

Need for Resurrection of Nature in recent Indian English Fiction

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Abstract

Nature and literature have always shared a close relationship as is evidenced in the works of poets and other writers down the ages in almost all cultures of the world. Today the intimate relationship between the natural and social world is being analyzed and emphasized in all departments of knowledge and development. The literary critic tries to study how this close relationship between nature and society has been textualized by the writers in their works. In this context two terms have become very important today – ecology and ecocriticism. India is a country with variety of ecosystems which ranges from Himalayas in the north to plateaus of south and from the dynamic Sundarbans in the east to dry Thar of the West. With time, however, these ecosystems have been adversely affected due to increasing population and avarice of mankind. Literature could not remain unaffected from this depletion and this paper is on that how the resurrection for nature changes in Indian literature from reverence to destruction.

Keywords: Ecology, Ecocriticism, Ecosystems, Nature, Literature, Destruction.

In Indian English Fiction, the ecological concerns have always been there in various degrees. In early fictional writing, as in Raja Rao's *Kanthapura*, the villagers venerate the river Kanchamma as the Hindus all over India worship the Ganga. In R.K. Narayan's *Malgudi-centric* fiction, we find the benevolent influence of the river Sarayu on different characters. There is mention of the retreat across the river, of jungle-tribes living in hills, etc. all of which makes it a mysterious place imbued with the spirit of the place.

Few other important authors who talk much about nature are Anita Desai, Kamala Markandaya, Arundhati Roy, Kiran Desai, Ruskin Bond and Amitav Ghosh. If we look into Kamala Markandaya's *'Nectar in a Sieve'* speaks about Nature as a destroyer and preserver of life. The writer here has indicated how

the disasters of industrialization ruin the sweet agreement of a worker's life.

Ruskin Bond is a living legend who has been portraying life and experiences merged with environmental concern in his stories. His creative works are the celebration of the environment in which he lives, especially hills and mountains. He believes that the natural environment is a pure bubbling life force, which quickens every object and creature to act, to respond and to grow. Nature charges and refreshes his creative vigor. The association with the natural environment imbibes nature's attributes like innocence, simplicity and purity. Ruskin Bond's *'No Room for a Leopard'* shows the pitiable state of the creatures after deforestation. *'The Tree Lover'*, *'The Cherry Tree'*, *'All Creatures Great and Small'* and numerous others are about the chain which ties man and nature,

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as in the chain of the biological system, indicating reliance.

Arundhati Roy, an author-turned-activist, has passionately championed the cause of ecology. With Vandana Shiva and Medha Patkar, she fought against the proposed Narmada dam project. In her celebrated novel 'The God of Small Things' (1997), one finds nature in its pristine glory in the form of the free-flowing river Meenachal. The beauty of the landscape attracts the attention of the writer and the river Meenachal, seen through child's eyes – as the entire novel's point of view – evokes a beautiful picture in the reader's mind: "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" (123). But modernization changes things.

Over a period of time, we find the change in culture with modern trappings of life changing public attitude: "Years later when Rahel returned, it greeted her with a ghastly skull's smile, with holes where teeth had been and a limp hand raised from a hospital bed....Despite the fact that it was June, and raining, the river was no more than a swollen drain now" (124). The river had lost its pristine beauty and it "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 river is full of plastic bags, weeds and untreated factory effluents.

The novel gives a vivid description of harmful effects of modernization on animals. A temple elephant dies when it comes into contact with a high-tension electric wire, but Chacko is indifferent to this news. On the other hand, a puppy follows Estha when he returns after

twenty-three years to Ayemenen and tries to show his intimacy but Estha is indifferent towards him. Arundhati Roy's 'The God of Small Things' is a depiction of Exploitation of nature, by people for the sake of progress and modernization which is a prevailing topic of the novel. The creator here has given her sharp familiarity with the present squeezing natural issues. The writer raised her voice for the earth, which is presently under an incredible risk of contamination. Right now, uncovered the enormous debasement of nature as well as considers the explanation for its dehumanization.

Another great novelist and Booker winner Kiran Desai's focus in her novel 'The Inheritance of Loss' (2006) on the geographical nature, apart from being an aesthetic embellishment, also forms an allied motif of home. If the consciousness of home lies at the deeper level in the novel, that of the habitat is felt at the surface level, at the level of allied motif. The idyllic description in the vein of pastoral representation of the hill station shows Desai's ecological leanings, which she has inherited from her mother Anita Desai, the well-known novelist. If Nanda Kaul merges with the atmosphere in 'Fire on the Mountain', in 'The Inheritance of Loss', it is the house that merges with the landscape: "When she looked back, the house was gone; when she climbed the steps back to the veranda, the garden vanished. [...] The gray had permeated inside, as well, settling on the silverware, nosing the corners, turning the mirror in the passageway to cloud" (2). Anita Desai's 'Fire on the Mountains' is a genuine case of ecocritical content managing the issue of creature murdering, populace blast, moral debasement of man -

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all making a risk to the nature symbolized by visit fire in the woodland.

Kiran Desai in her 'Hullabaloo in the Guava Orchard' is incredulous of the riotous town life, having disappointed of which the hero takes asylum in the Guava Orchard. In her 'The Inheritance of Loss', the writer shows how Kanchenjunga pays for the severity of human hostility. Ecocriticism here gets a political measurement in the novel when an un-evaluated misfortune happened because of Nepali insurrection making a great deal of harm human life, creatures and the tranquil magnificence of nature.

Amitav Ghosh's 'The Hungry Tide' (2004) is a perfect piece of eco-fiction. Not only does it highlight the ecology of a unique natural region, the lifestyle of the people and animals, etc., but also deals with important questions that have a bearing on ecology and the human population that is umbilically attached to it. Also, the novel discusses the politics of multinationals that results in a horrible episode in which thousands of people are killed. In addition, there is a tender love theme that progresses through the warp and woof of the novel but which transcends the barriers of language, class and culture. Amitav Ghosh's 'The Hungry Tide' is an incredible ecocritical message as the novel underscores ecologically and socially harsh framework harbored by people. The delta of the Sundarbans has been displayed as the destroyer and preserver of life. The tale dependably portrays the state supported psychological oppression to expel the confiscated Bengali Refugees settled at Marichjhapi.

Ecocriticism as a scholastic control emerged fairly late in India. The Indian ecocritics making an extensive

commitment to ecocriticism in India are as per the following-

In her 'Stolen Harvest', a decent case of ecocritical content, Bandana Shiva (an Indian ecological extremist turned ecocritic) criticizes the bio-theft of the west for the sake of licenses from the poor nations. In this manner, she shows that colonization doesn't involve the past; it is still particularly alive. As per her, modern agriculture has not delivered more nourishment; it has wrecked the different wellsprings of nourishment. In this way, she gave a neocolonial measurement to ecocriticism. Among her eminent commitment to the field of ecocriticism, notice might be made of Tomorrow's Biodiversity, Soil Not Oil, Staying Alive, Ecofeminism, Violence of the Green Revolution, Water Wars, Biopiracy, Making Peace with the Earth and such.

Thus, it is very necessary to protect the nature and natural objects. It is not the responsibility of authors who highlight the ecological issues in their works so that readers came to about these problems. It is the duty of every individual to protect so, that it will transfer generation to generations. Environment is closely associated with human life, if environment is not safe that human life is automatically in dangerous. Man is the creator and destructor of environment and it's the responsibility of human to resurrect nature. Ecocriticism engages with the cause of ecosystem and expressions of the theory. It seeks to query into its reach and studies the interdependence of man and nature.

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