

# Environmental Issues in Indian English Fiction

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**Abstract – During the last few decades, Environment has posed a great threat to human society as well as the Mother Earth. The extensive misuse of natural resources has left us at the brink of ditch. The rainforests are cut down, the fossil fuel is fast decreasing, the cycle of season is at disorder, ecological disaster is frequent now round the globe and our environment is at margin. Under these circumstances, there arose a new theory of reading nature writing during the last decade of the previous century called Ecocriticism. It is a worldwide emergent movement which came into existence as a reaction to man's anthropocentric attitude of dominating nature. The present paper seeks to explore the ecocritical perspectives as envisaged in some select world literature as well as Indian writing in English. This environmentally oriented study of literature brings about an ecological literacy among the readers who in the process become coconscious, thereby taking good care of Mother Nature. Environmental concern being one of the major concerns of the day, Ecocriticism has undergone rapid development during its short tenure since introduction. It is interpretive tool of analyzing nature writing which is commonly associated with Environmental criticism, Animal studies, Green Cultural Studies, Ecosophy, Deep Ecology, Ecofeminism, Ecospiritualism and the like.**

**Keywords: Environment, Literature, Nature, Ecocriticism**

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## INTRODUCTION

The start of Indian writing in English goes back to the finish of the eighteenth century and the start of the nineteenth century during when English language either pretty much immovably settled in three significant focuses of British Imperialism specifically Calcutta, Madras and Bombay . In India, the climb of the novel began during the nineteenth century with Raja Ram Mohan Roy, the reformer who acquired the restoration in the advanced Indian Literature. The principal artistic renaissance started in Bengal. Indian authors in English indicated their flexible commitment right now creation. The first Bengali novel 'Alaler Gharer Dula' (The Spoilt Son of Family) was published in the year 1858. The first novel distributed by Bankim Chandra Chatterjee's Raj Mohan's Wife (1864) trailed by Durgesh Nandini, Kapal Kundala(1866) by a similar creator. Patil (2012) states:

—Indian epic has developed extensively in mass, assortment and development. What started as a little plant has now accomplished a rich development and diverge in different direction (p 2).

## INDIAN ENGLISH FICTION TRIOS RAJA RAO, MULK RAJ ANAND, R.K. NARAYANAN

The excursion of Indian English fiction started with the coming of incredible trios Raja Rao, Mulk Raj Anand, R.K. Narayanan. The Big Three were clearly

known to be the genuine donors and genuine authors of Indo-English fiction. Mulk Raj Anand's 'Untouchable'(1935), R. K. Narayanan's 'Swami and Friends' (1935), Raja Rao's 'Kanthapura' (2011) are a portion of the perfect works of art of these remarkable authors. Such were the inventive astuteness of these Trios that they gave an entirely different shape to universe of Indo-English Fiction.

There is the irresolute connection among biology and writing. From the old occasions to the present, numerous journalists at different occasions raised their voice about common world. Biological investigations present the human representations of nature. From human points of view, environmental issues are worried about science, nature, wellbeing, business, benefits, governmental issues, morals and financial aspects. There is a nearby worry among condition, environment and writing. Environmental investigation has become as significant as science, financial aspects, legislative issues and humanities. Environmental Literary Studies covers the term like Environment, Environmentalism, Environmental analysis, Green examinations, Ecofeminism, Eco-poetics however it's most popular for Ecocriticism. An extent of Environmental Literary Studies is multi-dimensional and fluctuates with different issues of human and non-human world.

The environmental issues are at the focal point of the discourse. A few national and universal

gatherings and workshops are being orchestrated so as to illuminate the earth related issues. Watching the contemporary circumstances, it obviously appears that individual has made the vast majority of the problems meddling into the fair nature of the earth. Individual has caused a few logical creations and utilized different procedures so as to build up ventures. In spite of the fact that industrialization and urbanization is fundamental for the financial success and development of a country yet its unsafe impacts on condition and human presence can't be dismissed. Environmental issues for the most part came in center after the starting industrialization and urbanization.

## ECOCRITICISM IN INDIA

Indian philosophy is wealthy in natural idea since Veda, which paid equivalent significance to all living beings. India is additionally a place that is known for rich biodiversity. From the Himalayas of North to Kanyakumari of South, from the Bay of Bengal of east to the Arabian Sea in the west, the nation has adaptable physical surroundings leaving a profound effect on people. Writing isn't separated from that. A decent number of scholars manage ecocritical writings.

Ecocritical points of view might be best seen in the works of Nobel Laureate Rabindranath Tagore who established Viswa Varati at Shantiniketan a long way from madding swarm. His 'Rakta Karabi' and 'Muktadhara' are the best case of ecocritical writings where he describes human outrages against nature. His ecocritical lyrics incorporate "The Tame Bird was in a Cage" (The confined fowl has even overlooked how to sing) and "I culled you Flower" (The human feel that culling blossoms is their own right. Nature is certifiably not a quiet onlooker. One day it will respond. It would not be only a thistle prick yet can be a compelling torrent. The human should be cautious about this).

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

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.

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.

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

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' 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.

Nirmaldasan (an Assistant Professor of SRM School of Journalism, Tamil Nadu) alongside Nirmal Selvamony, (a Reader in English, Madras Christian College, Chennai) has made striking commitments to 'Oikopoetics' which implies the poetics of the 'Oikos' or territory comprising of the spirits, people, nature and culture specific to it. His first volume of stanza entitled 'An Eaglet in the Skies' (1996) is the delight of creation, a delight a

lot of much the same as an eaglet that has figured out how to fly.

Ecocriticism in India is presently in its subsequent stage, which engenders the amalgamation of the primary wave and the subsequent wave as proposed by Lawrence Buell. While the principal period of Ecocriticism advanced provincial comprehension of biology, the subsequent stage observers Ecocriticism as a sorted out development moving towards a worldwide concern.

**Nature:** The Ecocritics utilize the term 'nature' in a more extensive sense. Ecocriticism isn't simply the investigation of nature as spoke to in writing. Nature here doesn't mean an insignificant extravagant of its excellent angles like plants and creatures. Nature here methods the entire of the physical condition comprising of the human and the non-human. The interconnection between the two makes a bond which is the premise of Ecocriticism. For whatever length of time that there is a concordance between the living and the non-living, there wins a sound eco-framework for the kindheartedness of humanity just as the earth. "The cutting edge biological awareness has an inclination that the harmony among human and the common world must be kept up. An ideal nature is one in which plants, creatures, feathered creatures and individuals live in such concordance that none overwhelms or wrecks the other" (Frederick 147)

**Anthropocene versus Biosense:** Human instinct is basically human-centric which positions people on top. As earth's just artistic being, man views himself as better than each other life form. Be that as it may, ecocriticism decentres humankind's significance to each protest of condition. In biology, man's sad imperfection is his human-centric instead of biocentric vision, and his impulse to overcome, fit, train, abuse and adventure each characteristic thing. Human-centric accept the supremacy of people, who either sentimentalize or overwhelm the earth. Then again, Biocentric decenters humanities and significantly investigates the intricate interrelationships between the human and the nonhuman.

**Nature versus Culture:** One of the understood objectives of the ecocritics is to reconsider the connection among culture and nature (Barry 252). The present environmental emergency is a bi-result of human culture. Since his origin, man began living in nearness with nature in the regular habitat. Culture is related with the geology of a scene. For instance, Sygne's Aran Island, Hardy's Wessex,

R.K. Narayan's Malgudi and so on have their effect on characters of their works. Culture is something which has been made throughout the years by the individuals who have been living in a domain for a long time. Insofar as man lived in close relationship with nature there will be no environmental risk. Be

that as it may, with the headway of science and innovation man has distanced from nature placing his own endurance in an inquiry. The regular habitat is presently supplanted by the developed condition. Our worldwide emergency isn't on the grounds that how environment works. It is on the grounds that how our moral frameworks work. Traversing the emergency requires understanding our effect on nature. It requires understanding those moral frameworks and utilizing that understanding to change them. (Ecocriticism Reader)

**Sustainable Development:** Ecocriticism advocates sustainable advancement for a superior eventual fate of humankind by and large. All living beings reserve their option to get by in their own particular manner. The plants, the creatures, the ladies, the peripheral, the ancestral - all have their task to carry out to keep up the world's essential life emotionally supportive network. Constrained utilization of resources will guarantee the safe and tied down eventual fate of the ages to come. "The most well-known measure to handle ecological emergency is sustainable improvement" (Frederick 128). This completely implies the necessary utilization of common resources without jeopardizing the entire condition and the prosperity of every single person (Essays in Ecocriticism 36).

**Environmental Justice:** Ecocriticism underlines ecological equity as man's ravenous inclination to vanquish nature is fairly deceptive. We used to trust ourselves to be better than the other life frames that occupy the biosphere. In any case, presently we understand that nature is anything but a subordinate yet a co-occupant of this world environment. We should change our pointless thought processes. In the event that people attempt to pulverize nature, they will be repaid by their own coins. Our worldwide emergency isn't on the grounds that how biological systems work. It is on the grounds that how our moral frameworks work. Overcoming the emergency requires understanding our effect on nature. It requires understanding those moral frameworks and utilizing that understanding to change them.

**Ecocriticism as an Interdisciplinary Approach:** Ecocriticism is a deliberately expansive methodology which is by its very nature interdisciplinary. It draws its sustenance from the current scholarly hypotheses. All sciences approach to add to the field. Along these lines, new speculations like Post-pilgrim Ecocriticism, Ecofeminism, Ecomarxism, and Ecospiritualism are coming into light. In any case, it contrasts from different speculations in that while every one of them think about earth as a social circle, Ecocriticism considers it as an ecosphere. Every single other hypothesis are set apart by their individual self-image awareness while Ecocriticism is portrayed by eco-cognizance. To put it plainly, it is an earth driven way to deal with scholarly investigations which advances the comprehension

of what our identity is, the place we stand, how we ought to carry on with the unstoppable force of life and so forth.

The researcher, Kumari Shikha, goes wider in seeing Ecocriticism in Indian Writing In English by considering the panoramic and complete picture of ample number of Indian Writers into the account. The research paper is a survey of Indian writers who can be studied through ecocritical perspective. The paper begins with an argument that there is a close relationship between literature and nature. The researcher then explains ecology that is considered a new science. William Ruckert's essay Literature and Ecology is discussed here in detail. Ecocriticism is a recent theory. At initial stage it faced difficulty in recognition as a legitimate literary theory but now it is full swing and accepted worldwide. Further, the researcher argues that in Indian literature there are very few novels that can be read through lens of ecocriticism. The survey is based on well-known Indian writers who have portrayed nature in their works. They are Raja Rao, R.K. Narayan, Bhavani Bhattachary, Kamala Markandaya and Ruskin Bond, Rahel Azima, Amitav Ghosh and Kiran Desai. Further, the researcher argues that of all these writers Ruskin Bond is the only writer of Indian writing in English who have not only described nature but also expressed concern for natural depletion. *The research paper is an attempt to explore ecological ethics and environmental consciousness in Bond's selected stories.* The researcher concludes by saying that there is a wider scope for ecocritical study in Indian writing.

## REVIEW OF LITERATURE

**Ruskin Bond (2012)** has been considered 'Savayo Bharti'(more Indian than local Indian) however his progenitors were British. His dad was a military man in the Royal Air Force in the pre-autonomous India. Ruskin Bond possesses a significant spot throughout the entire existence of Indian writing in English. He is a productive essayist who has contributed almost 500 short stories to the field of Indian writing in English. In his accounts, he especially represents north India where he presently lives. Ruskin Bond made his quality felt in the field of Indian epic in 1956 with his 'The Room on the Roof' and won the John Llewellyn Rhys Memorial prize in 1957. Ruskin Bond is commonly respected as an author of short stories however he has likewise contributed four books to the scope of Indian writing in English to be specific 'The Room on the Roof', 'Vagrants in the Valley', 'Delhi is not Far', 'A trip of Pigeons' and 'The Sensualist'. His books read like travelogues and they are overflowed with personal components. He has additionally distributed two volumes of personal history entitled as 'Scenes from a Writer's Life' that depicts his developmental years experiencing childhood in Anglo-India; 'The Lamp is Lit' is an assortment of expositions and scenes from his diary.

The story is personal dependent on Bond's genuine experience. Bond regularly needs to go for chasing creature with his uncle Henry. Anyway Bond is consistently against of chasing. The scientist makes reference to Bond's disappointment for executing of blameless creatures. The analyst remarks about Bond's anxiety for deforestation communicated in 'No Room for Leopards'. The chasing of panthers for their skin is additionally referenced. The analyst remarks on battle of Bisnu and Bond's anxiety for deforestation communicated by Bond in 'Dust on the Mountain'. In end the scientist remarks on Bond's language, his association with nature and contrasts Bond's environment and Frost's biology.

**(Iyappan and Gananprakasham 2013)** The exploration paper is an endeavor to investigate Bond's association with nature and to study his three surely understood stories in the light of analysis which the specialist has effectively done.

Bond's short stories, portrayed by its basic language, effortless origination and significant importance, are generally welcomed by perusers. Be that as it may, customary perusers and pundits just notification that his accounts reflect a specific connection between individuals and nature, however they neglect to indicate what relationship it is, not to mention the essayist's environmental awareness inferred in the tales.

In Ruskin Bond's prose fiction, nature always seems to be friendly and it leaves a feeling of warmth and security in the hearts of the readers. Bond has forged an intimate relationship with the Himalayas. He has stressed more the local elements of the Himalayas in his writings. His writing style is distinct in a way that it tries to make the reader understand the landscape and ethos through carefully mastered words. His mesmerizing descriptions about the flora and fauna of the Himalayas cannot be missed in his works.

**Girish Karnad (2014)**, a Rhodes Scholar at Oxford is one of the preeminent dramatists in Indian writing in English. Fundamentally, he writes in Kannada. A significant number of his plays have been converted into English and acted in India just as abroad. His first play, 'Yayati'(1961) and afterward 'Tughlaq' (2010) earned a ton of credit for him while his legendary play 'Hayavadana'(2011) won the Natya Sangh grant for Best Play of 1971.

**Mahesh Dattani (2015)** is a significant man of Indian theater who is a chief, on-screen character and author. His a portion of the prominent plays are: 'Where There is Will' (2015), his first full length play, 'Dance Like a Man' (2015) and 'Bravely Fought the Queen'. Before he connected with the universe of theater, he used to function as a marketing specialist in a publicizing firm. He is the primary dramatist in English who has gotten the Sahitya Akademi grant. Kandiah Shriganeshan in

his article eludes "Cronin Richard's exchange about V.S.Naipaul's perspective that Indian writing in English had stopped to exist.

**Mr. Dinesh Borse (2016)** An examination paper of distributed in International Paripax Indian Journal of Nature in February 2015 entitled 'A Study of Ruskin Bond's Selected Short Stories' in the Light of Ecocriticism presents a blueprint of Ecocriticism and Ecocritical study of chosen short stories by Ruskin Bond. The chosen short stories are 'Dust on the Mountain', 'No Room for a Leopard' and 'Copperfield in the Jungle'. In the start of the paper the analyst gives nitty gritty presentation and meaning of Ecocriticism. The specialist at that point gives reference of "The Ecocriticism Reader" from Glatfelter and clarifies the term ecocriticism in detail. The titles of three chosen short stories are referenced and basic examination of every story is given. Bond's 'Copperfield in Jungle' for the most part centers wilderness environment.

**(Singh 2017)** The analysts, V. Iyappan and V. Ganaprakasham, have teamed up the connection among Human and Nature with extraordinary reference to short accounts of Ruskin Bond. The paper is titled as 'The Denizens and Inseparable Relationship of Nature in the Works of Ruskin Bond' distributed in Asia Pacific Journal of Nature. In the start of the examination paper the analysts give itemized presentation of Ruskin Bond as essayist of nature and land setting of his works.

**(Borse 2018)** Undoubtedly, portrayal of nature stays to be a vital part of numerous writings. On the off chance that we take a gander at the written history of Indian Writing in English, Raja Rao stands apart as one of the significant scholars of Indian English novels. He portrays the image of south Indian town alongside its culture and condition and shows the connection among man and nature. In his novel 'Kanthapura', he has indicated the significance of stream and mountain in men's life. In his novel, the mountain is called as Goddess Kenchamma and individuals consider this mountain liable for their flourishing and difficulty.

*Kenchamma is our goddess. Incredible and bounteous is she... never has she bombed us in melancholy. In the event that downpours come not, you fall at her feet and state, 'Kenchamma you are most certainly not kind to us. Our field is loaded with younglings. (Rao 1-2)*

R. K. Narayan, a contemporary of Raja Rao, has delivered a nonexistent and fiercely mainstream place called "Malgudi" that fills in as a foundation in the entirety of his exposition fiction. The lovely scene of Malgudi is said to be a significant subject in progress of R. K. Narayan. In Narayan's novels nature has a complementary association with his characters. For instance In his novel The Dark Room, the waterway and the demolished sanctuary

leave an impact on Savitri. The streaming Sarayu, the demolished sanctuary and the stone chunks impact Raju in 'The Guide', and add to his sainthood. Along these lines, Malgudi is viewed as a character in the fictional works of Narayan. At the point when it is material, it is a scoundrel like the drain in The English Teacher and The Financial Expert. Educator Iyenger properly asserts that the Malgudi is the genuine 'saint' of his novels and many short stories Malgudi turns into the image of the changing Indian speaking to old customs and tolerating the cutting edge western progress.

*R. K. Narayan wrote in the same decade and has given life to palace, Malgudi, or it can be said that he has developed a place as a character which can be seen in almost all his prose fictions bearing the same features. In other words he used landscape as an important theme and as mentioned in the earlier chapter this is also one of the important considerations under ecocriticism. (Shikha 04)*

In the subsequent section entitled "Ruskin Bond's Thematic Concerns" the examination researcher talks about different themes of Bond's short stories. They are 'Theme of Nature and Animal', 'Theme of Love', 'Theme of Childhood', 'Theme of Indian's'

*Bond's themes are of a surprising and pleasant variety. His creative world has been built around plots drawn from love, pets, animals, orphans & abnormal children, Indianness, nature and contemporary life. (Bhatt 56)*

## OBJECTIVES OF THE STUDY

1. The present paper study of environmental issues in Indian English Fiction Connection among Culture and Nature.
2. The main objectives of ecocriticism are firstly; to analyze the mutual importance between humans and non-humans.
3. To study on environmental Issues in Indian English Fiction.

## CONCLUSION

In this way, Ecocriticism which was synonymous with the American nature compositions just as the British Romantic writing has now picked up its force with overall eco-writing. It has changed its shading from nearby to worldwide points of view in perspective on the present biological emergency around the world. The people have just one earth to live in and we are at the precarious edge of our anticipated obliteration except if we are cautious about the blue planet. On the off chance that we need to hear the melody of the earth, we should change our human-centric vision immediately. The world writing possesses large amounts of environmental viewpoints. Condition being an

indivisible piece of human culture is fundamental in all major sanctioned compositions. A biological knowledge may lead them into a few new points of view. Indian philosophy and composing isn't a special case to this. From the antiquated to the digital age, Indian writing is thronged in environmental concern. Aside from the Traditional Indian writing in English, the great works of territorial writing coming in English interpretation have their portrayal of nature. They cause us to figure out how we may have an upbeat existence in close amicability with nature. These environmental artistic works delightfully manage human instinct relationship and interconnection-the key note of eco-writing. The normal message is keep nature in her perfect excellence; let not pulverize what we can't make. The more ecocritical compositions will come into center, the more man will figure out how to act with nature in a legitimate manner keeping on top of the present environmental emergency.

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