

NATURE PERMEATES ALL: AN ECOCRITICAL INTERPRETATION OF THE PROTRACTED ECOSPHERE IN THE FICTIONAL WORLD OF KIRAN DESAI

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Abstract: Nature, the indubitable initiator as well as redeemer of the living beings, presently breathes heavily under material manacles. Human beings, at the pompous amusement of prosperous living, are obliterating natural resources; which in turn brings about their impending closure in a rapid hop. This paper, therefore, in a noble mission of warning humanity against its foolish suicidal attempts, analyses the two novels of Kiran Desai from an Ecocritical point of view citing diverse examples from the texts and in doing so ties up the two seemingly dissimilar works with a common theoretical realm. Therefore, we have applied Eco-criticism as a methodological tool for examining those texts, cited references both from textual and co-textual sources and finally proved our points tying up the texts with a unique speculative flair.

Keywords: Bio-diversity, Destruction, Ecology. Environment, Habitat, Law etc.

INTRODUCTION

Kiran Desai, the daughter of the renowned fictionist Anita Desai, who explored in the Indian English novels concerns like socio-political, moral, racial, cross-cultural, psycho-analytical as well as essential man-human-relationships in the post-independence era, emerged on the Indian English landscape in late 1990s. In the series of Booker Prize winners after Ruth Pravar Zabwawla, Salman Rushdie and Arundhati Roy; Kiran Desai has fêted her name and smothered away the anonymity and despondency in the family surroundings which had anticipated her mother to be triumphant over the coveted honour. An article in the *Times of India* by Rashmee Roshan Lal announced:

Kiran Desai won the inheritance of her novelist mother Anita's loss by accomplishing the world's most prestigious literary award, the 50,000 pound prize money, the prospect of soaring global book sales and a passport to the most glittering place of them all— the galaxy of Indian literary star chroniclers of cultural confusion and hybrid hyphenated immigrant identity. (Thursday, 12th October 2006).

She appeared in literary aura in 1997 with her first publication in the *New Yorker* and in *Mirrorwork*, and in an anthology “50 Years of Indian Writing” edited

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by Salman Rushdie in which *Strange Happenings in the Guava Orchard* was the concluding piece. In 1998, *Hullabaloo in the Guava Orchard*, which has taken her four protracted years to finish, was released in printed body and pronounced the advent of a refreshingly original voice, in the words of Salman Rushdie, a “welcome proof that India’s encounter with the English language, far from proving abortive, continues to give birth to new children, endowed with lavish gifts” (Ghosh 11). Unquestionably, the novel which has won the celebrated Betty Trask Award is set in a small town Shahkot that stands for a proto-typical Indian urban place with bazaars, schools, government offices, banks and its inhabitants. *Hullabaloo in the Guava Orchard* is an ironical novel satirizing Indian outlook, its sense of religiosity where anything sells in the name of religious conviction. The vital gyrator of this plot, on whom the very ‘fabula’ is revolving round, is Sampath Chawla— whose journey from a back seated post-office clerk to an elevated ‘Monkey-baba’— is woven with supreme amusing strokes. Sampath, the unmotivated son of a middle class family craved to flee the alarming responsibilities of his humdrum life and decided to climb upon a guava tree to live there in composed rumination. The inhabitants of Shahkot started worshipping him as a hermit and solicited his baffling counsels to resolve their problems. His father utilized this opportunity in the money-making commercial possibilities asking Sampath to put on a deceptive glance. His eccentric mother Kulfi, a stark opposition of the common run, spent her entire day moving to and fro searching all over the countryside looking for exceptionally extraordinary ingredients for making sumptuous meals exclusively for her son. His sister Pinky, struggled to maintain her independence wearing extravagant dresses and applying superficial polishes, but hopelessly fell in love with an Ice-cream seller. In short, the common folks, bureaucrats, army officials, a spy from the atheist society and a pack of monkeys with a taste for liquor – all added feathers to this hilarious funny tale. It is noted by P.D. Nimsarkar, in the introductory portion of his book, *Kiran Desai: The Novelist*, that the stories and plots of Kiran Desai’s fictions have their seeds in Indian soil particularly in myths, folktales, history, politics and international affairs where multiculturalism predominates as a consequential fact of globalization. Besides, he points out that, Kiran once had read a story in the *Times of India* “about a man who was a very famous hermit in India who really did climb up a tree, and lived in the tree for many, many years, until he died” (Nimsarkar 20). Such stories centring on Sadhus and hermits, their miraculous and mystifying command with which they disentangle every kind of human maladies; be in it personal life or in professional- are popular among the superstitious naive Indian people. Desai, in her debut novel, has delineated such irrational religious obsessions infesting with ironical comic-effects and parody. Thus, “the moron, who escapes from the pressing demands of the life to a secluded jungle life, a guava orchard, has been transferred into a hermit, first by his father and later protected his status by devotees

and Government machinery” (Nimsarkar 21), and, in short, the novel recounts the impact of supernatural and paranormal mythic reflection on Indian psyche and its compliance to traditional orthodoxy.

While *Hullabaloo* is a brassy and somewhat a whimsical narrative, *The Inheritance of Loss* is a murky and determined insinuation against globalization and its discontents. It was published by Penguin India in January 2006, and received that year’s Man Booker prize for providing ‘a distinctive original voice and audacious imagination’ (*The Indian Express*, October 15, 2006) to the world of modern literature. Desai beat renowned Sarah Waters- shortlisted for *The Night Watch* and fellow nominees like Kate Greenville (*The Secret River*), Hisham Matar (*In the Country of Man*), M.J. Hyland (*Carry Me Down*), and Edward St. Aubyn (*Mother’s Milk*). The judges hailed *The Inheritance of Loss* as a magnificent novel of humane breadth and perception, comic compassion and influential political acuteness. This novel manages to explore every possible contemporary international concern: globalization, multiculturalism, economic inequality, racial biasness, love and its frailties, complications of insurgency, terrorism and its traumatic assault, loss of human as well as ecological sanity. *Los Angeles Times*, too, has accurately observed, “Briskly paced and sumptuously written, the novel ponders questions of nationhood, modernity and class, in ways both moving and revelatory” (September 19, 2006). *The Inheritance of Loss* opens with a teenage Indian orphan girl, Sai, living with her Cambridge educated Anglophile grandfather, a retired judge in Kalimpong at the Himalayan footsteps, amidst the juvenile beauties of nature. The novel presents a Judge, Jemubhai Patel, cast away from the colonial times, carrying uncanny scathing memories of unforgettable attempts to acculturate into the metropolitan. It also presents the Cook, his insatiable yearning to see his son effectively employed in abroad, though minimal potential of filial knot remains between them; the pathetic account of Biju, cook’s son, compelling to move from one country to another in search of a healthier position, while in abroad also, only dissatisfactions he acquires as a return; the vain love affair between Sai and her Nepali private tutor, Gyan which gets shattered finally as a result of Nepali insurgency movement; the capturing of lands and destructions of humanity, nature and mental stabilization by the GNLFF team, fighting for a separate Gorkha land for their own. Situated against this political backdrop, this novel is a fine specimen of Desai’s genius that was somehow missing in her first novel. Jemubhai, with his hunting rifles and English dinner-table customs obviously becomes a crude target of the Gorkhas. Besides threatening their very lives, this revolution also affects the fledging teenage romance between Sai and Gyan. The Cook, a very quintessence of the repressed class community, throughout the novel unquestioningly follows all the orders of Judge, even when he feels like helping some natives wrongfully victimised by the local police, he obeys the Judge’s instructions. A parallel sub-

plot also runs simultaneously, where, besides the extravagant leisurely retired life in Kalimpong, Biju, the son of the Cook, lives miserably as an illegal alien in New York. All of these characters struggle with their cultural identity and the vigour of modernization while striving to sustain their affecting tie with each other. The Judge revisits his past, his marriage with Nimmy Patel, his romance and vexation with his wife, ruthlessly beating her to death and his ignorance toward their new born daughter. The IAS man is no god, though Cook unknowingly represented him to his 'Sai-baby' as great personae, a magnificent hunter, an ardent husband and a tough professional. Sai serves as a catalytic factor, helping in revolving round the plot as well as taking part in it. She is the life-moving dynamic of this novel. Her irritation toward Judge's fortitude, compassion for Cook and his son, and obsession for her handsome private tutor- the entire plot thus significantly stirred for her cause. The Gorkha land movement which caused a 'loss' of timber-tea-tourism industry of the town destroys their amity also. The insincere reduction of natural property, overtaking peoples' land by the name of national cause, where police too are made quiet –created a pandemonium there. This nasty game of political dismal affected the lives of animal world too. When out of revenge some natives stole away the Judge's darling 'Mutt', his beloved pet; all his position, appeals, and insinuations bore no fruitful consequence. Where human lives could not be compensated during the traumatic assault, the dog's kidnapping appeared to them no more than an amusing diversion. It is until the end of the novel a thin beam of hope emerges when after so many discontents Biju comes back from New York losing everything at the hands of the Gorkhas, all the gifts supposed to bought for his father and the neighbours are forcefully looted, and at the end he reaches 'Cho Oyu'; disrobed, humiliated, exhausted; creeping through the main gate like a thief and, at last, after long-settled prevailing restlessness the novel ends with an optimistic note.

LITERATURE REVIEW

Kiran Desai is a much-preferred sizzling author of the first decade of the twenty first century. It will be no exaggeration to project her in Indian English scenario to be a well accepted, avowed and broadly studied authoress. So, before moving directly to my venture, I'd like to enrol the works ended yet on Kiran Desai, which, no doubt, has created multiple possibilities in articulating my thoughts to find out which areas are yet to be unexplored. In the scholarly paper, *Globalization's Discontents: Reading 'Modernity' from the shadows*, Melissa Dennihy, discusses the issue of globalization and multiculturalism taken up by Kiran Desai in her novel, *The Inheritance of Loss*. Desai, writing her novel on the behalf of the 'shadow class' sheds light on the oppression meticulously heaped on the lower class people, while the upper middle class are enjoying the benefits of 'modernity' causing shame, self-loathing, and solitude for others:

This novel offers a challenge not only to those who view globalization and multiculturalism as ‘positive’ changes evidencing the progress achieved through “modernity”, but also to those who are critical of globalization and multiculturalism, but fail to develop this criticism outside as a “Western” frame of analysis.

In “A Study of Westernised Indian Culture in Kiran Desai’s *The Inheritance of Loss*”, Dr. Bipin Bihari Das, Lecturer in English, College Of Engineering And Technology, Bhubaneswar, has delineated how Desai’s second novel makes a probing study of Westernised Indian cultures within the vast campus of diasporic fiction:

“Desai keenly observes the existing social values, political issues, and ideologies and depicts them through the people of her fictional world with exceptional creative imagination and deep analytical insight . . . Occupying a vast prominent place in post-colonial Diaspora literature, Kiran’s *The Inheritance of Loss* portrays the westernised Indian culture by depicting the lives of a few Indians with fractured identities. The probing analysis of the Anglicised Indian culture in her fiction shows the larger perspective of a globalised world.”

Nazneen Khan and Ravi Jaohari, in their article, “Aspects of Immigration and Diaspora sensibility in Kiran Desai’s *The Inheritance of Loss*”, published in *Lapis Lazuly* have expressed the same issues:

What Kiran Desai ultimately highlights is not just individual experiences, but rather the relations of recognition between immigrants, exile, and foreigners who all grapple with the weight of history. Kiran Desai’s realistic portrayal of life on two continents, diasporic on multiple levels, demonstrates a deep concern from the human condition.

It will not be wise to think at all that only *Inheritance* is highly acclaimed to be the masterpiece of Kiran Desai. Vijay K. Sharma, in “What is this Entire Hullabaloo in the Guava Orchard” has analysed how religiosity is highly satirised in the name of worshipping to the god like creatures:

Kiran Desai’s genius is rare amongst women’s writings where there is dearth of comic material. Desai also has a gift of appropriately sprinkling satire, absurdity, playfulness, mystic and the fantastic together with the farce and innocence in her writing. . . In fact, going by the element of familiarity, the Indian reader is likely to enjoy the story all the more, perhaps at a deeper level. Being ‘blessed’ by no less a “Baba” than Salman Rushdie, Kiran Desai has proved her gift of the pen with her very first novel. She had made a place for herself, not as Anita’s daughter, but a promising, gifted novelist sharing lineage with the links of Vikram Seth, Amitav Ghosh and Arundhati Roy.”

Desai’s debut novel, *Hullabaloo* is a wryly comic and satiric story of life, love and family relationship in socio-cultural context of India. Kiran Desai has

wonderfully sketched the character of Sampath, exploring the hidden recesses and subconscious state of his mind. About this, Anjana Trivedi in her erudite article, “Psycho-Analytical Interpretation of Sampath’s character in Kiran Desai’s *Hullabaloo in the Guava Orchard*” has said:

In “Kiran Desai’s *The Inheritance of Loss: A Parable on the Predicament of Third World Immigrants*,” The story of Sampath is the predicament of modern man, heavily crushed under the heavy burden of time, circumstances and society, striving blindly and achieving nothing. He must not be treated as an object of fun or ridicule. He is a psychological patient requiring proper counselling and psycho-therapy.

Beena Agarwal unveils the socio-political trauma of the ‘fragmented characters’ seeking for ‘wholeness’ in alien surroundings. Thus, in this archival study, I have endeavoured to locate the outlooks from which Kiran Desai has been received by the critics. And, my reading of these novels offer ample opportunities to me to intersect the novels from a different perspective of environmental outlook which allow me to add a flavour on this archival research.

DATA ANALYSIS

Nature imageries have been used by many writers to express the desires, shortcomings and emotions of their characters. Likewise, in this paper, I have tried to apply this theory as a basis of deconstructive reading on the vibrant duo texts of Kiran Desai from an Ecocritical perspective. As I am totally focussed on the textual orbit of Desai’s novels; my primary source of analysis, evidently are the two seminal texts and their in-between significances; for secondary sources I have taken refuge on various reference books, articles, newspaper reviews, interviews and web-sources to strengthen my analytical base. I found that amalgamating these utterly dissimilar novels with a single thread of theory would be a challenging job for a researcher. I, therefore, start scrutinizing these novels and finally got Nature, a similarity that pervades both the texts alike. Nature and its luses are presented in both the novels not just a background but also like a character whose destruction inevitably brought dehumanising effect on civilization; and finally, it the Nature which comforts the living world and brings back the characters to standard subsistence.

METHODOLOGY: ECOCRITICISM IN A NUTSHELL

Ecocriticism, also known as ‘literary ecology’ or ‘green’ literary studies, is a field of environmental movement that emerged in the late twentieth century as a somewhat delayed reaction in Humanities especially in the 1960s and 1970s. It is an ambidextrous study of Ecology and Literary Criticism which is extraordinary as mishmash between natural science and humanistic restraint. By analogy, Ecocriticism is concerned with the relationships between literature and environment or how man’s relationships with his substantial world are refracted through literature.

A number of early ecocritics took up this initiative chiefly as a way of “rescuing” literature from the ongoing distancing between readers, text and the world, that had been ushered in by the Formalist, New Critics, as well as Post-Structuralist studies in theoretical realm. These ecocritical dissenters sought to reconnect the work of nature writing with ecological understanding and vice versa, to prove amiable eco-friendly composure between the two. Let us look, then, at some provisional definitions of the subject. The first is from the ‘Introduction’ to *The Ecocriticism Reader* (1996), an important anthology of American ecocriticism:

What then is ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies. (Glotfelty, 1996: xix)

Ecocriticism is, then, an avowedly subjective way of study, as its comparison with Feminism and Marxism propounds. Ecocritics usually tie their cultural analyses explicitly to a ‘green’ moral and political agenda. In this respect, ecocriticism is closely related to environmentally oriented developments in philosophy and political theory. Developing the insights of earlier critical movements, ecofeminists, and social ecologists; environmental justice advocates seek a synthesis of environmental and social concerns. 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’ (Garrard 5). Cheryll Glotfelty explains further on *The Ecocriticism Reader: Landmark in Literary Ecology*, that ‘ecocriticism’ is derived from the Greek words, *Oikos* and *Kritos*, the amalgamation of which means, according to William Howarth, ‘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 spoilers, and reversing their harm through political action. . . So, *Oikos* is nature, a place Edward Hoagland calls “our wildest home,” and *Kritos* is an arbiter of taste who want the house kept in good order, no boots or dishes strewn about to ruin the original decor.” (Glotfelty & Fromm 69) Despite the different levels of complexities, all ecological criticism shares the fundamental principle that human culture is connected to the substantial world, affecting it and affected by it. Ecocriticism can further be characterized by distinguishing it from other critical approaches. ‘Literary theory, in general, examines the relations between writers, texts, and the world. In most literary theory “the world” is synonymous with society- the social sphere. Ecocriticism expands the notion of “the world” to include the entire ecosphere. If we agree with Barry Commoner’s first law of ecology, “Everything is connected to everything else,” we must conclude that 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) According to the prominent ecocritic Lawrence Buell, one can identify several trend lines marking an evolution from a ‘first wave’ of criticism to a more revolutionary ‘second wave’ increasingly evident today. (2005: 17). For the ‘first wave’ ecocritics, the word ‘environment’ actually means to recognize the natural surroundings, the biotic hemisphere that affects peoples and other organisms. From a humanitarian perception, environmental issues involve issues about science, nature, health, employment, profits, politics, ethics, Economics and so on. First wave ecocriticism give canonical importance on those who foreground nature as a major part of their subject matter; such as the American transcendentalists, the British Romantics, the works of Thomas Hardy, and Georgian poets of the early twentieth century. In contrary to the first wave theoretical trend, the second wave of eco-criticism has closer alliance with environmental science, especially the life sciences, Ecological policies, bio-diversal laws, and human responsibilities on the extinction of earthly lushes. Glen A. Love in his 1999 essay, ‘Ecocriticism and Science: Toward Consilience?’ points out that ‘a line of biological thinking has been a constant and indispensable accompaniment to rise of ecocriticism and the study of literature and environment.’ That is why man has to realize that he is not allowed and entitled to reduce the richness and variety of the living world except for the satisfaction of his basic needs. Ecology, therefore, is concerned with an integrated, holistic view of human-natural system, whether organic or mechanical, are seen to be open and evolving.

DISCUSSION

Hullabaloo, the debut novel is comprised mostly of eccentric characters, counting from Sampath; our anti-heroic protagonist, his mother Kulfi, his sister Pinky, his father Mr. R.K. Chawla, his grandmother Ammaji, and others: the Hungry hop boy, CMO, District Magistrate, Mr. Gupta, Miss Jyotsna, Brigadier and of course, the monkeys. This fictional tale revolves round an uninteresting, hilarious funny incident of an apparently stupid, moron’s detestation of mundane routine bound tasks and a frantic search for escapism. Though this search is not as poetical as the speaker’s in Keats’ ‘Ode to the Nightingale’, where the pangs of the poet is scripted thus, ‘Fade far away, dissolve, and quite forget/ what thou among the leaves hast never known/the weariness, the fever, and the fret/ Here, where men sit and hear each other groan’ (21-24) but Sampath’s flight is a very prosaic one. Hating the boredom of a Post office back bencher’s clerical job, one day he fled off and chose an antic guava orchard as his abode. The twist- in-tale begins from there. The whole family too, then departed to the orchard and transforming Sampath’s eccentricity into a fake hermit’s attitude, scrupulously started their religio-showiness of fabrication for their commercial profit. Everything went on with finery until the monkeys; the permanent inhabitants of the orchard get inflicted by liquors and in their stupor they

started ravaging the town. This single most action runs throughout the text and it ends up almost surrealistically, with miraculous disappearance of Sampath from his dwelling cot. Kiran Desai's first novel seems farcical in its presentation but critiques reality by making a multilayered presentation of it. The environment shift in her novel to 'fantastic realism' turns the theme into an uncanny mix of fantasy and magic. The matter of the novel is critiquing the 'normal' world besides the supernatural perception of some characters that show how the 'other' world has so much more to offer to the primary world. It reflects upon the 'alternate realities' of life, nature, animal world and finally man as the supreme power, who gains the perception of looking beyond the realities of everyday life. The writer is inviting the reader to react to the 'environment' of the story as text, from which the final message comes: the destruction of nature eventually leads to destruction of man. Nature in this novel is a powerful symbol, representative of the fantastic world, which is constantly desired by man, but is also drastically misused. Desai describes nature as a constant parallel to human characters and things. The novel begins with a description of an extreme facet of nature, where people and environment around them, wither under intense heat. Man trying to invent many artificial ways of bringing rain to alleviate the heat, but nothing works out, again highlighting the supremacy of nature over human muscles. Later in the text, nature is found to be intrinsically related to the monkeys, parallelly existent in the lives of the people of Shahkot. Initially the cinema monkey, and then the whole herd abiding in that orchard spark a war again the two forces – man and nature. Humanization of monkeys and their change into alcoholics symbolises a speculum of evil in man. Their affair with alcohol invests them with human qualities of assault and thievery. It helps in artificially expanding their energies, leading them to ravage the forests in a dire drastic way. The guava orchard, then hardly remains an orchard, it turns into an extension of the township, a microcosm of the outer world, where animal beings, the direct product of the nature revolt against its milieu. The story ends with Sampath's disappearance, and the failed efforts to trap and kill the monkeys. Symbolically a man gets cooked instead of a monkey, reflecting how our evil desires turn upon us. At the end, there was nothing clearly said about the disappearance of Sampath. Only a guava was left with a brown birthmark stain, which was taken away none other than the Cinema monkey.

Briskly paced, the novel *Inheritance* consists of fifty three chapters, reverberating between the two worlds- third and the first, between an Indian hill station in the north-eastern Himalayas and the grim surroundings of New York, and tells two stories. The Indian part deals with the story of a makeshift family comprising a grumpy retired judge, his young granddaughter, his old and loyal cook and his pet dog Mutt; and a small coterie of Anglophiles in the wake of a political ferment that shakes them out of genteel retirement challenging their older ways of life. The American section narrates the story of Biju, the son of the judge's cook,

who struggles to survive as an illegal immigrant in New York, moving from one ill-paid job to another and trying to stay one step ahead of the INS, and is compelled to experience the anxiety of being a foreigner as well as the unfairness of a world in which “one side travels to be a servant, and the other side travels to be treated like a king” (269). Some common historical factors like colonialism and the century-old economic and cultural subjugation of the third world by the affluent West have shaped these characters and their destiny. “Certain moves made long ago”, Desai writes in the novel, “had produced all of them.” (199) *The Inheritance of Loss* draws on Kiran’s own experience of leaving India. The novel is certainly not an autobiography of Kiran Desai, but it seems to provide a fictionalised version of her own journey from East to West. In this book she takes a literary route to revisit her past and her ancestral history in Gujrat and Kalimpong. This search for personal and familial roots is inextricably linked up with many larger issues of India’s colonial and postcolonial history, and the history of a thriving Indian Diaspora and its amazing story of continuous displacement, migration and return. Sai, her cuddling love with Gyan, Gyan’s betrayal and bringing of GNLF boys to threaten Judge, the beautiful teesta river and its butterflies, Cho Oyu and its surroundings, and finally the drastic dehumanisation at the end by setting fire on everything—revolves round the single emblem: Nature. It is Nature which finally offers food and shelter to the unnerved riot victims and finally, it is through the description of Nature (Kanchanjungha) that the filial knot between father (Cook) and son (Biju) solaced the end with a potent positivity.

CONCLUSION

Apparently, it is obvious that the two texts: *Hullabaloo in the Guava Orchard* (1998) and *The Inheritance of Loss* (2006) are enormously opposite to each other. Not a single thread of incident was common between them, first of all, they were not sequential, and secondly, *Hullabaloo* was the conception of a much younger Desai, an immature and debut novelist, beginning her formal procedure to the Betty Task Award. Unlike *Hullabaloo*, which apparently deals with some weird characters performing their eccentricities and the consequential upshots resulting from them; *Inheritance* is invested with much more higher projects of screening the journeys of each and every individual under the political traumatic backdrop of Gorkhaland movements vivifying our fruitless dream about America’s superiority. So, apparently no distinct fibre can be found to connect both the texts with identical texture. But, after reading both the texts, what appealed to my mind Desai’s treatment of nature handled in both the works. Today, at the present situation of global warming and indiscriminate destruction of natural properties, it startled me to further contemplate if I could commence a new task by connecting literature with environmental distresses; my assignment will be a provision in disguise to preach the moral message, ‘save trees, save peace, save humanities’. So, I took

it up as a challenge to unite the vital facets of both the texts, highlighting the ruthless slaughter transmitted by man on nature's visage, hence my study of the texts analysed hitherto.

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