

# **Implication of Nature in Indian Fiction in English Literature**

**S.Saran**

Ph.D Research Scholar  
Department of English  
Manonmaniam Sundaranar University  
Tirunelveli-12  
and

**Dr. R. Vasuhi**

Assistant Professor of English  
Manonmaniam Sundaranar University  
Tirunelveli-12

Nature and writing have constantly shared a tranquil relationship as is confirm in progress of artists and different scholars down the ages in all societies of the world. Today the close connection between the common and social world is being broke down and stressed in all divisions of information and advancement. The abstract faultfinder endeavours to ponder how this has been textualised by the essayists in their works. India is a nation with assortment of biological systems which ranges from Himalayas in the north to levels of south and from the dynamic Sunderbans in the east to dry Thar of the west. With time, nonetheless, these ecosystems have been antagonistically influenced because of humanity. Writing couldn't stay unaffected from this consumption and my paper is on that how the worry for nature changes in Indian writing from worship to devastation. The two parts of nature, living beings and their condition are much unpredictable and dynamic as well as reliant, commonly receptive and interrelated. Nature generally another science, manages the different standards which oversee such connections among life forms and environment.

Today biology is characterized as the manner by which plants, creatures and individuals are identified with one another and their condition. In this relationship they are such a great amount of reliant on one another that any unsettling influence in one bothers the other. History has demonstrated this once in a while that with each adjustment in the progress the relationship of creatures and individuals have additionally changed and the impact on human advancement of the adjustments in condition has been acute to the point that occasionally it has wiped the entire development from the essence of the earth. In this manner, worry for nature is a standout amongst the most talked about issues today. It is the worry of each nation to recharge the decreasing variables of nature which undermines people the most. Writing surely understood for mirroring

## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

the contemporary issues couldn't have stayed unaffected from this topic. The universe of writing crowds with works managing magnificence and intensity of nature. Notwithstanding, the worry for biology and the risk that the consistent abuse of our condition presents on humankind has as of late grabbed the eye of the essayists. It is this feeling of concern and its appearance in writing that has offered ascend to another part of abstract hypothesis, to be specific Eco-criticism.

Eco-criticism can just be characterized as the investigation of connection among writing and condition. Eco-criticism started in United States of America in late nineteen eighties and in United Kingdom in mid nineteen nineties alluded as Green Studies. It is as yet an eminent development around the world. Eco-criticism as an idea initially stimulate in late nineteen eighties at the gathering of Western Literature Association. Anyway the researchers working in this field thought of them as minor until the rise of ASLE (Association for the Study of Literature and Environment, 1992) and Patrick Murphy's ISLE (Interdisciplinary Studies in Literature and Environment, another diary built up in 1993) which gave a voice to the development. The two milestone works of Eco-criticism incorporates The Eco-criticism Reader (1996) by Cheryll Glotfelty and Harold Fromm, the other is The Environmental Justice (1996) by Lawrence Buell. The term eco-criticism was first authored in 1978 by William Rueckert in his paper "Writing and Ecology: An Experiment in Ecocriticism". As indicated by Rueckert eco-criticism signifies "the use of nature and biological ideas to the investigation of writing" (ER xx). Eco-criticism incorporates the ideas like profound nature, ecofeminism, Marxist environmentalism, and apocalypticism and so on.

Indeed the widest definition of the subject of ecocriticism is the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term 'human' itself (5)

Earlier, the writers such as R. K. Narayan, Manohar Malgonkar, Raja Rao, Kamala Markandaya, and Anita Desai have invoked Nature and nature-elements for expressing their views, their contemporary regional and social atmospheres. R.K. Narayan is a very famous regional novelist. He is well known for his imaginary creation Malgudi. It is an imaginary world invented by R. K. Narayan. Narayan's novels and short stories have this Malgudias specific region as a backdrop. The novelist has exploited the entire social, psychological and regional atmosphere in his writing. He has used nature as the setting and background in his novels and short stories. It can be noted in his stories and novels such Malgudi Days, *Man Eater of Malgudi*, *The English Teacher*, and *The Guide* etc. Malgudi can be considered as the central setting of his

## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

writing. Nature plays both the positive and negative roles. The flowing Saryu River and the ruined temples affected Raju, the guide and transformed him into a saint in the novel, *The Guidev*.

Nature can be portrayed benign as well as aggressive and destructive. According to the need, mood or situation the qualities are applied by the writers. Bhabani Bhattacharya has depicted the natural calamity realistically in his famous novel, *So Many Hungers*. This novel demonstrates the tragic effects of famine on the inhabitants of Bengal. Actually, this calamity is the factual presentation of the real Bengal famine of 1943. The novels deal with the painful, shocking conditions of the people. It reveals the miserable, terrible, gruesome and helpless situations of the famine affected peasants. The writer has employed various nature symbols, imageries for different types of comparisons. For example, the characters Laxminathan and Samerandra Bose are compared with Jackals and vultures because of their villainy and greed.

Anita Desai is a very prominent and popular woman Indian novelist in English. Nature which includes animals, plants and birds, has a strong presence in almost all her works. Known in Indian-English fiction for ushering in the psychological novel, Desai uses external landscapes to portray interior states of mind. In *Cry the Peacock*, the complexities of Maya's inner life is effectively brought out through the landscape as is her resentment against her husband for his inability to communicate with her. Maya compares herself with the peacock in the jungle. The peacocks are said to fight before they mate, living they are aware of death and dying they are in love with life. This is reflected towards the end in the novel when one day during a dust storm both husband and wife go up to the roof of their house, she pushes him off the parapet and he dies. In *Voices in the City* Monalisa is repeatedly compared to the encaged bird in her house who wants to be free. Her condition reflects the plight of the imprisoned bird whose need is no one's concern and its life is for the pleasure of the others. She finally commits suicide to free herself. Baba' the autistic son in *Clear Light of Day* is described as a harmless spider. In *Where Shall We Go This Summer* the island people are described as goats as they listen to Moses.

Anita Desai is one of the prominent female novelists who used nature images of animal, plants, birds or external landscape to portray the interior state of mind. Desai used zoological, botanical and meteorological images to represent state of mind, actions, and feelings and consciousness especially of Maya in *Cry, the Peacock*. Natural images express Maya's alienation, loneliness, insanity and neurosis. Zoological/animal imagery of Toto, Maya's pet dog exposes theme of alienation and death motif. It indicates Maya's psychic disorder and obsession with death: "All day the body lay rotting in the sun. It could not be moved on to the veranda for, in that April heat, the reek of dead flesh was overpowering and would soon have penetrated the rooms.

## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

Crows sat in a circle around the corpse, and the crows will eat anything entrails, eyes, anything.”

(7)

This shows Maya's failure in accepting death as natural phase of life. Later she accepts that childless women do develop fanatic attachments to their pets. The restlessness in her character is the outcome of her infertility or barrenness which she expresses by using botanical images. She notices

Leafless, the fine tracery on the naked neem trees revealed unsuspected, so far carefully concealed, nests, deserted by the birds. Down the street, the silk cotton trees were the first to flower: their huge, scarlet blooms, thick petaled, solid-podded then dropped to the asphalt and were squashed into soft, yellowish miasma, seemed animal rather than flowerage, so large were they, so heavy, so moist and living to the touch. (34)

*The God of Small Things*, the masterpiece, of Arundhati Roy deals with the topics of nature and environment. It points out the environmental pollution through the description of the changed condition of beauty, greenery and the look of Ayemenem and the river Meenachal. She has used nature images not only for describing the beauty or glorious atmosphere of the region and landscape but also for exposing the polluted atmosphere of Ayemenem, through the depiction of the river Meenachal. She contrasts the earlier condition of the river with its later condition. “Earlier Rahel feels: It was warm, the water green like reapplied silk, with fish in it, with the sky and it. And at night, the broken yellow moon in it. The river, during the childhood of Rahel, has become deformed and repulsive in her adulthood. Its charm and effect was deteriorating due to environmental pollution.” (123)

The river, during the childhood of Rahel, has become deformed and repulsive in her adulthood. Its charm and effect was deteriorating due to environmental pollution. Later, when the adult Rahel visited the river, it was different in look and had lost its inspiring appeal: “the river was no more than a swollen drain now. A thin ribbon of thick water lapped wearily at the mud banks on either side, sequined with the occasional silver fish. It was choked with a succulent weed.” (124)

The other eminent condition conscious writer is Kiran Desai. She got the Man Booker prize for her celebrated novel, *The Inheritance of Loss*. She has concentrated on the issue of condition. Her methodology is eco-driven and eco-faultfinder. She has additionally cantered nature of east-west experience, racial bias, political choppiness and its destructive impact on the equalization of eco-framework. Her novel begins with the outline of the characteristic excellence of mount Kanchenjunga. She portrays the excellent mountain, and the changing seasons

## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

charmingly. The mountain is additionally used to uncover the bleak state of mind of the vagrant young lady; Desai depicts the place of the resigned Judge which is arranged at joyful and lovely climate. The Judge lives with his pet canine Mutt, fabulous little girl Sai and the Cook. The authors begin her portrayal in the accompanying way: "A crumbling isolated house at the foot of Mount Kanchenjunga lives an Embittered judge. He wants to live in peaceful atmosphere by isolating himself from the messy world." (10)

The connection of fabulous little girl, granddad and additionally the connection of the Judge and Mutt are portrayed. Here, the disenchanted, partial judge has no affection or feeling for individuals yet he is exceptionally attached to his puppy Mutt. The detached, partial, and savage man gets comfort and feeling of closeness from the creature (a result of nature). The essayist has endeavoured to centre the job of nature in human life. She demonstrates the co-connection among humankind and nature. She has likewise managed the impacts of the political, racial and social condition on individuals. The portrayal of Gurkha development mirrors the political air. The development has turned into the reason for eco-unsettling influence. Through this, the writer has concentrated the destructive consequences for condition because of the unreasonable conduct and the response of the humankind. Kiran Desai has anticipated different kinds of air and condition, for example, religious, racial, political, regular and so forth. Through this, she demonstrates her worry about condition balance. She calls attention to that the co-connection among Nature and Mankind can't be overlooked on the grounds that, Nature assumes exceptionally vital job in embellishment the brain and life of people. Nature and its crucial components are basic for working and additionally supporting existences of every single living-being particularly of individuals. The nature-man co-appointment is must.

Nature has constantly turned out to be more grounded than man. It has frequently demonstrated its capacity by controlling labour through common catastrophes like starvation, dry spell, surge, seismic tremor and so forth. Man's life and nature are interlinked to the point that it isn't feasible for people to isolate themselves from its impact. Subsequently they must choose the option to acknowledge both nature's abundance and affliction. This can be said to be proportional as nature too is the beneficiary of man's activity. Our reckless activities cause unsalvageable harms to nature. This is the means by which the chain of biological community works in which everything is identified with one another and consequently influences each other. The impact of one such characteristic disaster on the humankind can be seen in Bhabani Bhattacharya's *So Many Hungers*. In this novel we see the genuine picture of Bengal starvation of 1943 in which no less than 3,000,000 Indians kicked the bucket of starvation. The novel is aggravated of the elements of

## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

murmurs and tears, wretchedness and dinginess, craving and destitution and brave enduring and forfeit. The Bengal starvation of 1943 which smashed millions under its overwhelming truculence shapes the significant piece of the novel's plot. The characters in the books express the idea of specific creatures. The character of LaxmiKanth is intended to indicate how a man can consolidate in himself the characteristics of both the jackal and the vulture. This is seen when he torments the individuals who are as of now beaten by craving. He is the sovereign of bootleg market absolutely inadequate with regards to social inner voice. Fisher is correct when she declares that "In *So Many Hungers* (1947) the Bengal starvation is something beyond a foundation; it is the plain heart of the book". (10)

The other essayist in whose work likewise we witness a reference to the Bengal starvation is Kamala Markandya in her novel *Nectar in Sieve*. *The Flood*, or, in other words her novel, *Nectar in Sieve*, has exceptionally very much portrayed the control of nature over people. She states "Nature resembles a wild creature that you have prepared to work for you. Inasmuch as you are cautious and walk attentively with thought and care, so long will it give you its guide; however turn away for a moment, be imprudent and absent minded, and it has you by the throat." (11) Nature is appeared as both the destroyer and the preserver in this story. The ruinous component of nature is found in the abandoned state of the villagers because of the rain and tempest, "the water hardheartedly found each gap of the covered rooftop to come in I saw that our coconut plant had been struck. That, as well, the tempest had asserted for its own they didn't hint at much surviving. (12)

KamlaMarkandya through her novel *Nectar in the sieve* voices to preserve nature that is being affected by industrialization. The exploitation of nature and insensitiveness of human nature towards environment is exposed. Industrialization not only pollutes nature or natural landscapes but dislocates and adversely affects human life.

Eco-feminists believe that patriarchal society is built on four interlocking pillars: sexism, racism, class exploitation and environmental destruction. This eco-feminists analysis projects that not only women but oppressed races and oppressed social classes are also closely tied with nature. They argue that there is close relationship between women and nature that comes from their shared history of oppression by male domination. (54-55)

Eco-feminist considers nature as female which is innocent and ripe for exploitation. The protagonist Rukmini was closely associated with her land on which she works but the advent of tannery alters tenant's life. Earlier they were dependent on land i.e. an agro based living but introduction of tannery also introduces urban living. Rukmini says that the tannery has

## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

overshadowed the maidens where their children use to play. The effect of the onset of tannery is felt on natural environment of the village when Rukmini says,

At one time, there had been kingfishers here, flashing between the young shoots for our fish; and paddy birds; and sometimes, in the shallower reaches of the river, flamingos, striding with ungainly precision among the water reeds, with plumage of a glory not of this earth. Now birds came no more, for the tannery lay close. (69)

The inflation of prices at bazaar led to deprivation and hunger among the village folk which breeds prostitutes, thieves, murderers, and subhuman beasts.

Shiva in her *Staying Alive: Women, Ecology, and Survival in India* communicate a predominant detrimental and anti-developmental view of the application of scientific technology imported from the West and the resultant exploitation of nature by transforming it to an arid zone. Here, the construction of the tannery in a remote agrarian village has confiscated the inhabitants of their livelihood and homeland, making them alienated in their own soil. (722)

Kiran Desai's *The Inheritance of Loss* straddles crosswise over landmasses, mapping the shapes of the ethno-racial and authentic connection between individuals from various societies and foundations. The novel bobs between a revolt in India and the worker encounter. It exhibits the Azima Rachel's idea of self-transplantation. Desai crosses universal limits (India and USA) and demonstrates her character from culturally diverse eco-critical point of view. The story moves between the scenes of India and America. Biju, the child of an old cook in India, attempts to transplant himself in an outside land. Once evacuated from the cause, it is difficult to modify in another condition and same can be found in Desai's novel. With the end goal to settle and have a feeling of having a place with the outside land Biju and numerous other like him confront the comparable issues like battling for green cards, changing of occupations, scan for a sanctuary. This transplantation isn't effectively settled yet it is simply after a strained timeframe that this culturally diverse digestion is at long last a win. Another character of the novel, Jemubhai Patel who is the resigned judge living in the lower regions of the Himalayas, additionally experienced a similar ordeal when he had gone to London, "nobody spoke to him at all, his throat jammed with unuttered words and elderly ladies, even the hapless- blue-haired, spotted, faces like collapsing pumpkins- moved over when he sat next to them in the bus The young and beautiful were no kinder; girls held their noses and giggled, 'Phew, he stinks of curry!'" (14)

Notwithstanding this we additionally observe the comparable nearby issue as Nepali rebellions. The Nepalis living in Kalimpong and other eastern piece of India endeavour to grab the



## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

belongingness by battling for it. In their battle they don't dither in murdering the blameless creatures. The lives appear to be of no significance. Also, when people are being executed, passing of creatures is of no worry to anybody. In the story we are acquainted with Jemubhai's canine, Mutt. It is his life and their adoration and connection for one another that speaks to the bond between the two unique manifestations of environment. A Gorkha couple takes away Jemubhai's pooch and it at long last kicks the bucket. The reckless demeanour of this harms him a great deal when he says "A dog! Justice just listens to you. People are being killed. What can I do?" (15) Desai through the judge brings out the inhumanity of the human world whose actions ruin the other creatures of the ecosystem. She writes about the judge's emotion:

He couldn't conceive of punishment great enough for humanity. A man wasn't equal to an animal, not one particle of him. Human life was stinking, corrupt, and meanwhile there were beautiful creatures that lived with delicacy on the earth without doing anyone any harm. 'We should be dying' the judge almost wept. The world had failed Mutt. It had failed beauty; it had failed grace. But by having forsaken this world, for having held himself apart, Mutt would suffer. (16)

Amitav Ghosh's *The Hungry Tide* indicates both the magnificence and risks of the Sundarbans. The writer uncovered its threats in type of sneaking tigers in the wildernesses, innocuous looking however destructive crocodiles in water, harmful snakes, and normal tides and surges where pilgrims are battling ordinary for their survival. The centre of the novel lies in the heartless concealment and slaughter of East Pakistan exile who had fled from dandakaranya displaced person camps to morichjhampi as they felt that they will discover peace and security over yonder yet they discovered demise. The legislature considered morichjhampi as an unapproved and infringement of woodland act, they considered lasting settlement a risk to natural parity. With the end goal to drive out the general population, police denied individuals of nourishment and water, assaulted by poisonous gas, tube wells annihilated and the individuals who attempted to cross the stream were shot and bodies were tossed into waterway. Several individuals kicked the bucket and these accounts never showed up. Thusly the subject of the novel mixes history with recent developments and weaves the plot. The anger of nature and delicacy of individual is exhibited. Kanai Dutt, an advanced Delhi based representative who comes to meet his widowed auntie and gets a journal of his late uncle which he surveys. In one of the tales, Nirmal uncovers that in their yearning of land individuals were prepared to offer themselves. Piyali Roy a cetologist comes to Sunderbans to think about Dolphins and Kanai turns into an interpreter for her and fokir a neighbourhood angler turns into her guide. While her exploration



## Implication of Nature in Indian Fiction in English Literature

– January – March - 2019

each of the three goes over the threats of Sunderbans and Amitav Ghosh through them raises the issue of humanism refrains environmentalism that with the end goal to ensure and save the widely varied vegetation should the administration surrender the lives of honest individuals?

Wild life and wilderness area face crisis but are the tribal also responsible? Huge infrastructure projects and dollar earning tourism projects are being advocated in land where traditional communities are being displaced in the name of wildlife preservation. They pretend to ignore that the forest reserves are exploited by poachers and timber merchants by bribing forest officials. When Piya sees the tiger killed by the villagers for having harmed humans and livestock, her concern for the natural rights of animals over shadows her sensitivity to human life. Her European-American concern for ecological preservation dominates humanism but later the cyclone in which Fokir is killed helps Piya to realize the insignificance of individual human effort. They realize that science cannot meet the fury of nature. (136)

Thus eco-criticism not only makes us understand and aware about the relationship of man and nature, it reminds us that nature and humans are interdependent on each other. Nature is a provider, preserver but overexploitation of nature will be backfired on humans only leading to disturbance of ecological balance. To entirety up, as an unmistakable way to deal with the training abstract feedback, eco-criticism gives expanded thoughtfulness regarding artistic agents of nature and is touchy to interdependencies that ground the creator, character or work in the common framework. This methodology shifts basic concentration from social relations toward common connections and perspectives the person as an individual from biological community. It esteems exceptionally the 'artistic feeling of place' not as setting but rather as a basic articulation of holding with or distance from a particular regular setting. . From the earliest starting point the journalists have demonstrated enthusiasm towards nature, culture and scene. For essayists like Narayan scene was the piece of the topic or the characters which indicated development with time. Aside from this the normal disasters that the nation looked now and again additionally filled in as topics for books of scholars like Bhabani Bhattacharya and Kamla Markandya. In the later stage it accumulated speed and an ever increasing number of works of various journalists were distributed which could be perused under this school of feedback. This can likewise be on account of the extent of eco-criticism enlarged due to the consideration of the alternate point of view proposed by the faultfinders around the globe.

**Works Cited**

- P.D. Sharma. *Ecology and Environment*, Meerut: Rastogi Publications, 2011.
- Rao, Raja. *Kanthapura*. Oxford University Press; New Delhi, 2nd ed., 2001.
- R. C, Prasad and, J. P. Singh. *An Anthology of Indian English Prose; The Flood*, Motilal Baarsi Das; New Delhi, 1st ed., 2014.
- Narayan, R.K. *The Guide*. Chennai: Indian Thought publications, 2006
- Rao, Raja. *Kanthapura*. New York: New Directions, 1967.
- Markandaya, Kamala. *Nectar in a Sieve*. New York: Signet Classic, 1982.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory*. New Delhi: Dorling Kindersley (India) Pvt. Ltd, 2010.
- Desai, Anita. *Cry, the Peacock*. New Delhi: Penguin Books, 2006.
- Roy, Arundhati. *The God of Small Things*. New Delhi: Indian Ink, 1997.
- Desai, Kiran. *The Inheritance of Loss*. New Delhi: Penguin Books, 2006.
- Nazir, Farkhanda. "Women and Nature: Ecofeminist Study of Kamala Markandaya's Novel Nectar in a Sieve." *British Journal of Humanities and Social Sciences*. vol. 9, no2, 2013, pp.54-68. <http://www.ajournal.co.uk/HSpdfs/HSvolume9%282%29/HSVVol.9%20%282%29%20Article%205.pdf>.
- Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: University of Georgia Press, 1996. <http://ide548.files.wordpress.com/2014/02/73887822-the-eco-criticism-readerlandmarks-in-literary-ecology.pdf>.

\*\*\*\*\*