Witnessing Environmental Violence: Political Ecology and Climate Change in Amitav Ghosh's *The Living Mountain*

Ghulam Rabani and Binod Mishra

Ghulam Rabani is a Senior Research Fellow of English at the Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, India. His academic pursuits are centred around the intersection of postcolonial literature, indigenous studies, memory studies, and environmental humanities. Rabani has contributed significantly to his field through the publication of numerous research articles, commentaries, book chapters, book reviews, and one edited book.

Orcid Id: https://orcid.org/0000-0002-4145-2842

Binod Mishra is a Professor of English at the Department of Humanities and Social Sciences, Indian Institute of Technology Roorkee, India. He has served as a faculty member in various reputed institutions and contributed academically to many national and international journals. He is also credited with two poetry collections, *Silent Steps and Other Poems* (2011) and *Multiple Waves* (2017). His area of research includes Indian English literature and postcolonial literature.

Orcid Id: https://orcid.org/0000-0003-2364-6405

Abstract:

This paper explores the relationship between political ecology and climate change by analysing Amitav Ghosh's The Living Mountain *(2022). Drawing upon the theoretical framework of postcolonial ecocriticism, this study examines how the novel portrays environmental violence, shedding light on its political, social, and ecological dimensions. Ghosh's narrative underscores the profound impacts of climate change on both natural landscapes and human societies, highlighting the vulnerability of marginalized communities. Environmental violence is central to this exploration, as it encompasses the tangible and intangible harm inflicted upon ecosystems, non-human species, and human populations. Through a close reading of the text, this study examines how the living mountain becomes the witness of symbolizing resilience, resistance, and the interconnectedness of all life forms. By situating the context of political ecology and climate change discourse, this research*

contributes to a deeper understanding of the novella's thematic richness and its relevance to contemporary environmental crises.

Introduction

Amitav Ghosh is a prominent environmental activist, postcolonial writer, and Indian English novelist of the 21st century. His writings are mostly about environmental politics, colonial injustice, and climate catastrophes around South Asia, focusing on the way the present world lives in a materialist mindset. He is the author of many acclaimed works of fiction and non-fiction. Ghosh was born in Calcutta, West Bengal, India. He is well known as a Bengali Indian-English author whose works have been translated into many different languages. His literary works have bagged many national and international awards. His most well-known works of non-fiction that have received much attention across the globe are *The Great Derangement: Climate Change and the Unthinkable* (2016), *The Nutmeg's Curse: Parables for a Planet in Crisis* (2021), and *Smoke and Ashes: A Writer's Journey Through Opium's Hidden Histories* (2023), which reflect the global climate disaster, the attitudes of colonialism towards indigenous culture, and contemporary planetary crisis on the green planet. He is also the author of many works of fiction, including *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Hungary Tide* (2004), *Sea of Poppies* (2008), *River of Smoke* (2011), *Flood of Fire* (2015), and *Gun Island* (2019). His most recent fictional short fable is *The Living Mountain* (2022). This text is set in the fictional place *Mahaparbat*, or the Great Mountain in India. This allegory explores the major themes of commercialization, environmental violence, exploitation of nature and natural resources, climate change, and embitterment. The novella illustrates how power dynamics, corporate interests, and political negligence exacerbate these forms of violence, disproportionately affecting vulnerable indigenous populations. Moreover, Ghosh's narrative emphasizes the agency of non-human entities, such as mountains, rivers, and forests, challenging conventional anthropocentric perspectives. It highlights the urgency of addressing environmental violence, endorsing socio-political change, and embracing a more inclusive ecological perspective to mitigate the far-reaching consequences of climate change.

Ghosh's expressive nature recounts the narrative of *Mahaparbat*, examining the local indigenous populace and their disrupted ways of life, which had previously enjoyed tranquillity. His works stand as a remarkable achievement in the field of ecocritical studies, as he carefully disentangles the complicated connection between climate change and the repercussions of capitalism. He writes about the living mountains, villagers, invaders, and the nostalgic events of the past. This novella narrates the story in the form of a fable that describes

the tale of the people living in the foothills of the Great Himalayas, where all live in a peaceful environment. The ancestors of the villagers maintain a perfect balance of living things and the mountain. *The Living Mountain* is a fable for the voices unheard, "the songs, stories, dances" (Ghosh, 2022, p. 16), and the indigenous cultures which live very close to the forests, rivers, and mountains of the world. This scholarly enquiry critically investigates contemporary instances of environmental degradation, aiming to comprehend the extent of political ecology and climate change-induced disasters within the domain of (ecocriticism) "literature and environment" (Buell, 2009, p. 6).

The term "political ecology" offers valuable perspectives for comprehending the origins, repercussions, and counteractions to "climate change from local to global scales". It integrates the physical environment with the systemic forces influencing emissions and susceptibilities. Additionally, it considers the roles played by "individual and institutional actors" and the narratives they adopt in framing discussions about climate change, including its nature and the necessary interventions (Perreault et al. 2015, p. 303). This approach strengthens the complicated connections between environmental and social justice, often motivating political ecologists to engage in activism and literary studies concerning climate-related issues. Political ecology offers a valuable understanding of evolving perspectives on climate change. This approach helps in understanding how progressing perspectives on climate change are shaped by broader political and economic forces, and it advocates for more equitable and sustainable solutions to environmental challenges. This is achieved by examining cultural dynamics, discourse patterns, and the intersection of ecocritical studies. By exploring these dimensions, political ecology contributes to a delicate identification of how societal views on climate change are shaped, contested, and transformed over time. The focused study of this novella falls within the deep research framework of postcolonial ecocriticism. The relationship between violent ecological disturbance and social conditions is rapidly degenerating. Several critics across the literary world have paid attention to the concept of political ecology in postcolonial ecocritical studies. Critics like Graham Huggan, Lawrence Buell, Rob Nixon, Alfred W. Crosby, and Richard H. Grove have given us a very useful understanding of the background of postcolonial ecocriticism theory. A number of South Asian writers have paid attention to this emerging field of studies, like Arundhati Roy, Amitav Ghosh, Uzma Aslam Khan, Tahmina Anam, and Romesh Gunesekera. They examine the fact that such environmental violence needs to be understood in relation to political and social significance. In this process, the author evokes a form of "postcolonial witnessing that makes visible oft-occluded kinds and causes of violence and that disrupts the structure of perception enabling

invisibility" (Nixon 2011, pp. 184-85). The issue of environmental violence connects with another challenge facing "political ecology" and "environmental change" (Margulies, 2022, p. 242), addressing the ecological analysis of environmental transformation and its significance. A close reading of the text reveals the apparent thematic divisions through the wide range of local history, folklore, ecology, and violence.

This research scrutinizes the work of Amitav Ghosh's *The Living Mountain* (2022) by applying the theoretical background of the works *Postcolonial Ecocriticism* (2009) by Graham Huggan and Helen Tiffin, and *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015) by Elizabeth Deloughrey, Jill Didur, and Anthony Carrigan. The reading of Indian English writing specifically focuses on the natural landscape, climate disasters, and the growing increase of capitalism in the Indian sub-continent. Most notably, Indian critics like Upamanu Pablo Mukherjee and Vandana Shiva focus on contemporary environmental crises through their writings. Mukherjee argues in his literary text that environmental engagement is "enhanced by properly analysed ideologies of development" and the practice of "traditional environmental discourses" (2010, p. 39). Vandana Shiva, a notable environmentalist and scholar, has emphasized the importance of postcolonial perspectives in understanding ecological issues. She argues that the environmental challenges faced by postcolonial societies are often rooted in colonial legacies of exploitation and resource extraction. The growth of postcolonial ecocriticism has raised the importance and "interrelationships between environmental violence and postcolonial ecocriticism; this critical theory fills the gap between mainstream eco-movements and literature" (Rabani and Mishra, 2023b, p. 60). Amitav Ghosh's novella, *The Living Mountain*, emerges as a significant work of the literary world that stresses the environmental violence within the subfields of political ecology and the omnipresent spectre of climate change. Ghosh, a master storyteller, weaves a narrative that transcends mere storytelling, the complex web of human actions, political structures, and ecological consequences. This literary work becomes a window through which readers can witness the profound impacts of environmental degradation, engaging with the pressing issues of our time and challenging us to reflect on the urgent need for sustainable coexistence. Ghosh's narrative disrobes the interconnected attire of political ecology and climate change in the landscape of *The Living Mountain*.

Literature as a mirror: Depicting environmental violence

The field of literature and environmental studies has undergone substantial evolution over numerous iterations, emerging as a prominent focal point within the realm of literary

scholarship. Amidst these transformations, a set of enduring concerns has persisted, one of which centres on literature's continual quest to establish a guiding principle capable of encompassing the multifaceted genre of nature. Rob Nixon's *Slow Violence and Environmentalism of the Poor* (2011), Ursula K. Heise's *Sense of Place and Sense of Planet* (2008), and Lawrence Buell's *The Future of Environmental Criticism* (2009) interlink the discussions of literature and environment from multiple perspectives. This study reveals the account of major environmental threats to living entities on earth. It challenges the Western narrative of environmental violence with its political ecology and uneven interlinkage of the relationship between man and nature. Kalua, in his article on "Revisiting Postcolonial Theory," argues that this interdisciplinary field unavoidably addresses the "issues of the environment in order to highlight a sense of a healthy communion with nature or representations of climate change" (2014, p. 73). Ghosh talks metaphorically about the current climate crisis and its upcoming impact on Earth. He criticizes the concept of the "Anthropocene" (Ghosh, 2022, p. 1), which centres around modern human selfishness and the welfare of modern human life. The term "Anthropocene" was first "popularized by Paul Crutzen in 2000" (Reno, 2021, p. 3). The Anthropocene, denoting "The Age of Humans", serves as a proposed nomenclature for the contemporary geological epoch, commencing with the discernible onset of human activities significantly influencing Earth's geology and ecosystems. The fable initiates with a narration voiced by an anonymous narrator, who introduces her compatriot from a book club, Maansi, a "young girl" (Ghosh, 2022, p. 7), who is very close to nature and has heard stories from her ancestors calling for a healthy relationship between living entities and nature. The study of this novella involves a search for innocent insiders drawn into a violent turn in society. The outsiders disturbed the spiritual love connection between the indigenous people and the Great Mountain landscape. Maansi is a native girl who lives in a village. She explores the term "Anthropocene" (Ghosh, 2022, p. 3) in her dream and states how the present world is centred around the well-being of humans and how we ignore the components that are very crucial for the existence of human life. She grew up in a valley that is "home to a cluster of warring villages high in the Himalayas" (Ghosh, 2022, p. 7). The narrator demonstrates that the central narrative extends within a Himalayan Valley against the backdrop of the Anthropocene era, wherein the invaluable reservoir of ancestral wisdom and traditional lifestyles has regrettably been cast aside and neglected. These local people of the Mountain are called "Varvaroi" (Ghosh, 2022, p. 17), and the outsiders are called "Kraani" or "Anthoropi" (Ghosh, 2022, p. 15). This narrative revolves around fictitious factions engaged in a conflict with one another. The valley's residents vehemently resist the incursion of the Anthropoi hordes, who seek to ascend the

mountain and exploit its abundant resources. Despite their valiant efforts in defence, they ultimately face defeat, "conquer[ed]" (Ghosh, 2022, p. 17) and suppressed. The groups are the Adepts, the Elder people, the Anthropoi, the Kraani, the vanquished, and the Varavai. The story examines our relationship with beautiful nature and how human greed steadily seeks to destroy it all, and the struggle and hardship of indigenous people: "Life in our Valley was not easy – we had to work hard for our food, and when we were not doing that, we were fighting with our neighbours" (Ghosh, 2022, p. 9). The Anthropoi are a selfish kind of human who always keep their minds on material greed. These Athropoi enslaved and colonized the local Varavaroi people:

> 'If we try to stop them,' said the sentry, 'they say they will fight us. We have no choice, they say, but to let them climb and conquer the Great Mountain. Not only that, we must help them do it, or else they will kill or enslave us.' (Ghosh, 2022, p. 15)

Outspoken Ghosh poses crucial enquiries regarding the ownership of resources within *The Living Mountain* and its associated land. He prompts contemplation on the concept of enduring land residency, whether it should be attributed to the indigenous communities inhabiting these territories for centuries, the colonizers who engaged in conflict and violated the native environmental safeguards, or whether the land should be deemed as belonging to none, embodying an unclaimed entity. The narrative relates that the "indigenous people faced great environmental pressure under colonial regimes while disposing of lands and preserving nature" (Rabani and Mishra, 2023b, p. 60). Now, life in the Mountain is not favourable to existing life because of the climate catastrophe, which damaged the lives of local folks and ravaged their villages by landslides and avalanches. The valley is full of rich resources, a beautiful valley, a lofty glacier, and a "snowy mountain, the mountain was called *Mahaparbat*, Great Mountain" (Ghosh, 2022, p. 7). The villagers were often at war with one another. They heard stories from their ancestors that these mountains play a vital role in the existence of human beings despite the harsh conditions and local climate. Their "ancestors had told us that of all the world's mountains, ours was the most alive; that it would protect" (Ghosh, 2022, p. 7). Through such a group's representation in Ghosh's novella, the crucial components are revealed of environmental violence caused by the socio-political and ecological conflict in terms of their irrelevant transformation of the local landscape for the use of "environmental degradation" and natural "resources extraction" (Rabani and Mishra, 2023b, p. 83). *Mahaparbat* conspicuously displays its opulence by serving as the nurturing habitat for the Magic Tree, an arboreal marvel

that sustains the valley's inhabitants with delectable fruits and nuts with its bountiful abundance. While addressing the issue on an ecological scale, Nixon also argues the importance of the temporal scale and its relation to the term "slow violence of environmental catastrophe" (Nixon, 2011, p. 2). The people of the village have a strong bond with products living in such areas as they know that:

> Our ancestors were kept away from this mountain. We knew in our hearts that our Mountain was a living being that cared for us; we saw proof of this every day, all around us, in the form of a tree that grew along the streams that descended from its slopes. (Ghosh, 2022, pp. 7-8)

The story steers through geographic areas, local landscapes, and weather conditions. The resources growing in the valley "produced things that were so miraculous that we called it the magic Tree. Its leaves kept insects away; its wood was impermeable to water; its wood was impermeable to water; its roots nourished rare mushrooms; its flowers produced exquisitely scented honey; and its fruit was delicious to eat" (Ghosh, 2022, p. 8). In exploring the complicated, often "repressed relationships underpinning violence", political ecology addresses the politics of scale (Deloughrey et al. 2015, p. 229). These mountain people have agreed that they will all take care of the local organisms on the Great Mountain, and it is their duty to defend against anything that threatens the welfare of Mountain areas. The Valley people fought many things, but still, they made an "agreement on one matter: strangers would never be allowed to enter their valley. So those who came in search of our goods had to wait at a mountain pass that was defended by a great portcullis" (Ghosh, 2022, p. 8). The locals of the valley celebrate a day once a year after spending some days in the Great Mountain. They would:

> Return to their homes, and each village in the Valley would host a ceremony of gratitude to thank the Great Mountain. When the prayers had been chanted, and the offerings made, the whole valley would feast and dance: for us, that was the happiest day of the year. (Ghosh, 2022, p. 9)

The yearly ceremonies of gratitude to the Great Mountain were deeply embedded in the cultural fabric of the Valley's inhabitants. These celebrations, held in each village, were not merely acts of reverence but also pivotal moments of communal unity and identity reinforcement. The prayers and offerings symbolized a reciprocal relationship with nature, acknowledging the mountain's role in their survival and prosperity. Beyond the rituals, the festivities – marked by feasting and dancing – served as a powerful reminder of their interconnectedness and shared

heritage. This annual event was more than a ritual; it was a testament to the villagers' resilience, solidarity, and enduring connection to the land that sustained them.

The power of colonial narratives: Political ecology and climate change

The intersection of climate change and colonial violence is profoundly reshaping the "political ecology" echoing back to "the colonial periods" (Taylor, 2014, p. xv). This multifaceted interaction enhances the complexity of existing mitigation strategies and also reveals new arenas for social conflict and activism. Climate change exacerbates numerous preexisting manifestations of violence while also introducing novel components that give rise to unprecedented forms of violence. The majority of human fatalities and hardships stemming from climate-induced factors will emerge between natural systems and societal structures. Initially, the scarcity of food and water driven by climate change manifests as a catalyst for violence, with individuals resorting to the control of resource as a means of survival. To understand contemporary environmental change, the field of "postcolonial ecocriticism has offered important new perspectives on how environmental change is entwined with the narratives, histories, and material practices of colonialism and globalisation" (Deloughrey et al. 2015, p. 2). This has increased the levels of tension between different societies and led to more violence in such locations. After a few years, the village in "the Great Mountain began to shake and heave; avalanches came roaring down its slopes and rifted opened up in the Valley" (Ghosh, 2022, pp. 12-13). The colonial rulers made new appointments and replaced the "old Elderpeople" (Ghosh, 2022, p. 14) with whomever they wanted to choose. The Kraani people were very small in number, but they instilled a sense of fear in the locals. Ghosh's astute analysis masterfully unveils the historical exploitation endured by colonized populations and the natural environment, underscoring how insatiable greed and the pursuit of perpetual growth have ultimately catalysed the most significant crisis of our contemporary era. Sentry told the locals, "We have no choice, they say, but to let them climb and conquer the Great Mountain . . . or else they will kill or enslave us" (Ghosh, 2022, p. 15). This narrative chronicles the systematic subjugation of the Valley inhabitants, the relentless exploitation of the *Mahaparbat* by the Anthropoi, and the subsequent efforts of the Valley people, known as the Varavaroi, in their attempt to regain equilibrium. Notably, the tale refrains from endorsing a solitary heroic figure; instead, it emphasizes a collective recognition of humanity's complex entanglement with the non-human aspects of nature and the exploration of interplanetary connections.

This novella can be classified as climate fiction, serving as a lens to illustrate the stark reality of the contemporary ecological crisis, exacerbated by the ascent of capitalism and the malfunctioning of industrial systems. This dire situation ultimately culminates in a domino effect, marked by the rapid spread of contagious viruses, pervasive environmental pollution, and the tragic decimation of indigenous communities. Amitav Ghosh's *The Living Mountain: A Fable for Our Times* (2022) is a captivating dream narrative used as a means to chart the history of human-environment relationships. Through this literary attempt, the author expertly discovers the stark and unvarnished realities of the present-day ecological crisis, offering a compelling portrayal of the harsh truths embedded within our "modern-colonial system" (Enck-Wanzer, 2011, p. 367). The notion of change in the world "registering the threat and damage inflicted on indigenous peoples and cultures by ongoing settler colonialism, forced assimilation, and an exploitative capitalist approach to natural resources that accelerates environmental damage and climate change" (Rowland, 2019, p. 542). The *Mahaparbat* stands as a sanctuary of exotic herbs and minerals, bestowing upon it an otherworldly allure that the local inhabitants are resolute in preserving at any cost. However, a seismic shift occurs when colonizers become privy to the mountain's mystical wealth, sparking their relentless pursuit to exploit its celestial treasures. At the essence of the story lies an ideological clash between the Anthropoi, the colonizers harbouring ambitions of dominion over the mountain, and the Varavaroi, the indigenous dwellers of the valley. Despite all forewarnings, the Anthropoi assert their dominance over the Varavaroi and, heedless of caution, venture onto the living mountain, intent on pillaging the abundant resources. The *Mahaparbat* is the epitome sentiment of natural living creatures, and now, because of the climate change catastrophe, the valley has witnessed "devastating landslides and avalanches had swept through our Valley, killing vast numbers of our fellow villagers" (Ghosh, 2022, p. 24). It highlights the "harsh repercussions that anthropocentric greed meets in the face of an environmental catastrophe" (Deloughery et al. 2015, p. 235) and promises a transformation in human ideology through eco-friendly actions. The thought-provoking discourse within the narrative affords us a valuable opportunity to censure instances of ecological mismanagement and advocates for the responsible and sustainable utilization of our environmental resources.

The Living Mountain profoundly acknowledges the "spiritual interconnection between human beings and the environment" (Lincoln, 2000, p. 227), highlighting our often overlooked and neglected connection with Mother Earth. It vehemently advocates for the rejuvenation of our delicate ecosystem. The fable serves as a compelling motivator, urging its readers to embrace eco-friendly practices rooted in principles of "preservation" and "sustenance"

(Deloughrey et al. 2015, pp. 233-340). This narrative compellingly directs our gaze toward the escalating environmental issues that significantly affect our society. Set in a Himalayan valley, the story unfolds amidst numerous villages that coexist beneath the imposing presence of the majestic snow-capped peak known as the "living mountain, *Mahaparbat*" (Ghosh, 2022, p. 12). Interwoven within the narrative are the villagers' internal conflicts and their annual trade interactions at the valley entrance, where they export the magical tree's nuts and other locally produced goods while importing essential provisions to sustain their livelihoods throughout the year.

The Anthropoi, accompanied by their helmeted military contingent known as the Kraani, disdainfully disregard the counsel of the village elders and impose restrictions on the Adepts, curtailing their ability to practise their revered skills. Subsequently, the Anthropoi decided "to conquer the Great Mountain" (Ghosh, 2022, p.14) and initiate their offensive campaign against the *Mahaparbat*, with the valley's inhabitants offering their assistance by supplying provisions and serving as porters. However, as the villagers ascend towards the mountain's summit, the Anthropoi scholars signal them from the valley below. This ominous turn of events "triggers catastrophic landslides and avalanches," commencing on the mountain slopes, "causing significant loss of life among the local populace" (Karmakar and Chetty, 2023, p. 12). With these disasters, "the savants of Anthropoi" (Ghosh, 2022, p. 35) start talking with the villagers. They tell the villagers that the ice of the mountain can support only a small number of climbers. The story is relevant today as we are facing "climate change and ecological catastrophe" (Wybranowska, 2020, p. 14) because of an insufficient understanding of mankind's relationship with nature and the abuse of natural resources.

In this story, Ghosh undertakes a critical, in-depth examination of the multifaceted process of colonialization, conscientiously tracing its evolution from the innocent gathering and organization of knowledge to the subsequent stages of colonial myth-making and violent conquest. The narrative not only sheds light on the overt violence inherent in colonialism but also the profound transformation it wrought upon the colonized people's perceptions of possibility, desirability, and futility. The text portrays how the desires engendered during colonial rule metamorphose into formidable compulsions in the postcolonial era. Ghosh masterfully captures the vibrant, extravagant, and diverse landscapes of both colonial and postcolonial epochs, pictorially rendering their material and sensory dimensions alongside their moral ambiguities. Moreover, his body of work, including this narrative, exemplifies his exploration of "massive ecological devastations" (Karmakar and Chetty, 2023, p. 3) of colonization, as evident in his descriptions of the systematic deforestation for timber. It

becomes apparent that this tale is profoundly influenced by the overarching climate change narrative. It unfolds as external factors introduce the indigenous inhabitants to the untold treasures concealed within the mountain, precipitating a conflict that culminates in the defeat of the native population at the hands of these outsiders, armed with modern weaponry and superior firepower. These outsiders want the riches of the mountain; the "indigenous people" (Deloughery et al. 2015, p. 207) try to stop them from doing so but to no avail. They warn the outsiders about ruining the mountain for their profit. Ghosh's approach to generating knowledge about the nature of environmental violence in *Mahaparbat* Mountain by identifying the root cause of climate change is entirely rooted in colonialism rule.

Conclusion

The paper highlights the importance of understanding environmental violence in terms of the histories of imperial processes operating within postcolonial studies and emergent postcolonial ecocriticism. This paper has provided a critical analysis of Amitav Ghosh's novella and its profound implications for understanding the mutual relations between human actions, environmental degradation, and the urgent issue of climate change. Through a political ecology lens, we deeply examine the narrative of *The Living Mountain* to disentangle the ways in which Ghosh portrays the violence inflicted upon the environment by human activities. The paper has also shown how Ghosh's narrative transcends the traditional boundaries of fiction by merging storytelling with environmental activism, emphasizing the association of human societies and the natural world. His narrative illustrates that environmental degradation disproportionately impacts marginalized communities, echoing the broader implications of climate change on vulnerable populations globally. Furthermore, the paper has highlighted the role of literature in fostering ecological consciousness and mobilizing collective action. By presenting climate change as a form of violence against nature, the paper highlights the urgency of addressing this global crisis as a matter of justice, ethics, and human survival. In sum, "Witnessing Environmental Violence" has strengthened the significance of literature as a powerful medium for conveying the multifaceted aspects of climate change. It has emphasized Amitav Ghosh's contribution in shedding light on the environmental violence that often goes unnoticed, urging us to rethink our relationship with the planet and take meaningful actions to alleviate the impending climate catastrophe. This paper serves as a testament to the capacity of literature to inspire change and highlights the pressing need for interdisciplinary approaches to address the environmental challenges of our time.

Works Cited:

Buell, L. 2009. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination.* United States: Wiley-Blackwell.

DeLoughrey, E., Didur, J., and Carrigan, A. 2015. *Global Ecologies and the Environmental Humanities: Postcolonial Approaches.* New York: Routledge.

Enck-Wanzer, D. 2011. "Race, Coloniality, and Geo-Body Politics: *The Garden* as Latin@ Vernacular Discourse." In: *Environmental Communication: A Journal of Nature and Culture.* Vol. 5, no. 3, pp. 363-371.

Ghosh, A. 1988. *The Shadow Lines*. India: Ravi Dayal Publishers.

Ghosh, A. 2004. *The Hungry Tide: A Novel*. United States: Houghton Mifflin Harcourt.

Ghosh, A. 2016. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press.

Ghosh, A. 2019. *Gun Island: A Novel*. Penguin Random House India Private Limited.

Ghosh, A. 2021. *The Nutmeg's Curse: Parables for a Planet in Crisis*. University of Chicago Press.

Ghosh, A. 2022. *The Living Mountain*. Harper Collins.

Heise, U. K. 2008. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford University Press.

Huggan, G., and Tiffin, H. 2009. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge.

Kalua, F. 2014. "Revisiting postcolonial theory: Continuities and departures in the twenty-first century." In: *English Academy Review*, vol. 31, no. 1, pp. 66–76.

Karmakar, G., and Chetty, R. 2023. "Episteme and Ecology: Amitav Ghosh's *The Living Mountain* and the Decolonial Turn." In: *South Asian Review*, pp. 1–21.

Lincoln, V. 2000. "Ecospirituality." In: *Journal of Holistic Nursing*, vol. 18, no. 3, pp. 227–244.

Margulies, J. D. 2022. "A Political Ecology of Desire." In: *Environmental Humanities*, vol. 14, no. 2, pp. 241–264.

Marzec, R. P. 2007. *An Ecological and Postcolonial Study of Literature*. New York: *Palgrave Macmillan.*

Mukherjee, U. P. 2010. *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*. New York: *Palgrave Macmillan.*

Nixon, R. 2011. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press.

Perreault, T., Bridge, G., and McCarthy, J. 2015. *The Routledge Handbook of Political Ecology*. London: Routledge.

Poray-Wybranowska, J. 2020. Climate Change, Ecological Catastrophe, and the Contemporary Postcolonial Novel. London: Routledge.

Rabani, G., and Mishra, B. 2023a. "Ecological Memory Consciousness: A Sense of Place Attachment in Uzma Aslam Khan's *The Story of Noble Rot*." In: *Literature & Aesthetics*, vol. 33, no. 1, pp. 82-90.

Rabani, G., and Mishra, B. 2023b. "Andaman Island and the Historicity of Colonial Violence: An Ecocritical Study of Uzma Aslam Khan's *The Miraculous True History of Nomi Ali*." In: *Journal of Language Teaching, Linguistics and Literature*, vol. 29, no. 2, pp. 57–69.

Reno, S. T. 2021. *The Anthropocene: Approaches and Contexts for Literature and the Humanities*. London: Routledge.

Rowland, L. 2019. "Indigenous Temporality and Climate Change in Alexis Wright's *Carpentaria* (2006)." In: *Journal of Postcolonial Writing*, vol. 55, no. 4, pp. 541–554.

Shiva, V. 1988. *Staying Alive: Women, Ecology and Development*. Zed Books.

Taylor, M. 2014. *The Political Ecology of Climate Change Adaptation*. London: Routledge.

Ghulam Rabani
Department of Humanities and Social Sciences,
Indian Institute of Technology Roorkee,
Uttarakhand, India. 247667.
Email: rabanighulam127@gmail.com

Binod Mishra
Department of Humanities and Social Sciences,
Indian Institute of Technology Roorkee,
Uttarakhand, India. 247667.
Email: binod.mishra@hs.iitr.ac.in