it includes intellectual and aesthetic dimensions we perceive with our eyes and interpret it using our mind. We ascribe values to it in relation to the functional paradigm of forging, revising and rewriting identity. The word ‘landscape’ includes nature in general and also a number of phenomena or manifestations that are part of nature. Human being ultimately not only becomes the part and parcel of, but also a product of nature/landscape. “Landscape doesn’t exist without people living there; inversely people are also shaped by land’s character” (Quiroz 7). The landscape can be considered as a cultural construct only when we modify the setting and aesthetic value of it. The notion of self-identity is created. In recent years in India, the field of the landscape in literature might be poorly structured because of the emergence of it of late. However, its horizon has been continuously widening and getting a clarion call in every space and time. In this context, the intent is made to argue for similitude between landscape and literature as fields of inquiry. Literature is being written on the background of different cultures and traditions where landscape exists as a base for it. Landscape is understood as being more perspectival than an objective term of the land. However, custom and habit become the shaping factors to understand the actual landscape. It requires itself a sense of attachment, belongingness and identity makes it a paramount claim. In respect to this notion, Octavio Paz writes:

A landscape is not just the description of what our eyes see but rather the revelation of what lies behind visual appearances. A landscape never refers only to itself, but to something else, something beyond—a metaphysic, a religion, a conception of humanity and the cosmos. (15)

At the outset, this study wants to bring forth dual meaning of landscape in Dr. Johnson's classic 1755 dictionary: Firstly it is 'A region; the prospect of a country' Secondly. 'A picture representing an extent of space, with the various objects in it'. According to Kenneth R. Olwig

At first glance, it might be seen that definition one refers to the subject matter of representation, whereas the second refers to the pictorial representation of that object. However, this is not the case. In the second definition, what is represented pictorially is not a region or a country, but first and foremost "space", the object" being secondary to space. (659)

In this sense, both the definitions have been viewed in terms of their physical existence of landscape. In mind too, we have a space which is known as mindscape where human mind is able to conceive the ideas of visible feature of things out there.

The earth with its formation and elements of waters, mountains, hills and plains, plants and other living creatures, built environment, and atmosphere we may explore, use or protect. The earth will, however, have some kind of a lifetime or development whether we are there to state it or not. Not so with the landscape: it is a concept, applied to the character and representations of these elements of environment. This means that landscape has only as much and as wide meaning and history as we give to it. Giving meaning and context to landscape happens in many ways and on several levels; the landscape is a concept with links to history, having been grounded mostly in social, cultural and ideological maintenance, geography and natural sciences, and ideas on art and nature. The vanishing idea of landscape due to the different understanding of nature in a Western culture which we are following due time obviously end up destroying ourselves. Ujjwal Jana says,

The present environmental hazards and the crisis aggravated by the utter indifference to and the merciless exploitation of nature by human beings put our existence at stake. In this context, the words as inscribed in Vedic texts are the critique of modern human beings' insensible way of looking at nature from the colonizers' perspective by subjugating nature to our will. (258)

Unlike the species of nature, which may become extinct for good cultural concepts may absorb and thus also revive long-forgotten or abandoned aspects of ideas and models. Investigating historical or etymological meaning of a term often seems to supply a concept with fresh ideas. The medieval connotations of landscape linked in shaping and social community are, in this sense surely invigorating for the whole notion. Respectively, invigorating connotations can be helpful as soon as a concept has become a nuisance by being applied too often and in a too broad context and because of this is felt to have lost its deeper sophisticated or poetic power. Landscape in many ways gets exploited when human being's greed exceeds more than their needs. Land is one of the basic commodities of the world; its planning for use and conservation is a central political and social issue these days. Solomon Rees opinions:

Land becomes the ultimate bone of contention as meanings of cultural expression, and relational affiliations get redefined with possession and disposition. People get driven from their lands, and in many cases, their cultural identity gets lost with the dispossession of their lands. (57)

This is what the land acquisition bill the present government of India is planning to pass. When natives are removed from their traditional lands, they are robbed more off their territory than their numinous lands. The geography of the Land creates landscape when cultural heritage of human civilization shapes the values and characteristics of the nature leading up to creating

identity which is unique in manner. The landscape differs according to the historical impact of human interactions embedded with geographical location. Ideal landscape and real/tangible landscape are the products of human perception, When it is looked at in terms of natural resources, its connotation becomes immense and when it is viewed as nature or landform being outside there it has only the aesthetic presence. The basic questions which become the central concern of this study is, does landscape become a source of inspiration, imagination, and happiness for poets, writers, lay people over the years? Is not the aesthetic presence which is inherent in it that makes the viewers bewildered and then ponders over? The beautiful nature surrounds Life with luster green meadows and morning dew flowers heralding the morning with greater hope and but their momentary ardor easily cooled their fatalistic despondency. Davidar exposes the grim reality of the natural world in the personality of Kannan who had joined Madras Christian College, but felt out of place he carved for the native land,

Kannan's first day at MCC in Tambaram was a disaster. Having deposited at his hostel, bishop Heber Hall, Ramodas had left him. He had never traveled so far from home before and the found the experience disconnecting Madras, where he had spent a few days before traveling onto Tambaram. (284-285)

The landscape may not always be beautiful, its natural entity being adorned with varied colors. But at times landscape with its various forms looks beautiful and arresting to the common eyes. Meing opines:

Landscape is an attractive, important, and ambiguous term encompasses an ensemble of ordinary features which constitute an extraordinarily rich exhibit of the course and character of any society' and that 'Landscape is defined by our vision and interpreted by our minds. (Meing 2)

In other words, to understand ourselves we need to look searchingly at our landscapes for they are a clue to culture and our ordinary everyday landscapes at that, not just the national icons. Kiran Desai's *The Inheritance of Loss* explores how the deep-rooted identity of an individual gets lost by the dominant presence of outside forces. She has portrayed landscapes almost as a character which with its relentless presence and affects the characters and is also reciprocally affected by them. All the characters: Sai, her grandfather, his cook and cook's son Biju and their neighbors Lola and Noni are connected with the environment of Kalimpong. Kalimpong too is affected by the atrocities of Gorkhas' demand for Gorkhaland. The beginning and ending of the novel with the description of Kanchenjunga provides it a perfect symmetry and highlights how the peaks play a crucial part in the narrative. Opening lines of the novel takes us to a heaven of miraculous beauty enriched with a bounty of nature:

All day, the colors had been those of dusk, mist moving like a water creature across the great flanks of mountains possessed of ocean shadows and depths. Briefly visible above the vapor, Kanchenjunga was a far peak whittled out of ice, gathering the last of the light, a plume of snow blown high by the storms at its summit. (1)

The beauty of such a natural scenario can truly, as Desai suggests, "raise the human heart to spiritual heights" (12). Exterior landscape in fact helps in exposing the interior landscapes of the characters. The hollow and lone lives of characters seem to be exposed by the 'immensity of landscape' which further intensify the emptiness of their lives. Sai's gloomed arrival is aptly suggested by the gloomy landscape: "Kanchenjunga glowed macabre, trees stretched away on either side, trunks pale, leaves black, and between the pillars of the trees, a path led to a house" (19). On his way back to his home Biju realizes that he hadn't seen such vastness for a long time, "The sheer, overwhelming enormity of mountainside and scree coming down the flank of it. In

places, the entire mountain had simply fallen out of itself, spread like a glacier with boulders, uprooted trees” (315). He is bewildered by the immensity of wilderness and by the abundance of greenery. But simultaneously the problems of road remind him of his father, “So, feeling patient in the way one feels before the greatness of nature, impatient in the way one feels with human details” (315). Biju doesn’t get terrified by the vastness of nature rather nature instills in him the soothing power of aesthetic beauty and gets enamored by the presence of it with every passing day. It is the ferocious attitudes of human beings accompanied by the inhuman activities which become the ultimate threat to human civilization.

The author depicts that the GNLF men come to the house of the retired judge to affirm their demand for ‘free’ land, and very much like hooligans they demand food and shelter, and of course the licensed rifle of the retired judge. They have come through the forest on foot, wearing leather jackets bought from the Kathmandu black market, khaki pants like ‘bandanas universal guerrilla fashion’ (154). The job of these GNLF boys is to terrorize and rob people. Terrorist activities like this turn the heavenly nature into a hellish one and the activities of the GNLF men are chiefly concerned with the demand for a separate statehood for the Gorkha tribes in northern West Bengal. These activities of the GNLF boys in the novel is reflective of the turbulent mid-1980s period when the Nepalese Indians who were ‘fed up with being treated like the minority in a place where they were the majority’ had started demanding an independent homeland ‘or at least their own state, in which to manage their own affairs.

Kiran Desai rightfully puts her concern over the misfortune of landslides due to population explosion on the hilly areas as she says:

In order to accommodate the population boom, the government had recently passed legislation that allowed an extra story to be built on each home in Darjeeling; the weight

of more concrete pressing downward had spurred the town's lopsided descent and caused more landslides than ever...it looked like a garbage heap rearing above and sliding below. (196-197)

It shows the concern and care for the government to common people because very often there were landside causing loss of human life as well as the loss of beauty of Kalimpong is mourned even by the inhabitants of Kalimpong as a lady laments, "Darjeeling has really gone downhill, remember how lovely it used to be" (197). Desai has felt the serenity of the land once on a heyday when there were no sorts of mishap and misfortune befell in Darjeeling.

The House of Blue Mangoes by David Davidar is a trilogy (three parts i.e. Chevathar, Doraipuram and Pulimed) depicts the plethora of struggle for a Christian family in South India. The family consists of Solomon Dorai and Muthu Vedhar. Davidar weaves the fictitious accounts with a powerful narrative style about the real historical events. The most striking feature of this text is its contrasting view of landscapes. Davidar portrays the beautiful picture of Chevathar, a small village in south India. The descriptions of landscape in those areas are most pleasing and desiring to the eyes.

Spring 1899- As the ordinary violence of dawn sweeps across the lower Coromandel Coast, a sprawling village comes into view. This turbulent sky expected everything about it is tranquil. Away to the west, a great headland, thickly maned with coconut palms, juts into the sea, partially enclosing a deserted beach on which long show swells, clear and smooth as glass, break with scarcely a sound. (Davidar 1)

Davidar as depicted, Daniel as a genuine lover and protector of nature "Daniel had a grove of trees planted around the well Aaron had jumped both to beautify it and to ensure that nobody ever attempted it again" (245). Ecocriticism is a response to the need for the humanistic

understanding of our relationships with the natural world in an age of environmental destruction. Daniel had known how precious and intrinsic value the trees are; cared for them and ascertained that no one is allowed to make their presence felt. David also paints beautiful scenery of Madras Christian College campus,

As summer approaches, the vast MCC campus lights up as its most distinctive tree, the peltophorum or rusty shield-bearer, begin to bloom in great gout of bronze and gold. By the time the peltophorums began to flower in the summer of 1940, Kannan was completely at home on campus. (288)

One cannot help but marvel at the incorporation of various places/towns, fictitious town of Chevathar is very similar to several seaside towns near Nager Koil in modern day Tamil Nadu. Pulimed, also a made-up town, reminded us of the tea estates in Ooty. As Mrs. Stevens says “I think I’ll have some Darjeeling myself” (334) she has been constantly feeling as a result of the panoramic tea plantation sights there. Occasionally she had sipped her tea in complete silence savoring the taste, the color of the light, the flowers they began chatting once more. There were several sites and businesses in the native city, Madras (Chennai). Reading this book brought back several of our childhood memories. Some shops and bookstores he names still exist today. Two of these that particularly stand out are Higginbothams, a bookstore and Spencers, a large departmental store. Davidar also mentions and masterfully describes the tastes and flavors of several varieties of mangoes that can activate a reader’s taste buds.

Mindscares/Memory

Memory is a product of human consciousness. It replays the happenings of the past and creates new dimensions of ordinary things through creative imaginations. When we remember something, we recall it or bring it back to mind. In a way, it is as if we were experiencing it

again, although our present experience, the memory experience is very different from our original experience of what we now are remembering. Memory experiences are vague, fleeting, altogether weaker and less vivid than straightforward perceptual experiences. Nevertheless, these experiences provide us with information about the past; it is because we remember these things that we know what happened, although my memory plays me false, we will be mistaken in thinking that such things did happen. Technology requires ideas and tools because it relies on human memory. The continuity of technological styles required the communication of complex processes from one generation to another. Technological change became the cutting edge, so to speak of human history. Memory has an important role in shaping the development of technology and changes bringing to understand the need of the hour. Viewing a landscape would mean seeing the remains of very many periods of the past from a single vantage point. Joan Iverson would say, "Landscape patterns begin in the mind" (*Placing Nature...* 6). Understanding of virgin and pristine landscapes with all their glory and authenticity always falls on the eyes of landscape/nature lovers which attract the human mind. Joan feels that "Aesthetics is explicitly about nature" (7). By providing information about the physical reality of a thing for seeing the factual thing one can interpret it in mind and put it in writings. The connections have been drawn from the past to the present through the help of memory. When we bring the Cartesian investigative science (Rene Descartes' philosophy) 'I think therefore I exist' or 'I think therefore I am', it becomes obvious that by thinking or asserting ourselves, we become conscious of our self. In this way the inner feeling are asserting the outer things. In a greater sense, it may not be applied to plants or animals for they do not have rationality. However, the existence of things out there may be seen in relation to historical aspects of memory accompanied by the person who

perceives it long ago. Individual memory might fail to get total approval, but the collective memory will do in convincing the general audience that memory is a mental landscape.

The appearance of landscapes more often becomes being selective and partial through filtering of sights by the mind which interests us more and appealing. There are two ways of viewing nature ideological and humanist perception of environment leads to dual nature of representations of physical world. Tiiu Speek discusses, “environment and place are as much social, cultural and ideological entities as they are physically visible. Reconstructions of larger landscapes or immediate surroundings are always inevitably selective and fragmentary, the world strains through a number of filters: perceptual, ideological, and literary” (Speek 162). Landscape in the perception of human nothing but an entity to be conquered, yet by seeing the looming reality of natural landscape every possible attempt is made to inculcate the ideology of filtering landscape, more important thing implant pastoral in our environmental imagination yet "the conception of represented nature as an ideological screen becomes unfruitful if it is used to portray the green world *as nothing more* than the projective fantasy or social allegory" (Buell 36).

Literature is a powerful means through which nature is reduced to a specific ideological and humanistic agenda. It can also present green consciousness and create place bonding among the reader and construct human-nature relationship. The powerful agent in raising pertinent issue lies in the mind of a writer whether to emphasize the importance of issue or leave it plain. However, the writer univocally feels exposing the reality is the ultimate profession s/he holds. Thus, the issue permeated through the text gets conclusive response from the reader, which is culturally mediated and inter-textually constructed. As an ecocritic one is bound to conjure the ideology of environmental justice which massively influenced the culture, text and personality.

Filtering of sights by human mind is considered as common practice of everyday life thus, Buell says,

These filters begin with the human sensory at the level of sight than of smell and taste: we perceive discrete objects better than objects in relation, and large objects much better than the average life-form. For these reasons, our reductions of environment cannot be other than skewed and partial, if not so, even if human perception could perfectly register environmental stimuli, literature could not. (Buell 84)

Mark Crinson, in his book *Urban Memory: History and Amnesia in Modern City* describes that memory as a residue of past experiences that are active in our minds while other experiences are forgotten very often. Crinson divides the memory into two different dimensions.

In our everyday understanding of memory the term encompasses two closely interlinked aspects: the first is of a residue of past experiences that has somehow stuck or become active in the mind, and thus in our sense of ourselves, while other experiences have been forgotten; the second is of an ability or faculty by which we recollect the past. The sense of process or mental machinery is common to both aspects of the term and seems to derive from another and older sense of memory as a structure of rhetoric. (xii)

In essence, it is the ability that memory is associated with the personal, humanized experience. Because of the fact that humans desire to be with the built environment on a daily basis, that creates a space to keep the nostalgic memory afresh in experiencing the ordinary façade and standard brickwork, and overall traditional buildings can create powerful memories hidden but always conscious of. I am engaging memory with history for various reasons as stated by Crinson in his work in *Urban Memory*. My point here is to highlight the significance of Memory in fast degrading environmental acuteness, where memory can be suited to play a role in

reimagining and rethinking about the past in describing the panoramic beauty of landscapes and putting it, in the present context. When I talk about memory, it is the mind game; in describing the landscape, therefore, it is important to talk about inner space/ landscape or Mindscape, which the idea of an external thing exists in the mind.

Another way of looking at landscape is, there are two things which are very common in modern society, suburban and exurbia landscapes, it depends on the narrator where he belongs to and accordingly s/he can frame the landscape. As Beverly A. Sandalack and Andrei Nicolai say that modern suburban landscapes are “characterized by monotony and banality and a loss of meaning” (187). This landscape may be generally comfortable and efficient but it lacks character and variety, it doesn’t bring any sense of place-consciousness or identity. The writers portray the exotic landscape, which are very familiar things now-a-days. For him the exurbia landscape seems to provide a sense of identity, it’s a cultural landscape associated with our own culture, nature, traditions. Looking at a landscape as cultural means understanding that what is seen is mediated by imagination, experience, identity, and ideology. Particular landscapes and views of the landscape are produced through the interaction of people, environments, and the specific conditions of a particular place at a particular time.

This study has tried to reflect the concept of Landscape and memory in the works the Indian novelists selected for the study. Simon Schama's words “Landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock” (6-7). Now whatever the writers describe landscape, behind it there lays a powerful force of memory to complete the whole idea of describing the natural landscape. The idea of landscape and memory is also very much inherent in Aravind Adiga’s *The White Tiger*. Adiga gives vivid descriptions

of Landscape are mingled with some corrective measures. He has exposed the country landscape and city landscape.

I am talking about a place in India, at least a third of the country, a fertile place, full of rice fields and wheat fields and ponds in the middle of those fields choked with lotuses and water lilies, and water buffaloes wading through the ponds and chewing on the lotuses and lilies. (Adiga 14)

To the uncritical mind, this looks like an idyll and a snapshot of an ecosystem completely filled with food crops, flowers, water and an indigenous creature grazing and wallowing in its natural habitat. However, there is a word 'choked' which seems to work like a corrective measure. It bears associations with death rather than excess here, Balram remembers of Ganges as "suffocating and choking and stunting" (Aravind 15). He has also developed the artistic expression of the cityscape as the landscape of modern society. Balram also narrates the beautiful landscape of Laxmangarh a village of darkness even,

Putting my foot on the wall, I looked down on the village from there. My little Laxmangarh. I saw the temple tower, the market, the glistening line of swage, the landlords' mansion-and my own house, with that dark little cloud outside-the water buffalo. It looked like the most beautiful sight on earth. (Adiga 6)

A village with all its rustic, simple looks, poor housing, drainage system, the roads with murky path holes, still Balram calls it typical Indian village paradise. He makes a mockery of the Indian of light and darkness. Balram paints the typical images of modern cities as he was on his way from village to city; from Laxmangarh to Delhi, "the entrepreneur's path crosses any number of provincial towns that have the pollution and noise of traffic of a big city without any hint of the true city's sense of history, planning, and grandeur. Half baked cities, built for half-baked men"

(52). Adiga seemed to have drawn a distinct line between darkness and light when he describes village life and city life. Balram's living in Laxmangarh symbolizes as if he is in darkness, whereas living in the metropolis like Bangalore and Delhi, makes him being in the Light. A life lived in two contrasting angles reveals a double standard life. When we examine this text from a landscaping perspective, it shows three issues of place, colonial encounters (through technology), and contemporary historical and scientific interpretations. A thinking man always thinks of tomorrow as Balram who says, 'I am tomorrow' speculates about the things, what the future holds for each one of us. He, as an ecocritic seems to have nurtured the idea of preserving nature wherever it is found. Through the depiction of the novel, there is a clear indication that the author has intentions to tell the readers to address the issues of development, poverty, pollution, etc. Adiga has beautifully described village life scenery as Balram passed on to the road:

I drove through the greenery, through the bushes and the trees and the water buffaloes lazing in the muddy ponds; past the creepers and the bushes; past the paddy fields; past the coconut palms; past the bananas' past the neems and banyans; past the will grass with the faces of water buffaloes peeping through A small half –naked boy was riding a buffalo by the side of the road; when he saw us, he pumped his fists and shouted in joy.
(Adiga 89)

The presence of nature and landscape mappings has been the core theme of this passage. He imposes meaning that reflects his own thought process. He describes the pastoral idyll, a place of repose and escape from the cares of the city life as he passes on the road and the interaction with nature makes him life-fulfilling.

In *The God of Small Things*, Roy also portrays the landscape and memory from two different angles, she talks about the landscape of Meenachal very deteriorating and

unwelcoming, the homecoming of Rahel to the most haven of life did cause her disturbed mentally and physically only when she noticed a river swelled with polluted water and adulterated factory effluent even it has lost its charming and elegance. As the narrative goes:

The river was no more than a swollen drain now. A thin ribbon of thick water that tapped wearily at the mud banks on either side, sequined with occasional silver of a dead fish. It was choked with a succulent weed, whose furred brown roots saved like thin tentacles under water. Bronze winged lily-trotters walked across it. Splay-footed cautious. (124)

From the narrator's perspective at the first visit, the river was as beautiful as ever. The grass covers were appealing and pleasing to the eyes. "The grass looked wetgreen and pleased. Happy earthworms frolicked purple in the hush. Green nettles nodded. Trees bent" (10). The serene atmosphere of the river soon became a desolate and disgusting place. "Someday, the banks of the river that smelled of shit, and pesticides bought with World Bank loan. Most of the fish had died (13). This is the condition of rivers in India. Roy particularly takes river Ayemenem to raise ecological concerns for the rivers, seas and nature in global sense.

Description of History House (Hotel) is another addition to the mapping of landscape. It was situated at the backwater of the river Ayemenem, "the view of the house was beautiful, but there too the water was thick and toxic" (125). Further, Roy continues saying, "the trees were still green, the sky blue, which counted for something. So, they went ahead and plugged their smelly paradise 'God's own country' they called it in their brochure" (125). By rebuilding the image of the hotel and calling it 'God's own country' making a paradise (the Garden of Eden) the manager wanted to attract the people to dine there. But Roy says it's 'smelly paradise'. Here Roy reveals the dismal picture/landscape of the History House which has been turned into a hotel. She ruminates over the pristine landscape and being manipulated and destroyed. These are

the plain picture of the beautiful landscape as Roy narrates, “A sky-blue Plymouth, with the sun in its tailfins, sped past young rice-fields and old rubber trees, on its way to Cochin. Further east, in a small country with a similar landscape (jungle, rivers, rice-fields, communists” (35). Baby Kochamma’s garden landscape plays an important addition to describing about the panoramic scenes of the garden. Through these landscapes, Roy is urging us to think about the environment wherever we live. She describes a beautiful Meenachal landscape as the twins swim across the river, “greygreen, with fish in it. The sky and trees in it. And at night, the broken yellow moon in it” (203). Their swimming in the river is a rich source of joy, even the surrounding is in total harmony further, the river has also turned the best chap’ the river was their friend’ (203) such an intimacy being developed by the human and the natural environment makes a good sense of eco-friendly demeanor. Margaret Kochhama and Sophie Mol remember the river bank to soothe their drooping souls, as the narrative goes:

They dreamed of their river, of the coconut trees that into it and watched, with coconut eyes, the boats slide by, Upstream in the mornings. Downstream in the evenings. And the dull, sullen sound of the boatmen’s bamboo poles as they thudded against the dark, oiled boatwood. (122-123)

The scenic beauty and the panoramic and scintillating view of the river make the characters feel nostalgic about the time spent in the past. The reminiscence of the things past makes them crazy and craves for times gone by unnoticed.

Jhumpa Lahiri’s *The Lowland* opens with the beautiful landscape where the lowland itself, a dominant character in the novel. The whole narrative takes place in the lowland is a fundamental to the setting of the novel.

East of the Tolly Club, after Deshapram Sashmal splits in two, there is a small mosque. A turn leads to a quiet enclave. A warren of narrow lanes and modest middle-class homes. Once within the enclave, there were two ponds, oblong, side by side. Behind them was the lowland spanning a few acres. (3)

The title of the novel itself is a self-explanatory in response to the ideal landscape. Two brothers of Mitra family felt attracted to the lowland situated between the two ponds in remote Calcutta. Mornings and evenings have witnessed powerful presence of the two brothers. Readers certainly make a symbolic representation of the two ponds with the two sons of the old railway clerk. The physical features of the lowland have become the dwelling place for birds and insects. "Certain creatures laid eggs that were able to endure the dry season. Others survived by burying themselves in mud, simulating death, waiting for the return of rain" (3). Soon the hyacinth-strewn ponds turned into a playground for the two brothers. The lowland and the ponds have become the silent observers of the series of event performed by them. In *The Lowland* Lahiri has portrayed two types of landscape of American and Indian. Indian landscape Lahiri presents typical village scenery "Tollygunge had been built on reclaimed land. Centuries ago, when the Bay of Bengal's current was stronger, it had been a swamp dense with mangroves. The ponds and the paddy fields, the lowland, were remnants of this" (12). When Subhash traveled to America to earn his Ph.D. in Oceanography, escape to distant land leaving behind the much value lowland, he felt disorganized and violent as well in the beaches of Rhode Island typifying the lowlands surrounding Calcutta. He felt nostalgic and carried away to a different world of those beautiful places once he had wondered around as the narrative goes:

As strange as it sounds, when the sky is overcast when the clouds are low, something about the coastal landscape here, the water and the grass, the smell of bacteria when I

visit the mudflats, takes me home. I think of the lowland, of paddy fields. Of course, no rice grows here. Only mussels and quahogs, which are among the types of shellfish Americas like to eat. (Lahiri 43)

For him Rhode Island is a place of joy, he had discovered the beautiful things on the sea beach. He thinks that “There are times I think I have discovered the most beautiful place on earth, he said. He did not belong, but perhaps it did not matter” (65). The untimely demise of his brother drove him to escape elsewhere to find a place just like that of the lowland in Calcutta. The Rhode Island became the most desired resort to spend the half of his life. “That it was here, in this minute but majestic corner of the world, that he could breathe” (Lahiri 65). As time passed with Holly and Joshua whom he had found them in sea-beach he describes such a romantic manner that:

Sea weed was strewn everywhere, rockweed with air bladders like textured orange grapes, lonely scrapes of sea lettuce, tangled nests of rusty kelp caught in the waves. A jellyfish had drifted up from the Caribbean, speared like a flattened chrysanthemum on the hard sand. (Lahiri 66)

Such landscape will always remain to provide serenity and peace to a human being especially, in times when we are engrossed with difficulties. Lahiri has beautifully explored an arena where nature seems to be ideal and depicted the natural environment of lowland in Calcutta is very nostalgic; Udayan’s experience of nature is different from his brother Subhash who is very down to earth. In fact, he has laid down his life for the legal rights of the entire human race being in ecological activism (Green Politics/Movement). For he loved people, who literally fought for their ancestral lands being snatched away by the feudal lords. The sudden separation of two loved brothers has caused the land uncared for, unseen by and in a dilapidated state. Lahiri has

rightly understood the importance of nature and the environment. She has delineated the land with compassion and with a saddened heart to view the depraved picture of the present day as well as the uncanny moods of the people with a glimpse of nurturing an eco-fight attitude and go for making a green world.

When it comes to describing about the panoramic atmosphere of the environment the novel *The Inheritance of Loss* is not far from its rich scintillating beauty of the natural environment. The very opening lines of the novel in varied ways significant in terms of describing the evocative natural settings which remains throughout the days, even the fog hovers around “like a water creature across the great flanks of mountains” (1), another beauty that the heart that gushes with the pleasure is the view of the peak of the Kanchenjunga in the midst of haze all around, “gathering the last of the light” (1) these heart-throbbing landscape sceneries occupies central place in the story. The overwhelming nature accompanied with serene and calm atmosphere completely changes in the last part of the novel. There is constant firing and incessant movements of young boys in the jungle. The total chaos visible everyway and human beings are responsible for their own miseries. The optimistic view of the story lies in the concluding chapter of the novel which is a mark of reconciliation and revival of father and son relationship as the “five peaks of Kanchenjunga turned golden with the kind of luminous light” (324) shines on the valley. This novel is full of natural images like trees, rivers, mountains, animals etc., and places it in the category of eco-fiction. The novel reminds us of non-human perspectives like trees, rivers, mountains and animals and their relevance to the total understanding of the environment. The depiction of Kalimpong a town in the Himalayan foothills of West Bengal is beautiful place with the home to colonial era buildings; it’s not only a mini-ecosphere but also a replica of worldwide ecosphere inhabited by us. The powerful

presence and description of nature/landscape puts the novel into a new dimension of ecological consciousness. It shows that Kiran Desai is a lover of nature. It reveals her deep concern over the environment. As the narrative goes:

All day the colors had been those of dusk, mist moving like a water creature, across the great flanks of mountains possessed of ocean shadows and depths. Briefly visible above the vapor Kanchenjunga was a far peak whittled out of ice, gathering the last of the light, a plume of snow blown high by the storms at its moment. (Desai 1)

The wetter climate accompanied with rusty green landscape and paddy fields look so appealing to the naked eyes. Further the presence of Teesta River crashing through the window, this scenic beauty of the river Sai became conscious as if she is entering into a magnificent horizon.

By the riverbank wild water racing by, the late evening sun in polka dots through the trees, they parted. To the east was Kalimpong, barely managing to stay on the saddle between Deolo and Ring-kingpong hills. To the west was Darjeeling, skidding down the Singalila mountain. The nun tried to offer a final counsel, but her voice was drowned out by the river roar. (Desai 31)

Sai's observation of the mount Kanchenjunga instills with wizard phosphorescence and a shiver. The foggy atmosphere with thick forest covers all around. Thus, taking advantage of thick mist and dense forest Gorkha boys intruded in the house of judge Jemubhai. They took away his guns. The angst for returning to Mother Nature is the main motto in the concluding segment of the text. Through the text environmental education is imparted to the readers. So, it is quite similar to what Glotfelty said, "Literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact" (Glotfelty & Fromm xix).

Biju recalls the reminiscences of his father's childhood as the narrative goes:

How peaceful our village is. How good the roti tastes there! it is because the *atta* is ground by hand, not by machine...and because it is made on a *choolah*, better than anything cooked on a gas or a kerosene stove....fresh roti, fresh butter, fresh milk still warm from the buffalo. (103)

Biju's lying in a foreign land and realizing the worth of pastoral life certainly depicts the emptiness of hollow modern life. Memories of old and new always live with us and very often they become lively experiences, and thus, nostalgia haunts us to make space for mental entertainment and entertainment.

The House of Blue Mangoes by David Davidar distinguishes three faces of the locale Chevathar viz the old Chevathar of Solomon Dorai, the Doraipuram of Daniel Dorai and the disintegrated Doraipuram after the funeral of Daniel. Though, the third is a site of disintegration, of people fleeing the economic constriction, Doraipuram is the mythic landscape, which is a construct of stone, cement and mortar, as much as of dream, vision and hope. While Doraipuram was a befitting memorial to his father and his brother Aaron, Daniel by acquiring four hundred and twenty-seven acres of land and by inviting all the relatives to permanently settle at Doraipuram was trying to construct an identity for himself as well as a 'community identity' for the Dorai family. If by building Doraipuram a sense of 'belongingness' is felt by Daniel who was removed from his territorial home 'Chevathar', the author David Davidar might have felt the same belongingness while attempting to incorporate the familiar scenes of his childhood life in this novel. He observes in the Author's notes, the purpose of writing the novel as to recapture and reimagining the fond memories of the idyll childhood being spent in the tea the country in Peeramade, "where my father worked, and my grandparents'

home in Nagercoil and Padappai. Also, my paternal grandfather Ambrose established a family settlement and this seemed such a splendid achievement that it marked the point of departure for my novel” (561).

Clearly, more than describing a familiar world from a distance, the description of Chevathar with its violent caste conflicts and Doraipuram becomes a "political act" (Rushdie 13). The place becomes centre for everything, protagonists belonging to the place and not the other way round. The writer provides a panoramic view of Chevathar to highlight the important places of the locale. One such interesting example is the description of the Dorai House with its Blue Mango trees, from which the novel owes its title,

Through the village runs a narrow tarred road that stands out like a fresh scar on the red soil. The road connects all Chevathar's major landmarks: the vedhar quarter to the north, the ruins of an eighteenth century mudfort, Vakeel Perumal's two storey house with its bone white walls, the Amman and the Murugan temples, and on a slight elevation, the house of the Thalaivar Solomon Dorai, barely visible behind a fringe of caussurina trees and coconut palms. (13)

These types of descriptions are frequenting Indian English fiction and whenever they appear, they are indeed very meaningful. The House of Blue Mangoes becomes the reference point of all homes and activities of the community. If one were to examine the role of Daniel Dorai's family in restructuring the community of Dorai's in Chevathar, one should look at the descriptions of reconstructing Doraipuram

On New Year's Day 1919, he wrote to the head of every family in the Dorai clan. One hundred and twenty three letters were dispatched, outlining a simple proposition. He wanted to start a family settlement in Chevathar. He was willing to give each invitee

to the scheme of an acre of land (those who wanted more could have it, subject to availability) at a fifth of the market rate. The only condition was that they settle in Chevathar for, at the very minimum, their own lifetimes. And if their heirs wanted resell, they could do so to the family. After repeated reminders, he received eighty eight positive replies. . . There were questions, clarifications, a veritable mountain of detail, but infused with the zeal of a new convert to a cause, Dr Dorai patiently resolved every problem that was thrown up. (Davidar 270)

There are also details of how the House of Blue Mangoes was constructed, how the village panchayat was formed, how the women were left to shoulder the responsibilities of the family to make sure that tradition and culture continued to be furthered through future generations etc. However, there is a steep decline of the Dorai family in the third part of the novel. While Daniel Dorai instilled a past in his community members and encouraged them to have a curiosity in their roots, his son Kannan found the process negative and self-serving. It was this loss of his self hood that prompted his journey to remove his Dorai heritage. His individuality was lost as he tried to become part of the colonial society showing his complete willingness to assimilate to their culture. As the colonial officers surround him in Pulimed plantation, 'English is considered as the norm and natives are considered inferior. Even his beautiful Anglo Indian wife Helen was ridiculed, hated and treated as an outsider. Because of the impact of an alien culture, Kannan is separated from his parents and finally, from his wife. Since the family unit is considered as the fundamental foundation of self, identity and community, its disintegration, in turn, affects the survival of the community. Anyhow, Kannan comes back to the family for the funeral of his father and realizes the security within one's own household. Thus, while David Davidar attempts

to portray the challenges of the community faced with modernity and political and social turmoil, he simultaneously manages to depict the strength of the Dorai family.

Pristine Landscapes turned Deathscapes in Bhopal

In the above sections there are descriptions and idealization of landscape and natural environments, but in this section the study will throw some ideas as to how the beautiful landscape transformed into a deathscape due to the massive influences and dominant technological power relations. Bhopal Gas tragedy was a landmark in environmental disaster in 1984, which is a rewriting of ecological degradation and shows how Khaufpur has turned into a place of deathscape owing to massive deaths and sickness all around. The untold miseries and irreparable loss of their kith and kin made their lives helpless and hapless as well. Their health conditions have been deteriorating and damaging effects the UCIL gas disaster is still in existence now. The toxic gas was so poisonous that it twisted and turned the lives of the people ups and down. U.P. Mukherjee remarks, “the Bhopal gas tragedy of 1984 has been called the world’s worst industrial disaster” (143). It not only brought horrific damage to humans but also the animals and plant life remains largely uncharted. Through disastrous situation Sinha raises issues which are to be addressed in view of human safety.

Sinha’s characters in the text are all victims of the terrible toxic gas tragedy. Animal, is the principal character/narrator, recounts his own untold miseries and adversities to the readers, drawing them closer to feel the anguish and pleading of the survivals of gas-leaked tragedy. Animal, at birth was a normal child; eventually the sudden outbreak of poisonous stuff affected him adversely. At the age of six, the pain began with a burning sensation in his neck and his shoulder. The pain was so severe that he never could lift his head at ease. This had led him to visit medicals and hospitals and get treated but all the attempts had one result that was, he never

got rid of his own ailments, but to walk and go on fours. “I was pressed forward by pain. Before this I could run and jump like any other kid, now I could not even stand up straight. Further, forward I was bent” (15). He spent his life miserably and had to endure the petty ridicule of other because of his differently-able limbs. Poverty coupled with misery became his everyday experiences ended in “scratching for rags, tin, cans, plastic and the like” (25). He ended up in the street in view of begging with his pet dog Jara. These harrowing experiences triggered Animal to get angry with the company. The agony and frustration had no bounds to soothe the fragile veins of Animals, lashes out his inconsolable pains to the company and injustices meted out to Khaufpuris. There was a plethora of damages befell upon Khaufpur and its vicinity and brought about adverse impacts on the characters in the text. Nisha another important character in the text had lost her mother and brother on that tragic mishap. She was made orphan. She helped and cared for her father and her husband Zafar, who was a brilliant student, who would have got a suitable job to support his family but owing to this ominous incident stopped him to pursue his studies and decided to quit his education “came to Khaufpur to organize the fight against the Kampani” (27). Since then, he had been carrying out his duty to fight for the victims’ justice to be delivered. Nisha had adversely been affected by the incident that she was mentally disturbed. The tragic demise of her mother and brother left a large void in her inner-self. Her surviving father Pandit Somraj Tryambak Puneekar once was an extraordinary singer until that night and was a famous figure widely acclaimed throughout India and had been conferred on many rewards and prizes in singing as a result people fondly called him “Aawaaz-e-Khaufpur, the voice of Khaufpur” (33). She complains of innumerable things, what she had, now been stolen by the company. She feels a lonely traveler to the life’s journey. Nisha not only the lone victim of the family but also Somraj who lost his wife and baby son on that tragic night had to feel the

brunt of Bhopal Tragedy. Adding to his agony he succumbed to lung disease which halted him perform well, he had been having trouble with his voice. Nisha feels how devastating was the effect of the gas it shattered the whole of Bhopal and thousands of them became motherless and fatherless. “She says when the Kampani stole away her father’s breath it also stole his life because breath is the life of a singer.” (33). The post Bhopal incident Somraj became conscious of his responsibility and started to rebuild his family and he even started to run a music class, but had no joy and happiness, his melodious voice too failed him to gather pleasure in abundance, smiles had no space on his face. “Somraj Pandit rarely laughs. Nor will he sing aloud. Out of the suffering he makes songs that he alone can hear” (155). Having been born and brought up in a disastrous situation/environment, Somraj could alone fathom fighting against man-made catastrophe is more severe and atrocious than a natural calamity. “On that night all sorts of people lost all kinds of things, lives for sure” (37). Ma Franci, a poor French woman, a religious nun had come to India more than forty years back to spread the word of God about Christianity/Isamiyan and preformed charity towards poor people in Khaufpur. She was a linguist when she came there. But in the aftermath of that disaster, she suffered from loss of languages she had known. Later she developed madness, became mentally imbalanced. She couldn’t understand the languages of people “she thought they were just making stupid grunts and sounds” (37). The adverse effect of the poisonous gas befell on the orphanage, which Ma Franci run for the deprived sections of the society especially the orphans. The orphan children and nuns had to face the brunt of it and many of them died, the most worst part of it is, who survived from the incidents were sick and deformed. “The orphanage was run by *les religieuses francaises*, it was in Jyothinagar near the factory and on that night, it was badly hit. Many of the children died, nuns too.” (37) Ma Franci the mother of the orphans had an option to go back to

her native land, France, but the stark situations of Bhopal and her mission to serve the wrenched people victimized by the onslaught of man-made mishap decided to stay in India. She was too old to carry out her mission but service and charity towards humanity has no age bar for her. She had a special love and care for Animal. He also helped her in what way possible knowing that she alas had gone mad due to the poisonous gas. But she was engrossed with the service of mankind. She said “Khaufpur had felt the fist of god, the apokalis had begun, her place was with its suffering people” (37) informed Animal about the grim reality of the earth. A great lesson is at our disposal as to how we could serve the world and keep every living beings at peace. Her serene and charitable activities remain indelible and infallible at the adverse situations. Sadly, she also became a victim and died due to the “Chemical Bomb” (337) symbolizing the wide spread explosion of toxic gases.

Another character Aliya a small school going girl was victimized by the worst tragedy. She was fond of Animal. She remained one and only granddaughter of the couple Huriya and Hanif Ali. At the critical juncture Elli, an American doctor had organized a cost free medical camp for Khaufpuris, everyone’s afraid of, further, she said “I hate the Kampani as much as you do” (181). When inquired about the health condition of Aliya, Huriya a tone of frustration replied that Aliya been had been suffering from cough and fever. It has been revealed that she has got infection in her throat due to poisonous gas. Elli wanted to know the how long shed been suffering, in reply Aliya said “forever” (181). In spite of getting good treatment and medication the condition of Aliya so bad that she could not be saved and finally she closed her eyes adding another death to the Disastrous incident. A Transcript on *The Betrayal of Bhopal* brings out the symptomatic features of the gas victims, at first people began to cough. It was followed by a

burning sensation in the eyes. So, they got out of bed and scrambled outside...But once in the open, their condition worsened.

Yet another victim adding to the Bhopal gas disaster was Pyare Bai, a poor innocent woman. She had been “married to Aftaab, he had worked in the Kampani’s factory and told about that dangerous chemical in that factory” (84). He narrates the intensity and Precarity of the effect of the gas, he warns others, “If by chance you got any on your hand, Aftaab said, the skin would blister.” (84) On that tragic night, Aftaab also became another victim of the poisons. As the hours and days roll by his health grew worse and worse. “He was too breathless to be able to do physical work” (84). The illness brought havoc to the family who had no money for the treatment, which blocked the way to survival of Aftaab. Like this there is countless number of suffering stories of Bhopal gas victims to narrate. Considering the harmful impact, the poisonous gas leaked in Bhopal it has contaminated the atmosphere and traversed in the human breathing system as if Khaufpuris had consumed ‘poison-khana’ (337), impairing entire organs and succumbed to life-long impurity towards ecocidal bombing. Animal said, “All of us worked every day with people with awful tales to tell.” (85). The documentary, *One Night in Bhopal*, replicates the sufferings and agony of the people of Bhopal, in doing so the director is making an attempt to spread a message to avoid such kind of man-made disasters in the future.

Bhopal incident is a global issue in relation to environmental study. It has been known that Thousands of people have lost their lives and livelihood and the people who survived had to bear different types of ailments on their bodies. The harsh reality of Khaufpur was obvious that the justice for the dead were not delivered and event the factory was abandoned and no control over the chemical effluents which led to poison the water and thousand more. Scenes of bodies lying across railway tracks, in water canal and small ponds by the road sides, in their homes and

working places. “Deathscapes are, first and foremost, Bhopal’s geographical helplessness’ and its consequences. Bodies piled outside the hospital and morgue and testimonies to the absence of mechanisms to cope with the disaster. Mass graves and testimonies to the cultural crisis of inadequate spaces and time for death rites” (Nayar 45).

This landscape of dead and dying bodies of humans and animals, the machinery inside UCIL and the environment of Bhopal reflect the cultural milieu of ecological catastrophe. The polluted landscape due to the penetration of toxic gases into the air, water and soil reflects the present and future risks for a healthy environment in Bhopal. Fortun reports that “[w]ithin hours, the streets of Bhopal were littered with human corpses and the carcasses of buffaloes, cows, dogs and birds” (259). a serene and beautiful landscape of Bhopal within a second turned into a deathscape a hostile region of human inhabitation.

The Hungry Tide by Amitav Ghosh is set on the island, Sundarbans, a most beautiful and fascinating to the naked eyes. For refugees, the Sundarbans become an exceptionally unpredictable and insecure life. Every moment their lives were at risk sometime by the hungry tide and at time by the hungry tigers, which rendered the most regular occurrence. Ghosh expresses with fear that “tigers are everywhere and nowhere. Others when you go ashore, you will find fresh tiger prints in the mud, but of the animal itself you will see nothing; glimpses of tigers are exceedingly uncommon and rarely more than fleeting” (*The Great Derangement* 37). The images of man-eating animals have entered into the inner veins of the settlers and formed a psychological fear. The landscape of the Sundarbans destroys the tidal floods more frequently and robs off the stability of life on the island without any slender indication of warning. Thus, *The Hungry Tide* elaborately exposes the age old conflicts between man and nature, Sundarbans a tide-country inhabited by humans and animals frequently face off

each other. Generally nature has destructive force and benevolent force. The benevolent force of nature sustains our fooding, lodging and clothing where as destructive force of nature, with its enormous power destroys everything within seconds. Human being always venerates and appeases nature through pujas and sacrifices. Shivani Jha opines that “*The Hungry Tide* can be read as a textual site that problematizes the issue of dispossession” (Jha 5). The novel also the embedded ecological conflicts between the people (refugees), aquatic (dolphins, crabs, crocodiles etc.) and predators (tigers, crocodiles), government’s incessant coaxing to drive away the refugees aggravate the gravity o the conflicts in the Sundarbans. Through this novel Ghosh makes an important call to warn the people for their exploitative attitudes towards nature. Fighting against nature will surely end up in total turmoil. The landscapes in the tide-country seem ominous reality mingled with impeding peril and death in many forms.

At no moment can human beings have any doubt of the terrain's hostility to their presence, of its cunning and resourcefulness, of its determination to destroy or expel them. Every year, dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles. (Ghosh 8)

Ghosh writes “to look into the tiger’s eyes is to recognize a presence of which you are already aware; and in that moment of contact, you realize that this presence possesses a similar awareness of you, even though it is not human” (*The Great Derangement* 39). The experiences of facing the tigers have become an everyday life but the landscape and environment have become an integral part of their survival. Apart from the experiences of continuous peril and living in the precarious condition the settlers of the island Ghosh says: “the archipelago, known as ‘the Sundarbans’ which means, a beautiful forest’. There are some who believe the word to be derived from the name of a common species of mangroves-the sundari tree” (8). Shivani Jha

reveals “the Sundarbans covers an area of 10,000 square kilometers. It is individual by tidal waterways, mudflats, and small islands. Apart from the Royal Bengal Tigers the forest functions as a haven for snakes” (Jha 6). The scenic beauty of Sundarbans and the inhospitable region of the island form a debatable ecological issue of marginalization of humans and non-humans in the hands of more powerful humans (government).

Landscape and memory have been the major sources of enchantment on the account of gaining resonance and the ecocritical discourse, novels spanning from different times have become the bearers of environmental epistemology exposing pertinent problems of environmental degradation and discourse of exploitation. With the age-old tradition from Wordsworthian to modern times, descriptions of the natural landscape have become a common thing for nature lovers. Literature creates a space to image and fantasizes the sublime nature, which is ideological by itself enter into the relationship with human beings through their activity and practice. Landscape is understood as not merely a place with scenic beauty, it intrigues people’s interactions with the place. It is not only descriptive in form but also ideological in nature through this perspective the beholder creates images and forms of landscape crosses the limits of perceptual boundary of it and stored memories of landscape of various kinds form a part of imagination. While describing landscape memories of old and new are vital. Therefore, while valorizing landscape, one need to employ the faculties of vision and mind to crystallize the concreteness of nature and its importance. Thus, basing the ideal nature the human civilization begins to flourish. In due course of time attachment to the land is being created gradually. The notion ‘identity’ is formed based on the personal attachment and affinity to the land, there are also other factors such as caste creed, religion, languages etc. play a vital role in recognizing the identity of a person in addition to these the similarity in ideological framework also become a

vital force in the making of a stronger society. There have been many a time the displacement of ancestral land and harsh steps by the govt. induces frequently dislocate and relocate the individual and are primarily victimized by the future prospects of material advancement and quite often driven by the reasonable elements of choice. Dislocations and relocations of individuals in the present era are primarily fueled by prospects of material advancement and are based on a reasonable element of choice. The idea of material advancement and a reasonable element of choice deteriorate the very basis of nature. Landscape across the globe intensifies cultured landscapes due to the interference of humans affected adversely in the formation of natural landscape. The growing density of population and scarcity of natural resources will find human beings at the cross roads, the destruction of all forms of land harnessed by the intense mentality of need and greed crossover the socio-political boundary and the natural landscapes are destroyed and which are common occurrences in these days.

Works Cited:

- Adiga, Aravind. *The White Tiger*. HarperCollins, 2008.
- Buell, Lawrence. *The Environmental Imagination. Thoreau, Nature Writing, and the Formation of American Culture*. Harvard University Press. 1995.
- Crinson, Mark. (Ed) *Urban Memory: History and Amnesia in Modern City*. Routledge, Taylor and Francis Group, 2005, p.xii..
- Cudworth, Erika. *Gender, Nature and Dominance: An Analysis of Interconnections between Patriarchy and Anthroparchy using example of Meat and Pornography*. The University of Leeds, 1998.
- Davidar, David. *The House of Blue Mangoes*. United Kingdom: A Phoenix Paperback, 2002.
- Delue, Rachael Ziady & James, Elkins. (Eds). *Landscape Theory*. Routledge, 2008.
- Desai, Kiran. *The Inheritance of Loss*. Penguin, 2006.
- Forman, Richard T.T. & Godron, Michel. *Landscape Ecology*. John Wiley & Sons, Inc. 1986.
- Fortun, K. *Advocacy after Bhopal*. University of Chicago Press. 2001.
- Ghosh, Amitav. *The Hungry Tide*. Penguin Books, 2004.
- Jana, Ujjwal. "Representation of Nature in Ancient Indian Literature: Some Reflections". *Ecological Criticism for Our Times: Literature, Nature and Critical Inquiry*, edited by Murali Sivaramakrishnan, & Ujjwal Jana. Authors Press. 2011. p. 258.
- Jha Shivani. *Ecocritical Readings Rethinking Nature and Environment*. Partidge India. 2015.
- Lahiri, Jhumpa. *The Lowland*. Random House Group Limited, 2013.
- Meinig, D.W. *The Interpretation of Ordinary Landscape, Geographical Essays*. Oxford University Press. 1979.

- Mukherjee, U. P. *Postcolonial environments: Nature, culture and the contemporary Indian novel in English*. Palgrave, 2010.
- Nayar, Pramod, K. *Bhopal's Ecological Gothic: Disaster, Precarity and the Biopolitical Uncanny*. Lexington Books, 2017.
- Nassauer, Joan Iverson. Ed. *Placing Nature, Culture and Landscape Ecology*. Island Press, 1997.
- Olwig, Kenneth, R. "Recovering the Substantive Nature of Landscape". *Annals of the Association of American Geographers*, Vol. 86, No. 4 (Dec. 1996), pp. 630-653
Published by: on behalf of the Taylor & Francis, Ltd. Association of American Geographers.
- Paz, Octavio. *Alternating Current* Trans. Helen R. Lane, Seaver Books, 1967.
- Pearson, Mike. *In Comes: Performance, Memory and Landscape*. Exeter: University of Exeter Press, 2006.
- Quiroz, Ana Isabel. "Landscape and Literature: the Ecological Memory of Terras Do Demo, Portugal". ResearchGate: European Landscapes And Lifestyles: The Mediterranean And Beyond, 2007.
- Rees, Solomon. "Polemics of Land in Ecological Imperialism: A Green Postcolonial Reading of rue Country and Sweet Water-Stolen Land". *Contemporary Contemplations on Ecoliterature*. edited by Suresh Frederick Authors press, 2012. p.57.
- Roy, Arundhati. *The God of Small Things*. Penguin Books, 1997.
- Sandalack, Beverly A. and Nicolai, Andrei. "Time, Place, and Structure: Typo-Morphological Analysis of Three Calgary Neighborhoods", *Landscape and the Ideology of nature in*

- Exurbia: Green Sprawl*, edited by Kirsten Valentine Cadieux and Laura Taylor, Routledge, Taylor and Francis, 2013.p.187.
- Schama, Simon. *Landscape and Memory*; Harper Collins, 1995, pp. 6-7.
- Scheese, Don. "Defining Ecocritical Theory and Practice." 6 October 1994. ASLE- Association for the Study of Literature and the Environment. 7 August 2019<http://www.asle.org/wpcontent/uploads/ASLE_Primer_DefiningEcocrit.pdf>.
- Selvamony, Nirmal, Nirmaldasan,& Alex, K. Rayson. Ed. *Essays in Ecocriticism*. (Place and Ecocriticism: A Reading of R. K. Narayan's *The English Teacher*). Sarup & Sons, 2007.
- Sinha Indra. *Animal's People*. Simon & Schuster. 2007.
- Smithson, John "The Betrayal of Bhopal" produced by World-in Action Programme, Granada Television, United Kingdom. June 1985 (P568/717ED).
- Woodward, Kath. *Understanding Identity*. London: Arnold Publishers, 2002.
- Yu, Smyer, Dan. *Mindscaping the Landscape of Tibet: Place, Memorability, Ecoaesthetics*. Walter de gruyter Inc. 2015.

CHAPTER-IV

THE RELATIONSHIP BETWEEN NATURE AND CULTURE FROM THE ECOFEMINIST PERSPECTIVE IN SELECTED TEXTS

The decades bracketing the turn of the century have witnessed intense and unprecedented political confrontations of culture, particularly in relation to women. Thus, Women/Feminist study primarily accentuates the inequality of laws, as well as unofficial inequalities prevailing in the society. Later, this study formed different movements to fight for oppressive sections of society. Some women have voluntarily taken up challenges that confront the essentiality and credibility of women and their involvement could also reach the environmental protection aspect and thus, the movement was termed Ecofeminism. Ecofeminism is a theory which studies the relationships between feminism and ecology (women with nature); it stemmed out of various social and political movements, especially in establishing the peace among the feminist movement and ecology/green movements in the late 1970s and the early 1980s. It is believed that French feminist Francoise d'Eaubonne first used the term 'Ecofeminism' in her book *Le féminisme ou la Mort* in 1974. Next, it was developed by Ynestra King, an activist, teacher and writer from New York City in about 1976 and finally, it took the form of a movement in 1980. For the growth and development of this movement ecofeminist conference on the topic 'Women and Life on Earth: Ecofeminism in the 80s', was held at Amherst, Massachusetts for the first time, and as a result of this conference the movement earned global recognition. Eco-fighter Vandana Shiva is widely considered as the most visible advocate of Ecofeminism theory in India. She is popularly known as an environmental activist and anti-globalization author. Her work comes closest to cultural Ecofeminism in the Indian context. As cultural ecofeminist, her

main purpose is to strengthen the relationship between women and nature. She contends women possess traits of close bonding towards nature in relation to their gender roles such as nurturer and provider of food and from their biological point of view the experiences of women during menstruation, pregnancy, and lactation. From this angle it is argued that the intimate relationship between women and nature is very deep and inseparable to each other. Ecofeminists argue that the repression and dissent are the weapons to towards defamation and exploitation on women, eventually leads to exploitation of environment. The equation and similarity are inherent both in women and nature. They also come up with the idea that the end of oppression and exploitation of women is possible when we try to stop/deny exploiting nature in our own terms, because women are bound up with ecological values and traits. Mary Mellor defines the movement as one that “takes from the green movement a concern about the impact of human activities on the non-human world and from feminism the view of humanity as gendered in ways that subordinate, exploit and oppress women” (1). Any forms of oppression towards nature, become oppression of women. It is quite evident that women’s association with nature is ancient; the qualities of nature are alike with women. Women’s reproductive and mothering role draws closer to nature. However, the role of women as nurturers renders them more vulnerable to the consequences of ecological destruction. The equality between nature and women is drawn through their mutual understanding and intimate relationship. If one has to understand the oppression of women, one needs to know/understand the exploitation of nature. Riane Eisler’s book *The Chalice and the Blade* (1987) is often considered the Bible of Ecofeminism which presents a conceptual framework of dealing with the social reform system with particular reference to how the relationship between the roles of female and male interact with each other.

This chapter attempts to mix ecofeminist readings in selected fiction to know growing interests among the masses, particularly among the progressive minds concerning women's role in protecting the natural environment. Moreover, how we comprehend the nexus between women to nature and men to culture. At the outset, let us make it clear that the current study has followed the ecofeminist ideology of associating women as nature and men as culture, accordingly, the selected texts are critically analyzed. "Eco-feminism, has argued that there is a close relationship between the domination of women and the domination of the natural environment. Eco-feminism has tended to argue that the domination of nature is patriarchal, an aspect of a system of male domination" (Cudworth 1). This domination is seen as ideological and rooted in culture, ideas, values and belief, which form integral parts of the patriarchy an important concept the feminists treat it as antagonist to their ideology. From this perspective, this study tries to examine the novels. Bina Agrawal points out that some conceptual issues of Ecofeminism; one of them is the feminist movement, and the environmental movement both stand for egalitarian, non-hierarchical systems. They thus, have a good deal in common and need to work together to evolve a common perspective, theory, and practice. The incumbent ambiance of *Ecriture*, Feminism as a part of Feminism theory holds paramount importance to assert the female consciousness, through which new women's writings of discourse which for now is necessary to retrieve the repression of the feminine unconsciousness come to erase the repressive memory of women. Feminist epistemology believes in valorization and appropriation of women's capacities during pregnancy, childbirth, breastfeeding, menopause etc. remain upheaval tasks which transcend all other possible ability of men in true sense, which Simon de Beauvoir accepts, become the integral parts of women's power and politics of contention, but she resists on the cultism, mysticism of the body and narcissism. *Ecriture* Feminism works like a pixel that scans

photographs and encodes the images of suffering women. This work explores how women's writings are gaining momentum and how do the common people react to it; given the fact that feminism posits apriori experiences of women in terms of their ideological parameters and condemning the violent activities of men. Drawing from the postmodern and feminist critique of the positivist notion of subjectivity, representation, knowledge and gender equation women use palimpsest theory to rewrite female lived experiences and to write back the oppressive and dominant writings (mainstream writings) of men leading to demeaning the very nature of women. It can be the writings on feminism, Dalit, Tribal, Gay, Lesbian, etc. which come under the ambiance of minority writings. One might wonder as to why feminist writing has been brought under the rubric of minority writing is, historically women have been subjugated and exploited by men, just like Dalits and Adivasis/Tribals in the mainstream society. Thus, the positioning of feminist writing is deliberately made to uplift the status of women in the mainstream literature.

A detailed account of Ecofeminism is succinctly undertaken to emphasize how the close bonding of women and nature is viewed and transformed as a dominant theory in recent decades and its impacts on society, especially, women's role in protecting the environment. This is a movement that solely relies on the activism of local women to protect the environment from destruction. According to the tenets of Ecofeminism, women possess positive outlook in every situation and create intimate bonding with nature. If a woman is subjugated/exploited by men indirectly nature succumbs to the same fate. This is possible due to the traits and values (female reproductive role and mothering nature) they share in common, Arpita Mukhopadhyay says: "Ecofeminism believes that there is a direct link between the oppression of nature and the oppression of women; sexism and naturalism are inseparable. To understand the nature of

women's oppression, one needs to understand the oppression of nature" (106). In this perspective, it is obvious that nature and women are inseparable from each other. When we examine women's role and their activities, we are able to see their active participation in protecting the environment such as Chipko Movement in 1973 in India (Uttar Pradesh), Green Belt Movement 1977 in Kenya, Love Canal in Niagara Fall 1979 in New York. These movements are significant on several levels, in terms of their standings for the values and characteristics they uphold. Vandana Shiva points out that Chipko Movement was a female-dominated environmental movement to save trees as well as a politico-social movement against the Western model of development. Green Belt movement Kenya is where rural women planted trees to prevent deforestation and desertification of land in Kenya. From this; it is clear that the active involvement of women in protecting the environment guides the ethos of ecofeminism. This issue has come to the front line because of the maneuvering of nature/environment by the dominant forces of the western influence of science and technology to live an affluent life. As a result, women across the world felt the responsibility to shoulder the upheaval task of resisting the mass of massacre of trees grown on the earth. From this perspective nature became a feminist issue and women felt obliged to nature for being their peace-maker, food provider and refuge. Being motivated by the intimate connection between women and nature Rosemary Ruether emphatically claims

Women must see that there can be no liberation for them and no solution to the ecological crisis within a society whose fundamental model of relationships continues to be one of domination. They must unite the demands of the women's movement with those of the ecological movement to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this (modern industrial) society. (Ruether 204)

Environmental movements of different times aim at the conservation and preservation of environment. Feminism adopted it as a part of its theoretical discussion to raise the voice against oppressive forces emanating from scientific conundrum. Their ongoing fight is to establish egalitarian society denying the differences of gender, caste, class and creed. The role of women in saving the environment is immeasurable and inexpressible in human terms, men must value the noble cause they are fighting for and feel the pull of obligation to respect and give equal opportunity to women. Environment with utmost respect needs serious attention so that, our future is saved.

Led by Shiva, “women did not see environment from an external or hypothetical perspective. Rather an environment was the place where they lived in, therefore, translated into everything which affected their lives. Their faith in the earth-body, human-body continuum meant environmental hazards were health hazards” (Shiva 315-16). The position of women in a patriarchal society is a different challenge where, they are deprived of space to think of their own. The dominant culture of men triumphs over the subordinate. Ortner responds, “We may thus broadly equate culture with the notion of human consciousness, or with the products of human consciousness (i.e., systems of thought and technology), using which humanity attempts to assert control over nature” (Ortner 27). When we go back to the annals of a particular tradition, and examine, we find close bonding and relationship between people and the environment. In cosmological paradigm the Vedic, Puranic traditions and literary imagination bound up with symbols and idioms provided stronger relationship between human and nature. My argument here is, why there is such a difference between these two genders; perhaps from the age-old times, man is in driving seat in the social hierarchy and, on the other hand, women were not exposed to the outside world that has made them submissive from time immemorial.

Now, Ecofeminist writers argue that there is a historical connection between women and nature. Ecofeminism as a theory critiques the patriarchal system, because “it is based on the dualism, privileging the mind over the body, the male over the female, culture over nature; it creates and discriminates against the other of the dyad” (Griffin 106). The connections claimed between women and nature are illustrated through the feminist perspectives, the major qualities of women are productivity, reciprocity, nurturing, mothering etc. which are inherent in nature as well. Even the Cosmological assignment of men to culture and women to nature was found in European thinking of the early modern period. Even now the ecofeminists hold on to this understanding. It is true that within the ecofeminist study to presume women are subordinate to men in every known society. Susan Buckingham-Hatfield emphasizes in her book *Gender and the Environment* that there is a need to reverse the hierarchy by “demonstrating the positive side of those characteristics previously held to be inferior” (35). In opposition to this idea another ecofeminist, like Mary Daly, an American radical activist, through her book *Gyn/Ecology* (1978), attacks the idea that masculine relation with culture is superior to that of women’s nexus with nature. She relies on the very idea that the connection feminine/nature is a sign of power and asset, not liability. Again Sharnappa emphasizes “female and male qualities, with women being defined as having life-giving power, fostering a dynamic connection between animal and earth, whereas men have a death-dealing power, which translates as an incapacity of bonding with nature, and the destructive control over women and the environment” (Sharnappa 3). To add more value to the foundation of this perspective, Karen J. Warren (1990) breaks down the philosophy to two parts: “proponents of the ‘body-based argument’ claim that women, through their unique bodily experiences - ovulation, menstruation, pregnancy, childbirth, and breastfeeding - are closer to and can more readily connect with nature” (141). On the other hand,

“the ‘oppression argument’ is based on the belief that women's separate social reality, resulting from a sexual division of labor and associated oppression, has led women to develop a special insight and connection with nature” (141). To support the hallmark of Ecofeminism, Heather G. Eaton and Lois Ann Lorentzen (2003) objectify the very connection of women and nature to three main paradigms which have solidified the motto of Ecofeminism:

First, the empirical claim shows that the firsthand victim of the impact of environmental deterioration is woman in the name of development of science and technology because of her close association and dependency on nature. The second conceptual claim focuses on the construction of society on the basis of a hierarchy and dualism which reveals patriarchal ideologies as the root causes of domination of women and the exploitation of nature... The third claim is epistemological aspect. In this perspective, women are heralded as saviors of nature, invested with the mission to protect, preserve, and nurture the environment. (Lorentzen 2)

In summary, these three assertions govern the nexus between women and nature and are set as the basic foundation for the discussions of the manipulation/nirvana of women and nature from the insipid mycosis of men. The dualistic notion of nature and culture has been viewed seriously and try to find out the possible links and mutual association with nature with women and culture with men, and at times, to strengthen the understanding of these connections Ecofeminism further draws attention to the existence of dualism (Nature/culture) which is characterized by hierarchies that ‘elevate men and devalues women’ (Bianchi 8). Dualism becomes an integral part for ecofeminists to see as the connection where a certain element is regarded with higher importance over another and attempts to reverse the hierarchy. Val Plumwood’s *Feminism and the Mastery of Nature* links dualism to a mode of thinking that makes impartiality in

relationships impossible. This logic tends to bring men to the forefront and thrusts women to the back. Within such a framework both nature and women are victimized.

Woman as Nature

Nature means the physical properties of the earth, to put it literally, the important phenomenon of the physical world, comprising of the living and non-living organisms. The word 'Nature' comes from the Latin word 'natus', which means, birth, in this perspective women's role in giving birth a child is quite similar to the meaning of nature in Latin term. To this point the terminological assignment of the term nature to women is justifiable. From a human perspective, nature is what you are born with. J.S. Mill in his influential Essay 'On Nature' says, "nature means the sum of all phenomena, together with the causes which produce them; including not only all that happens but all that is capable of happening; the unused capabilities of causes being as much a part of the idea of Nature as those which take effect" (Mill 5). Nature is being equated with women, because of its inferiority, fragile nature, nurturing attitude and biological mothering personality. Simon de Beauvoir (*The Second Sex*) remarks, "The term female is pejorative not because it roots woman in nature but because it confines her in her sex, and if this sex, even in an innocent animal, seems despicable and an enemy to man" (Beauvoir 41). Ecofeminist philosophy brought about the assignment of the term, woman to nature began when there were unstoppable exploitations of women by men. Women are considered merely as objects of a thing. In order to make an end to the subjugation of woman, ecofeminists equate women with nature. Tomalin says, "Women have a relationship to the natural environment in many societies that is a reflection of their reproductive role in the household and the recourse to religious values in one way in which this role is defined and sustained" (Tomalin 8). The potentialities and capacities of women being identical to nature in relation to their unique bodily experiences such as ovulation, menstruation,

pregnancy, childbirth, and breastfeeding which are neatly nearer to and can more easily relate with nature. Thus, Ecofeminism advocates withdrawal of old forms of male/female interactions/connections not because they limit the access of women to occupy major sources of power, status, privileges and limit the movements of women, but because they favor the insanity of anthropocene that is destroying the whole world. Most fundamentally, Ecofeminism believes that the end of exploitation of nature means the end oppression of women and vice versa.

Nature is packed with different inherent properties and capabilities, literally a potency, just like women. Vandana Shiva highlights the diversity of women's characters when it comes to indigenous knowledge and biodiversity conservation. She says, "Diversity is the principle of women's work and knowledge. This is why they have been discounted in the patriarchal calculus" (165). Women's work is central to biodiversity conservation and utilization, because they perform multiple tasks, as in biodiversity different plants have a share in the common platform as is the case of Kerala state in the coconut garden many other plants have also been planted like betel nut, pepper vines, papayas, tapioca, etc. Further, Shiva says, "the marginalization of women and the destruction of biodiversity go hand in hand" (164). Therefore, if nature is being exploited, consequently it leads to the exploitation of women for the simple reason that women derive all their sustenance from nature.

The new understanding of the terms, nature and the natural condition/primarily meant for the existence of humanity but the present moment humans considered them as the terms of dire necessity. The situations demand according to the passage of time and things in general. Sustainability of natural resources is a globally acclaimed proposal to restore the vulnerable and imminently fragile condition of the earth. Therefore, conservation of the natural environment is a need of the hour; this can be done when we consciously think of the status and plight of women

in our society and privileging them a platform to engage in decision-making processes. In doing so, we are indirectly protecting the environment. Karen J. Warren says, "trees, water, animals, toxics, and nature- language are feminist issues understanding them helps one understand the status and plight of women cross-culturally" (Warren 4). Now, the important thing is the natural conditions of the earth and human existence are perishable state of affair and immediate recognition of the imminent problems that the human as a living is endangered is a main point of contention now. Living beyond the precarious conditions darkens the future possibilities of human survival and culture, value and traditions.

Man as Culture

In literary scholarship, culture proves to be indispensable for women's studies and gender analysis because it opens up ways of understanding how power and challenges to power function in society. The etymological root of the word 'culture' is found in the Latin term 'colere,' which refers to the activity of working the land and creating places for living there. This root meaning of culture is preserved in terms such as to 'cultivate' and 'agriculture', (Williams 87-90). To this point, the inherent normative of the term culture comes to the foreground as exhibited in a value-laden expression such as 'uncultivated' and 'uncultured'. In the nineteenth century Europe culture was associated with the elite: class and the idea of superior culture were implicit on the very term. Culture is defined as values, knowledge, thoughts etc. and ways of relating other things. The relationship between nature and culture is so closed only when it comes to the etymological meaning perspective.

Nayar points out that 'Culture' is an embodiment of power, it "involves politics and questions of power since each artifact or practice acquires legitimacy and value because somebody has decided he or she be legitimate and value" (Nayar 7). Cultural issues are

expressed in terms of economy and politics. Culture is therefore about power. “Culture is not a natural thing- it is produced. Cultural Studies is interested in the production and consumption of culture” (Nayar 6). Culture has a human construct has always been held an overriding concept in ecofeminism theory. Thus, culture is an idea and the art of the manifestations of the behavior of human beings in general. It is a repository of idea, knowledge, values, beliefs, customs, roles etc., a person’s culture is measured in term so these values/traits. For Kroeber, “culture is an attribute of human behavior” (Kroeber 104), .generally human behaviors have tremendous influence or impact on the cultural background and values of a particular society. Further, he says, ‘values inherent in culture, (104). Ecofeminists look at culture in opposition to nature thus; culture also would be termed as human-made, namely, artificial and artifact. One could wonder, how it could be so; Thomas Heyd justifies that if you consider culture is related to men, then men have artificial qualities which are universally wrong, for this cause, women do have these qualities. The complexity of the natural world brings the idea of how human beings fail to address the issues of nature-culture relation; I have already stated above that because of the hierarchical power relation or the ideology of patriarchal system the domination of women comes to the forefront. Satish C. Aikant in his article “Culture and Decolonization” says, “Culture came to articulate more prominently since the late eighteenth and nineteenth-century in the heyday of Western colonial expansionism and imperialism”, further he says “culture was to be used to legitimate the imperialistic designs” (Aikant 64). Moreover, how we find the accessibility and association of women with nature in no way can be found in men. Culture has become the site of politico-socio-economic battles between countries of the first world and the third world. The people regard it as an identity marker/tag in order to relate themselves with the nation and the world and guide individuals to school them into a specific pattern of behavior. In

fact, members of various communities learn to respond different situations individually or collectively in accordance with their cultural orientation through shared symbols, codes languages, and behavioral patterns as well as modes of dress. To summarize it, what is implicit is, we take culture to be constituted by ways of acting and perceiving based on particular skills, ideas, beliefs, types of knowledge, and habits that are more or less disseminated across individuals, that are not inborn but rather invented, modified and passed on to others from generation to generations, and they are valued because they bring forth certain inherent qualities of something which is very powerful and which also make all the more superior. Therefore, in the social hierarchy, a man is privileged over a woman.

Critical Examination of the Texts from the Ecofeminist Perspective

After discussing elaborately about nature and culture, this section of the study attempts to examine the texts from an ecofeminist perspective. The arrival of the twentieth century marks the drastic changes in the relationships between nature and culture, in terms of even questioning or reversal in their positions. The dominance of culture over nature will definitely result in discrimination and injustice. The same way if nature dominates culture and the social equilibrium gets diluted and paves the way for total chaos and disorder. The contemporary thinking values the interrelationship of this dualism, so that ecofeminist ideology which interrogates/criticizes the concept of culture will become the integral part of feminist thinking. In response to the closed relationship between nature and culture in the connatural world, the existence of the house is not as simple as it seems at first, only when it is made out of stone, clay, wood, or other naturally occurring local materials when we find the idea of man which is considered the culture of humanity mingling with nature/object/properties. In it, there is not much difference found in this dualism. Their separate identities have undergone sea-like

transformation to give rise to a common identity of the object of a thing. Some critiques argue that there is no kind of nature-culture relationship. It is only a construction of another opposite binary to assert humans' understanding of nature and culture. Bruce Braun in his essay, "Nature, and Culture: on the Career of a False Problem in Companion to Cultural Geography" discusses that there are no such problems, and it is only us human beings who have understood it so. He says that culture is influenced by the environment and that the environment is also modified by the activities of human beings. So they are interrelated and interdependent and hence, one cannot exist without the other. If nature exists and it is inhabited by man, then culture is created by men who are adapted to that nature. Therefore, the writer feels that as culture is determined by nature, and the concept of dichotomy becomes irrelevant here and need not be brought in the theoretical discussion. Culture and nature (environment) can be considered as a single entity and not as separate factors. Braun, while talking about culture-nature dualism says "for cultural ecologists, individuals and communities were merely bearers of culture and culture was itself an adaptation to environmental conditions" (Duncan 163). People think there is no such difference; it is the mind and different understandings of culture and nature that have brought this dichotomy. Many critics now propose a new understanding of the two dichotomies of humanity, thus the interaction, behavioral changes, values; knowledge etc. expressed within the culture itself can be understood as part of human nature. For Sherry Ortner, everywhere in the world, in all cultures, nature seen as dominated by culture is itself a fallacy, and the second dichotomy between the domestic and the public or the inner and the outer worlds is also a specific cultural construct and not universal. It has to be known by people to understand the ingredients of the problem which remains unaddressed and untouched and women feel that there is still some gap/space which has to be addressed by the thinkers to put an end to the age-old difference of 'Othering'. Thus,

Subhadra Mitra Channa in her article, 'Men as Nature and Women as Culture' brings out the differences between these two concepts. Never the less the essentialist understanding of the two concepts holds the key that women are closely related to nature than men do or women feel more sensitive and caring towards nature than men which the ecofeminist theory also relies on. Vathana Fenn in his article 'Culture and Nature: A Study of Cultural Geography in the Play of J.M. Synge' says,

People with a wild image of nature, regard only nature that is untouched by man as real nature and they consider it not right to use nature for exploitation for human purposes and regard rough nature that does not have traces of human beings as the most beautiful. On the other hand, people with a functional image of nature consider nature that is highly influenced by man to be nature as well, and therefore, they consider it right to use nature for human purposes and regard nature that is controlled by human beings to the most beautiful. (Fenn 108)

Human beings' perception of nature from multi-faceted directions leads to the rise of different ideas and opinions to provide a juncture that pollutes the hidden meaning of nature. And thus, results in massive destruction. These perceptions of nature, ranging from the anthropocentric to the ecocentric idea provide enough evidences of how man destroys nature, de Groot aptly says,

Man as the master of nature: man has the right and the skills to dominate nature; nature has no value outside man, Man as the protector of nature: nature has its own value, but is above all a source of man; man has to take care of nature, Man as the partner of nature: nature is something different, outside of culture; man can have a respectful and equal relationship with nature and Man as the participant of nature: nature is bigger than man; man as part of nature cannot master nature at all. (Groot 132)

After delving into various realms of knowledge on nature and culture, the theory which adheres to ecofeminism gives immense value to add new meanings to its credits by complying with its basic propaganda that women are closer to nature than men. There is a difference, and debatable too because women knew that they have a culture and traditions, but it was only officiated/governed by men. Therefore, culture becomes a dominant factor responsible for creating the binary/boundary between men and women. Why women love to equate themselves with nature is to make an end of female oppressions and free them from domestic violence and construct new ways of thinking about the relationship between humans and nature. The naïve justification of claiming women are equal to nature doesn't suffice the equation that we make women with nature but by following the ecofeminist approaches such social construction ,biological and metaphysical understanding of nature, one can easily decode the women's closer relationship with nature. Susan Griffin says, "this closeness is understood as result of the social construction of gender and of the socialization and division of labor which precede from those constructions" (Griffin 215). It is apparent that of late human beings are being conscious of the fatal destiny of the earth in near future, and every effort has been made to avoid such culminating environmental disasters. It is a need of the hour to emancipate women from their sufferings and difficulties just as nature being taken into considerations to avert inappropriate circumstances. "In Western thought and literature, one of the oldest binaries has been nature versus culture" (Nayar 250). Further, Nayar adds "the two sides of the binary have been given a gender perspective that is feminine nature and masculine culture. Nayar has brilliantly brought out the differences between these two genders.

Masculine Culture/Feminine Nature

Mind

Body

Objective	Subjective
Rational	Emotional
Public	Private
Outside	Inside
Tame	Wild
Superior	Inferior
Foreign	Indigenous

The two opposite binary has been functioning till date. It has in fact become the system the society operates on. Now the emergence of ecofeminist philosophy raises some of the important questions to protest against the long standing hierarchical system which only favors particularly to male gender that denotes devaluing of women's potentiality and adding discrimination and the intricacy to them in general. Some have the opinion that the presence of such binary opposition compels the society to take decisions to formulate new system and philosophy to become a stable society. "Dichotomies such as man/woman, illustrate the simplistic model of oppression, which is useful because it seems to imply a clear power relationship' (Jordanova 43). By asserting the value system of womanhood, women feel hard to agree upon such dichotomies which the celebratory remarks of men would gain importance in society. But Raymond William proposes that the oppositional pairs pave the way to discover different ideological parameters and change unsocial values without disturbing the social order. As his book *The Country and the City* narrates:

On the country has gathered the idea of a natural way of life, of peace, innocence, and simple virtue. On the city has gathered the idea of an achieved centre of learning, communication, light, powerful hostile associations have also developed; on the city as a

place of noise, worldliness and ambition: on the country as a place of backwardness, ignorance, limitation. (Williams 9)

Williams has paired country and the city to expose the reality of being in the city and country with all value-laden dichotomies, like this pair the Ecofeminism theory builds its argument by bringing two different oppositional dimensions to highlight the oppressive attitudes of men towards women.

Nandini Sahu in her article “The Cultural Designation of Feminism: Theory and Praxis” plainly mentions different traits of men and women in relation to Cultural Feminism. As the narrative goes men are,

independence, autonomy, intellect, will, wariness, hierarchy, domination, culture, transcendence, product, asceticism, war and death- are no better, and perhaps worse, than the traits typically associated with women-‘ interdependence, community, connection, sharing, emotion, body, trust, absence of hierarchy, nature, immanence, process, joy, peace, and life. (7)

What she says is, all the traits of men seem to have got the dominion over the species and holds the same truth alike Nayar’s trait attribution to men in general. These traits do play greater roles in determining the superiority and inferiority feelings among men and women respectively.

Every society faces the adverse forms of intricacy due to gender based complexities. Discrimination and oppression of different kinds have become common occurrences in recent days. “The structuralist paradigm in anthropology suggests that the structure of human thought processes is the same in all cultures and that these mental processes exist in the form of binary opposition” (Winthrop 277). Men’s conception of the relation between nature and culture could be said to be a function of modification of their social relations since the classification was

diachronic as well as synchronic. This study has been addressing the changing pattern of environmental attitudes in terms of the two identities of nature and culture, on the perception of humankind in general. After taking into account different views on the most contested concepts of nature and culture, what is very much pertinent is, it tries to emphasize the role of women in conserving the nature and environment. Being considered closer to nature women have always been seen as the front-runner to save trees, land mountains, etc. which is very much clear in Narmada Bachao Andolan, Chipko Movement, etc. These days as the strata of ecofeminism has been widening its wings. To Kathlyn Mies, it has first witnessed several splintering and in the 1980s two different disciplines have emerged such as radical ecofeminism and cultural ecofeminism. Radical ecofeminism believes that patriarchy system equates women with nature in order to degrade and exploit both, whereas Cultural Ecofeminism holds that women and environment are closely due to their gender roles. This association makes women to be more sensitive towards any forms of exploitation to environment. In order to strengthen their philosophy, cultural ecofeminists strongly believe their roots in nature based religion, through nature worship they redeem the divinity of environment and women's role in forging into spirituality. These two branches of Ecofeminism discuss the same issue but their approaches to the nature and women issue is different. Radical ecofeminist repudiates the women/nature connection. For these feminists, freedom is being liberated from the primordial realm of women and nature, which they regard as an imprisoning female ghetto. They believed that the key to the emancipation of women lies in the dissociation of women from nature and the end of what they believe to be a 'female ghetto' in the words of Ynestra King, it is an inherently unfree realm of necessity. On the other hand, the cultural eco/feminists consider resolving the problem not by obliterating the difference between men and women but by taking women's side, which as they

see it is also the side of nonhuman nature. Cultural feminism grows out of radical feminism, emphasizing the differences rather than the similarities between men and women. And it surprisingly, they have taken the slogan the personal is political and in the opposite direction, personalizing the political. They celebrate the experiences of the female ghetto which they see as a source of women's freedom, rather than subordination. Cultural feminist's philosophy is concerned to build a distinct women's culture. It is a shared culture which basically attends to raise questions on the existential problems of women and tries to destroy the deeply rooted cultural forms and representations of feminine and masculine attributes through which women can be liberated. They propose and articulate to equate women with nature (ecology with feminism). The major strength they derive from is deeply rooted in women-oriented movements. Cultural feminism celebrates women's dominance to challenge the male-culture instead of indentifying merely to become part of nature, the historical victory of women solely lies on the active participation of women to suppress the dominance of male value system.

There are some problems being raised by the feminists that from the inception of feminist theory is,

Wrestling with the issue of the projection of human ideas onto the natural, where these human ideas of what is natural have been projected back onto human society as natural law and used to reinforce male ideas about female nature. This has led feminists to assert that the feminist project should be freeing nature from men rather than freeing women from nature. (King 118)

There some radical ecofeminists who want to do away by equating them with nature. These are the binary opposition between these terms. From this connection, I will show the depiction of women's character in a male-dominated society. Due to this dualism and the two opposing

entities, there is inevitable political fallout, and it provides a rationale for colonialism and the technological triumph of culture over nature. The reality was bifurcated into man and nature. As nature was abstracted and quantified for a man to conquer, and so man too, in the final analysis, nature becomes an object to be conquered, especially when technology gets the better of human civilization.

The age-old conception of nature being equated with woman and culture equated with men raises a question as to why such fitting with terms should be made. Some ecofeminists feel aberrance to such equalization of nature with women. Val Plumwood rightly observes this binary opposition of terms is outdated and oppressive and says:

The very idea of a feminine connection with nature seems to many to be regressive and insulting, summoning up images of women as earth mothers, as passive, reproductive animals, contented cows immersed in the body and the unreflective experiencing life. It is both tempting and common therefore for feminists to view the traditional connection between women and nature as no more than an instrument of oppression. (Plumwood 20-21)

By putting an end to the problematizing notion of nature and culture, Plumwood affirms the assumption of knowing fully their lacunae, places them in a synthesized form.

In a civilized society every woman contends to be treated equally as human first and a woman. She must become the integral part of human culture. And both male and female must come together to challenge the dichotomic conception of human identity and become one with nature. Nature is a most influencing factor of human culture. Therefore men and women must share common identity and attitude to battle against deforestation, exploitation and destruction of natural environment. "The dualized conception of nature as inert, passive and mechanistic would

also be challenged as part of this development” (Plumwood 36). The real taste of flavor inflames out of the amalgamation of these two terms. Both men and women must stand with nature and challenge the dualistic understanding of culture. Charting out commonality in values and attitudes, they must share their historical backgrounds and contribute to the process to work for a common cause. Every environmentalist will undoubtedly be complacent with the development of such an ideological framework.

After delving into the theoretical understanding of nature and culture, this chapter analyses the writings/novels of the Indian women who have painstakingly projected the character of a woman as a sole sufferer and brought out their countless memories of agonizing experiences in their everyday life. Such writers are Arundhati Roy (*The God of Small Things*), Anita Nair (*The Lilac House*), and Jhumpa Lahiri (*The Lowland*) and Kiran Desai (*The Inheritance of Loss*). The common factor is their thematic approaches to women’s plight and liberation in male dominated world. Especially the third world women are considered second class citizens quite like with nature in the powerful presence of science and technology. Thus, women are placed at the edge and on the losing end both in socio-political and professional fronts. Women must keep aside all their limitations, liabilities and weaknesses march forward with an eye to put an end to marginalization of women. This crusading against oppressive forces saw large number of women invigorated with zeal and enthusiasm participated in various feminist movements. We have already discussed the different ideas of nature and culture. This theory holds a master plan for my research to apply this theoretical framework and show how nature is being closely related to women and men to culture. To this point, I bring the connection of this notion being found in Anita Nair’s *The Lilac House*, Meera the protagonist of the novel struggles to find peace within her and her family. The atmosphere of Lilac House has turned into a hostile zone as the narrative

goes “the scream pierces the house. The lilac house. A long drawn out scream of terror” (23). It depicts the mental suffering of a corporate wife, one fine day she is left with nothingness but only with suffering owing to the sudden disappearance of her husband (Giri). “In the mirror, she could see the bed with its coverlet stretched tightly across and the plumped up pillows resting against the bolsters. A pristine bed, strangely forlorn” (27). Meera, as a housewife, has been abandoned by her husband; she has fallen prey/victim to the hand of patriarchy. Arpita Mukhopadhyay says, “Ecofeminism believes that there exists a direct link between the oppression of nature and the oppression of women; sexism and naturalism are inseparable” (Mukhopadhyay 106). All she had to do was to build the crushed-down family through her cookbook and as a corporate wife she has understood the cruel culture of men. Meera is a symbol of nature, a sign of inferiority being thrown out of the social order; she is unloved, uncared by her husband. Swapna Krishna in her review says “Anita Nair shows us the different issues affecting modern-India, one such issue perhaps the oppression of women. It’s a beautifully woven cultural tale about two troubles. Yet strong individuals who must remake themselves in the wake of difficult events” (Book Review). The emancipation of gender discrimination lies with the study of feminism; it has a stronghold on ecological problems. It addresses the injustices meted out to women; the fair instance of this is very clear in the novel “Sometimes I think I could strangle her” (40). In fact, this book talks about the account of gender inequality in the family. Giri clearly addresses Meera being opposed to reason as he says “she refuses to listen to reason” (40) being women, they are more emotional than rational which has narrow space in their personal encounter. Giri had developed a different mindset to climb up to the ladder of success in the corporate sector, whereas Meera never wanted to comply with, as the expression of Meera “Why would you want our life changed? It’s perfect. I am happy. Aren’t you happy? I

thought you were happy” (41) this instance justifies that Meera was happy with the things she owned and brought up with, but Giri wanted more of sophisticated life, due to this materialistic vision of life Giri felt a stranger in his personality and found a growing gap between his life and the lives of his family and thus, resulted in painful separation. In this novel, we are able to see the female exploitation in the character of Smiriti, a daughter of a cyclone-studies expert Prof. J.A. Krishnamurthy, who has come from Florida to take care of his ailing Smiriti and collect the secrets behind cause of her accident. Jack says “there was evidence of sexual activity before the accident. With more than one man...that my daughter my Smriti was that accident happened in beach” (57). It is very clear that women are considered second citizens, even among their colleagues. Oppression or marginalization is very common in present society. Neeru Tandon says that “awareness of women’s oppression in societ” (Tandon 31) is a must to establish a just society for a harmonious living of humans and non-human. As a matter of fact, this novel also talks about the pathetic stories of two women characters. One is at her middle age and the other is at an early age. Meera as a woman being in her parental home does not have the right to sell off the lilac house, but her husband insists her to do so which is part of discrimination on property right. In opposition to this very idea, Meera says,

But the house isn’t mine or my mother’s or grandmother's to sell. We are just allowed to live in it. It’s the strangest bloody thing. My grandfather took the house on a ninety-nine-year lease. That fifty-four years ago. Forty-five years from now, it will revert back to the original owners. I do not know what he was thinking of. May be he meant to provide for his daughter and granddaughter; the following generations would have to look out for themselves, etc. I have no idea why such a deal was struck and my grandmother has no logical explanation either. (111)

She was victimized by the changing attitudes of her husband and his sudden disappearance she pauses, unsure of how to describe the situation she has been found in; she says “so this is my situation. I should consider becoming a whore” (104) she even thought of reducing herself to a whore to support her family, her selfless dedication to bloom millions of smiles to her family remains a single most priority. These instances of sufferings and plight of women are seen as the prime contentions which the ecofeminists try to focus on. In this novel what is more pertinent is women are pushed back to the earlier times when they had no voice/right of their own to decide their life and goal. Women were considered a thing/object to be exploited and assign a role of nature, which is a toy in the hands of puppet/technology. Self-assertion and realization of immense power of women can defeat all forms of oppression. Meera is frustrated terrible shaken to manage the entire house. She feels the cruelty of men has betrayed and forces her to be at the receiving ends. Her inferiority and lowliness to a greater extent became the frequent occurrences of her everyday life almost it has become a delirium. Meera’s endless fight against male dominance left her husbandless. In real life situation, she becomes an eco-fighter in protecting the old Lilac House, which stands for the memory of tradition runs from generation to generation. In a flicker of a moment, this becomes the commodity to be sold out to quench the immediate thirst of human needs. Meera embodies the aspect of ecofeminist ideology to sabotage the cruelty of patriarchal hegemony. She surrenders her life wholly to preserve the old rumbling lilac house and its household fully intact. Inspire of the unassailable tumults of difficulties and dislocation of an idea “Meera thinks of her favorite fruit the Pomegranate. Of how she savors it best when she eats it seed by seed rather than a handful is thrown into her mouth” (325). Finally, she aims at attaining resurrection or victory from death and reuniting the broken images of relationships and building a complete house all over again.

In the novel the most apparent view one can have while reading the text is the involvement of the characters who are responsible in their own fields rather than mere observers of the society functionaries. The character of Smiriti, who is already a poor victim of the accident, fights solely to deny the blasphemous and sinful acts of revealing the sexes of the innocent fetus. Especially, the female fetus, only the female fetus to be aborted. "If she delivers yet another girl child, her husband might even leave her. He has already threatened her" (292). The fight of women finds at its climax here. They have been reduced to mere baby producer-machines and silent observers of the commands of their husbands. The major role played by Smiriti for the liberation and emancipation of pregnant women caused her a severe stroke, which she had to bear it months and years. Patriarchy is at its best in this novel where a male fetus is given paramount importance, Smiriti declared "they are dangerous, I ready to mean that" (296) men behave likewise when their integrity and credibility are questioned and intimidated. Culture a byproduct of man's thinking has to be tamed and made part of women's living system and men in turn have to become obliged and eager to fathom the trajectories of women's everyday experience. The same point of residual idea of parenting can be discovered in the personality of Jak. He has come down to India to take care of his ailing daughter constantly at her bedside. Keeps constant vigil in showing the attitude of the parenting gesture and makes an attempt so to disclose the secret behind the planned accident meted out to his daughter. There is a partial deviation of patriarchal practices among men folks, perhaps Jak bears an iota of a cultured-natured man strongly fuelled by the obligation that every parent must have. Not only he cared for his daughter but also gave a soothing and emphatic look at the desolate woman Meera. Occasionally she confides her faith in him; one might raise a question, why does Meera put trust on Jak? for the simple reason behind her trust was that she had been cheated and betrayed by the same men folk, Giri her husband.

The only answer she gets in the person of Jak is, there is no whitewashing and denial of any forms of truth. Jak is known and a man of knowledge and greater value for which Meera exchanges pleasantries with him and also works as a research assistant to him.

Smriti's struggle against patriarchal hegemony makes Chinnathayi to feel that there is a peculiar grinding of stone to stone. The power struggle between human against human make the mind blunt and the depravity of the human mind in all its twisted forms, when human beings cross their limits rationale occupies the back seat and beastliness triumphs over and thus; bloodshed and looming catastrophes are impeccable. Smriti has been foregrounded in her devotion to duty to save the girl children from being aborted. It is a movement to stop such infanticides especially the girl fetus. Knowing fully she gathered all her might, she started to move ahead there was nothing she could do to escape from the clutches of men "their vile minds and bodies" (317). She was afflicted with multiple injuries with repeated thrashing and hurling from dangerous men who support female infanticides.

With all capacity and expositions of women's role in saving the environment Suzanna Arundhati Roy (*The God of Small Things*) explores the interrelationship between nature and women which are the threats of capitalist society. In the final analysis, she realizes that women and nature both are alike in relation to their traits and positions. They are exploited categories and considered pawns with little value in the hegemonic society. Those who are in power can see a glimpse of a space to be conquered because they are seen as weak and passive agents of human nature and rather helpless. In this regard, Arundhati Roy first as an environmentalist and writer, at last, clarifies the stands of the women as preservers and protectors of nature, and she believes that women have the power and potentiality to raise their voice against superior forces and create a healthy atmosphere and then bring an end to the destruction of lands which women most rely

on to sustain and nurture their helpless families. In her understanding, the earth is feminine in gender; she tells the story of the survival of the earth; she describes the earth as the earth-woman. “It had taken the whole of the earth woman’s life for the earth to become what it was. For the ocean to part, the mountains to rise” (54). Roy as an ecofeminist tries to put an end to men’s dominance over women and environment. The grit, determination, power and courage almost become the parts of women to resist and agitate the dominant forces in the male dominated society, as the experience of Mammachi with Chacko in the factory got exposed, “though Ammu did as much work in the factory as Chacko, whatever he was dealing with food inspectors or sanitary engineers, he always referred to as my factory my pineapples, my pickles, this was the case because Ammu, as a daughter, had no claim to the property” (57), the adherence to land for that matter is not ascribed to women, which is a marginalization of women in general. Moreover, the culture that men follow from generation to generation, that land belongs to men only. Further, it says “thanks to our wonderful male chauvinist society, said Ammu” (57). There is a small account of narrative, present in the text which goes, “man’s inner urge to destroy what he could neither subdue nor deify men’s need” (57). Roy has indeed translated the anger of women at the destructive effects of patriarchal oppression by constructing Ammu as a character not only molded by her own experience as divorced women but as a daughter of a caged mother. “As she grew older, Ammu learned to live with this cold, calculating cruelty; she developed a lofty sense of injustice and the mulish, reckless streak that develops in Someone small who has been bullied all their lives someone big” (181-82). It has been frequently stated that the ecofeminism theory is contextualized in Roy’s novel. It is not only the women who are victimized but also the weaker sections of the society like the Dalits, Tribals, Lesbian community; they become passive pawns

to patriarchal oppression. It is true with Salleh who says, “the current global environmental crisis is a predictable outcome of patriarchal culture” (Salleh, 138). In a broader sense, this theory Discusses the interconnections between human (male/female) and non-human (plants/animals) but male/men tries to dominate all others and establishes his kingdom. But the ‘other’ (women/nature) and non-human are in a race to fight for their survival. Ecofeminism rightly calculated this as an on-going struggle and extended its powerful hands to fight for a greater cause. Karen J. Warren’s essay “The Power and the Promise of Ecological Feminism,” discovers feminism and environmentalism conceptualized the very fabric of women and nature’s complexities, problems. If they fail to address such issues, everyday struggle for life both women and nature becomes inadequate and undesirable. The oppression of women has been dated back to western civilization, during colonialism the binary opposition between men and women worked to justify western intervention. And the status of women being mediocre and inferior formed a pan-cultural fact, because everywhere throughout the world the position of women is below the rank of men. The novel is to be viewed through the lens of history and resistance, the relationships between the emotional and material complexity of living in the cultural borderlands, to have interpretations that more accurately reflect Indian writers’ home/local experience. Masculine and feminine identities are illusions, made possible through repeated cultural performances in action, speech, body, language and dress. As a result, identities appear as natural categories of existence.

In the Indian subcontinent, there is a growing protest against environmental degradation and the struggle for human survival, which have been highlighted the interconnections of feminism and nature. The argument is, why Roy asserted to raise the environmental issues in her novel, the growing interest in protecting the environment has been the talking-point these days.

Roy with foresight knowledge could be able to comprehend the bleak pictures of her earth and her components. In doing so she became successful to show empathy to the landscapes and environment in the novel. The factory is shown as a symbol of culture of men because, in it, several things are happening, especially the oppression of women by the character of Chacko. Antonia Navarro says “the factory is not an innocent place. It is the place where all communisms began.....the decadence of domestic business, the exploitation of Dalits the sexual abuses of women” (101) regularly happens. She even notices that the binary “house/factory, representing the inside/outside dichotomy and its people are equally involved in a power relationship being the powerful corrupt” (101). She also brings out glimpses of the suffering of women in the husband-wife relationship. In a conventional family where the chauvinist male behaves like an autocratic boss of the house inflicts pain and agony on woman. The same behavioral expressions found in Pappachi, a retired government official, and an Entomologist regularly beats his wife even at an old age:

Every night he beat her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river. (47-48)

The instance which seems very petty becomes an everyday thing in their lives. How can a person after committing a mistake, but still becomes a just person and when reminded take resort to beating? In fact, it only happens in male chauvinist society. Women have a cause for their movement. They even have the right to fight for their lost identity. How can a society function where there is inequality, injustices, oppression are rampantly coexisting? In order to make the casteless, free society everyone's active involvement is a must, catering to the needs of the other and sorting out problems. The feminist movement is not a profit-making movement or agency; it

is a movement to question the age-old patriarchy systems and asserting the right of everyone. Roy as a successful ecofeminist proposes to establish a world where there is total negation of patriarchal domination both on women and nature. The philosophy of (Vasudhaiva kutumbakam) whole world is a family concept imparts an important message which Roy intends to say and being approved by the clarity of describing the human-nature relationship reveals this text/novel partakes in the ecofeminist philosophy than feminist philosophy. It can be concluded that primarily Roy is an ecofeminist then feminist later. The ideology, attitudes, temperaments she promises to share, easily she becomes important figure in the race of environmental justice like Mera Behn, Bimla Behn, Sarla Behn who have objectified their career as eco-fighters.

In relation to the nature-culture dichotomy perspective Indra Sinha's novel, *The Animals People* can be placed as an ecocritical text which exposes the total carnage of human civilization during the postcolonial period of Bhopal gas leaked tragedy. The writer elaborately narrates the pathetic stories of the victims of the disaster. *Bhopal* (2001) a play that aligns with the same story of *The Animal's People* and was directed by the Indo-Canadian playwright and theatre director Rahul Varma, is about the green revolution which led to the rise in demand for pesticide production and the 1984 Bhopal gas tragedy in India. The play records India's largest environmental disasters in history in recent times. The dramatic text warns us of the environmental threats and the anthropocentric problems emanating from industrial, governmental and commercial powers. The environmental catastrophe in India has left many, particularly women, with untold pain and trauma to this day as a result of postcolonial mal-development. The play critiques the ecological exploitation of rural areas in India and exposes the interrelatedness of environmental degradation and the domination of women as well as the "hierarchy of dualisms that legitimize the exploitation of nature by the human, of women by men and the

oppressed by the powerful” (Chae 519). Ma Franci French religious nun with a mission to come to India to spread the message of Jesus Christ and being influenced by His teachings of service and charity to the destitute and poor children in Bhopal. Bhopal gas tragedy had a dangerous impact on her. She not only succumbed to the mental/psychological illness but also permanently impaired with the languages she knew “she thought they were just making stupid grunts and sounds” (37). The orphanage which was a shelter home for hundreds of poor children was run by Ma Franci was not spared and badly hit by the man-made disaster. The grim reality of this tragedy revealed that human survival is at risk at any moment. The survivors from this industrial disaster were left with a little of hope of how to regain sanity about their life and recover from the traumatic hangover during the tragedy. “The orphanage was run by les religieuses francaises, it was in Jyothinagar near the factory and on that night, it was badly hit. Many of the children died nuns too.” (37). Ma Franci had built a convent in Jyothinagar in it there were many girl orphan children under the protective care of the nuns, due to this toxic gas many of them died mostly females.

Another character Aliya was a small school going girl was victimized by the worst tragedy. She was fond of the principal character Animal. She was a granddaughter of the couple Huriya and Hanif Ali. When Elli, an American doctor had opened a free clinic for Khaufpuris, everyone’s afraid of, further, she said “ I hate the Kampani as much as you do” (181) asked Huriya regarding her granddaughter’s health, she replied that Aliya had been ill for almost a year with a cough and fever. Elli found that she had an infection in her throat due to poisonous gas. Elli asked Aliya how long had she been coughing. Aliya replied “forever”. (181). There were thousands of people who had died, among them there were characters who revealed the identities of their dear ones, Farqi’s mother who also was the victim of this catastrophe, Nisha’s mother

also was no exception to his the incident. When analyzing in ecofeminist lens it is apparent that Sinha's portrayal of female characters and their sufferings exhibit a sense of morbid fascination with the horrors of contemporary warfare.

The Lowland by Jhumpa Lahiri presents the grim reality of women where she feels hostage and homeless in her homeland. Indian patriarchal hegemony renders Gauri destitute. The social tortures that make her destitute are not physical; they are psychic in nature. Subhash notices that "his parents do not talk to her; that they scarcely acknowledge her presence when she comes into view" (Lahiri, 95). *The Lowland* narrates the story of women like Gauri and Bela in postcolonial periods in the homeland or diaspora, the analyses of the characters, psyches and situations in the lives of Gauri and Bela should be done keeping this issue in mind, that their sufferings are caused by the analysis of different forms of holistic hegemonic of western thought. The life of Gauri is massively affected by the Naxalite Movement; her husband was actively involved in this revolutionary and insurgency movement.

When Gauri comes to realize how life becomes strange and unfamiliar due to the fast-changing world. With pain and agony of losing her husband forces her to go to the tomb to reunite with her dead husband Udayan incognito, but "unable to find him, and then she felt new solidarity with him. The bond of not existing" (95). The sin she committed is unpardonable that even her husband would not forgive her for the deed she has done to him and her daughter Bela who is realistic mimesis of Udayan. Even could notice that Bela's presence and appearance meant disapproval and soon became as dead as her husband, she was a living dead woman in the eyes of Bela, and raises a question for everyone to answer, Can a woman forget her nursing child or have no compassion for the child of her womb? This is nothing but fighting back the heinous activity of men. She had cautioned Udayan not to get involved in the Naxalite Movement, and

she knew that it is going to result in a bitter end, despite her cautioning he did not heed her feeble voice and in the end, he had to succumb to the fatal destiny. Gauri suffers from a tragedy of the enclosure. Her mother-in-law ill-treated her; every effort was made to drive her away, Udayan's "mother's coldness toward Gauri was insulting, but his father's passivity was just as cruel" (115). Moreover, it is not simply a cruelty and mental torture but a disease (domestic violence) wildly spreading within the household. This sort of ill-treatment and violence against Gauri was deliberately directed to drive her out of the house. It becomes a common phenomenon for an Indian woman to undergo various types of oppression. For this sole reason, feminist scholarship offers a new paradigm shift to rewrite the history of women and project the realistic picture and power of a woman. Being distanced from nature, human psychology gets changed, and thus, interaction with friends and neighbors get shattered, and we feel that we are at the human enclosures. Therefore, Bijoli pours out her dejection of being trapped in the cage of human civilization:

The neighborhood's boundaries have been expanding; she no longer has a sense of where things begin and end. Once she could have knocked on their doors and been recognized, welcomed, treated to a cup of tea. She would have been handed an invitation to the wedding, beseeched to attend. But there are new homes now, new people who prefer their televisions, who never talk to her. (190)

Through the character of Bela, Jhumpa Lahiri has created a fighter, a preacher for nature who is well informed of the deep ecology and Ecofeminism; or rather she is the preacher of the concepts. So, she teaches others to be conscious of the interdependence of the elements of nature and that nature is not to be exploited only from the patriarchal viewpoint. Rather, we must be holistic and egalitarian. Subhash notices that his parents do not talk to her; that "they scarcely

acknowledge her presence when she comes into view” (95). Her immigrant experiences are no better than that initial one. She has trouble identifying herself in the broader context of American society. Her permanently westernized hair and attire can be seen as an attempt to reconcile though she is aware that it cannot change her identity. The treatment with her at the University also bears some accounts of that: she remained, despite her Western attire and academic interests, foreign languages and her physical appearance all made her look Western in body and mind too. This becomes a harsh reality to react to the male chauvinistic society like India. Her role and responsibility have changed totally, she seldom behaves like a typical Indian women. “From wife to widow, from sister-in-law to wife, from mother to childless woman... She had married Subhash, she had abandoned Bela. She had generated alternative versions of herself, she had insisted at brutal cost on these conversions. Layering her life only to strip it bare, only to be alone in the end” (240). From Gauri’s perspective, it is known that she questions the class, gender and position of women. She has undergone toughest times of her life-cycle, beginning from the untimely demise of her husband, deliberate domestic violence of her in-laws, the birth of her daughter and later getting married with her brighter-in-law. She gets justified with the chores of her life. She refuses to fall into the trap of men’s dominance. Drawing on historical evidence of the feminized inferiority (poverty) resulting from the colonial rule, Lahiri identified modern development as a product of patriarchy which further ended women’s role as caretakers, providers and household management, while simultaneously impairing ecological productivity and sustainability via the destruction of soil, rivers and vegetation. The central concern to her argument was the theft of the natural biodiversity and food security which women had safeguarded over centuries.

This study has already mentioned, this study concentrates on the ecofeminist perspective on the contemporary novelists Arundhati Roy's *The God of Small Things*, and Anita Nair's *The Lilac House*. In them what we could find is the commonality of delineation of women's characters and their position at home and in the society in general remains the 'Other', unprivileged. It is very true in terms of Gayatri Spivak's work "Can the Subaltern Speak?" (1988). Discussing the context of the colonial regime throughout the past centuries women have been under the banner of the patriarchal/hegemonic society, in the words of Spivak,

It is, rather, that, both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (Spivak 28)

Through the portrayal of the plight of women and alongside losing their rights and identities for the sake of safeguarding the environment, their lives remain at the backdrop of modern colonialism. Hence, this whole gamut of contemporary writers propose a universal cause to stand for protection and conservation of nature/environment in its varied forms visible in and around us by incorporating visible pictures of suffering women. They have possibly shown the decisive role taken by the women, these novels which are exploring basically, the female characters have gone the extra miles to understand nature and empathize with it in terms of its value and scenic beauty.

Ecofeminism emphasizes primarily to put an end to calls for an end to all kinds of oppression both on women and nature. The argument is framed basing on the close relationship of both the terms, they say, there cannot be a success to liberate women without making an attempt to liberate nature. Therefore, if the society has to see women to be free, respected, equal

with men, it also to respect and protect nature from any form of exploitation. Ecofeminists philosophy celebrates on women nature relationship. To liberate women, nature has been taken to obliterate Western thought processes. The embodiment of nature in women shares common ground in all the society. Thus, its emancipation and valorization click the bottoms of gender equality and thus, leads to creating an egalitarian society. The central controversy over essentialism was whether there are many shred characteristics common to all women, which unifies them as a group. Essentialist feminism emphasizes the way in which women see that maleness is a natural human form and women are objectified other. Gender inequality is the prime contention in this philosophy. Society must accord biological sex (gender) of men and women proportionately equal to each other, rather than pushing woman to play a role of the 'other' (baby producing machine). Every woman contends that there should not be any disparity/discrimination among men and women in relation to gender issue. Both men and women are special in their own way. Simone de Beauvoir's intriguing statement raises some disputed remarks among feminist scholar but it generally true in essence and substantial body of body of research in gender studies. As she says, "one is not born, but rather becomes, women" (14). In this context the analysis of the concept is manifolds, She considers a woman second sex by this she intends to mean that man is a standard on the other hand woman is considered in relation to man. The argument is, before one becomes a woman, was he initially a man? It is not gender with which the argument begins. It is structured and created later on, depending on the physical sex and emotional gender. A possible solution to the gender-based issue might be that we are being influenced and formed by the environment in which we live and the society which forms our attitudes and values. Feminists claim that male and female are powerful creation of God, so there is no difference between them, they are equal. In relation to gender Channa

remarks “in terms of purity the older women after menopause are seen as equivalent to men and attain ritual status like men” (Channa 43). She maintains a balance between men and women. She sees there is no difference between them, “thus, to be a man or a woman is a fact of being a man or woman, a being able to carry out appropriate tasks including reproduction but that is not the only criterion. “The more important tasks are engaging in productive and subsistence activities” (43). Therefore, gender is not just about being physically a man or a woman. It is about the symbolic dimensions, especially the symbolic space to which one is assigned. The debate of nature-culture dualism had only one result that is a woman is closer to nature in relation to the deep attachment to the forest for daily living, that doesn’t imply that she is inferior or weak like nature. Susan Griffin makes a remarkable observation “women may at times be closer to nature than, this closeness is understood as a result of the social construction of gender and of the socialization and division of labor which proceeds from those constructions” (Griffin 215). Whereas man is closer to culture to the extent that he is out-going a dominant figure in the decision-making process in the society. In doing so, he is no way superior to women, Channa says “the gendered qualities of masculinity and femininity that are assigned cosmologically” (46). Women’s management of natural resources and their control over cultural and social life illustrates a sustainable lifestyle that is at present in danger of being eroded in the name of development. Allowing women to remain in control may lead to greater viability to human and nature relationships that we have seen with the domination of patriarchal capitalism backed by a male culture of technological domination.

In general, what is very much important at this juncture is, instead of creating a huge gap in the relationship between man and women (culture and nature) we need to bridge the gap closer as to mitigate the long-distance relationship of these two terms, thus, Environmental/Ecological

Culture gains momentum in human society for sustainable development. Val Plumwood posits “the problem is not primarily about more knowledge or technology; it is about developing an environmental culture that values and fully acknowledges the non-human sphere and our dependency on it and can make good decisions about how we live and impact on the non-human world”.(Val Plumwood 3). Environmental culture must be viewed as a point of departure where every human being creates an identity of consciousness and realizing the omnipresence of nature and its resources for human survival.

Works Cited:

- Agarwal, Bina. *Gender and Green Governance: The Political Economy of Women's Presence within and beyond Community Forestry*. Oxford University Press, 2010.
- Aikant, Satish C. (ed) "Culture and Decolonization", *Critical Spectrum: Essays in Literary Culture*. Pencraft International, 2004.
- Anita, Nair. *The Lilac House*. St. Martin's Griffin, 2012.
- Beauvoir, Simone de. *The Second Sex*. Trans. Constance Borde. Vintage Books. 1949.
- Bianchi, Bruna. "Introduction-Ecofeminism: the ideas, the debates, the prospects." *DEP Deportate, esuli profughe* 20 (2012): 2-25.
- Buckingham, Susan. *Gender and Environment*. Routledge, 2000.
- Chae, Youngsuk. "Postcolonial ecofeminism in Arundhati Roy's *The God of Small Things*." *Journal of Postcolonial Writing* 51.5 (2015): 519-530.
- Channa, Subhdra Mitra. "Men as Nature and Women as Culture: Women's work in a Pastoral Communities on the Himalayan Borders" of *Gender, Livelihood and Environment: How Women Manage Resources*. Channa Subhadra Mitra & Porter Marilyn (eds). Orient Blackswan Private Limited, 2015.
- Daly, Mary. *Gyn/ecology; The Metaethics of Radical Feminism*. Beacon Press. 1990.
- D'Eaubonne F., *Le féminisme ou la mort*, Pierre Horay, Paris 1974.
- Eaton, Heather and Lois Ann Lorentzen. "Introduction." *Ecofeminism and Globalisation*. Ed. Heather Eaton and Lois Ann Lorentzen. New York: Rowman and Littlefield, 2003. 1-7.
- Eisler, Riane. *The Chalice and the Blade*. Harper Collins, 1987.
- Frank, Roslyn M./Susperregi, Mikel (2001): "Conflicting identities: A comparative study of noncommensurate root metaphors in Basque and European image schemata", in: Dirven,

- René/Frank, Roslyn M./ Ilie, Cornelia (Eds.): *Language and Ideology*, Vol. 2. Cognitive Descriptive Approaches, Amsterdam/Philadelphia, 135–160.
- Griffin, Susan, “Ecofeminism and Meaning” of *Ecofeminism: Women, Culture, Nature*. Edited by Karen J. Warren, Rawat Publications, 2014. P.215
- Groot, W. T. De.& R.J.G. van de. “Visions of nature and landscape type preferences: Anexploration in the Netherland”. *Landscape and Urban Planning*, 63, 2e003.
- Heyd, Thomas. *Encountering Nature: Towards an Environmental Culture*. Ashgate Publishing Limited, 2007.
- Jaggar, M. Alison & Susan R. Bordo. Eds. *Gender/Body/Knowledge: Feminist Reconstructions of Being and Knowing*. Rutgers University Press, 1992.
- Jenks, Chris. *Culture: Key Ideas*. Routledge, 1993.
- Jordanova, L.J., “Natural Facts: A Historical Perspective on Science and Sexuality”. *Nature, Culture and Gender* . MacCormack, Carol P. & Strathern, Marilyn eds. Cambridge University Press, 1980.
- Krishna, Swapna. “Red Hot Book of the Week: The Lilac House by Anita Nair”. April 2012.
- Kroeber, Alfred, Louis. *The Nature of Culture*. The University of Chicago Press, 1952.
- Lahiri, Jhumpa. *The Lowland*. Random House, 2013.
- Mellor M., *Eco-Femminism and Eco-Socialism: Dilemmas of Essentialism and Materialism*, in “Capitalism, Nature, Socialism”, vol. 3, 2, 1992, pp. 43-62.
- Mies, Maria and Vandana Shiva. *Ecofeminism*. Rawat Publications. Indian 2010.
- Mill, J.S. *Three Essays on Religion*. Henry Holt and Company, 1874.
- Mukhopadhyay, Arpita.(ed.) *Feminism*. Orient Blackswan, 2016.
- Nayar, Pramod, K. *An Introduction to Cultural Studies*. Viva Books, 2008.

- *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010.
- Navarro-Tejero, Antonia. "Power Relationships in *The God of Small Things*," Murari Prasad (ed). *Arundhati Roy: Critical Perspectives*. Pencraft International, 2006.
- Neeru, Tandon. *Feminism: A Paradigm Shift*. Atlantic Publishers and Distributors Pvt. Ltd., 2008.
- Ortner, Sherry B. 1974. "Is female to male as nature is to culture?" In M. Z. Rosaldo and L. Lamphere (eds), *Woman, Culture, and Society*. Stanford, CA: Stanford University Press, pp. 68-87.
- Palmer Joy, A. (ed) *Fifty Great Thinkers on the Environment*. Routledge, 2004. P. 215-16.
- Plumwood, Val. *Environmental Culture: The Ecological Crisis of Reason*. Routledge, 1993. pp.21, 36.
- *Feminism and the Mastery of Nature*. Routledge, 2002. p. 3.
- Roy, Arundhati. *The God of small Things*. Penguin Books, 1997.
- Ruether Radford R., *New Woman/New Earth*, Seabury Press, New York 1975.
- Sahu, Nandini. "The Cultural Designation of Feminism: Theory and Praxis," Sunita Sinha (ed), *New Urges in Postcolonial Literature: Widening Horizon*. Atlantic Publishers and Distributors Pvt.Ltd. 2009.
- Salleh, A. K. . Epistemology and the metaphors of production: An ecofeminist reading of critical theory. *Studies in the Humanities*. 1988. P.139.
- Sharnappa, Patil Sangita. "Reconstructing ecofeminism: A study of Kamala Markandaya's nectar in a sieve." *Cogent Social Sciences* 2 (2016): 1-17.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" Marxism and the Interpretation of Culture. Eds. Cary Nelson, Lawrence Grossberg. Macmillan, 1988.

Tomalin, Emma (2008) "Religion, Gender and Ecofeminism in Asia: Moving Beyond the Essentialisms of Spiritual Ecofeminism" in *Gender and Natural Resource Management, Livelihoods, Mobility and Interventions*. Resurrection, Bernadette P. and Elmhirst, Rebecca (eds.), Earthscan/ IDRC, Canada.

Warren, J. Karen. Ed. *Ecofeminism: Women, Culture, Nature*. Rawat Publications, 2014.

--- "The Power and the Promise of Ecological Feminism." *Environmental Ethics* 12 (1990): 125-146.

Williams, Raymond. *The Country and the City*. Chatto & Windus Ltd., 1973.

Winthrop, H. Robert. *Dictionary of Concepts in Cultural Anthropology*. Greenwood Press, 1991. 277.

CHAPTER-V

CONCLUSION

Ecology is the study of the relationships between organisms and environment. This relationship is disturbed by the onslaught of human activities. These human activities are driven by the advancement of science and technology, in the name of development and entitlement. Thus, ecological stability is a must to restore a balanced relationship between them. Environmentalists and critical thinkers across the globe seek to use ideological and inferential knowledge of environmental studies to minimize prolonged destruction. Among all other discussions in recent times environmental discourse gains immense attention, the reason behind is rapid rate of pollutions induced by uncontrolled human activities. Environmentalists feel that if environmental degradation is to be reduced/decreased then human beings have to be aware of the benefits and natural services and stop destroying natural resources. They must have to adopt ecological thinking as their social commitment and become environmentalist and activists to seek viable means to address issues on environment and establish ecofriendly society. This chapter attempts to synthesize all the chapters in contextualizing the resonance of environmental studies and reveal different factors that adversely affect the environment. The earlier chapters tangibly explain literature's relation with the environment. In general, Ecocriticism as a theoretical structure succinctly attempts to forge the representation of nature with the study of literary studies. Ecocriticism is contextualized and expressed in Indian texture and culture and termed it Indian Ecocriticism, this theory examines and redefines Indian fiction in ecocritical perspectives. The primary purpose of this scholarship is to raise environmental awareness and justice for the purpose of conservation of the natural environment. Indian Ecocriticism is a theoretical framework in which Indian environment both biotic and abiotic articulated in the literary texts. It

could also be considered a methodology to emphasize our intimate ties with the environment where ever we live in. Humans must rediscover values and attributes of environment in these hard times and emulate ecocritical thinking as a life-style and methodology. Greater impact of science and technology falls dangerously on environment and its people. Humans view their life as development-oriented and forward-looking. Undauntedly science and technology were at their best in meeting the needs and greets of humans, soon was it known that it debased human civilization and placed it at the back seat. Humans lost the grip over technology and the victory of it showed the way to unleash danger and wreak havoc to human and environment. Being under the banal of environmental catastrophe, humans resorted to popularize the idea of protection and ecosystem and organize strife to fight for their life and survival. It is an aberration to let lose the grip of technology in human mind because without adherence and devotion to science and technology man/woman is undone such is the link to which human being is rubble with. Therefore, to enhance life with socio-economic growth and sustenance of a country place of science and technology seem to have gone deep into the minds of the people. Strangely, there are some who think that conservation and preservation of nature is applicable to developed countries, they need dire to protect their environment because technology has become a powerful means to satiate their worldly quests. Whereas poor countries especially the third world countries like India need to adopt science and technology to improve the standard of living and socio-economic condition of the nation. Without adherence to latest scientific inventions, the nation cannot match up with the advanced countries, which leads to backdrop of poverty at stake. But looking at the present scenario the nation cannot afford to take such a measure to overlook rich resources of a nation. Environmentalists have sensitized us to love and care for nature. Before the environmental consciousness infused in us mercilessly we exploited our natural environment

which led to total annihilation of species, caused holes in the ozone layer and impoverish the earth in general. Right time is at our disposal to sit up and take stroke before things go out of control. Through very many ways the East-West ecological wisdom had always perverted our hearts and minds but never ever took note of them and we buried them under the rubbles of destructive and exploitative philosophies. Now the time has come to take a clear view of our surroundings, how clean and fair we are in our dwelling places and breathing spaces. No kind of compromise can be made in creating a healthy space for human eco-friendly society, but how many of us have realized the current scenario of our nation, it's hardly a couple of us, it has obviously been a universal/collective effort in resisting our environment to redeem and preserving them in biodiversities and pristine ecosystems from the state of absolute damage and destruction. Resistance/agitation is an important term that has triggered hundreds of thousands of women to gather and have the courage to face the tumult of Patriarchal systems. Thus, Ecofeminism in its use of an interdependent model of nature and human beings is inspired by Carol Gilligan's 'Ethics of Care' which insists on the necessity of taking into consideration the needs of not only the human but also the non-human world. Ecofeminism tries to bring together local activisms to the global perspective. There are several strands to the philosophy of ecofeminism. One strand insists on the importance of the well-being of the earth, another strand emphasizes the sacredness of the earth, and a third strand underscores the importance of sustainability in using the earth's resources. Ecofeminism tries to expose the domination, exploitation of men toward women in the society, which resulted in oppositions of the two binaries; between man and woman. The interrelationship between Nature and Culture from an Ecofeminist perspective conceptualizes the common bond of intimacy within the ideas of difference. Nature in its delicacy has been compared to women; nature can be exploited and ill-

treated by everyone, like women in a patriarchal society. The dominance of power over women is always irreducible and as a part of powerful masculinity, discourse undertakes any forms of oppression to be meted out to women. Culture plays a dominant role in building the human consciousness to control nature; thus, Ortner says, “We may broadly equate culture with the notion of human consciousness, or with the products of human consciousness (i.e., systems of thought and technology), by means of which humanity attempts to assert control over nature” (Ortner 72). To this point, a new era of brimming consciousness erupted to subdue nature and its interconnected objects. But this prerogative attitude of controlling over nature is not supported by humankind, who needed a much-valued notion of the prevalence of equity and justice, be placed on earth.

The selected texts for this project give us an overview of Ecocriticism and its nuanced form of nature-writing in general and how Ecocriticism has been described in the texts. They are ecocritical texts foregrounded in nature. The narratives of these texts sound a sensitive ecotone. In these novels, various environmental debates and concerns are given a voice. But in showing ecocritical concerns they show us the lacunas present in the Western environmental thinking and calls for a new paradigm in which the deeply ingrained duality between man and nature is challenged. The ecocritical concerns dealt with, these selected novels for the study disclose the inherent ecocentric ideas permeated and mediated through the entire and formed it as a global concern.

When we look into the history of Indian tradition, we find an intimate relationship with nature and cultural traditions. The Indian classical texts reveal nature and human are both closely associated. Any deviation within their relationship leads to imbalanced and disturbing atmosphere. The current scenario needs environmental concerns should take proceedings over

the needs and right of human beings considered in isolation. When we examine the Vedas /Shastras, there are rich sources of environmental knowledge and values. Rig Veda says, “do not cut trees, because they remove pollution” (The Rig, 6, 48:17). In earlier time also showed devotion and respect towards trees, stones as their gods and goddesses. The Yaturveda reveals, “do not disturb the sky and do not pollute the environment” (5: 43). Through the teachings of Vedas we have been educated and taught environmental governance. Tree worship, stone worship and earth worship all form as worship of nature. Reverence and devotion to nature has been present since ages, but human beings failed to practice and protect nature. When the world suffers from energy crisis and grave environmental damage we turned the pages of Indian texts and rediscover what had been said and done earlier. We must go back to Vedas to learn to empathize with nature, so that humans get breathing space to live healthy life. My argument here is, why is there such a difference between genders; perhaps the age-old tradition that man has been given a prominent place in the social hierarchy and women are not exposed to the outside world has made them submissive from time immemorial, just as nature has been made submissive to the manipulations of human beings. Now, Ecofeminist writers argue that the nexus between women and nature has a long history to narrate. Women venture into the forest covers to collect forest products such as firewood, fodder, honey, resin (Jhuna), fruits and other livestock. It has become everyday life of women. Forest flowers sit beautifully well with women. It adds glamour and beauty to their appearance. It has never been observed men wearing flowers on their heads. It is the associating factor draws nearer to the values of nature essentially women find love and affection towards it. This connection is beyond human perception, historical and cosmological essentialism. The dominant understanding of the Western philosophical knowledge structures that reason altogether as a male constructed, the most conceptually plausible way for

feminist to view that being excluded from rationality, and the identification of woman with irrationality, is to reduce that the notion of reason has been narrowly defined and identify as emotion to be the immanent element of women.

All the selected novels for the project suggest that there is a need to inculcate the eco-critical vibes to comprehend the much-valued notion of Ecocriticism. It has been the primordial concept of which the present study makes an attempt to globalize ecocritical thinking in literary discourses. As we have already stated that Kiran Desai's *The Inheritance of Loss* has come up with an important issue of our time i.e., Land. The land issue is one of the oldest issues being there in time immemorial. "The expatriate communities, the Hinducentrism of the Indian state, and the patriarchal identity associated with GNLF movement" (*Postcolonial Ecologies* 30) demand for a separate state of land. This novel teaches us a lesson of how land becomes an object of contention., for which massive protests, agitations take place, but when it comes to protection and preservation of the same land from being damaged/degraded no one turns to tag the value of the land. This is the dismal perception of the people in the contemporary world scenario.

Nature imageries, pictures, ideas are employed by many writers to express their desires to account for the helplessness of man is juxtaposed with the defenselessness of nature. In a paradoxical manner Aravind Adiga, paints their characters through writings, urging all humanity to look into the environmental issues and drawing our attention towards environmental degradation and alerts our minds about consequences due to modernity towards making our life more and more luxurious and leading us to nowhere but to futility. What we observe in recent years about the natural calamities, are the signs of ill-health of the environment, these are the wake-up calls for human beings to make special efforts to improve our surroundings as well as

environment a better place to live in. It is time to reflect and rethink our life and our immediate future, which demands attention and care, are we making a way to save the degrading state of nature? The reading of this novel also makes special mention of the environmental hazards; the very idea is employed in the novel speaks of the writer's awareness of being in the period of massive ecocides and exploitation of various kinds. This study relates Ecology, which is an important term for an ecocritic to base his/her discussion, Economy, which is also a relatively closed term to associate with Ecology; Tradition, which is an output of these two particular terms playing an integral part in constructing a culture of an institution.

Indra Sinha's novel *Animal's People* is a fitting example of ecocritical writings, reveals human's failure to avert Bhopal's chemical disaster. This text elaborately discusses the tape recording of the aftermath of the disaster. Falling in the rubble of postcolonial environment the novels exposes the reworking images of the consequences of human and non-human world wrought by the chemical incident. This novel has created a conscious effort to avert such ecocide in future which is of paramount importance for each human being to live a dignified life. Nayar calls it "the Prefiguration Disaster" (Nayar 1). Further, he opines that "Bhopal is an ongoing nightmare, a persistent haunting, and much of this revolves around poisoned bodies, genetics codes and the environment" (Nayar .xiv). The ordeal narrative of *Animal* exposes, how lethal and toxic was the atmosphere of Bhopal aftermath of the tragedy. It had in fact drawn the attention of the public that such a toxic massacre can easily be averted if it had always been brought to the constant check about the leakages of UCIL factories. This disaster is widely considered a major catastrophe in the postcolonial era. Given the intensity and terrifying effects of the incident, many consider it as a beginning of the postcolonial environmental crisis. This is a alerting message casted onto entire world to follow precautionary measures keep the pace of the

crises in control The consequences of this crisis is countless and immeasurable in human terms. It has almost taken the world into a state of inhospitability and impudent fury. Technology has triumphed over human's intelligence. Human beings must unlearn the important lesson of not to become passive pawns to the crises but to show lot of characters and come up with triumphant victories.

Kiran Desai's novel *The Inheritance of Loss* presents powerful images of nature in countless colors. It describes the adoring and magnificent nature and landscape in the panoramic atmosphere of Kanchenjunga. This text ruminates over the sanctity and virginity of the environment. Nature has been interwoven with text in such an artistic manner that it has become a persistent presence guiding, motivating, inspiring and enlightening principles for those who read it. The novel deals not only with the lifestyle of the inhabitants of Kanchenjunga but also with its landscape. This novel also stands in solidarity with the people of the land, who have lost their valuable assets, due to political interference and polarization of people into different groups causing imbalanced body and mind. The sad part of the story remains when an old man mourns for his decadence of human memory, land and identity. The dilemma of a man is present not only in the socio-political milieu, but is well manifested in man's growing suffering towards the inherited environment. The negation of the idea of the interconnectedness of all things, existing in the world, gives rise to an imbalanced human life having various social, emotional, psychological and health related problems. The socio-political scenario of the present world also works as a catalyst to enhance the gravity of the problem. The ecocentric texts prime objectives should be bringing sensitivity towards the incumbent environmental crisis and looking for the way to solve the problems. Kiran Desai through her booker prize winning novel makes an effort to canvas the message of Environmental justice and ecological wisdom to entire human race.

This is a praise-worthy step and welcoming move to address current issues through writings and reading of texts.

Insofar as Ecocriticism is concerned it never compromises with a mere reading of theories, rather accompanies with a discursive form of praxis with enforces corrective measures to check any forms of oppression of nature inducing activities. Peter Barry remarks, “Ecocriticism is a diverse biosphere” (Barry 269). There is no widely accepted strategy that we have merely to learn and apply in our reading of literary and cultural texts. Ecocritics / ecoreaders do not worry about their reading strategy. But with a comprehensive understanding of new alertness to its environmental dimension which has called for conceiving the idea and occupying the centre of critical attention. The interdisciplinary approach in reading the texts is a prime object of the study to convey the ecological aspect of the text to the forefront of critical attention and inquiry.

The concept of Ecofeminism is yet another branch of environmental discourse, which is an amalgamation of two terms ecology and feminism. It is an important concept noteworthy for its historical connection between women and nature. It questions the hegemonic/patriarchal structure of gender and capitalist destruction of nature. Greta Gaard states, “Ecofeminism’s basic premise is that ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities are same ideology which sanctions the oppression of nature” (Gaard 1). The ecofeminist approach of reading the text is also made an attempt to bridge the binary oppositions of two vital concepts of nature and culture. A man stays safe distance pertaining in association with nature. In the same way, a woman keeps herself aloof and culture becomes the nemesis of feminism. Due to the extreme conceptualization of nature and culture, the uncertain future is an oblivious prediction. Through the lens i.e. nature and culture man feels superior to

woman; woman feels nature is very much closer to her in every aspect. This supremacy of two individual concepts will never be significant unless they are associated with each other. Man has to feel like a part of nature; even a woman has to experience the impact of culture in her ecosystem. Stephane Arguillere remarks that “culture then is understood as a second nature” (Arguillere 49) because of the growing discontent of nature, culture dualism there has been a wide gap created, in such a juncture, environmental justice will never be possible. Fostering of balanced environmental epistemology renders onto making a paradise on earth to savor emancipator life.

In ecocritical analysis of nature, Landscapes form a vital part of nature, thus, protecting them would invariably mean protecting nature. According to W.M. Adams “landscapes are manufactured, contested, fashioned and refashioned” (Adams 76). Now-a-days cultured landscapes are seen in the city like parks and gardens further he observes that “most natural landscapes are not natural at all” (Adams 71) the presence of human hand is very much at work to design with such majesty and magnificence. Wherever the landscapes are visible and pleasing to the human eye and admirable to the qualities of the human spirit they form a memory of an ideal landscape. In times of modernization and industrialization where landscapes are dire need to transform them into metaphors, conservation of landscape is a hard-notch thing of contention. Landscape conservation is not about the preserving the glory of the past but about protecting the future of human civilization.

A new Social order has been getting an integral part of human history, especially, modernity. What is interesting in understanding contemporary culture is the increasing political influence of such an order. ‘A right-based environmental ethics’ (Regan, 363) invites a more inclusive view, for a deeper understanding of the environment and its value. Because of the

injustices and problems being faced by the common folks, there have been many movements so-called protest/strife, either social or apolitical but the outcome of it is for the betterment of society in general. A social movement is a collective, organized, non-institutionalized one to challenge the authority and established form of cultural practices. In recent decades there have been several social movements; for instance, the growing industrialization and modern use of technology for which a large amount of land and forest have to be cleared and trees to be felled. Therefore, there are different forms of fighting for these types of destruction such as Chipko Movement, Narmada Bachao Andolan, Chernobyl, Silent Valley, Niyamgiri to name a few. Common folks have rightly understood the value of a clean environment better than the intellectuals do because they are ruled by nature rather than the intellect

Nayar has pinpointed few features of the New Social Movement as:

- Anti-authoritarian stance
- Democratic and activist nature
- Flexibility
- A more participatory nature (Nayar 111).

Again Nayar says that frequently social movements are about creating the identity. By imbibing the attitude of eco-consciousness and de-valorizing the techno-centric advancement, one has to live in the world. This part of the present situation is what the Greeks called hubris arising out of phenomenal technological advances enabling the unlimited exploitation of the resources of the earth for economic growth. We have to remember that such hubris will call forth its nemesis. When we think about dinosaurs that disappeared from the earth 150 million years ago, it reminds of the cruelty in passage of time. Everything is a state of flux. With this development of extinction, newer questions of man's relationships to nature to others in society and to the

universe as a whole have cropped up. They are disturbing questions indeed, and they comprehend almost all the fields of human knowledge and endeavor. But primarily they relate to ecology and harmonious relation with nature to the possibilities of alternatives in education, health and housing and a new approach to man's socioeconomic environment.

Ecological consciousness is an essential aspect of Ecocriticism; the western ideologies of development provide viable alternatives to improve the world economy. As a result, the world is viewed as a rich resource to be conquered and to strengthen the economic condition of the world. By mere use of natural resources will not enhance the growth of a nation but sustaining its resources do. Therefore, sustainable development is a need of the hour, Huggan and Tiffin call a "global ecocracy" whose concerns for environmental management rely on forms of administrative control and technological on- upmanship that cannot but suggest that calls for the survival of the planet" (31-32). When examining in detail about the onslaught of environmental justice in and around the world, mostly urban areas face the brunt of such wrath rather than rural set-up. Due to rapid development everything under the sun loses its originality, undergoes sea-like changes. Traditional and original appearance of everything has new facets of make-over. In these critical times of environmental pollution, traditional way of life gets applauded highly. In earlier times there was not much of pollution. People had enough of oxygen, more so the world was a safer place for human existence. Now, the world grapples with acute environmental crisis, the level of oxygen is diminishing rapidly this pauses a matter of concern for everyone to notice. New diseases and sicknesses pop up to combat with human life. The situation of the world has gone out of control by humans. These slender indications of problems and intricacies are caused by depletion of natural environment. Humans' continuous failure to check environmental crises would lead us to dooms day. Therefore, before we get victimized to environmental catastrophe

we must collectively work to save environment, plant trees and make the world a greenery space to live in.

The setting of the selected novels for the study occurs mainly in two different places, in Raymond Williams' term, it is Country and the City, village/country and city or rural and urban, (city-based novels) *The White Tiger*, *Animal's People*, *The Lowland* and *The Lilac House*, whereas (country/village based novels) *The Hungry Tide*, *The God of Small Things*, *The Inheritance of Loss* and *The House of Blue Mangoes*. Williams differentiates between country and the city in the following manner,

The country has gathered the idea of a natural way of life: peace, innocence, and simple virtue: of on the city has gathered the idea of an achieved centre: of learning, communication, light. Powerful hostile associations have also developed: on the city as a place of noise, worldliness, and ambition; on the country as a palace of backwardness, ignorance, limitation. A contrast between country and city, as fundamental ways of life, reaches back into classical times. (Williams 1)

The growing number of industrialization in the world, it is a boom for humanity in the earlier times, now needs to oppose/change humans' appraisal of industrialization. It is a bane in a greater extent till it evokes tremendous sufferings to the human beings. Williams with immense pleasure narrates the country life style as a rich source of joy, which was a heaven once a time. The presence of the idea of industrialization and modernization transformed country to city. In the city/metropolis environment is impoverish, poverty is at its heights. There are contradictory views in relation to need and poverty. These two concepts are known as the greatest polluters of the environment. The reason behind is, because of need and poverty human beings totally dependent on environment, the question is how can we eradicate poverty without using science

and technology? The fitting reply could be human beings must be made self-sufficient or rich, so that their dependence and reliability get distanced economically and socially. Thus, environment is preserved as pristine and virgin. This point has to be viewed seriously. It narrates the story of a man incarnating from a village boy to a big entrepreneur. Who is already engaged in the multidimensional techno-world? This is open to the interpretation that humans have the right to claim dominion over the earth; that humans are top of the food chain; that everything on earth is there to serve human needs. This then is an anthropocentric claim. The passage has also been interpreted slightly more positively as charging humankind with stewardship over the earth: that is, humans manage, sustain, conserve, for future generations. Sitakant Mahapatra in his article 'The Centrality of Culture in Development Process' says, "Traditional lifestyles are not necessarily anti-development. On the other hand, development has to see the need for not creating an endless migration to urban centres and the growth of megalopolises" (Mahapatra 145). In a general sense, humans belong to the earth as much as animals and plants do. Therefore, human beings have no right to destroy nature/earth rather than saving it from its chaotic state. Everyone must inculcate adequate knowledge about the environment and its value-laden meanings. As a matter of fact, human beings are responsible for destroying nature and polluting the environment, the same way they also become victims of such menace and catastrophes. Human beings not only use nature for their need and greed but they also have to manage the balance between nature and humans. Human beings require to make a choice to follow the middle path; sustainable development. Progressive mode of thought and practice ascertain to eradicate poverty in the world. Human beings with utmost power and wisdom must be wealthy stewards of the planet. Shivani Jha says, "Maintenance of the balance of nature and retention of the unity, stability, diversity, and harmony of the ecosystems are its overreaching

goals” (Jha 4). In this respect survival of living and non-living beings become the primary importance of a healthy ecosystem. Ecocriticism as a theory encourages people to participate in the struggle for saving the environment. There were thousands of strikes, protest and padayatras directed towards a single goal of action which gathered immense media coverage to awaken people to introspect their environment and living conditions. Restoration of ecological balanced atmosphere is a need of the hour. There have been sudden rise of various programs conducted by government and agencies like NGOs, political activists, volunteers of different clubs across the globe try to restore the stability of degraded and neglected ecosystem. Plantation camps, soil and water conservation programs are being organized to keep the ecosystem clean and pure. More importantly people are advised to use environmentally sound techniques technology and bio-degraded objects to restore the fertility and balanced environment.

Ecocriticism continues to be of vital force, not only to a region and species, but also to the survival of the planet. Though primarily concerned with environmental issues in literary parlance, it is basically a reminder for man to make a halt, look back and consider how far he has gone and in which direction. Was it a wise decision for a man to part from the animal in him, therefore lose the prudence that inspired him to revere nature as his one and only guide and sanctuary? Has he been in an evolution process or is he now in need of one in the opposite direction? Whatever the answer might be, man needs to find new interpretations for long-established concepts. Darwin's "fittest" should shift from the strongest to the "most fit, best suited to change" (Glottfelty 5). A lot of boundaries have to be erased and not all of them are made of barbed wires. Abstract boundaries could have fatally tangible effects. Concepts that have been embedded in people's thoughts for generations show up in political and social scenes disguised as facts that are almost too scared to question. That a patriot's duty is restricted within

the borders of a certain region called homeland which is not imaginary (Homi K. Bhabha), is one such fallacy disguised as a fact. All people are citizens of the earth and the revival of interest in the green studies is a wakeup call for man to give a nudge to the dormant values of justice and altruism that should now be his tools for survival and his chance to prove that he is in fact the protector of everything. Finding alternatives has become vital. It is ridiculous that when a human being and a virus desire to cross borders, it certainly is the virus, by far the more destructive that is allowed first. More ridiculous still is man's hoping against hope that he would reach a different destination every time he takes the same road.

At the backdrop of ecological crisis, environmental concerns and possible solutions to eradicate evil practices of deforestation are highly essential. The experiential knowledge manifested in the literary works unfolds scores of evidences to protect environment, in doing so we are protecting ourselves back. Our life is very much closely connected with the natural environment where we live, but this bond is let lose insipid motion till we get distanced from the environment. Before major outbreak happen in the relationship we must rediscover and enkindle the intimate ties created once upon a time. To Ujjwal Jana “this grave environmental crisis, no doubt, posing a threat to human existence and the need for creating a sustainable and balanced relationship between man and the natural world is one of the urgent social and environmental issues being felt by men across the globe in this millennium” (Jana 256). Environmental education has reached at the ears of every individual. They have been alerted about the dire consequences an unprecedented environmental crisis. Many more awareness programmes being organized by different stakeholders; still people’s understanding remains the same as it were in olden times. Things are taken for a ride; every effort has been initiated has gone to the deaf ears.

It's just formality being maintained all over the world. As a result environmental pollution/degradation is still remains unchecked/unaddressed by all human beings.

The study attempts to sum up by taking important views from Maria Mies's essay, "The Need for New Vision: the Subsistence Perspective". One question that strikes our mind that how can we conceive of a perspective of a better future society by concentrating only on women? In this essay Maria Mies has been confining only to women ignoring men, one reason could be that since this essay is about the subsistence perspective, and only women have clearly understood the grass root level of managing the family, and men have been drained to technological progress. And she also talks about the migratory system, which is very important for men, who in search of jobs migrate to the cities. Largely families are taken care of by women in Indian society. Maria Mies observes that in global network men are competing for political power in the organization, whereas women's concerns are centered around the preservation of cultural and survival base.

Being on the backdrop of ecological crisis, only society-based subsistence and globally acclaimed sustainable development can give some respite to the human beings. In general, what we can derive from this essay is that even if we try to have sustainable development and with subsistence perspective, we can no longer be able to reach the development paradigm and standard of living as we grow every day and the population too increases in a limited world. But what we can do is we must have self-reliance, mutuality and self-provision attitude so that within a given limited domain we can make use of it to its fullest and where social justice, equality and human dignity will prevail. Now men have also come to the conclusion that an ecologically sound atmosphere is women-children friendly, peaceful society cannot be built up by growth-oriented industrial society but by subsistence perspective which includes everyday activities of

common folk. One beautiful example which Maria gives in relation to the subsistence perspective is the building up of Baliraja Dam, that shows how people can use their own resources and at the same time conserve the ecological balance. They take from nature and give back to nature. Even the equal distribution of water to the village community shows that they have full control over the natural resources; it's only possible through mutual understanding and cooperation among themselves. This is very evident in its result and fruitfulness such a subsistence-oriented, integrated, synergic approach which has kept the Baliraja dam in good stead. Despite getting aware about humans' continues failure to protect pristine water and virgin nature, they become undone and handcuffed. It is an urgent need to bring back the old glory of natural environment and make the world safe for human habitation. This earth is not just a mere planet hurtling down in the darkness of space like myriads of other celestial objects. This is the only earth we know, our only home and we have to ensure that our children and their children inherit with all its bounty. The term justice in Seamus Heaney's stanza very much applies to our human conditions today, when excessive pride in the phenomenal growth of science and technology have made us unjust. We seem to have forgotten that the resources of this planet are not non-exhaustible, that it is not only meant for our times or our generation. We have no concern for inter-generational-equity. At this juncture sustainable development is a need of the times. It is needless to reiterate the continued failure over the past decades in our efforts to eliminate or at least reduce the poisonous results of unrestrained use of the earth's resources that have brought about a basis of dangerous consequences. We must realize that time is slipping out of our hands.

The birds are vanishing and Rachel Carson has spoken of *The Silent Spring* when no birds sing even in the royal season. Insecticide and pesticide sprayed had almost created a panic

situation regarding man and his food habits. Ecological disaster threatened all countries, whether rich or poor, highly developed or underdeveloped or developing. For poverty, like affluence, had its own brand of pollution. In fact, poverty was itself pollution. Millions slept on pavements in bursting metropolitan conurbations in the East. Millions defecated in the open drank water that was not potable and a sure source of health hazard. Millions lived, as they died, without knowing the plentitude of the earth and the fecundity of its resources. From Kyoto, Rio to Copenhagen and beyond, till today it has been a stark record of failure. The deleterious effects of global warming have been widely spelled out as inconvenient truth happening almost in a chain; continuous rise of carbon dioxide, sudden rise of mercury level warming of sea water, melting down glaciers, occurrences of unseasonal rain, occasional acid rain, ozone layer's depletion, decline of forest covers, increase of temperature very year etc. these are all slender indications of an imbalanced environment and confirms the arrival of dooms day.

As part of environment-practice drive, the novels ranging from pre-modern to post-modern times suggest precautionary measures to ward off dangerous future. McKibben's *The End of Nature* 'A Promise Broken' warns every individual to rethink about the ecosphere.

We have killed off nature-world entirely independent of us which was here before we arrived and which encircled and supported our human society. There's still something out there, though in the place of the old nature rears up a new 'nature' of our own devising. It is like the old nature in that it makes its points through what we think of natural processes. (McKibben 82)

The idea of promoting coconsciousness attitude becomes integral part of human consciousness. In the primary stage the students are taught environmental education to foster love and care for the environment. Rayson K. Alex uses 'Green Education' when talking about Environment he

says, evidently, education and nature are inseparably related to each other” (Alex 58). Dissemination of knowledge not only occurs in human sphere but also nature in its varied forms. Further he says, “Even just observance of nature gives knowledge. The sea, sand, mountains, rivers, plants, animals, climate temperature and seasons influence the character and thinking of a person” (58). The important message what Alex gives us is nature must be revered and venerated to gain immense knowledge to shape our behavior to live in peace and harmony with nature.

Most importantly the contemporary selected novels, they all what might be characterized broadly is an age-old similarities and universality preoccupied with the pursuit of the oneness of all mankind, while dealing with environmental hazards. What can be deduced in the end is Ecocriticism, hoping to make it a new horizon to carry out modern trajectories of humankind. All the writers are eco-fighters having lived through all the important movements of Modern India. Anita Nair differently exposes the reality of how women and nature are similar in the ecofeminist perspective. Nair might not have deliberately touched upon the eco-feminist theory in her celebrated novel (*The Lilac House*), nonetheless the idea, texture and narratives behind that novel equally suggests the plight of women in the dominant patriarchal society, which is very much closed to the parlance of Ecofeminism. In the same way Arundhati Roy (*The God of Small Things*) also discusses the position of women in male dominated society. The world of these selected fiction are predominantly rural and urban in nature, making the age-old but valuable and profound continuity of life, its timeless traditional truths as grasped by the sensitive, recognized common folk feel disturbed by getting the bleak pictures of environmental world scenario. The basic idea is consistently running high in all the novels. They can be suitably placed in the genre of eco-fiction. And these writers have left a mark of continuity and stability in life amidst plethora of problems with the very notions of Ecocriticism and Ecofeminism

through the textual narratives. They also equally make attempts to let the readers know themselves in a very profound way to, how the future of the earth is leading towards the problem of environmental degradation.

Limitations of the Study

The present research work had been a twist and turn, topsy-turvy in nature in carrying out this project in full-swing, owing to the selection of important texts, maneuvering them with Indian Ecocriticism, which the study solely zeroes in. This study further, made an attempt to identify among the whole gamut of ecocritical theories, beginning from the Western mode of understating them to the Indian ways of thinking about the environment. This study also have followed the Western thoughts suitably and taken the contexts in which human beings grapple with, the same thoughts and ideas attempted to apply them in Indian contexts, considering the fact that the environmental problems which we are facing is similar and universal to all of us under the sun. Critical examination of novels in the perspectives of Ecocriticism and Ecofeminism could be a recent development in the field of literary writings, which make a tremendous impact on the literary society. Novels taken for the study some of them don't directly deal with these literary criticisms which are inadequate and insufficient given the wider spectrum of scholarship across the globe. Putting aside all the inadequacy and differences, every possible effort has been made to critically evaluate the novels with the presence of the representational tropes of Ecocriticism and Ecofeminism. The common factor of argument of these concepts is how environment/nature could be saved/protected in the midst of overpopulation and unbridled industrial activities of human beings. The limitations of the study actually pushed a mile forward to the present study to venture deeply into the novels trying hard to figure out the eco-narratives of human, place and a thing. Ecocriticism and Ecofeminism both are recent developments in the literary circle and unique in their own stance in tackling the prognoses of environmental crises.

Given the abundance of the output available in the wider network of knowledge, this project accepts challenges in the theoretical and practical backgrounds to address the immediate ecological problems to create a utopian model of state where humans live in complete harmony with nature.

Scope for Further Research

The increasing number of literary and scholarly output on Ecocriticism signals the intensity of the environmental problems that the present society is encountering. One might be thoughtful of raising a question; will these whole ranges of scholarships herald the beginning of post-ecocriticism era, where the eco-conscious human beings live on the earth? Pronouncing a verdict on environmental justice to all (living or non-living) contours the debate of social justice. As a matter of fact, the on-going scholarships will have a fruitful bearing on bridging the sustainable ways of living, treating all the living and non-living organisms with justice and dignity. The use of ecocriticism theory in this context might be an interesting and profound point to encourage further research because, so far what we have noticed, there is no end of degradation and exploitation of nature despite being in the postmodern era, after having known about the outbreak of the imbalanced environment and its impact on humanity proves dangerous things of affair to deal with. Ecofeminist theory as a part of Ecocriticism need not necessarily speak of Nature or Ecology. Though what constitutes, terms like ‘nature’, ‘ecology’ and ‘environment’ can be debated, ecofeminist criticism, when applied to literature, has varied implications. Its purview ranges from representation and construction of nature as women and nature and women in literature, the critique of rationality and humanism that has given men a vantage point to women’s health; nutrition; women’s relation to their (immediate) environment, the fight of ‘third world’ women against injustice inter-related with studies of race, class, caste, gender and much

more. Ecocriticism in literature is a profound theory which has dominated other literary theories, by dint of world's current scenario. It strongly emphasizes the connection between literature and ecology, rendering ecological bend of mind in every individual, and infusing environmental vision and concern to rehabilitate the lost lands and exploited physical environment around us. This study will make an extension of further research to pin-point the underlying factors, a sense of a mutual interrogation between literary theory and physical feature of pastoral in the fashioning of a new kind of critique, underpinned by a commitment to the environment.

Works Cited:

- Adiga, Aravind. *The White Tiger*. Harper Collins India, 2008.
- Adams, W.M. "No Land Apart: Nature, Culture, Landscape", *Nature and Culture: Rebuilding Lost Connections*, edited by Sarah Pilgrim and Jules Pretty. Earthscan publishing for a sustainable future. 2010.
- Arguillere, Stephane. "Nature and Culture in Tibetan Philosophy". *Nature, Culture and Religion at the Crossroads of Asia*, edited by Marie Lecomte-Tilouine. Asha Beteille Social Science Press, 2010.
- Barry, Peter, *Beginning Theory: An introduction to literary and cultural theory* (Manchester University Press, 2007).pp. 250-271.
- Carson, Rachel. *Silent Spring*. Penguin, 1962.
- DeLoughrey, Elizabeth & Handley, George, B. eds. *Postcolonial Ecologies: Literatures of the Environment*. . Oxford University Press. p. 30.
- Gaard, Greta. "Living Interconnections with Animals and Nature". *Ecofeminism: Women, Animal, Nature*, edited by Carol J, Warren. Temple University Press, 1993. P. 1-12
- Glotfelty, Chyrell and Harold Fromm. *The Ecocriticism Reader, Landmarks in Literary Ecology*. University of Georgia Press 1996.
- Frederick, Suresh. (ed). *Contemporary Contemplations on Ecoliterature*. Authors press, 2012.
- Huggan, Graham & Tiffin, Helen. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge Taylor and Francis Group, 2010.
- Jana, Ujjwal. "Representation of Nature in Ancient Indian Literature: Some Reflections". *Ecological Criticism for Our Times: Literatur, Nature and Critical Inquir*, edited by

- Murali Sivaramakrishanan and Ujjwal Jana. Author Press Publishers of Scholarly Books, 2011. P 256.
- Jha, Shivani. *Ecocritical Readings Rethinking Nature and Environment*. Partridge, 2015.
- Mahapatra, Sitakant. *Landscape of Indian Literature: Voices and Visions*. Author Press, 2014.
- McKibben, Bill. *The End of Nature*. Random House Trade Paperbacks, 2006. p. 82.
- Mies, Maria. “The Need for a New Vision: The Subsistence Perspective”. *Ecofeminism*, edited by Marie Mies and Vandana Shiva, Rawat Publications, 2010.
- Nayar, Pramod, K. Bhopal’s Ecological Gothic: Disaster, Precarity and the Biopolitical Uncanny. Lexington Books, 2017.
- Ortner, Sherry B. “Is Female to Male as Nature is to Culture?” M. Z. Rosaldo & L. Lamphere (eds), *Woman, Culture and Society*. Stanford University Press, PP. 68
- Regan, Tom. *The case for Animal Rights*. University of California Press, 1983. 363.
- Sinha Indra. *The Animal’s People*. Simon & Schuster. 2007.
- Williams, Raymond. *The Country and the City*. Chatto & Windus Ltd., 1973.

BIBLIOGRAPHY

PRIMARY SOURCES:

Adiga, Aravind. *The White Tiger*. HarperCollins India, 2008.

Anita, Nair. *The Lilac House*. St. Martin's Griffin, 2012.

Davidar, David. *The House of Blue Mangoes*. A Phoenix Paperback, 2002.

Desai, Kiran. *The Inheritance of Loss*. Penguin, 2006.

Ghosh, Amitav. *The Hungry Tide*. Penguin, 2004.

Lahiri, Jhumpa. *The Lowland*. Random House India, 2013.

Roy, Arundhati. *The God of Small Things*. Penguin, 1997.

Sinha, Indra. *Animal's People*. Simon & Schuster, 2007.

SECONDARY SOURCES:

- Alex, K. Rayson. "A Survey of the Phases of Indian Ecocriticism". *Comparative Literature and Culture*. Vol.16, Issue 4. 2014.
- Adamson, Joni. *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place*. University of Arizona Press, 2001.
- Agarwal, Bina. *Gender and Green Governance: the Political Economy of Women's Presence within and Beyond Community Forestry*. Oxford University Press. 2010
- 'The Gender and Environment Debate; Lessons from India'. *Feminist Studies*. 1992.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.
- Armbruster, Karla and Kathleen R. Wallace. (eds). *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. USA: University of Virginia Press, 2001.
- Baker, Susan. *Sustainable Development*. Routledge. 2006.
- Barbara Aclam, *Timescapes of Modernity : The Environment and Invisible Hazards* (London : Routledge, 1998)
- Barry, John, and Robyn Eckersley, eds. *The State and the Global Ecological Crisis*. MIT Press: Cambridge, Massachusetts, 2005.
- Barry, Peter, *Beginning Theory : An introduction to literary and cultural theory*. Manchester University Press. 2007.
- Bate, Jonathan *Romantic Ecology* Routledge, 1991.
- Baechler, Gunter. *Violence Through Environmental Discrimination: Causes, Rwanda Arena, and Conflict Model*. Dordrecht: Kluwer, 1999.
- Bate, Jonathan. *Romantic Ecology*. London: Routledge, 1991.

- Bond, Ruskin. *Book of Nature*. Penguin, 2004.
- Bertens, Hans. *Literary Theory: The Basics*. Taylor and Francis Group, 2008.
- Borlik, Todd, A. *Ecocriticism and Early Modern English Literature: Green Pastures*. Routledge, 2011.
- Bookchin, Murray. *The Philosophy of Social Ecology*. Rawat Publications, 1996.
- Buckingham, Susan. *Gender and Environment*. Routledge, 2000.
- Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishers, 2005.
- Channa, Mitra Subhadra & Mencher, P. Joan .ed. *Gender, Livelihood and Environment: How Women Manage Resources* . Orient Blackswan, 2015.
- Carson, Rachel. *Silent Spring*. Penguin Books Hamish Hamilton, 1962.
- Cohen, Michael P. "Blues in The Green: Ecocriticism under critique." *Environmental History*, Vol. 9, No. 1 (Jan. 2004), pp. 9-36.
- Commoner, Barry. *The Closing Circle: Nature, Man and Technology*. Knopf, 1971.
- Coupe, Lawrence. (ed). *The Green Studies Reader: From Romanticism to Ecocriticism*. Routledge, 2000.
- "Kenneth Burke: Pioneer of Ecocriticism". *Journal of American Studies*, Vol. 35, No. 3, Part 3: American Mosaic: Social Conflict and Cultural Contract in the Twentieth Century (Dec. 2001),. Cambridge University Press.
- Delue, Rachael Ziady and James, Elkins. (eds). *Landscape Theory*. Routledge Taylor and Francis Group, 2008.
- DeLoughrey, Elizabeth & George B. Handley.ed. *Post Colonial Ecologies: Literatures of the Environment*. Oxford University Press. 2011.

- Devi, Maheswata. *Dust on the Road*. Seagull Books, 1997.
- Dharwadker, Vinay. *English in India and Indian Literature in English: The Early History, 1579-1834*. (Comparative Literature Studies, Vol.39, Nov.2, 2002 Penn State University Press. 2002.
- Didur, Jill. "Provincializing Ecocriticism." Project Muse, *Contemporary Literature*, Volume 53, Number 3, Fall 2012, pp. 585-591. University of Wisconsin Press.
- D'sauza, Na. *Island/Dweepa*. Oxford University Press, 2013.
- Deitrich, Gabriel. *Women, Ecology, and Culture*. Nivedita Menon.
- Dobson, Andrew, and Robyn Eckersley, eds. *Political Theory and the Ecological Challenge*. Cambridge University Press, 2006.
- Douloghrey, Elizabeth and George, B. Handley. (eds). *Postcolonial Ecologies, Literatures of the Environment*. Oxford University Press, 2011.
- Drew, David. *Man-Environment Process*. George Allen and Unwin Publishers Ltd., 1983.
- Dryzek, John, S. *The Politics of the Earth: Environmental Discourse*. Oxford University Press. 1997..
- Elwin, Verrier. *The Aborigines*. Oxford University Press. 1944.
- Finch, Robert and John, Elder. (eds). *The Norton Book of Nature Writing*. W.W. Norton & Company. 2002.
- Frederick, Suresh. (ed). *Contemporary Contemplations on Ecoliterature*. Authors Press, 2012.
- Gadgil, Madhav & Guha, Ramachandra. *This Fissured Land: An Ecological History of Oxford* University Press, 1992.
- Garrard, Greg. *Ecocriticism: The New Critical Idiom*. Routledge, 2004.

- https://www.academia.edu/233299/Ecocriticism_and_Consilience. The Indian Journal of Ecocriticism', 2010 (vol.2).
- Ghosh, Amitav. *The Great Derangement Climate Change and Unthinkable*. Penguin Books. 2016.
- Gifford, Terry. *Towards a British Pastoral Poetry*. Parham. 2002.
- Goodbody, Axel. *Nature, Technology and Cultural Change in Twentieth-Century German Literature, The Challenge of Ecocriticism*. Palgrave Macmillan, 2007.
- Griffin, Susan. *Woman and Nature: The Roaring inside Her*. Harper, 1978.
- Glotfelty, Cheryl and Harold, Fromm. (eds). *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.
- Guha, Ramachandra and Arnold, David (eds). *Nature, Culture, Imperialism: Essays on the Environmental History of South Asia*. Oxford University Press, 1995.
- Guha, Ramachandra. *The Unquiet Woods*. Oxford University Press, 1989.
- *Environmentalism: A Global History*. Oxford University Press, 2000.
- Hardesty, Donald. L. *Ecological Anthropology*. John Wiley and Sons, 1977.
- Hayward. Tim. *Ecological Thought Polity: An Introduction*. Polity Press London. 1995.
- Heise, Ursula K. *Science and Ecocriticism*. The American Book Review. 18.5 (July-August 1997): 4+
- Heyd, Thomas. *Encountering Nature: Towards an Environmental Culture*. Ashgate Publishing Limited, 2007.
- Huggan, Graham, and Tiffin, Helen. *Postcolonial Ecocriticism Literature, Animal, Environment*. Routledge. 2010.
- Iyengar, K.R. Srinivasa. *Indian Writing in English*. Sterling Publishers Pvt. Ltd., 1985.

- Jaggar, M. Alison & Bordo, R. Susan. ed. *Gender /Body/Knowledge: Feminist Reconstructions of Being and Knowing*. Rutgers University Press, 1992.
- Jenks, Chris. *Culture: Key Ideas*. Routledge, 1993.
- Jha, Shivani. *Ecocritical Readings Rethinking Nature and Environment*. Partidge India. 2015.
- Joshi, Svati. (ed). *Rethinking English: Essays in Literature, language, History*. Trianka, 1991.
- Kelly, K. Petra. *Thinking Green! Essays on Environmentalism Feminism and Non-violence*. parallax Press, 1994.
- Kerridge, Richard, 'Environmentalism and ecocriticism' from *Literary Theory and Criticism*, ed. Patricia Waugh (Oxford University Press, 2006) P.P. 530-543.
- Karl Kroeber. *Ecological Literary Criticism*. Columbia University Press, 1994.
- Kerridge, Richard, and Neil Sammells, eds. *Writing the Environment: Ecocriticism and Literature*. Zed Books, 1998.
- Krishna, Swapna. "Red Hot Book of the Week: The Lilac House by Anita Nair". April 2012.
- Lecomte-Tilouine, Marie. Ed. *Nature, Culture and Religion at the Crossroads of Asia.: Social Science Press*, 2010.
- Leyre, Rafael. "An Essay on Violence, Tradition and Modernity." March 2007.
- Love, Glenn A. *Practical Ecocriticism: Literature, Biology and the Environment (Under the Sign of Nature: Explorations in Ecocriticism)*. University of Virginia Press, 2003.
- MacCormack, Carol P. and Marilyn, Strathern. *Nature, Culture and Gender*. Cambridge University Press, 1980.
- Mackibben, Bill. *The End of Nature*. Random House Trade Paperbacks. 2006.
- Mahapatra, Srikant. *Landscapes of Indian Literature: Voices an Visions*. Authorpress. 2014.
- Manes, Christopher. "Nature and Silence". Glotfelty and Fromm. 15-27.

- Marshall Ian. "New Connections in Ecocriticism". *Interdisciplinary Literary Studies*, Vol. 7, No.1, *New Connections in Ecocriticism* (Fall 2005), pp. 1-4. Penn State University Press.
- Maslin, Mark. *Global Warming: A Very Short Introduction*. Oxford University Press, 2004.
- Mehta, Gita. *River Sutra*. Vintage Books, 1993.
- Mellor, Mary. 'Ecofeminist Political Economy' *International Journal of Green Economics* 1.1/2. 2006.
- Menon, Nivedita. (ed). *Gender and Politics in India*. Oxford University Press. 1999.
- Merchant, Carolyn. *The Death of nature: Women, Ecology, and the Scientific Revolution*. Wildwood, 1982.
- *Earthcare-Women and the Environment*. Routledge. 1996.
- Mies, Maria, and Vandana, Shiva. *Ecofeminism*. Rawat Publications, 1993.
- Mill, J.S. *Three Essays on Religion*. Henry Holt and Company, 1874.
- Milton, Kay. *Environmentalism and Cultural Theory: Exploring the Role of Anthropology in Environmental Discourse*. Routledge, 1996.
- Mohan, Madan. *Ecology and Development*. Rawat Publications, 2000.
- Mohanty, Manoranjan. (ed). *Class, Caste, and Gender*. Sage, 2006.
- Mohit, K. Ray. ed. *Indian Writing in English*. Atlantic Publishers and Distributors P. Ltd., 2008.
- Morgan, Sally. *My Place*. South Fremantle: Fremantle Arts Centre Press, 1993.
- Mukherjee, Upamanyu Pablo. *Postcolonial Environments: Nature, Culture and the Contemporary English*. Palgrave Macmillan. 2010.
- Mukhopadhyay, Arpita. *Feminism*. Orient Blackswan, 2016.
- Murphy, Patrick. Ed. *The Literatures of Nature: An International Sourcebook*. Fitzroy Dearborn Publishers, 1998.

- Nadarajah, M. *Culture, Gender and Ecology Beyond Workism*. Rawat Publications, 1999.
- Navarro-Tejero, Antonia. "Power Relationships in *The God of Small Things*," Murari Prasad (ed). *Arundhati Roy: Critical Perspectives*. Pencraft International, 2006. Print.
- Nayar, Pramod. K. "The Function of Ecocriticism at the present (Apocalyptic) Time: Reading Arundhati Roy's *God of Small Things*". *Interdisciplinary Perspectives on Modernity* (eds). Sudha P. Pandya and Prafulla C. Kar. Abe Books, 2001.
- *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010.
- *Bhopal's Ecological Gothic: Disaster, Precarity, and the Biopolitical Uncanny*. Lexington Books, 2017.
- Niranjana, Tejaswini. "Translation, Colonialism and the Rise of English". *Rethinking English: Essays in Literature, Language History*. (ed). Svati Joshi. New Delhi: Trianka, 1991.
- Olwig, Kenneth, R. "Recovering the Substantive Nature of Landscape". *Annals of the Association of American Geographers*, Vol. 86, No. 4 (Dec. 1996), pp. 630-653
Published by: on behalf of the Taylor & Francis, Ltd. Association of American Geographers.
- Oppermann, Serpil. "Theorizing Ecocriticism: Toward a Postmodern Ecocritical Practice".
- Palmer Joy, A. (ed) *Fifty Great Thinkers on the Environment*. Routledge, 2004. P. 215-16.
- Pepper, David. *Eco-Socialism: From Deep Ecology to Social Justice*. Routledge, 1995.
- Philips, Dana. *The Truth of Ecology: Nature, Culture and Literature in America*. Oxford University Press, 2003.
- Prasad, Archana. *Against Ecological Romanticism*. Three Essays Collective, 2003.

- Purohit, Kalpana, and Sharad, Rajimwale. (ed). *Nature, Environment and Literature*.: Sarup Book Publishers Pvt. Ltd. 2012.
- Pratt, Vemon, Howarth, Jane & Brady, Emily. *Environment and Philosophy*. Routledge, 2000.
- Rangarajan, Mahesh. (ed). *Environmental Issues in India: A Reader*. Dorling Kindersley (India) Pvt.Ltd. 2007.
- Rangarajan, Mahesh, and K Sivaramakrishnan. *India's Environmental History: A Reader* (Vol. 1: *From Ancient Times to the Colonial Period*, Vol. 2: *Colonialism, Modernity, and the Nation*. Orient Blackswan, 2013.
- Rangarajan, Swarnalata & Scott Slovic (ed.) *Ecocriticism Big Ideas and Practical Strategies*.. Orient Black Swan Pvt. Ltd. 2018.
- Ravi Shankar, N. (Trans). *Mother Forest: The Unfinished Story of C.K. Janu*. Kali for Women, 2004.
- Rueckert, William. "Literature and Ecology: An Experiment in Ecocriticism". Eds. Glotfelty, Cheryll and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996., Iowa Review. 9-1.
- Ruether Radford R., *New Woman/New Earth*, Seabury Press, 1975.
- Roy, Arundhati. *The Algebra of Infinite Justice*.: Penguin Books, 2001.
- Ortner, Sherry B. 1974. "Is female to male as nature is to culture?" In M. Z. Rosaldo and L. Lamphere (eds), *Woman, Culture, and Society*. Stanford University Press, pp. 68-87.
- Sahu, Geeta. "*Ecocriticism- Understanding the Relationship between literature and development in Indian English Novels*." Om Sai Publication February 2014 Vol-1 Issue-1.

- Sahu, Nandini. "The Cultural Designation of Feminism: Theory and Praxis," Sunita Sinha (ed), *New Urges in Postcolonial Literature: Widening Horizon*. Atlantic Publishers and Distributors Pvt.Ltd. 2009.
- Sahu, Smita. *The Criterion*. "The Emergence of Environmental Justice in Literature". 5(2), 2014. Web.
- Salleh, Ariel. *Ecofeminism and Politics: Nature, Marx and the Postmodern.*: Zed Books Ltd., 1997.
- Schama, Simon. *Landscape and Memory*. Harper Collins, 1995.
- Scheese, Don. "Defining Ecocritical Theory and Practice." 6 October 1994. ASLE- Association for the Study of Literature and the Environment. 7 August 2019 .
https://www.asle.org/wp-content/uploads/ASLE_Primer_DefiningEcocrit.pdf
- Selvamony, Nirmal, Nirmaldasan,& Alex, K. Rayson. Ed. *Essays in Ecocriticism*. Sarup & Sons, 2007.
- Sen, Amartya. *The Argumentative Indian: Writing in Indian Culture, History and Identity*. Penguin, 2006.
- Sheth, Pravin. *Environmentalism Politics, Ecology and Development.*: Rawat Publications.
- Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. Kali for women. 1988.
- Shiva, Vandana & Mies Maria. *Ecofeminism*. Rawat Publications, 1993.
- Showalter, Elaine (ed). *The New Feminist Reader: Essays on Women, Literature and Theory.*: Pantheon Books, 1985.
- Simmons, G.I. *Environmental History: A Concise Introduction*. Blackwell, 1993.
- Sivaramakrishnan, Murali & Jana Ujjwal. (eds). *Ecological Criticism for Our Times: Literature, Nature and Critical Inquiry*. Author Press, 2011.

- Soper, Kate. "The Idea of Nature." *The Green Studies Reader: From Romanticism to Ecocriticism*. (ed). Laurence Coupe. London: Routledge, 2000.123-126.
- "Representing Nature" of *Capitalism Nature Socialism*. Routledge, 1998.
- <http://dx.doi.org/10.1080/10455759809358833>
- *What is Nature?* Blackwell, 1993.
- Suleri, Sara. *The Rhetoric of English India*. Chicago and London: The University of Chicago Press, 1992.
- Sinha, Sunita. & Reynolds, Bryan. (eds). *Critical Responses to Kiran Desai*. Atlantic Publishers and Distributors (P) Ltd. 2009.
- Thoreau, H.D. *Walden*. Beacon, 1997.
- V. Rajakrishnan & Jana Ujjwal. Ed. *The Green Symphony: Essays in Criticism*. Sarup Book Publishers Pvt. Ltd., 2011.
- Warren, Karen. J. (ed). *Ecofeminism, Women, Culture, Nature*. Indiana University Press, 1997.
- Westling, Louise. Ed. *The Cambridge Companion to Literature and Environment*. Cambridge University Press. 2014.
- Whitehead, Judy. *Repopulating the landscape: Space against Place in Narmada Valley*. EPW 37.14 (2002) 1363-1369.
- Williams, Raymond. *The Country and the City*. Chatto & Windus Ltd., 1973.
- Worster, Donald. *The Wealth of Nature: Environmental History and the Ecological Imagination*. Oxford University Press, 1993.

Web Sources:

https://www.academia.edu/234380/Theorizing_Ecocriticism_Toward_a_Postmodern_Ecocritical_Practice. Date: 5th Dec. 2014.

<https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbnxleG1hZW5nbGlzaHxneDo1MmM3NDRmNGM4NmQ1Mjdh> Date: 5th Mar. 2015.

<http://facta.junis.ni.ac.rs/walep/walep2006/walep2006-06.pdf> Date: 20th June 2015

http://www.academia.edu/2485497/Eco-Critical_Theory_or_E-Theory_Some_Newer_Perspectives Date: 10th July 2015.

Deepa Mary Francis¹ & M. Thangaraj² Arundhati Roy's The God Of Small Things From An Ecocritical Viewpoint <http://oaji.net/articles/2016/488-1471949406.pdf> 02.02.2021

**Ecocritical Readings: A study of Anita Desai's *Fire on the Mountain*
and *Where shall we go this summer***

Nesha Sabar

Ph. D. Research Scholar

Department of English

University of Hyderabad

Hyderabad, India

Mr. Nesha Sabar, Ph.D. Research Scholar in the department of English at University of Hyderabad, he has an M. Phil. (English Literature) degree from The English and Foreign Languages University (EFLU) Hyderabad, and he has completed M.A. English Literature from Berhampur University, Odisha.

ABSTRACT

The central concern of this research paper is to highlight the ecological concerns in two novels of Anita Desai. Her characters are the embodiments of nature through aesthetic experiences in their lives. In the contemporary literary parlance, the term ‘ecocriticism’ has gained wide range of attention in growing global concern for the degradation of nature and ecological landscapes. Thus, this paper will underscore the thematics of ecocriticism in *Fire on the Mountain* and *Where shall we go this summer*. The attempt has been made to examine the ecocentric dimensions in the works of Desai.

Keywords: Ecocriticism; Nature; Fire; Island; Culture.

Anita Desai is one of the few Indian writers in English in the post colonial era, constructs nature in his fictional works by using interweaving legends, experience, myth and cultural history. In some of her works, the setting shows a pen picture of physical environment and human interaction with it, especially the feminine characters. But while examining the critical outputs on her works we realize that we have yet to investigate his works from eco-critical point of view to establish her intrinsic concerns about environmental calamity and man-nature interface.

At the outset I want to introduce the term ‘Ecocriticism’, which began in the mid of 1990s, as a study of the relationship between literature and the natural environment. It was heralded by the publication of two seminal works, both published in 1996 entitled *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination* by Lawrence Buell. The word ‘eco’ is a short term of ecology, which concerns with the relationships between living organisms in their natural environment as well as their relationships with the environment. When we incorporate the two distinct terms it becomes ‘Ecocriticism’, which deals with the relationships between literature and environment or how man’s relationship with his physical environment are reflected in literature. To define it Cheryll Glotfelty writes, “Ecocriticism is the study of the relationship

between literature and the physical environment. (1996: xviii) The study of the relationship between literature and the environment has fostered human attitudes towards the environment as expressed in natural writing. In Literature and Ecology we come across the recent development of the intimate relationship of these two, is gradually shaping its course for the future of the world. Every environmentalist is concerned with the global threats revolving around us. Therefore, every effort has been made to realize the future plans of action in every discipline.

From the beginning of human civilization, Nature (physical environment) has been viewed as a primary source of living and income, there was no end for utilization of natural resources, as a free gift of nature it has been used and misused the way one likes to use it, as a result it has been gradually fading away its natural settings. Ecocriticism is an interdisciplinary area, in it, nature and literature have always shared intimate relationship, it is quite evident in the lives of early poets and other writers who have driven away tremendous amount of strength and fulfilled their quest for life. Now the literary critics have a close look at the relationship between the nature and society and have text and contextualized in their writings. In this way the terms have become quite familiar and very important today, like 'Ecology' and 'Ecocriticism'. India is blessed with the wide range of ecosystems, beginning from the Himalayan regions to the dynamics of Sunderbans and the dry land Thar (desert) in Rajasthan. India is rich with its flora and fauna and different vibrant ecosystems. With the passage of time the ecosystems are adversely affected due to the increasing population and avarices of mankind. Literature too couldn't remain unaffected from the depletion of the natural environment. My Paper will try to examine on how the importance of nature has been viewed as an urgent theme in Indian literature in the present context.

As we read the novels of Anita Desai, we find the connections between nature and man, especially, in *Fire on the Mountain* and *Where shall we go this Summer?* An eco-critical approach brings out the importance of the environment to the major themes in her works. Nature imagery in her fiction allows the reader to perceive the unexplored realms of the female psyche. Ecocriticism investigates how nature is used literally or metaphorically in certain literary or authentic genres and tropes, and what assumptions about nature underlie genres that may not address this trope directly.

It would be better to examine the Ecocritical aspects of novels in different sections. Therefore, the first section the paper will focus on *Fire on the Mountain* by Anita Desai, she aptly quotes the Gerard Manley Hopkins' poem:

I have desired to go where springs not fail, to fields where flies no sharp and sided hail
and a few lilies blow. And I have asked to be where no storms come, where the green
swell is in the havens dumb, and out of the swing of the sea (*Fire on the Mountain* 58).

Anita Desai is free occupied with imaginary landscape of natural beauty, which propels her to draw solace and happiness out of it in the midst of troubles, difficulties and heaviness of daily life. Nanda Kaul is the protagonist of *Fire on the Mountain*. She as an individual tries to escape from the clutches of human hands. She wants to do away with Raka who wants to come to the hill country to recuperate in Kasauli. Because everyone she meets tells her to go to Kasauli, where nature works more than the medicines do, but her grandmother Nanda Kaul doesn't have positive attitudes on her arrival. The depiction of characters suggests certain situations in their lives and the typical images as nature has its relationship towards living organisms. The novel employs trajectories of life and externalizes multidimensional forms of living. These images have been employed to examine human relationships and their significance. The untrodden path taken by Nanda may not be highly appreciated but she is weighed down by the modern predicaments. She is quite sure that she has completed her duty in life and takes a decision to "be left to the pines and cicadas alone she hoped she would not stop" (3). She is well tuned with the place and landscape around her. "Everything she wanted was here, at Carignano, in Kasauli. Here, on the ridge of the mountain, in this quiet house" (3). Due to the passage of time she enters in the world of old age. She embodies a tree out there to bear the unpredictable seasonal difference of life. "Whatever else came, or happened here, would be an unwelcome intrusion and distraction" (3). She is grey, tall and thin and she fancies "she could merge with the pine trees and could be mistaken for one. To be a tree, no more and no less, was all she was prepared to undertake" (4). As Indira says, "Nanda's sense of identification with the pine trees suggests her desire for absolute stillness and withdrawal from life. They may even be an unconscious death-wish in desiring to become a tree". (*Anita Desai as an Artist* 97) Nanda is attracted to Carignano for 'its barrenness that equalizes her. The lonely house is symbolic of the solitary life of Nanda.

Dryness of life has engulfed her and thus, she is absolutely against social life which is essential aspect of living human condition. The barrenness and starkness associated with it symbolizes the essential human condition alienation. Anita Desai has correctly brought out the sight of an eagle or a bright hope served to delight her otherwise solitary existence.

Ecocriticism evolves not only through the ecological concerns but through description of landscape and imagination of nature and climatic intervention. It draws a meaningful link between animate and inanimate relationships. As Anita Desai writes:

I kept animals, too, you know, for my children, remembering how much I'd enjoyed having them as a child, she plunged in recklessly. Not only dogs and cats but unusual ones too, Monkeys. We had a pair of monkeys that we kept chained to the veranda rails because they were too destructive to let loose. They were gibbons-long-limbed, black-faced and silvery, like *langurs*, such fun (99).

Nanda was concerned with the present life she was leading and suddenly she encountered the arrival of Raka has turned her face gloomy and dejected. She was immensely triggered and felt something is disturbing and burning in her inner self. Here the author portrays, Raka as a symbol of fire. And Nanda is a symbol of forest. Ironically she wants to say that Nanda's life has become the hell by the presence of Raka. She was her own granddaughter but she dealt with her as a distant relative or a stranger, who is not appreciated from Nanda's part as Desai says: "To Nanda Kaul she was still an intruder, an outsider, a mosquito flown up from the plain to tease and worry". (40) Raka wondered at the different sites of Carignano, and peeped through the windows, one day she saw tin sheds and cooked houses built on bricks and concrete walls, looked like a factory. Later on she remembered and puzzled at the scenic beauties as Desai says:

Her father and grandmother had extolled the beauties and delights of a Himalaya hill-station to her, but said nothing of factories. Here was such an enormous one that Raka wondered at their ignorance of it. To her, it seemed to dominate the landscape-a square dragon, boxed, bricked and stoked. (42)

Raka has come here to recuperate from her sickness and to explore the natural beauty of Carignano, but Nanda is doesn't appreciate, when she sees her granddaughter wondering around

in the jungle “as if she were a thousand black mosquitoes, a stilly humming conglomerate of them and did not know whether to contain or release this dire seething” (45). Nanda was surprised to discover that child has a gift of disappearance suddenly and silently for hours, sometimes she was seen in the midst of stony hills, “wondering down a lane in a slow, straying manner, stopping to strip a thorny bush of its few berries or to examine an insect under a leaf” (46). She was not a part of Nanda Kaul, now but she has discovered her own place to stay in it.

One fine day when the sun was in the sky “babbling in an out of the dust clouds, lighting them up in a great conflagration- s splendid bone that burnt in the heart of yellow clouds. The whole world was livid, inflamed” (53). Raka was surprised to see flames erupting from the distant clouds and enquired whether “will it set the hill on fire” (53). Ram Lal in reply says:

This is how forest fires starts. I can tell you how many forest fires we can see each year in Kasauli. Some have come up as far as our Riling. You can see how many of the trees are burnt, and houses too. Once the house down the hill, South View, was burnt to the ground before the fire engine arrived (53).

Anita Desai has clearly mentioned the efficacy of forest fire which leads to ecological imbalance; consequently human beings become the tragic victims. Here what we notice is that the ecological concerns and man- nature interface have been clearly reflected. Mountain is the symbol of Nanda Kaul and Raka represents wild nature. She is very silent and very swift like a forest fire. Forest fire is main concern for the mountain regions, especially in summer. Sometimes it is accidental and sometimes it is deliberately burn the forest for forest cultivation or shifting cultivation of tribal folk which causes massive loss of life and property and degradation of natural resources. Raka was imagining the natural catastrophe “she thought she heard the cries of animals and birds burning in that fire” (75). The expedition of nature has invigorated the drooping spirit of Raka to enjoy the natural sites of Carignano.

Desai’s novel is a blend of nature and characters and she has written her novel in unique manner that they represent their own individuality. Man has turned into machine now because it depends largely on modern technology, and uses natural resources to satisfy his desire. In Carignano once upon a time garden house was the most beautiful garden in Kasauli, now it has

been used as an army camp. It clearly depicts the insensitivity of man to towards nature and patriarchal attitude in destroying the natural phenomena. Literally man has exploited nature like an object for his own pleasure. Here Anita Desai wants us to draw the attention of the degradation of the ecological balance. She depicts the aesthetic experiences drawn from the nature and that makes the human beings live in peace and harmony regardless of our pathetic life in the world.

The next character to visit Kasauli is Ila Das; she came to Carignano to meet her old friend Nanda Kaul. It was a great asset for Nanda because in her lonely and desolate life Ila was a harbinger of love, peace and harmony. She loved walking long distance down the desolate hill side. After remembering some of her memorable days “leaving behind the last of the shabby, rundown houses and dried up, untended gardens of the town, Ila Das began to hop, skip and slide down the footpath of her village already lost in the evening shadow of the mountain” (140). She thought that she might reach home before night, but on her way back, she was attacked and raped and brutally killed by Preet Singh, she was defenseless against the powerful assailant, who was her old rival. This was shocking news to Nanda, when the police invited her to identify the body; she never believed that her friend would end up in this terrible condition. At that very moment Raka returns home and tells Nanda “Look, Nani, I have set the forest on fire. Look Nani-look-the forest is no fire” (145). She didn’t realize that her Grandmother has passed away. Here the story narrates that Nanda is symbol of mountain or a forest which Raka has set it on fire. In fact Anita Desai has incorporated environmental attitudes in her novels, which speak about animate and inanimate things that surround the entire natural ecosystem.

In this section I want to discuss about the novel entitled *Where Shall we go this Summer?* Here, Anita Desai narrates the plight of pregnant women, who is interested with loneliness of life. Desai describes some aspects of landscape, which is filled with magical spell thus, she says, this “island is an island of magic” (59) a legend to keep her baby unborn; she had four children with pride and pleasure, sensual and emotional. When she come to know that she was pregnant in her old age, graying and ageing to behave like a lack of control which leads her to migrates to an island, husband tells her not to go to island in the middle of the monsoon, she can’t have baby there. Desperately, Sita doesn’t want to have baby. But one can’t have abortion at his stage, Sita

doesn't want it to be aborted but she wants to keep it unborn in her womb. Now Sita wants to run away from home for good and to make difference in her life. Here Desai has a special plans for the perturb pregnant mother, to escape to an island where she shall be untouched by the modern trajectories of the world. Nature is the source of enormous energy, provided we aspire to use it. In the world of today, man suffers from the permanent fatigue syndrome and to overcome it, the easiest way is to engrossed in the lap of nature, where nature would heal our impaired faculties of rejuvenates us for further efforts. Sita in the novel aspires for the same.

The protagonist of the novel Sita the sole sufferer alights on the Manori Island with a baby in her womb and with her daughter and son on the Monsoon of 1967. She escapes from her daily routines of the busy Bombay life and tries to soothe her nerves down in the breeze and pleasant weather of Manori. Situation in Manori, her father's home has turned now into more or less a place which has only dirt and dust enveloped around it. The narration does not tell us clearly why is she fed up with her life and what was the reason made her run away from her responsibilities. The clarity in the reasons is dull because, those were not considered as some big issues in the Society we live, as we try to analyze the condition of a pregnant woman who always desires to be comfortable and free from family tension throughout the period.

Was she able to find the peacefulness and come out of her solitude in that island? Nothing happens dramatic in Sita's life at the end of the story. Her loyal and truthful husband Raman comes and takes her back once again to the same life. No domestic violence is thrust upon Sita nor is she losing her independence. But the daily chores of the kids fight, maid servant's duel, neighbor's gossip, and the hurried city life - these all were few reasons for her escape to the island. To her dismay, the magical island then, did not succeed now in giving her what she wanted. After sometime, she learns that hiding all her fears and complaints and being silent to what all happening around her is the only thing she can do. Sita slowly gets used to her life and returns back to Bombay with her family. Is she happy in doing this or does she have no way other than doing this? No matter how many monsoon comes, she can only run away for a while from all this. She had to return back again to the same chores and she can only wait for the next monsoon to answer to the question - *Where shall we go this Summer?* How many of us are

like Sita who cannot express which suffocates them and not able to find the proper get-rid for it? We get used to complaints and fears and we live with it in this fast - turning life.

Sita went to island to draw the inspirational evocative feelings of nature. “The green coconuts on the tree,’ she called to them. Did you see the cheekoos on the trees there-small brown ones?” (58) When she as a child has much enjoyed the tree that grew in the Mainland? “There was an effervescence in the air that made Sita kick up her heels and prance like a pony. She was not really a child at that time in another environment she might have already been regarded as a young woman, but she had lived a strange life and unusual life. She saw the island a piece of magic, a magic mirror it was so brilliant to her eyes after the tension and shadow of their childhood” (59). She was overwhelmed by the picturesque or calm atmosphere of the island. Sita describes the scenic beauty of Island Manori:

The fields were only pits of mud and slush. Whole shanty towns seemed built of bamboo stakes on which the Bombay duck was habitually hung to dry but now stood stark. The village pond, an artificial tank with broken stone steps was full to the brim and could be differentiated from the pools and puddles of the fields only because its water was not brown with mud but green as spinach, thick, viscous” (21).

She never lets her village down rather takes pride in it, which the Bombay city lacks in larger level. As a matter of fact one “muscular woman with an aborigine skin, wearing a mango-green sari, and stood up and was the first on the island to hail” (21) the new arrivals of the land (Sita and her children), wants to identify with natural aspects of the island. To N.R. Gopal “the island for her was a like Prospero’s enchanted island in *The Tempest*. She is so much under control of her childhood memories the even after being grown up and having borne many children she is not able to free herself” (*A Critical Study of the Novels of Anita Desai* 81). Sita becomes the Duke of island Manori after the demise of her father, she has not forgotten the magical island which can indeed come to her rescue from her physical and Mental suffering.

Anita Desai clearly depicts the life and behavior of the islander through the personality of Sita. As she says “all remembered how he walked barefoot in the muddy, ploughed fields down by the village where the islanders grew some meager crops of vegetables and rice” (68). Even

Sita discloses her typical feelings that she came to live on the island like an islander. "I will fetch my water from the well like you," and walked on, barefoot, bareheaded, dressed in homespun, carrying loads like them" (68). In this line we find the typical village situation and the richness of it, which is far more different from the city life like Bombay. The episode of island was life of leave-taking from routine of everyday life in the city. Desai says: "So Sita never felt alone or unsafe; the house in its groves of palms, seemed surrounded by a host of watchful cranes, always half-awake, ready to spring to life at the slightest touch or alteration in light and wind, raise their wings and give voice to warning." Again she says "The grove was like a radar system planted around her house." (117) Sita is a nature loving character who always wanted to be very close to nature and as earlier days spent in Island that has not faded away from her memory lane but frequently hunted her come back to the old fort of her father. As winter made its appearance Sita was disturbed by it, she tried to control her passion for life quietly replied to herself "I will keep you safe, we will go nowhere," (119) in her desperation she sees the light at the end of the tunnel, that "even the slumberous egg as it labors under the shell patiently to divide and subdivide... (117) waits for the arrival of summer, she knew it would ebb away and sink into the sea to wait till next summer, next year. In one way we can also look at the pregnancy of a mother that the unborn baby's mother's womb is another ecosystem. Everything is found there for the survival of the foetus.

The readings of Anita Desai's novels have invigorated our drooping spirit and the ray of hope has been reinstalled to realize the humane ideals. Life has to move on, in spite of all sorts of human predicaments, this aspect has been masterfully used by Desai. Even though all of her novels do not deal with large movements of human history but they do speak aloud little things of contemporary human struggles. In fact it really thrills and its rawness of suffering soul can really move a non-Indian reader. She also helps us to discover the invisible and darker aspects of the individual self. She has foretold and expressed in her writings about the awareness of environmental hazard and degradation of nature. In recent times this has been a pivotal point of discussion, this has become a global concern. Therefore, every individual is responsible to work for the better tomorrow.

WORKS CITED

- Buell, Lawrence. *Environmental Imagination*. U.S.A.: Harvard University Press, 1995. Print.
- Desai, Anita. *Fire on the Mountain*. New Delhi: Allied Publishers Pvt. Ltd., 1977. Print.
- Where shall we go this summer?* New Delhi: Orient Paperbacks, 1982. Print.
- Glotfelty, Cheryl and Fromm, Harold. ed. *The Ecocriticism Reader: Landmarks in Literary Ecology*, Athens, Georgia and London: The University of Georgia Press, 1996. Print.
- Gopal, N.R. *A Critical Study of the Novels of Anita Desai*. New Delhi: Atlantic Publishers and Distributors, 1995. Print.
- Indira, S. *Anita Desai as an Artist: A Study of images and symbols*. New Delhi: Creative Books, 1994. Print.



LITERARY QUEST

An International, Peer-Reviewed, Open Access, Monthly, Online Journal of English Language and Literature

Displacement and Intrusion of Modernity in Na. D'sauza's *Island*

Mr. Nesha Sabar

Researcher, Department of English, University of Hyderabad, Andhra Pradesh,
India.

Abstract

Struggle has been an age old phenomenon that human beings have been encountering in every generation. Man is born free but he is in social, cultural, economic and political bondages. Survival instinct is the prime concern despite innumerable odds. Struggle for survival and struggle to give new meaning to life, in spite of the unfavorable conditions, and advent of modern technologies and systems and their impact on humans have become the focal points of discussion in the present paper and how it has led a group of human beings to be displaced and isolated from the mainstream society. The paper extensively analyses *Dweepa*, a Kannada novella by Na. D'sauza, which was translated into English by Susheela Punitha as *Island*, to show how displacement and modernity brings havoc and despair to the unprivileged groups in the last rung of the hierarchy in the caste based Indian society.

Keywords

Na. D'sauza; *Dweepa; Island*; Struggle; Intrusion of modernity; Development; Ganapayya; Sharavathi.

Construction of Dams is one of the foremost causes for the displacement and dislocation of human beings in India. The most targeted groups for this cause are the tribal and Dalit communities, who reside in deep forests and alongside the rivers for cultivation of crops. The brutality of displacement due to the building of dams were witnessed in various projects in India such as the episodes of Sharavathi Hydroelectric Project and Linganamakki Dam Project in Karnataka and Sardar Sarovar Dam Project in Gujarat. In spite of the continuous resistance of people, the government paid no heed to them and went on destroying the rich biodiversity and rare species of flora and fauna of the land. *Island/Dweepa* as its name suggests is detached from mainland and surrounded by wide range of water. The river island was at Hosamanehalli, a small village on the bank of the river Sharavathi, where five families have been living since time immemorial. Now as the modern era unfolds new avenues of life, government has planned to build a dam on Sharavathi, and the five families have to be evacuated from the havoc of the newly built dam. *Island/Dweepa* has seven chapters, Krithika, Rohini, Mrigashira, Aridhraa, Punarvasu, Pushya, and Aslesha. They are all stars that influence the different phases of the monsoon and accordingly the novel follows on.

“If you are to suffer, you should suffer in the interest of the country...Jawaharlal Nehru speaks to villages who were to be displaced by the Hirakud Dam (1948) in Odisha, exactly applies to the concept “the Greater Common Good” (*Greater Common Good* 1), laying down one’s own life for the sake of the country. To Nehru, dams were “the temples of modern India,” (GCG 2) this is typical and reductionist way of observing things. But Arundhati Roy lashes out her indomitable spirit against the government that dams only will support

the electricity production for urban areas, benefit big farmers and some bureaucrats but to the indigenous people they can bring great havoc.

The protagonist Ganapayya leads his tragic life and feels that he has been discriminated. It makes him all the more inferior to others and fills him with rage and even self-doubt. The Arrival of Krishnayya a daily laborer from Nagaveni's father's house brings some respite and hope in their life. He has come here to lift them up from the untold miseries of human sufferings. But soon it becomes a burden for Ganapayya as he notices some secret things happening between Nagaveni and Krishnayya. Nagaveni's infidelity towards her husband is responsible for the doom of her family. But it can't easily be ruled out that she has found life, love, warmth and affections in Krishnayya than her husband Ganapayya.

Government is solely responsible for the tragic demise and downfall of Ganapayya and his family. It has not compensated him in due time. If the government had taken necessary steps at the right time, then it would have saved Ganapayya and his family. Duggajja had great love towards the land, "he loved his piece of land with attachment a woman feels for her mother's house" (*Dweepa* 12). Such was the affection he had for his land. It had given him great pleasure to be on the island and raise his family there with love and care. Ganapayya too had this notion. Therefore, he says "Even if the government compensates me with land and money right now, I'm not the kind who'll up and go immediately. I'm going to stay here this monsoon and reap a harvest on my land. Let whatever happens, happen" (*Island* 13). In contrast to Ganapayya and Duggajja, Herambha, another farmer from Hosamanehalli had high regards for city. "He was attracted to city and so he decided to loosen the bonds that bound him to Hosamanehalli" (*Island* 15).

Due to the rampant development, nature came to be segregated from the human beings and human beings stood alienated and separated from the erstwhile integrated whole. Ecologically sensitive theories as it has emerged and developed over the last two decades, has been among the many things in the

attempt to reintegrate the conceptual and experiential aspect of nature into the mainstream of theory alongside other equally significant aspects of class, race and gender.

Twentieth century India has brought heralds of good news for the industries and entrepreneurship. One of the most notable development and modernization of India is building of dams. As it signals that dam projects remain as the nation building body is a welcome sign for the development of the country but the means and intentions that go along with projects make a big difference, as Roy has the opinion “big dam, in other words, suggest a potentially deadly alliance between the modernist ideology of technological gigantism and the repressively authoritarian politics of state ownership and control” (*The Cost of Living* 91-92). In the words of Graham Huggan and Helen Tiffin

Arundhati Roy is not an anti-development junkie, nor a proselytizer for the eternal upholding of custom and tradition. It seems safe to conclude that she sees Development (Capital D) largely as an instrument of state authority, and as a mechanism by which to force through large-scale, often foreign funded government initiatives that are then falsely sold to people, the government has never bothered to consult such policies, Roy suggests, cannot be other than self-destructive; peddling the postcolonial search for national selfhood as the panacea for continuing poverty, caste snobbery and illiteracy, they help to create a reified sense of collective suffering and victimization that leads inexorable to the bomb” (*Postcolonial Ecocriticism* 51).

Monsoon rain has brought great havoc to the family, and it filled the surrounding areas with water. Water stood in the neighboring forests and valleys during monsoon. Nature comprises of everything under the sun and on earth “nature came to be generally equated with wild and wilderness, and culture with tamed, refined and domesticated” (*Ecological Criticism* 5). With the destruction of forests and animals habitats, the wild animals lurk for prey and rest.

Wild animals would come towards Sita parvatha, seeking refuge. And now foxes, deer, and wild goats scrolled fearlessly behind the house looking for shelter. A python crept into the wood-shack beside the kitchen. Rabbits scurried about the veranda. The cattle had mooed restlessly a few nights earlier. Nagaveni said she had heard the' low oomphs and coughs of a tiger near the cattleshed before dawn. (*Island* 50-51)

Since his birth, Ganapayya has been in the lap of nature, but now he behaves like a stranger. In the words of Solomon Rees “land becomes the ultimate bone of contention as meaning of cultural expressions and relational affiliations get redefined with possession and dispossession. People get driven off their lands, and in many cases their cultural identity gets lost with the dispossession of their lands” (*Contemporary Contemplations on Ecoliterature* 57). The government officials acts like colonizers imposing and subjugating people with an ecological destructive economic agenda.

The casual factors of displacement are manifold and complicated: some visible and others not as ostensive as is the impact on the affected. Activities that are undertaken in the name of development has displaced large people. “This may be due to the direct acquisition of land for project or because of the environmental or health related consequences of the project, such as deforestation, pollution of air and water resources, charges on land holding around the project area. Displacement might not be actual physical displacement; it may be displacement from existing lifestyles and sources of livelihood without alternative” (*Development, Displacement and Resettlement* 93). Ganapayya's case was different, he was ready to vacate his land, but the government government did not compensate him and in the end the poor farmer has to face his tragic death. Even his life partner Nagaveni, abandoned Ganapayya and eloped with Krishnayya. The next feature of displacement is the proportion of displaced and project affected people from the weaker sections,

particularly tribal communities and Dalits. It has been high in the past and is on the rise even today.

Most of displaced people are asset-less rural poor like landless laborers and small and marginal farmers. The tribal groups, who constitute 8.08 per cent of the country's population are estimated to be more than 40 per cent of the displaced people affected by construction of dams and mining. (*Development-Induced Displacement: Case of Kerala* 35)

In recent past, the rapid developmental activities benefits the privileged few, while the others bear the cost. Project planning has to ensure that there should an equitable distribution of the benefits. Madan Mohan in his book *Ecology and Development* explains about the sustainable development; in order to achieve ecological balance with industrial development there should be plan for suitable development in harmony with nature should be formulated. This environmental plan has to include three approaches, viz. firstly environment management, secondly environmental impact assessment and thirdly eco-development. In the novella, dam becomes a symbol of man-made evil lurking to devour the human relationship. This evil has taken various forms such as tiger that starts invading the human habitats. Nature is not always benevolent and it sometimes too becomes furious when it is disturbed by damming and other anti-environmental projects.

Works Cited

- D'sauza, Na. *Dweepa/Island*. New Delhi: Oxford University Press, 2013. Print.
- Frederick, Suresh. *Contemporary Contemplations on Ecoliterature*. New Delhi: Authors Press, 2012. Print.
- Huggan, Graham and Tiffin, Helen. *Postcolonial Ecocriticism Literature, Animal, Environment*. New York: Routledge. 2010. Print.
- Marickan, Jose. M.K. George and co. *Development-Induced Displacement: A Case of Kerala*. New Delhi: Rawat Publications, 2003. Print.

Mathew, Hari Mohan and Michael, M. Cernea. *Development, Displacement and Resettlement focus on Asian Experiences*. New Delhi: Vikas Publishing House Pvt. Ltd. 1995. Print.

Mohan, Madan. *Ecology and Development*. New Delhi: Rawat Publications, 2000. Print.

Roy, Arundhati. *Infinite Justice and Greater Common Good*. New Delhi: Indian Book Distributors, 1999. Print.

---. *The Cost of Living*. London: Harper Collins. 1999. Print.

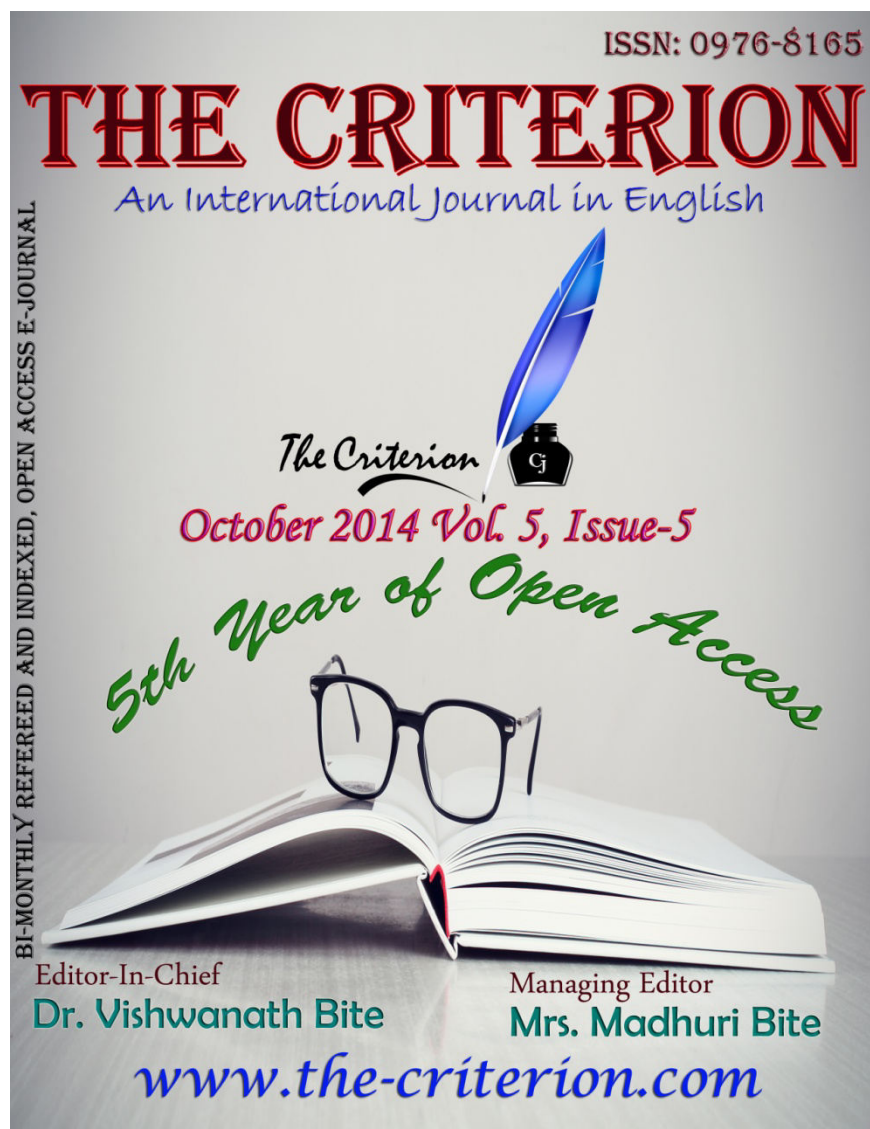
MLA (7th Edition) Citation:

Sabar, Nesha. "Displacement and Intrusion of Modernity in Na. D'sauza's Island." *Literary Quest* 1.5 (2014): 106-112. Web. DoA.

Mr. Nesha Sabar

DoA – Date of Access

Eg. 23 Aug. 2015. ; 05 April 2017.



About Us: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

Contact Us: <http://www.the-criterion.com/contact/>

Editorial Board: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>

Ecocritical Readings and Descriptions of Landscape in Amitav Ghosh's *Sea of Poppies* and *River of Smoke*

Nesha Sabar

Ph.D. Scholar,
Department of English,
University of Hyderabad,
Andhra Pradesh, India.

Abstract:

The central concern of this research paper is to highlight the emergence of ecocriticism in the contemporary Indian English Fiction. Lawrence Buell in his essay, *Ecocriticism: Some Emerging Trends* directs the future of ecocriticism to the ecocritical scope in the Third World Countries. It is in this context that Indian ecocriticism should analyze its history and movements. In the present context each literature is highly concerned with its own literature and brings out the best possible solutions for the existing problems, however, now interdisciplinary fields are merging into the domain of literature which give ample opportunities to students to understand their own literature. History is a reservoir of past events and incidents. One of those historical incidents is the Opium War (1839-42), which has been dealt extensively by Ghosh in *Sea of Poppies* (2008) and *River of Smoke* (2011) in sequential manner. This paper will also underscore the thematics of ecocriticism and the attempt has been made to examine the ecocentric dimensions in the works of Ghosh.

Keywords: River; Smoke; Botanical Garden; Opium; Redruth; Anahita; Sea; Poppies.

Amitav Ghosh is a contemporary Indian Writer, most of his works deal with historical narratives mingling with geography, voyages, trade adventures, magic, memory and multiple points of view in the context of Indian Ocean World. As I look at these novels (*Sea of Poppies* and *River of Smoke*) in ecological perspectives, I have come across innumerable instances where Ghosh has beautifully delineated the ecological concerns as well as portrayed human predicaments in the midst of ominous nature. As the novel starts in the background of the Opium War, Ghosh recounts the tale of past events, he returns us to the time in which he personally enters the historical chain of events where he displays historical and cultural displacement and dislocation of people over the time.

Sea of poppies (2008) is the first volume in Amitav Ghosh's proposed 'Ibis Trilogy'. It narrates the historical incidents that took place in the mid of 19th century in Asia. He also describes human beings as the scapegoats in the midst of nature and they migrate from their native land leaving behind their kith and kin to alien land in a ship called *Ibis*, where their future is unsecured. In this novel Ghosh draws attention to the historical consequences of imperialism leading to migration and displacement of people by deconstructing their identities and how the characters try to escape their native land in pursuit of livelihood. Cut off from the older personal, familiar and national ties these migrants forge new identity and adopt the *Ibis* as new cultural community. *Ibis* is a slave ship that has been refitted to transport coolies from Calcutta to the sugar estates of Mauritius. But a majority onboard is Indian peasants from the opium-producing countryside, forced by famine or scandal to seek a new life elsewhere. Devoted to reinvention,

Ghosh's plot focuses on one of these villagers: Deeti, a widow who assumes another name and the (lower) caste of a new love as they escape together on the *Ibis*. As the ship was travelling Zachary Reid was awestruck and taken aback when he had a first vision of India in Sunderbans "dense thickest of mangroves and mudbank that appeared to be uninhabited until it disgorged its bumboats" (SP 10). The main point of discussion here is, Poppy seeds and flowers were considered crops of production and everyone in the village would sow Poppy seeds and then earn their livelihood and that too keeps the surroundings beautiful as if they are decorated with flowers of varied colors and mesmerize the onlookers and keep them standstill and spellbound and merged in the sea of oblivion, as Deeti says "poppies had been a luxury then, grow and small clusters between the fields that bore the main winter crops" (SP 29). They were the seeds for sale and were used for opium and in the olden days farmers would keep a little their home and used during illness, every flower has its own significance and healing touch, in this very context Poppy works not only as a medicinal plant to heal the sick but also as edible oil and its leaves to cover the opium for trading. It would enough to provide household's needs. But the author laments over the growing production of poppies plants used for only opium making and sold out to meet their personal needs because it restricts farmers to plant wheat in winter and later the spring time harvest decrease the harvest of straw which is used for repairing the damaged houses, as the narrative says "huts' roof was urgently in need of repairs but in the age of flowers that was not easy" (SP 29). it was shown as a green revolution. And due to excess production of poppies, leading to the constructions of factories is essential and that would cause greater health and environmental damages of rural rustic life of people of which they had been priding over for centuries. Opium is injurious to health and physical environment by the emission the powerful magical smoke, which has hypnotized Deeti in her wedding night. As she felt "slipping away from this world into another that was brighter, better, more fulfilling" (*Sea of Poppies* 35). Therefore Chinese government is trying to shut the door for opium trade from British to China.

Sea of Poppies deals with the study of nature writing as Amitav Ghosh gives a pen picture of physical environment and human interactions with it. He displays country side panoramic beauty of nature and landscape. This novel is suggestive of Kalua's upbringing who lives in Chamar-basti, a luster of huts inhabited only people of his caste and his house was not a hut but like cattle-pen and he too had two white oxen that pulled his cart for his daily wages. There will be tiny things which are not considered for a penny but at times they value a lot. Poppy flowers played an important role in saving Deeti when she was alone she hid in no time among the multitude of flowers and saved her from the thieves. Sea is a home for the homeless coolies, lascars, prisoners, cutthroats and thieves for settlers here, is extremely precarious. Attacks are occurred quite often by cutthroats and thieves. After arriving at the village which was some fifteen miles from Calcutta, in a fearless stretch of mud and mangrove, on the edge of Sundarnans. It was little more than a huddle of huts, clustered around the tomb of Sufi 'Fakir' a forest guide for the hunters and woodcutters (Hungry Tide) who had converted the inhabitants to Islam a generation or two before (SP 61). Settlers of Sundarbans earn their livelihood by wondering in the forest collecting food grains and fishing in the sea as boatmen. Jodu on the other hand is left alone and felt completely neglected because of his mother's poor health and his family circumstances, for he too wanted to join the expedition of landscape and enlisting himself as a lascar for deep-water ships. After the death of his mother he left in search of Paulette to carry out his mother words to search for his sister, who was very keen in searching for specimen that is found in China. In this novel varied characters of every walk of life are well attuned with nature and the physical environment, they are on their way to explore the unexplored lands of the

earth. The social and environmental interaction between Man and nature has been described beautifully by Ghosh. This intimate association of man in the sea is a matter of great pride in the early period of human civilization when the Europeans had come to India and China for trade; sea works as a medium of connecting people and nation.

Jodu's father, a boatman had borne up all the responsibility to keep his family in good stead. There were series of difficulties that came on his way but he has accomplished them at ease. Jodu is well aware of his family story, when he was a little child his father went to dinghy to fetch mother and the baby, they were on the Hooghly River when the wind started blowing terribly they thought that "it is safer to spend the night on the River bank" (SP 64), than going back to village with strong wind, but nothing could halt them in their stay, nature is a home for homeless and food for hungry, it has in fact paid a lot to Jodu's life. The sojourn of the *Ibis* is like the Israelites' journey as Mr. Burnham asks Zachary Reid "Didn't the Israelites suffer in the desert?" (SP 81) Their life is under threat, in any time they might be killed and disappear from the *Ibis*. In spite of these trajectories of life, it has to move. Life in the sea is wonderful and "on a boat of pilgrimage, no one can lose caste and everyone is the same: it's like making a boat to the temple of Jagannath, in Puri. From now on and forever afterwards, we will be shipsiblings-jahaz-bhais and jahaz-bahens-to each other. There is no difference between us" (SP 356).

When Kalua arrived at Ghazipur in afternoon he could realize his surroundings that the opium factories are immense and coming up like mushrooms near the bank of the Holy River Ganga to have easy access to river to let the waste material out, thus, the river is polluted. Deeti and Kabutri have witnessed the dirty smell that has gone beyond boundaries of the factory and "drained the factory's effluents" (SP 91) in the river. There were some forts like Chunar and Buxar have been abandoned and exist there but a picaresque. Poppy leaves were used in the packaging of the drug and the surroundings were "ground up for storage, these remains produced a fine dust that hung in the air like a fog of snuff. Rare was the passer-by who could brave this mist without exploding into a paroxysm of sneezes and sniffles" (SP 91). Again the author exhorts us to examine the holy River Ganga, how it diminishes its holiness gradually by the effluents and waste materials that are let into it. As Ghosh says, "riverbank unlike any other, for the ghats around the Carcanna was shored up with thousands of broken earthenware gharas-the round-bottomed vessels in which raw opium was brought to the factory. And again as it was happening time again the fish in the river would be caught easily because after they would be nibbled at the shards. And as a result the bank was always crowded with fishermen" (SP 92). Fitcher Penrose a French Botanist who has come to China to collect the rare specimen, speaks highly about his daughter Paulette Lambert, that "she is the child of Nature, and has never worshiped at any altar except that of nature; the tree have been her Scripture and the earth her Revelation". Nature is unique and blameless in its existence. It's a religion for the Pantheists because they visualize God in Nature, through its unraveling of powerful forces that swipes away at times goes unnoticed. There is no wrong in preaching volumes of lecture on Nature. Once some has high respect on it, it can be in a safer side from manly powers. She has not known anything but Love, Equality and Freedom" (SP 137). She has acquired the unique qualities of nature that is love, equality and freedom, Nature is loving entity when we look at nature its beauty we forget our present and transported in to the world of idealness and mesmerized by the beauty of the world and it has the principle of equality, it doesn't show any partiality or soft-corner towards any other phenomena, it treats everyone equally and welcomes everyone to its bosom. "I have raised her to revel in that state of liberty that is Nature itself" (SP 137). It is apparent that Paulette is an embodiment of Nature, in her attitudes and actions mirrors

everything that is in nature, her work is to collect the rare species of nature especially Chameleon, which is also a medicinal plant found in China, she travels to that extend only because she has a love for nature and feels that she is doing what her father's last wish was.

Since this voyage begins in Indian Ocean, there is a frequent reference to Ganga the holy river and Hooghly River, Ghosh mourns over the present condition of the River Ganga, because on the bank of the Ganga is used for cremation of dead bodies and repository of different chemical effluents which all the more make polluted. It was surrounded by a "profusion of offerings and objects, as if it were being readied for some larger purpose" (SP 176). In a larger scale rivers and seas work as the passages to connect different nations; as we find in *Sea of Poppies* River Ganga and Hooghly, but through this passage they have been polluted in quick succession.

When Paulette reached Mauritius she was astonished to hear the name of the place where she thought her mother was born and seemed familiar to be in it and she can "cope up with the joys and agonies of life" (SP 137). It's quite natural that once we arrive at a certain place that has been around the ears and for time, and all fears and uncertainties might vanish and can easily be dealt with.

Ghosh has described landscape very fascinating way, which can help the man to relieve himself of his tension, pressures and those creature those who are part of nature possess an innate wisdom of their own. As Ghosh says:

The landscape on the rivers' shores had changed a great deal since Deeti's childhood and looking around now, it seemed to her that the Karamnasa's influence had spilled over its banks, spreading its blight far beyond the lands that drew upon its waters; the opium harvest having been recently completed the plants had been left to wither in the fields, so that the countryside was blanketed with the parched remnants. Except for the foliage of a few mango and jackfruit trees, nowhere was there anything green to relieve the eye. This, she knew, was what her own fields looked like, and were she at home today, she would have been asking herself what she would eat in the months ahead; where were the vegetables, the grains? She had only to look around to know that here, as in the village she had left, everyone's land was in hock to the agents of the opium factory: every farmer had been served with a contract, the fulfilling of which left them with no option but to strew their land with poppies" (SP 192-193).

The novel tries to narrate the historical events and commercial activities at the backdrop of colonial India and how the lands have been used for construction of factories to increase production of opium and export to different countries. This novel also imposes each reader to read in terms of pre-colonial ecocriticism, how the Britishers used natural forests for their own comforts and cut down any number of trees for building of bridges houses and making of trains.

The second novel is *River of Smoke* the second volume of proposed *Ibis* trilogy of Amitav Ghosh begins with Deeti a simple village woman, who is accidentally married to man who had no aesthetic knowledge and feelings, which she had in abundance. And again for the second time she married to Kalua and with him she had a child named Girin. She was working in a newly cleared plantation field on the other side of Baie du Morne in Mauritius, in those days it wasn't so easy to climb up the mountains, as the novel narrates "for the mountain was a place of sinister reputation, where hundreds, perhaps thousands of people were known to have died" (RS 10). It was those days where the slaves and fugitives used to stay there to evade from the clutches of local high commissioners, that has made all the more dangerous. In the *Ibis* there

were five passengers two lascars, two convicts and a passenger. As they were travelling from India to Mauritius, they were assailed by the tempest and storm, which scattered them and thrown them ashore and deposited on the ground. There they could see nothing but “a single enormous mountain, it rose out of the sea... But everything else was forest- a dense jungle it should have been, but now with the greenery having been stripped clearly by the storm, it was just an endless succession of naked trunks and branches” (RS 22). It suggests of the outcome of the aftermath of a storm or the natural calamities which keep the place around desolate and completely disorder. Later found that the island was completely new but Serang Ali one of the victims could make out that this place was once upon a time had visited by him called Greater Nicobar, moreover it not only a wilderness but there lies surprisingly rich villages, they are rich because of flocks of swift-flying birds “see those birds, the islanders call them *hinlence*; they revere them because they are the source of their wealth. Those creatures look insignificant but they make something that is of immense value” (RS 23). The biggest contribution from the part of the birds is their nests, which would cost eight troy pounds of gold in Canton. For the villagers it was an asset, they use them to earn their daily livelihood and income. Serang Ali told that “it we walked in and helped ourselves we would never leave the island alive” (RS 23). It clearly speaks of the destruction of the endangered birds and species from the natural environment. For, they are just intruders to gain as much profit as possible through evil means. It implies that they might make an island a dead island or deserted wilderness where human life becomes futile.

Seth Bahramji (Rustamjee Mistrjee) a Parsi from Mumbai had owned a ship named *Anahita*, which sailed from Mumbai to Canton port (China) carrying opium for trade but unfortunately it had upended by the same storm which *Ibis* had once befallen. Later it had been owned by Bahram, Sethji's Son-in-law. Who had acquired tremendous amount of desire and willingness to sail up to Canton for the opium business. There is another ship named *Redruth* deeply engaged in transporting rare plants to Britain, and again the same fate had befallen on it at Port Louis two days after the *Ibis*. Fitcher Pentose is on his expedition to China to collect rare plants; he was accompanied by Paulette Lambert and Puggly. On their journey Fitcher was greatly hurt by the storm and he had to be taken ashore for his recovery but still he wanted to visit the Botanical Garden at Pamplemousses, which is four hours journey from Port Louis. Once Fitcher had visited when he had one to China for the first time it was not difficult to find road that leads to the village. There he could notice some fine specimens of a shrub known as ‘Fire in the Bush’, a handsome convolvulus that produced a great mass of flaming red lowers” (RS 36) this has exhilarated him and taken special interest in observing closely at the plants, but he has to move, on his way. He was also taken aback by the panoramic view of Pamplemousses, thus he says “Pamplemousses was upon him before he was aware of it. The village was one of the prettiest on the island, with brightly painted bungalows, whitewashed churches, and cobbled lanes that tinkled musically under a horse's hooves” (RS 36). But he was in the direction of the Botanical Garden; he was shocked to see the mountain with desolate look as he says “where once there had been orderly, well-spaced trees and broad picturesque vistas, there was now a wild and tangled muddle of greenery”. For it was merely jungle a jungle that lacks beauty in it and shortage of plants which make it all the more a desert. As he was on his way he appealed to an elderly passer: Madam! The garden? Do you know the way? The woman pursed her lips and shook her head: ‘Ah, msieu... le garden is no more... depwi twenty years... abandoned by I' Anglais...’ (37) Fitcher with heavy heart and saddened by the woman's reply thought the decline of garden lies only on his friend due to the death of last Curator of Kew Garden Sir Joseph Banks. The specialty of the garden was that “this was no primeval jungle, for no ordinary

wilderness would contain such a proliferation of species from different continents. In nature there existed no forest where African creepers were at war with Chinese trees, not one where Indian shrubs and Brazilian vines were locked in a mortal embrace. This was a work of man, a botanical Babel” (RS 36) that brings changes in the forest. Fitcher was deeply disturbed by the sudden demise of Garden but he thought that even though it is abandoned it is sure enough to contain rare species, As he was on his way in the middle of the jungle he noticed a man as if hiding and digging a grave; it was a garden trowel and from the depth of his experience Fitcher could tell that the man’s hand was well-accustomed to his tool. “The ultimate concern about species is that they may become extinct due to human activities” (*Ecocriticism* 176). Soon he realized that he was a transplanter a professional gardener taking plants from one place to other. “It was not a cactus but a spurge. The very one that prompted Linnaeus to give this race the name Euphorbia. It is king Juba’s spurge-a fine specimen it must once have been, but I fear it has not much longer to live (42). This plant the young boy was planting to increase in number as he was pretty sure that like golden Camellia that once upon a time existed now we can see only the pictures and through imagination. “The death of an individual is also the death of its kind” (*Ecocriticism* 177). Pierre Paulette had been taught the importance of botany by her father:

The love of nature had been a kind of religion, a form of spiritual striving he had believed that in trying to comprehend the inner vitality of each species, and human beings could transcend the mundane world and its artificial divisions. If botany was the scripture of this religion, then horticulture was its form of worship: tending a garden was, for Pierre Lambert, no mere matter of planting seeds and pruning branches-it was a spiritual discipline, a means of communicating with forms of life that were necessarily mute and could be understood only through a careful study of their own modes of expression-the languages of efflorescence, growth and decay; only thus, he had taught Paulette, could human beings apprehend the vital energies that constitute the Spirit of the Earth”(RS 78-79).

This is a well defined description of nature and how it works in the life of human beings, a naturalist is well tuned with nature, has no hindrance to accept nature as his/ her god, as pantheism believes god in nature or universe. Baruch Benedict Spinoza one of the modern Western Philosophers had propagated that god is identified with Nature. In his philosophy thought and extension are the main concepts, for him thought is God and extension is nature or the universe. The same ideology has been applied here in Paulette’s understanding of nature and god. Paulette as a botanist and naturalist has grown attached to various plants “especially to the Oregon grape which had proved exceptionally vigor. It pained her to see them being removed to the Redruth’s gig to be transferred to Baburao’s junk, like a parent at the time of parting, she doubted that her children would be properly looked after” (RS 471)

China has been blessed with different plants and flowers that have attracted people of different regions and countries to collect sizable collection of plants from the remotest corners of the earth and this land is China, with its varieties of botanical riches. Among them Camellia sinensis is the one. Golden Camellia has been hunted by every one because the effect it provides is known to all, but now this species of the plant has been found nowhere else, so every botanist takes the picture of this plant and search for its existence. By now we can imagine how the plants are disappearing and the time will prove we can see only pictures and say that once it had existed on the earth. It’s a really a disgusting to see things happening in our eyes and surroundings, we are destroying the plants and trees and for our daily use, it’s a land massacre, happening our day today life. The similar instance is found in the novel when the General came to take a halt under

a tree strange hairy leaves plucking two of them he handed one each to Bahram and Zadig. “You will no doubt be interested, he said, to learn that this tree is called the ‘She-Cabbage Tree’ and exists nowhere else on the earth. You may keep these leaves as souvenirs of this land” (RS 174).

Bahram an opium business man of Mumbai had a desolate look at the Pearl River where they used to travelled once upon a time, it is now polluted because of the Creek Factory, it established near the river and tide had been so strong that “it would often deposit the carcasses of dongs and piglets in the refuse-clogged mud and there they would lie, buzzing with flies and creating a vomit-inducing stench until they swelled up and exploded” (RS 318) .Every factory becomes of the depositors of decomposed and diluted materials which has direct access to river and thus the river is polluted and people around it will have a tremendous effect of their health and sanitations. In cities like China where the uses of technological advancements and communication are very rampant is a clear evident that emission of different gases greatly affects the natural environment. Bahram had a glanced from the window “on the other side of White Swan Lake a village was celebrating with a wedding with a display of fireworks; rockets were arcing upwards, each seeming to travel on two planes simultaneously through the sky, and over the misted mirror of the lake’s surface” (RS 363). When we look at the ecocritical perspective we are sure that this emissions of gases will have dangerous effect on the environment therefore, Bahram has a business man too had the sense of air pollution that would cause the different problems to entire human race.

Rive of Smoke entirely deals with Opium War (1839-42). *Anahita* one of the ships had been carrying opium owned by Bahram and it was sailing from Mumbai to China, initially there were many number of ships serious engaged in opium transportation to china and government of china found it ominous in it and has stopped opium trade importing from other neighboring countries, very soon China realized that it’s a “deadly poison” (RS 432) killing enumerable people and it makes the land poorer and poorer. Therefore china hasn’t legalized this trade. Mr. Wetmore reads the letter sent by the commissioner of China that:

the original Co-Hong merchants were men of property and family wand would never have descend to this stage of degradation, yet all now are equally involved in the stench of it. Truly I burn with shame for you, the present incumbents of the C-Hong: with you there seems to be no other consideration than that of growing rich, the utter annihilation of the opium trade is now my first object” (RS 462).

In the river, smoke emanates from the ship and there would be sudden storm and wind which tossed ships down and sometimes there would be thick smoke invisible what lie before, Ghosh paradoxically narrates “The soldiers are all lost in smoke, and their officers too. This is a plague from which no one can escape” (RS 476). Bahram also had the equal vision “from the top I looked down and saw a line flames leaping above the river; the factories were on fire and they burned through the night. In the morning when the sun rose, I saw that Fanquin-town had been reduced to ashes, it was gone, and everything had disappeared. Markwick’s Hotel had all been wiped way and their place there were only ashes” (RS 551). This vision had been hunting him every night.

River of Smoke is rich in historical detail and spoken with Bengali, Hindi and pidgin dialogue, in order to make it more indianized and homely, so that it’s setting may be justified. Paulette's quest for a mysterious camellia plant captures a theme of the novel, now the era of global modernity is about connections and discoveries of new technologies the flow of information between people paves the world history in very anonymous manner. As Indira Bhatt says “the Industrial revolution of the 17th century is considered to be the root of modern

alienation. During this time men began to migrate from rural areas, in search of work, to the factories in the urban areas" (*The Fiction of Amitav Ghosh* 125). People in the *Ibis* had the same story to narrate, they had to spend their lives years and months and unaware of what the future holds for them. "The act of re-membling, piecing history back together from its disjointed pieces, is intended in Ghosh's works to move readers beyond the aesthetic indifference that might content a lesser novelist who sets out simply to entertain and divert his or her audience from the world's enduring problems" (*Amitav Ghosh: An Introduction* 165).

Ecocriticism is a fairly recent entry into the peak of critical theorizing in Indian academic circles. However, ecological concerns and ecological wisdom might not be alien to this antique land, where civilization had sprouted so many years ago. Now it has become one of the emerging fields of study in India and world at large. Things are changing past, the new trends unfold the new areas and contest the present existing problems and try to solve them in due time. We have been witnessing the powerful interaction with nature and human beings throughout the novels. The unbreakable bond has been initiated from the beginning of the human civilization and continues till now. But this mutual bond is let loose gradually; in this contemporary society human being is placed in the centre of the ecosystem for the degradation of nature and landscape. To Murali Sivaramakrishnan, "this grave environmental crisis, no doubt, posing a threat to human existence and the need for creating a sustainable and balanced relationship between man and the natural world is one of the urgent social and environmental issues being felt by men across the globe in this millennium" (*Ecological Criticism for our Times* 256). No doubt people have alerted on environmental threats and the awareness programmes have been occurring everywhere, but real fact is it's taken for granted and paid a lip service. As we have seen throughout the novels the characters are well-adjusted with the adverse circumstances and still trying to give new meanings to their lives. Life in the sea is unpredictable and unreliable, but despite all these unfavorable conditions. In this way I think we can approach Amitav Ghosh novels to find out his usage of ecocriticism and description of landscape as reflected in his novels in general and the above novels in particular.

Works Cited:

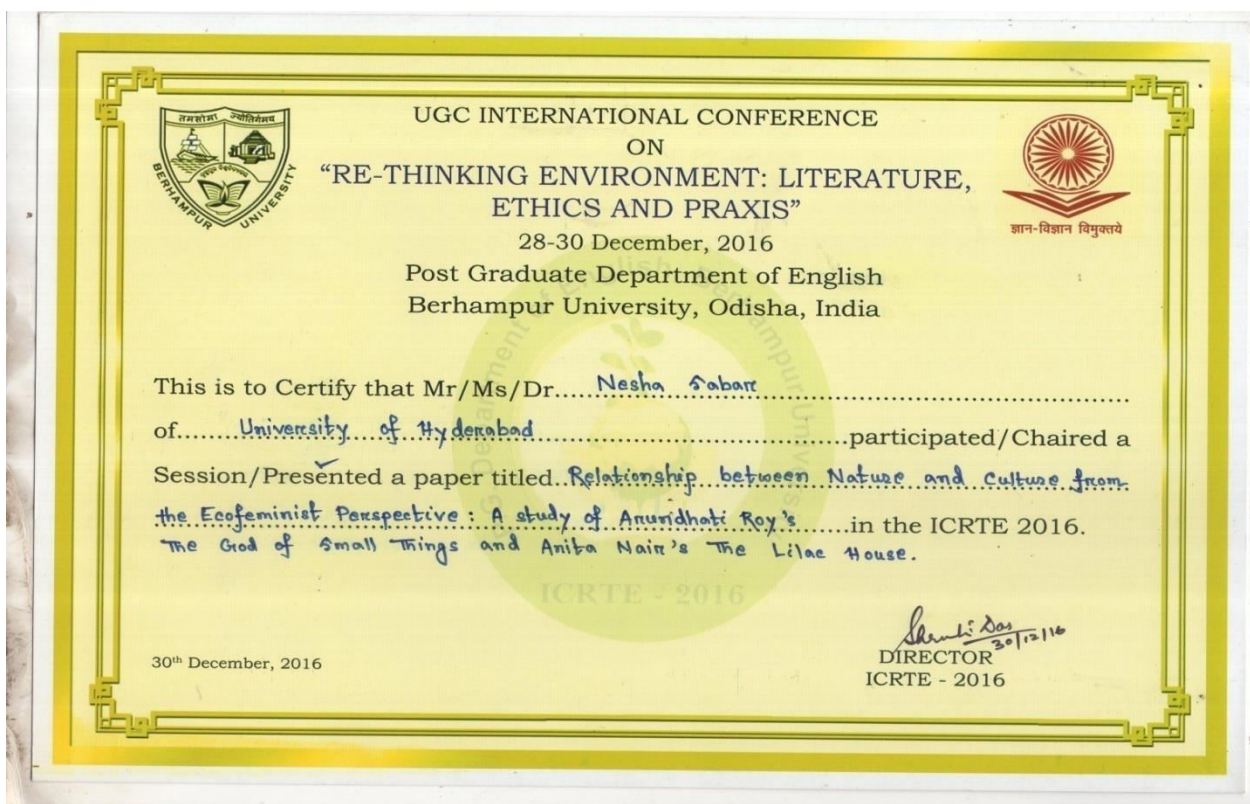
- Bhatt, Indira and Indira, Nityanandan. Ed. *The Fiction of Amitav Ghosh*. New Delhi: Creative Books, 2001. Print.
- Garrard, Greg. *Ecocriticism: the New Critical Idiom*. New York: Routledge, 2012. Print.
- Ghosh, Amitav. *River of Smoke*. New Delhi: Penguin Books, 2008. Print.
- Ghosh, Amitav. *Sea of Poppies*. New Delhi: Penguin Books, 2011. Print.
- Hawley, C. John. *Contemporary Indian Writers in English Amitav Ghosh: An Introduction*. New Delhi: Cambridge University Press. Print.
- Sivaramakrishnan, Murali and Ujjwal, Jana. Ed. *Ecological Criticism for Our Times: Literature, Nature and Critical Inquiry*. New Delhi: AuthorPress Publishers of Scholarly Books, 2011. Print.

Abbreviations:

- SP: *Sea of Poppies*
RS: *River of Smoke*

ANNEXURE-II

CONFERENCES ATTENDED & PAPERS PRESENTED





The Forum on Contemporary Theory
In collaboration with
Departments of English and History
Ravenshaw University, Cuttack



XVIII International Conference
"The Wider Significance of Nature"
20-23 December 2015

Certificate of Participation

This is to certify that *Nesha Sabar* of the University of Hyderabad, Telangana participated in the XVIII International Conference organized by The Forum on Contemporary Theory, Vadodara and Ravenshaw University, Cuttack during 20-23 December 2015. The theme of the conference was "The Wider Significance of Nature."

Akcel Bilgrami (Convener of the Conference, Sidney Morgenbesser Chair, Department of Philosophy, Columbia University), *Allison Weir* (Research Professor of Social and Political Thought and Gender Studies, Institute of Social Justice, Australian Catholic University) and *Nikolas Kompridis* (Research Professor in Philosophy and Political Thought and Director, Institute of Social Justice, Australian Catholic University) were the keynote speakers.

The participant presented a paper titled: "An Ecological Reading in Aravind Adiga's *The White Tiger*"

lehan

Prafulla C. Kar
Director
Forum on Contemporary Theory
Vadodara
Gujarat

Akcel Bilgrami

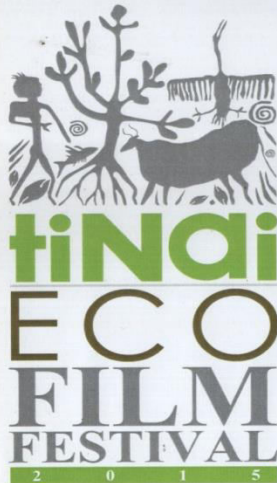
Akcel Bilgrami
Conference Convener
Sidney Morgenbesser Chair
Department of Philosophy
Columbia University, New York

Subhra P. Das

Subhra P. Das
Local Convener
Reader & Head
Department of English
Ravenshaw University, Cuttack

Chandi P. Nanda

Chandi P. Nanda
Local Convener
Professor of History
Ravenshaw University
Cuttack



National Conference on Ecocinema:
Celebrating Landscapes and Waterscapes



Certificate of Appreciation

This is to certify that Ms./Mr./Prof./Dr.
Nesha Sabar

has presented a paper titled
Ecocritical Analysis in James Cameron's Film Avatar

at the tiNai Ecofilm Festival 2015, held on 08, 09, 10 October 2015 organized by
The Department of Humanities and Social Sciences at Birla Institute of
Technology and Science-Pilani, K.K. Birla Goa Campus, Goa, India.

Meenakshi Raman

Prof. Meenakshi Raman
(Festival Director &
Head, Department of
Humanities and Social
Sciences, BITS-Pilani,
K.K. Birla Goa Campus)

Rayson K. Alex

Dr. Rayson K. Alex
(Festival Founder &
Co-Director, Assistant
Professor, Department of
Humanities and Social
Sciences, BITS-Pilani, K.K.
Birla Goa Campus)

Reena Cheruvalath

Dr. Reena Cheruvalath
(Founder Coordinator &
Assistant Professor, Department
of Humanities and Social
Sciences, BITS-Pilani, K.K. Birla
Goa Campus)

Eco-Critical Readings in Select Contemporary Indian English Fiction

by Nesha Sabar

Submission date: 04-Aug-2021 05:06PM (UTC+0530)

Submission ID: 1627660623

File name: Nesha_s_PhD_Thesis.pdf (823.22K)

Word count: 56015

Character count: 289749

Eco-Critical Readings in Select Contemporary Indian English Fiction

ORIGINALITY REPORT

5%

SIMILARITY INDEX

5%

INTERNET SOURCES

1%

PUBLICATIONS

2%

STUDENT PAPERS

PRIMARY SOURCES

1

[silo.pub](#)

Internet Source

<1 %

2

[www.languageinindia.com](#)

Internet Source

<1 %

3

[theijhss.com](#)

Internet Source

<1 %

4

[docs.lib.purdue.edu](#)

Internet Source

<1 %

5

[issuu.com](#)

Internet Source

<1 %

6

[rajivram.blogspot.com](#)

Internet Source

<1 %

7

[www.the-criterion.com](#)

Internet Source

<1 %

8

Don Locke. "Memory", Springer Science and Business Media LLC, 1971

Publication

<1 %

[www.iosrjournals.org](#)

9	Internet Source	<1 %
10	mafiadoc.com Internet Source	<1 %
11	www.englishjournal.in Internet Source	<1 %
12	journals.sagepub.com Internet Source	<1 %
13	docplayer.net Internet Source	<1 %
14	espace.library.uq.edu.au Internet Source	<1 %
15	Submitted to Universiti Teknologi MARA Student Paper	<1 %
16	citeseerx.ist.psu.edu Internet Source	<1 %
17	edoc.pub Internet Source	<1 %
18	research-chronicler.com Internet Source	<1 %
19	www.oijrj.org Internet Source	<1 %
20	Submitted to West Morris Mendham High School	<1 %

21	www.audible.com Internet Source	<1 %
22	m.jagranjosh.com Internet Source	<1 %
23	es.scribd.com Internet Source	<1 %
24	www.aes-india.org Internet Source	<1 %
25	Submitted to University of Edinburgh Student Paper	<1 %
26	www.coba.usf.edu Internet Source	<1 %
27	Submitted to Hofstra University Student Paper	<1 %
28	www.scribd.com Internet Source	<1 %
29	etheses.dur.ac.uk Internet Source	<1 %
30	portal.unesco.org Internet Source	<1 %
31	Submitted to Central Queensland University Student Paper	<1 %
32	hdl.handle.net	

Internet Source

<1 %

33 Interconnections Between Human and
Ecosystem Health, 1996.

Publication

<1 %

34 Submitted to University of Basel

Student Paper

<1 %

35 Submitted to Page High School

Student Paper

<1 %

36 Submitted to Christ University

Student Paper

<1 %

37 Hans Günter Brauch. "Securitizing Global
Environmental Change", Hexagon Series on
Human and Environmental Security and
Peace, 2009

Publication

<1 %

38 digabledev02.2meterz.com

Internet Source

<1 %

39 pt.scribd.com

Internet Source

<1 %

40 Submitted to CSU, Long Beach

Student Paper

<1 %

41 www.barnesandnoble.com

Internet Source

<1 %

www.sackett.net

42	Internet Source	<1 %
43	Submitted to University Der Es Salaam Student Paper	<1 %
44	heritage.vic.gov.au Internet Source	<1 %
45	Submitted to University of Southampton Student Paper	<1 %
46	blog.culturalecology.info Internet Source	<1 %
47	m.alibris.com Internet Source	<1 %
48	scentofownink.blogspot.com Internet Source	<1 %
49	www.drishtithesight.com Internet Source	<1 %
50	Submitted to Milligan College Student Paper	<1 %
51	Submitted to University of Birmingham Student Paper	<1 %
52	Upamanyu Pablo Mukherjee. "Postcolonial Environments", Springer Science and Business Media LLC, 2010 Publication	<1 %

53	www.knox.org Internet Source	<1 %
54	Submitted to Higher Education Commission Pakistan Student Paper	<1 %
55	Submitted to Jawaharlal Nehru University (JNU) Student Paper	<1 %
56	Submitted to Stefan cel Mare University of Suceava Student Paper	<1 %
57	baou.edu.in Internet Source	<1 %
58	dokumen.pub Internet Source	<1 %
59	egyankosh.ac.in Internet Source	<1 %
60	joell.in Internet Source	<1 %
61	pure.uva.nl Internet Source	<1 %
62	www.compulsivereader.com Internet Source	<1 %
63	Submitted to College of Education for Pure Sciences/IBN Al-Haitham/ Baghdad University	<1 %

64

Submitted to Chandigarh University
Student Paper

<1 %

Exclude quotes On

Exclude matches < 14 words

Exclude bibliography On