

## Reading Mahasweta Devi's *Aranyer Adhikar* Ecocritically

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**Abstract:** The novel *Aranyer Adhikar* by Mahasweta Devi is well-known due to its highbrow status of ecological consciousness. This study tries to scrutinize the novel *Aranyer Adhikar* from an ecocritical perspective. The researcher has deployed a close textual analysis approach to conduct this qualitative study. This novel incorporates and highlights the political struggles of the “de-notified” Munda tribes of India based on ecology. Ecocriticism challenges the anthropocentric attitude of human beings. The Indian Munda tribes relinquish their land due to the anthropocentric attitude of the colonizers and the local authorities. They have suffered environmental ruination as a consequence of colonial violence and exploitation. Moreover, the tribals face the threat of losing the traditional household wisdom of living pleasantly with nature. Additionally, in *Aranyer Adhikar*, Devi brings out the sufferings of the different tribes, such as Kol and Santhals, who have been socio-politically pauperized by the loss of forest land. It can be pointed out that *Aranyer Adhikar* is about striving for the social, economic and political freedom of the different tribes in India. Substantially, Mahasweta Devi records the “voices of tribal history” and offers “striking narratives” of the tribal rights over the forest.

**Keywords:** *Aranyer Adhikar*, Ecocriticism, Anthropocentrism, Indigeneity.

## I. INTRODUCTION

A Pioneer ecocritic Greg Garrard describes ecocriticism as a literary or cultural analysis of environmental issues, usually connected with 'green' moral and political agenda, and the subject of ecocriticism is "the study of the relationship of the human and the non-human" in cultural history (p. 4, 5). It is a study of the connection between literature and the environment conducted with a dedication to environmentalist practice (Buell 430). On the whole, Eco-disasters are a reality in the modern world. Modern innovations alone are insufficient to handle the ecological catastrophe on a global scale. For a long time, literary critics have not paid nature the respect it deserves. Over the past three decades, ecocriticism has grown into a global emergent movement. In his essay, "Literature and Ecology: An Experiment in Ecocriticism," William Rueckert outlines ecocriticism as the use of ecology and ecological thoughts in the study of literature because ecology has extreme relevance to the contemporary and future of the world (Rueckert 107). Ecocriticism is a portmanteau of the word eco and criticism. The word "eco" derives from the Greek root word 'oikos' which means earth. The term 'logy' derives from the Greek word 'logos,' meaning logical discourse. They collectively refer to criticism of the environment as it is portrayed in literature. Rueckert also claims that ecocriticism incorporates ecological ideas into the analysis of literature (Mishra, Ecocriticism 168). Mishra states that ecocriticism cannot be referred to as merely a nature study. Instead, it is far beyond conventional nature writing. Ecocriticism has two significant insights: (a) It has an ethical viewpoint and is dedicated to the natural world; (b) It makes an endeavor to establish a connection between the human and the non-human world. For example, Henry David Thoreau, a poet and environmental scientist, not only addresses the plants, animals, or birds in his writing but also develops a close connection with nature (Mishra, Ecocriticism 168).

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Moreover, in literature, ecocriticism or green studies explore the connection between humankind and the natural world. It studies how people respond to ecological mayhem. Due to rising social emphasis on environmental degradation and technological advancements, this type of critique has attracted much attention lately. Therefore, ecocriticism offers a novel approach to reading and understanding literary texts, expanding the scope of literary and theoretical research. As a whole, ecocriticism is a deliberately inclusive approach also referred to as "green (culture) studies," "ecopoetics," and "environmental literary criticism" (Mambrol). Eco-centric education initiatives, such as environmental education and sustainability education, have evolved in general education to a great extent in the United States (Ross 2). As 21st-century citizens, we live in an era where subjects of ecological consciousness have been put forward for argument following numerous environmental issues such as air, water and land pollution. In addition, the leaders of the world adopted the "2030 Agenda" for sustainable development in September 2015. In the preamble to the "2030 Agenda", world leaders affirmed that they are: "determined to protect the planet from degradation, including through sustainable consumption and production, sustainably managing its natural resources and taking urgent action on climate change, so that it can support the needs of the present and future generations (Sustainable Development Goals)." Notably, the UN and other national and international organizations are taking steps to enhance sustainable development. Along with world leaders and ecologists, writers continuously focus on the environment. Moreover, literary critics are also aware of green or ecological studies. That is why ecocriticism is a vital issue in the present world. Additionally, contemporary litterateurs give importance to sustainable development. Undoubtedly, ecocriticism promotes sustainable development (Frederick).

*The environmental movements, also called green movements, promote the sustainable usage of natural resources. Several environmental movements emerged in India, such as the Bishnoi Movement (1700), the Kol Rebellion (1832), the Santhal Movement (1855-1856), the Munda Rebellion (1899-1900), and so on (Mishra, Ulgulaan, 92). In Aranyer Adhikar, Mahasweta Devi illustrates a clear picture of the Munda rebellion led by Birsa Munda against the mistreatment and discrimination of tribal peoples by outsiders and the venal local government.*

## II. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Robert Watson's *Back to Nature* (2006) is the most persuasive and enlightening work of ecocriticism. Watson's analysis contributes to visual ecocriticism (Braddock and Irmscher). As per Watson, ecocriticism is essentially a work of comprehension, not activism, as it recognizes the urgency of the crisis without being determined by it (Garrard, Oxford, 6). The environmental studies are ancient in the subcontinent, such as Sangam literature, the earliest extant literature of the Tamils (300 BCE—200 CE), which stems from a culture deeply rooted in the soil where a place is the first principle of literary representation (Rangarajan 529). This relational web "integrating the human, nature and the spiritual realm" is known as *tinai*, where humankind does not hold a central place (Selvamony 153). For example, the *Natrinai*, a collection of four hundred poems, casts trees in the role of principal presences and identifies them as close kith and kin (Rangarajan 530). Today there is a revitalization of *tinai* studies in Indian academia as the researchers are trying to focus on the current applicability of *tinai* studies and how it can be compared to related theories from other fields like anthropogeography, human ecology, social ecology, biogeography, and bioregionalism (Selvamony13). However, we do not have enough ecocritical studies on the Bangla literary pieces. Awal explicates several ecocritical philosophies in his study, such as Deep ecology, Ecofeminism, Shallow Ecology, Social Ecology, Eco-Marxism, Ecophobia, Cornucopian, Heideggerian Eco-philosophy addressing Tagore's works (1031). Arne Naess, a Norwegian philosopher, coined the term "deep ecology." It is an environmental movement that views human life as one of the vital components of the environment. Naess has talked about the bond between man and nature, whose dissolution, in his opinion, results in sadness and despair. Moreover, Naess acknowledges the inherent worth of nature (Awal 1032). Likewise, ecology can be divided into two branches: deep and shallow ecology. The dominant species on earth are human beings. Shallow ecology postulates that humans can dominate nature for food and safety. It gives rise to the notion that we should care for nature as it benefits humans. Therefore, all living things, including other species, are meant to be utilized as resources for human interests (Karatas 2016, p. 126). Conversely, deep ecology does not like unwanted interference in nature. According to Plumwood and Wilks, humans are part of nature, so they cannot dominate nature (Plumwood 7-8; Wilks 200-205).

Chikere and Wosuaspire endeavored to promote the study of ecocritical discourse and raise awareness towards environmental durability and longevity. Their ecocritical study inspects the rhythm of human-nature contact in some post-COVID poems of the new normal world. According to Chikere and Wosu, ecocriticism depicts the detrimental effects of the adverse environmental conditions as they quote, "Hence the new normal is that humans will feel the heat of fever, flu and experience breathing problems just as the earth suffered the heat waves as a result of environmentally-unfriendly human activities (Chikere and Wosu 4)." Moreover, Abdul Awal postulates that ecocriticism instigates a noteworthy dimension in literary criticism. He explains the major kinds of literature of Rabindranath Tagore, a Bengali polymath, from ecocritical perspectives in a befitting manner. His study induces a link between human beings and nature, analyzing Tagore's literature. He opines that literature might be an ideological maneuver to stop environmental catastrophe and calamity. Moreover, literature can endorse substantial biodiversity. The ecocritical study by Awal

examines interpersonal relationships while exposing how modern technology is being used to exploit the environment. Eco-philosophical sagacity might play a vital role in eradicating environmental mayhem (1030). Additionally, Monaco examines Moss's novel *Cold Earth* from the critical intersection of melancholia and environmental apocalypse. Monaco takes into account Moss's novel *Cold Earth* as the archive of traumatic human loss and environmental apocalypse (Monaco 1). Likewise, the melancholic narrative of *Aranyer Adhikar* also portrays the traumatic experience of ecological mayhem.

The belief that God is everything and everything is God is known as pantheism. Pantheists feel the presence of the supreme God in the essentials of nature. One of the critical aspects of ecocriticism is ecophobia (Awal 1035). Ecophobia is a physiological state that enables a person to take advantage of nature. It is to environmental marauding (Estok 17). On the contrary, cornucopian philosophy, an anthropocentric view, infers that either there are no environmental hazards or they can be resolved by modern technology. Cornucopians take into account environmental risks as fictitious (Arney). Cornucopians advocate against environmental protection as they believe technology will fulfill societal and individual needs (Awal 1037). Gaia hypothesis is one of the cornerstones of ecocriticism, and it is the potential solution to the environmental challenges of the 21st century. It considers the earth a "single organism comprised of all life forms and inorganic elements such as rocks, oceans, and atmosphere." Gaia is dynamic as it creates a geophysiological balance of energy and chemical elements comparable to the physiological balance of an organism. Gaia hypothesis believes in a structure that ties up living matter (flora and fauna) and non-living matter (metals, mountains, and the atmosphere (Abou-Agag 1, 2). Likewise, German philosopher Martin Heidegger (1889–1976) is eminent for his eco-philosophy. Zimmerman was the most influential critic of Heidegger's environmentalist interpretations. He argued in 1983 that Heidegger's philosophy holds up radical environmentalism (Zimmerman 99-131). According to Heidegger's philosophy, people must guide or serve the surrounding flora and fauna. Moreover, humans should take care of these natural items rather than try to change their inherent flaws.

The relationship between women and nature is highlighted by ecofeminism. The patriarchal system controls, exploits, and vanquishes both nature and women. Ecofeminism infers that nature is a symbol of women. Also, it implies that male power extinguishes and vandalizes nature as misogynists violate women. Environmental complications are triggered mainly by "systems of dominance and exploitation of humans by other humans," according to social ecology and eco-marxism. A man cannot be subjugated by another man since he is a part of nature. A further component of Eco consciousness is human respect for one another (Awal 1034). Noticeably, in *Aranyer Adhikar*, Birsa Munda and his fellows are oppressed by the British colonizers and local suppressive authorities.

### III. METHODOLOGY

This study is qualitative. The researcher adopted a close reading approach to finding facts and details about the novel *Aranyer Adhikar* from ecocritical perspectives. Close reading, also known as close textual analysis, is a detailed analysis of a literary text (Castilla). The close textual analysis approach observes all striking features of a text, including rhetorical features, structural elements, and cultural references, and finally takes the initiative to interpret those observations (Kain). The researcher collected necessary primary information from the novel *Aranyer Adhikar*. The researcher also collected required facts from websites, books, journals, newspapers, periodicals, magazines, etc. This study helps to thematically analyze the struggle of the Munda tribes in India from an ecocritical perspective. This study also addresses the plights of the typical outcast life in India.

### IV. DISCUSSION

The nature of the bird is to fly like a bird  
They will fly and sing in the forest mountains  
He (a tribal) says the smell of red soil will bloom in his chest  
The green illusion will keep the bond unbreakable  
Pullinghis chest like a shala tree  
Pirensacrificed his life to live as a human being.  
(“Piren Snal by Madol with lyric,”0.00-0.44, author’s translation)

The abovementioned lyrics of the song "Piren Snal," sung by *Madol*, an indigenous band group in Bangladesh, are the outline of the novel *Aranyer Adhikar*. Birsa Munda, a young tribal leader of the late nineteenth century and the starring character of the novel *Aranyer Adhikar*, is transformed into Piren Snal in the twenty-first century. Noticeably, Piren Snal, an indigenous rights activist, was killed when police and forest guards opened fire on an anti-Eco Park procession in the Jalabada area of Madhupur, Tangail, Bangladesh on January 3, 2004. Thousands of indigenous Garo people protested against the illegitimate wall built in their community that day ("PirenSnal's death anniv observed").

*The narratives of Aranyer Adhikar highlight the environmental sagacity, history, and culture of the Chotanagpur region. The tribal forest is packed with Palash, Shimul, Ked, Pial, Mahua, Piyasal, and Sal trees. Amalaki*

and Behera trees are scattered on the hill slopes. Wildflower bushes can be seen in the open spaces (132). Shiuli flowers bloom in this forest in autumn. Alonji creeper grows on the lake in monsoons. The flowers of that vine have a wonderful fragrance. Dead leaves also make the soil fertile. Sweet tubers and roots are found in the ground. Bamboo shoots grow without any care. Tigers, bears, leopards, deer, wolves, and hyenas roam fearlessly in this forest. No Munda boy pierces them with arrows or spears on the day of the hunting festival. The river flows through the mountain gorge in a deep roar. Silverfish play in the river water (138).

The two prodigious Indian epics, the *Ramayana* and the *Mahabharata* propose rich insights into the ethnoecology of the terrestrial ecosystems of India (Rangarajan 529). Like these two epics, the novel *Aranyer Adhikar* offers new insights into the ethnoecology of the Munda tribal region in India. Ethnoecology is an interdisciplinary field that examines how humans use, know, experience, and interact with plants, animals, fungi, and other life forms, along with abiotic environments (Stepp 1).

Mahasweta Devi's highbrow oeuvre challenges the prevailing power structures and politics of society. Moreover, in her writing, she often depicts the brutal oppression of tribals and the untouchables by local authorities; the novel *Aranyer Adhikar* is no exception. Mahasweta Devi's *Aranyer Adhikar* is an autobiographical novel. She was inspired to write *Aranyer Adhikar* from the book *A Nomad Called Thief* by Ganesh N. Devy. It was found in the book *A Nomad Called Thief* that the forest used to send wireless messages to the township. In the forest regions of Maharashtra, people believed that Aranya-Chandika Devi was Baghzai. Baghzai's servant Vasudev used to come to the locality as the messenger. A man tied a peacock's tail on his head and brought Aranna's message to the village: the forest thus visited the village. Of course, these Vasudevs are also tribals. That is why no one fully understands the forest except the tribals (10).

The ancient Vedic concept of *geopiet* envisioned a universe ruled by *rtam*, the impersonal force that underlies and controls all life on earth. According to this worldview, man is yoked by *rtam* in a connection of interdependence and interplay with nature. The ultimate pledge between humans and nature is highlighted and celebrated through consecrated ritual, art and architecture in the geographically sundry subcontinent presenting all types of ecosystems (Rangarajan 528). Therefore, conservation would be defined as "a state of harmony (*rtam*) with land, forest, waters, and natural environment" (Khanna 111). Likewise, the Munda tribes maintain a harmonious relationship with nature. Birsa Munda, the tribal freedom fighter, is the hero of the Munda tribe in West Bengal, India. He knows where potatoes, fish, jujube, sweet potatoes, sour amla, wild taro, and porcupines are available in the jungle. Aranya (forest) tells him all the secrets alone. It seems Aranya hands over her stash of hidden wealth to Birsa (43). Birsa, along with his tribe, wants the rights of the forest. Munda and other tribes, such as Oran, Kol, and Santhal, want to return to their mother's lap, which is the forest. They are expelled from their very own land due to colonial oppression (18). At the age of eight, all Munda boys start working. Birsa is no exception. He helps his family by herding goats. Additionally, he collects wood, leaves, fruits, tubers, and honey from the forest. Generally, the tribals are used to cultivating the land. The Adivasis never exploit the environment; instead, they work to prevent it (Mishra, Ulgulaan 92). The forest is like a mother to the tribes (17). They are used to leading a very simple life. They take China grass and salt as their daily meal. Too often, salt is luxurious to them (38). Herding cows and goats in the barren jungle is their common occupation. They build houses with forest wood and sticks. The forest offers a general panacea for all the glitches of the tribes, such as a broken leg of a lamb being treated with a harenga vine (*Byttneria Pilosa*) (53). They collect firewood from the forest. Forest provides them water, dry wood, flowers, fruits, vegetables, oil, honey, rice, maize, wild animals, etc.; quintessentially, everything comes from the forest. They treat various diseases with neem, tulsi, ginger, and turmeric juice (83). Tribals use reetha fruit as body cleansers.

Vociferous environmental activist Shiva opines that person (*purusha*) and nature (*prakriti*) constitute a "duality in unity" (Shiva 40). In *Aranyer Adhikar*, this worldview of tribal unity with nature is lost due to the advent of colonial oppression. The way of life of tribal cultures highlights the human–nature continuum. The socio-economic traditions of the hunter-gatherers, fishers, farmers, and pastoral transhuman visualize the harmonious view of man and nature as an "intimate whole" (Saraswati 4). Likewise, *Aranyer Adhikar* exhibits the seamless view of man and nature as an inseparable whole. The tribes and nature are complementary to each other. Birsa's ancestors were Chatia and Nabu. They were brothers. The village was named Chotanagpur after their name (31, 32). Chotanagpur is a forest full of tigers and bears. The forest is weighed down with shal, gajari, palash, kusum, piyal, siddha, and shibam trees. Moreover, it is a stunning place covered with temperate mountains like the bosom of a young woman (42). The tribals believe that the forest bluebird is a blessing for them (41). The inhabitants of the forest regularly inhale the sweet, mild scent of flowers. They marvel at the splendor of different wild birds. Birsa is overwhelmed with the beauty of wild birds as "A yellow-colored Benezou bird floated down like a golden melody and fluttered its wings over Birsa's head (40)."

Greg Garrard, a committed critic of ecology, uses the trope of "indigeneity" in his famous book *Ecocriticism* which might be connected with the environmental issues of *Aranyer Adhikar*. Garrard opines in the



trope of "indigeneity" that the "Settler-Indigenous relations were never codified in a treaty; rather, the Indigenous inhabitants were coerced into relinquishing their land without any recompense (154)." Actually, the Munda tribes were bound to relinquish their land. In *Aranyer Adhikar*, the indigenous cultures are threatened by colonialism. The identity of the Munda tribes is also threatened due to the colonial violence. The British Raj and Dikus want to sever the Munda tribes' deep ecological relationship with the forest. Shawn Wilson opines that 'Identity for Indigenous peoples is grounded in their relationships with the land, with their ancestors who have returned to the land and with future generations who will come into being on the land' (p.76, 80). This widening circle of relationship can be described using the following words quoted by Thomas King: "From family to other humans, to the animals, to the birds, to the fish, to the plants, to all the animate and inanimate forms that can be seen or imagined' (1990: ix). Likewise, the tribals are pervasively dependent on the forest of Chotanagpur. The forest is full of agate, a valuable stone that is used to make rail lines. Agate is also used to make ornaments, necklaces, chains, statues, and many more (9). However, the so-called civilized such as British Raj and local Dikus exploit the Adivasi people, including the Kol, Vil, Santhal, Munda, Ho, and Sabar, in the guise of progress. People come from outside the forest and take over everything of the tribals. The oppressors are people belonging to another caste, another country. Those who dispossess the Munda tribes and occupy their lands are the Dikus (33). The indigenous people lack access to the forest, which is necessary for survival. They are labeled as outcasts and compelled to abandon their land, water, and forest. Their dwellings have been robbed. According to Lisa Udel, 'Indigenous people worldwide share a common experience of colonization and subsumption into a capitalist and hegemonic nation state, a shared investment in the attainment of sovereign nationhood, and a fundamentally nondisruptive, integrative relationship with the natural habitat' (2007). The tribals of Chotanagpur also fight for sovereignty as they are victims of colonial extortion. The oppressive local government declares that "no one can herd cows and goats in the forest. The tribals are not allowed to collect wood, leaves, honey from the forest (69)." That is why all the villages evacuate their land. On the contrary, Birsa Munda is brave enough to lead a fight against British Raj, money-lenders, zamindars, missionaries, and brokers. James Wilson argues that many tribes call themselves 'the first people,' 'the original people,' or the 'real people' (8).' Likewise, Birsa declares himself as "Dhoroti Aba" (the father of the earth). Birsa led an uprising called Ulgulaan against the colonizers. Not the Hul of the Santhals, not the Mulki war of the Sardars, Birsa called for a great revolt of Ulgulaan (19). What is Ulgulaan to the Munda tribe is Hul to the Santhals. The forest does not get burned by Ulgulan's fire; People's hearts and blood get burned. They consider the forest as their mother. By occupying the land, the Dikus defiled the tribals' mother. Birsa's body is made of the soil of Chotanagpur; his blood is the flow of the Tajene and Kanchi rivers. His forest mother cries on the banks of that river as the colonizers rob the forest (153). Birsa wants to purify his forest mother by burning the fire of Ulgulaan (Devi 17, 18 author's translation). Birsa declares:  
Ulgulaan has no end, God has no death (28).

The imprisonment of Birsa Munda becomes a tale of the environmental jeremiad. In *Aranyer Adhikar*, the concept of eco-disaster is presented as environmental justice. The Munda tribes consider Birsa the Father of the Earth. Birsa's detention brings a curse on the village that alters the weather. As per the narrator of the *Aranyer Adhikar*: "Birsa went to jail; since then, there has been no rain for two consecutive years. There is no water in the air; the ground is bursting. There is no dew, even on a winter night. The leaves are drying up. The girls dig holes in the sand of the river hoping for some water. At the end of the night, a little water rises in that hole. In 1897 the crops of Bhadra month got burnt; Rabi crops did not grow (114)." In the novel *People of the Whale* (2008) written by Linda Hogan, the killing of the whale is "supernaturally linked to moral failings: specifically colonial oppression of Indigenous peoples (Garrard, 171, 3rd ed.)." The killing of a whale and the custody of Birsa supernaturally cause drought. In the *People of the Whale*, there are members of the A'atsika tribe who hold the whale "holy," wherein the Munda tribes consider Birsa "sacred." Here, the hamper of the physical environment causes apocalyptic consequences.

In *Aranyer Adhikar*, the poetic use of orature and myths expresses the tribals' ecoconsciousness both culturally and spiritually. Their orature captivates the listeners by expressing the beauty of the forests and the rivers. Dhani, a constant companion of Birsa's movement, utters:

And brothers, and sisters, and boys,  
run away, save your life, ... the storm is on the ground,  
the sky is covered with fog, look at our country,  
they took it away, we can't find a way later,  
all that is covered in darkness (31).  
Let's go, rejoice; I bow down to Dharti Aba,  
he will capture our enemies in Vadra (August-September) month.

On the days of rebellion (Ulgulaan), everyone joined hands together and started saying:  
O Dharti Abba,  
As many forks in the road  
Envy of the enemy, Our pain

Sad day, nightmare  
As many diseases, as many sins  
And British  
Let all thorns be removed (127).  
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We will not forgive landlords, moneylenders, Bene, foreigners.  
They have taken away our country  
We will not give up a little right  
Werescued the country from the teeth of the leopard and the claws of the snake  
They have taken away this beautiful country (153).

The Aranyakas, or the forest texts, exhibit the forest as a place of transcendence where it is possible to go beyond human limitations and establish a vital connection with the cosmos (Rangarajan 529). Devi also establishes a vital connection between humans and the cosmos in the novel *Aranyer Adhikar*. Birsa utters before his death, "The Master and the Munda.....There is no difference in blood. As much as it hurts you when beaten, the Munda tribals also feel the same pain (18)." Shali, one of the companions of Birsa, plans to scatter the cremated ashes of Birsa's dead body in the forest. Birsa believed that the ashes would increase the fecundity of the forest, as he said to Shali: "If you throw the ashes in the forest, the forest will know that Birsa has not forgotten him. Ashes will fall to the ground; trees will grow. Furthermore, that tree will grow bigger (27)." Birsa also commands the tribals not to surrender to the colonizers as he proclaims: "Don't give up hope. Do not think that I have left you. I have given you all the tools, I have taught you everything. So, fight and survive (29)."

Whyte asserts that Indigenous peoples have endured apocalyptic experiences already due to different forms of colonialism: ecosystem collapse, species loss, economic crash, drastic relocation, and cultural disintegration' (226). Similarly, the tribals of Chotanagpur have already been economically exploited by the British Raj and Dikus. Moreover, they have experienced drastic relocation and cultural disintegration due to the consequences of colonial violence.

## V. CONCLUSION

Garrard uses the "apocalyptic" trope in his book *Ecocriticism* to express the plights about the end of the world. Ecological apocalypticism is not about predicting the end of the world rather it is about the extinction of the indigenous people which is already experienced by the Munda tribes in India. rd in the world The term "right to forest" is a buzzword right now. Mahasweta Devi utters: "The title of my novel is very significant in the whole world today .We have destroyed forests in Africa and Asia in pursuit of apocalyptic greed.Tsunami is an understatement.Sea water is poisoned by oil pollution.All plants, animals and humans have the right to live on earth.We are destroying everything everywhere.Today, people are thinking about the need to protect the balance of the environment.Environmental apocalypse is everywhere.The Himalayan snow wall has been melting for a long time.The vast forests of Tarai at the foot of the Himalayas are also on the verge of destruction.If we look at Kolkata , it seems thatthere is no water, no birds, no trees.Everything has been completely cremated.Only high-rise buildings have risen around.I had a strong passion for green.Treeswere being cut ruthlesslyi n Palamau, Singhbhum, Purulia, West Medinipur,and Bakura) 9,10.("

Undoubtedly, deep concern has been expressed for the environmental mayhem in the novel *Aranyer Adhikar*. A more significant concern behind Birsa's movement is the threat to indigenous people's lands.That is why Birsa led a movement called Ulgulaan against the suppressive British Raj and the local Dikus.

There is no end of Ulgulaan  
There is no termination of Birsa (216).

The Munda tribes dream of reclaiming the entire forest. Once, the forest was raw, like a little girl. They think the same would happen again without Mahajan, Dikus, or Saheb (30). Birsa utters:

"Rights over the forest is the original right of Krishna India. Ever since the white man's land was sleeping under the sea, the black people of Krishna India have known the jungle as their mother (70)."

Birsa could not provide Munda tribes rice instead of ghatu (an indigenous cheap food), freedom instead of subjugation, liberty from imprisonment, and the right to farming land, home, and forest (112). Nevertheless, Birsa's spirit inspired the Munda tribes to hold their heads high.Birsa knows that guns are more powerful than arrows. Birsa also knows that not all battles can be judged by success or failure. Even though the Munda tribes lost the war, their struggles continue to exist in human blood, in deprivation, in the songs of black men, in memories, in tasteless food, and in the pale skin of naked Munda children (173, 174). Birsa is dead, but his ideals remain well among the Munda tribes (209). Birsa is today an acclaimed name in all tribal areas of India. Schools, reservoirs, and many more have been named after him. Birsa is the only tribal whose picture adorns the Parliament. It can be said that Birsa's movement has been recognized worldwide (8). The cultural practices of the Munda tribes are eco-friendly and their contributions to

environmental protection are praiseworthy. The eco consciousness of the tribals keeps up nature evergreen which is essential for the sustainable consumption and production.

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