POSTCOLONIAL ECOCRITICISM: AN ANALYTICAL STUDY OF GHOSH AND SILKO'S FICTION

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ABSTRACT

This dissertation endeavors to explore and capture the colonial tactics to occupy natives and their lands and its effects on native environments via Indian and Native American postcolonial literature. It revolves around the boundaries of colonial influence on places, humans and animals. To view colonial tactics of occupation in the selected texts the concepts of new materialism have been added to the theory of postcolonial ecocriticism. By incorporating new-materialism, colonial occupation can be seen 'as a machine' which produces commodities for economic benefits. This 'machine' produces dynamic processes which are an integral part of diverse anti environmental strategies of the colonizers created to achieve certain goals. Every process can be seen as a whole which is composed of systematic underlying process of creating and maintaining the empire. This research, however views only three dynamic processes of occupation e.g. Myth of Development, Environmental Racism and Biocolonization. By delimiting the research to two significant writers of different geopolitical regions (Leslie Marmon Silko Native American and Amitav Ghosh Indian), the research demonstrates that postcolonial environmental destruction is a commonplace feature in the work of both writers. Ghosh's texts draw attention to development as a continuing process of occupation and recognize political relationalities of sustainable development and state vampirism and its effect on Indian environments. Silko's texts encompass Biocolonization and Environmental Racism as the systematic practices and policies that Euro-Americans draw on to extend and maintain their control over the Native Americans and their lands.Moreover the selected texts also gesture beyond historical discourse to a global context by particularizing issues that affect the planet as a whole. The research also explores how the colonial tactics of occupation are constructed through the systematic processes of knowing and materializing the colonial subjects. For theoretical framework, this research is reliant on Graham Huggan and Hellen Tiffins' *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010). Textual analysis has been used as a method for the analysis of the selected texts but it is further delimited to Catherine Belsey's concept of historical background and intertextuality.

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DEDICATION

I dedicate this work to my beloved mother Jabeen Akhtar.

CHAPTER 1

INTRODUCTION

As natural sciences continue to emerge, land has evolved as a significant mental symbol. It also functions as a stimulant to evolve such concepts as environmental protection, and biological as well as ethnological identities alongside their protection. The colonized treat it as more than a dead matter. They associate with it sacred and spiritual values. They believe that "it will bring them bread, and above all dignity" (Fanon 90). Land or place may be best expressed in three basic dimensions: geographically, environmentally and genealogically. Geographically, it gives the sense of expansion of the empire (the historical view of which raises the questions of rights and wrongs committed by colonizers). Environmentally, it can be seen in terms of wilderness or urbanity (this being an indirect reference to the 'wild' versus 'technologically-advanced' debate). Genealogically, it explains a link existing between lineage and land (that is, the idea of "roots" and importance of ancestry).

For the natives, colonialism began, first, geographically which means the "loss of their land" and "loss of locality to the outsider" (Said 77). This occupation of land resulted in the exploitation of natural resources by colonizers that not only made colonized people economically dependent on colonial powers but also devastated their natural environment. Moreover, since land plays a pivotal part in preserving the past, it gives, by encoding time, knowledgeable indications of the empire's transformative impact. Besides, it also provides evidences of how various empires try to suppress the anticolonial epistemologies. Imperialism is, therefore, "an act of geographical violence" (Said, 77) through which the colonized are 'brought under control' (in Europeans' terms 'civilized').

The anticipated postcolonial and ecocritical cross-fertilization gives rise to different dimensions in both areas. While the eco-/environmentalism theory enables to materialize the theory of postcolonialism, the post-colonial theory tries to historicize the theory of ecocriticism. As ecocriticism gives more importance to diverse and complex relationship of humans, plants, soil, animals, air and water so this can lead to materialistic underpinnings of postcolonial studies. It is capable of suggesting ecocritical stance as a framework which is flexible and broad.

The present research focuses on new-materialistic perspective of postcolonial ecocriticism through colonial tactics of occupation. It undertakes this study due to two reasons. First, in the study of postcolonial ecocriticism, new-materialist perspective allows critics to fully engage with the problem that we face while understanding characteristics of not only cultural but also literary expressions along with their situation in historical environment. By strengthening and revisiting the characteristics of new-materialism in both theories, some of the conceptual troubles can be resolved by these two fields. It can also help in building up the new ways for the proper understanding of the symbiotic relationship that exists between not only cultural and literary texts but also their relationship with their environment.

Second, a careful amalgamation of new-materialism in ecological thinking can not only make ecocriticism more systematically strong, but can also contribute in a better meaningful way to the remedial input of postcolonial criticism. The word “Matter” is a multifaceted concept in materialism. It can be taken as the materiality of the human body and the natural world. From the postcolonial perspective, it can be taken as the natives’ natural resources that are illegally accessed by the colonizers for their personal benefits. In the same way, an engagement with the materialist positions can not only rejuvenate this field but can also facilitate it to position ecocriticism within the broader contexts of new and old imperialism and neo- colonialism.

1.1 Colonial Tactics to Occupy Natives and their Lands

Colonization, as a process, proved to be a systematic intrusion based on certain rules of occupation. It started with invasion and occupation and, then, continued as a series of exploitation. Although material exploitation was the key feature of this endeavour, yet the role played by European self-aggrandizement and superiority complex is equally significant. At the beginning only political and economical motives became obvious, but with the passage of time

its cultural and developmental motives became more intense. The colonizers used different strategies to occupy land and its people. The focus of this research however be on theses there techniques. The present study, however, focuses on these three techniques.

a) Biocolonization (Occupation of land and natural resources)

Bios in Latin means life. Therefore, the term biocolonization refers to the colonization of life in every form whether human or non-human. It encompasses different policies and practices that a dominant colonizer culture can draw on to retain and expand its control over the natives and their lands (Huggan and Tiffin 99). It also implies a continuation of the domineering and oppressing relations of power that historically have informed the indigenous and western culture interactions. It facilitates the commodification of indigenous resources and knowledge. With prescriptions and proscriptions, it leads the 'process of knowing' in different indigenous contexts. The European trade and commerce industry flourished as a result of 'raiding indigenous resources'. The rapidly progressing technology made Europeans believe that they are 'superior'. This superiority made them look for new colonies which can be invaded and exploited to accumulate wealth.

b) Environmental Racism (Dividing people and nature to control the colonies)

When we look at the western intellectual history in depth, we observe that western civilization (especially that of imperialists) has been not only been constructed against the wild, animalistic and savage 'other,' but has also been constantly haunted by it. The division between the presumed "them" and the so-called "us" represent nature and the environment in dialogue with postcolonialism. In the light of this self-made division, Europe (being the torch-bearer) assigned itself the duty to enlighten the rest of the world by bringing rationality and order to uncivilized and untamed peoples, their land and nature by conquering their wilderness. Thus the 'environmnetal racism' becomes one of the most important strategies of colonizers: promoting the supremacy of race, nation and gender.

c) Myth of Development (Creating the self-serving slogans of progress to maintain the empire)

The very idea of 'development' in postcolonial and ecocritical sense proposes the mismatch of opinions between 'first' and 'third' world countries. Today 'myth of development' has become one of the most important aspects of postcolonial ecocritical theory. The word development has been used in very ironic sense by various environmental critics as it includes

misuse of natives' natural resources for the progress of the colonizers. Third-World critics tend to view development as "little more than a disguised form of neocolonialism" (Huggan and Tiffin 54). For them, it is a vast technocratic apparatus that is primarily designed to serve the political and economic interests of the West. One may define it as a disguised form of environmental degradation on the name of economical progress. This importance of geographical identity and the emphasis on historical production of global south opens up a new horizon for the postcolonial studies that utilizes the concept of place to question chronological narratives of development and progress imposed by the colonial powers.

1.2 Postcolonial Literature as a Reflection of Colonial Tactics

Now these three strategies can be seen in in-depth analysis of history and postcolonial literature. Though environment is not a new concept in literature, but these strategies allow one to study fiction from a whole new perspective. This concept makes humans think in a bio-centric manner. Man has been considered as the greatest aggressor who dwells this biosphere of ours. It is, indeed, this aggressive behavior that has always helped the human beings dominate the earth. Their greatest aim is to temper with the equilibrium of nature and turn this ecosphere into something of their own liking. In fact their mission is no short of somehow enslaving the entire universe. Many known novelists and poets have criticized human aggression on environment and its degradation. By so doing, such works seek to make people conscious of the responsibilities they owe it. For people around the world, global environmental challenges have become a unifying concern. Climate change, human health and welfare, loss of biodiversity, drought, land degradation, and a good many environmental catastrophes are issues that not only cross national boundaries but also require international cooperation for their appropriate tackling.

Environmental problems that are reflected in postcolonial literature can prompt serious concern, promote varied attitude, and inspire swift action. Literature addressing environmental degradation also helps us better understand the case by bringing to light the damage done on different levels. On the other hand, creative works can even transform our behavior and influence our thought towards the environment. Stories from fiction engaging with the ambiguities of ecological problems and their impact on human life and future take an entirely different stance than do such subjects as science, ecocriticism or the news articles. This process can ultimately

provide valuable and engaging tools for further environmental action. From water pollution to global warming, from land and soil degradation to human security and migration, no animal, person, community, and nation ever remains unaffected by the environmental issues. The environment has always been on the receiving end of the humans' devastating tendencies. In order to raise serious concerns and create clear awareness, issues concerning man's activity and its ruinous impact on his surroundings are now being taken up by a large number of scholars across the world.

The present study analyzes certain literary works that effectively reflect the environmental problems and disasters in the postcolonial India and America. In literature, one cannot separate national issues from environment. There is a very familiar link between the novel and the 'narration' of nation. In Timothy Brennan (1990)'s words: "[The] nations, then, are imaginary constructs that depend for their existence on an apparatus of cultural fictions in which imaginative literature plays a decisive role" (Brennan 49). In spite of the fact that a novel is not the only such imaginative vehicle, it remains a fact that the flowering of the genre and the rise of nation-states have always coincided across cultural contexts. Novel's centrality objectifies national life because it mimics the structure of a nation: its people, its languages, its region, its environment, its customs. Viewing some postcolonial contexts can make the concept clear. Take the example of Latin American literature in which fiction and politics are amalgamated in such a way that novels have become the exemplary sites for the 'imagining' of national foundations and futures. Benedict Anderson, who worked on 'print culture' and nationalism, suggests that the novel and the newspaper form the key media in order to "re-presenting the imagined community that we call the nation" (Anderson 25).

This thesis traces the narration of the Indian and Native American nation (with specific reference to ecological disasters) that emerged out of the colonial encounter, addressing itself to the empire rather than a specific region or community. What it seeks to provide are readings of postcolonial Indian and Native American texts from an ecological framework of study. This study attempts to cover a conceptual, historical and ecological argument about the novel. Individual chapters combine together to create an overview of key texts and themes with short, but comprehensive, close readings that show how certain historical, ecological and critical concerns emerge out of the text.

1.3 American Indians and the Trauma of Biocolonization and Environmental Racism

The reason why American Indian literature is chosen for the understanding of the abovementioned colonial tactics is that the USA is built on and has profited off of the stolen Native American territories and land. The very idea that the USA had the right to this land, the right to steal the very place that all native tribes had called their home; to colonize, was based on racist ideals.

In North America, colonial relationships are primarily expressed in relation to the peoples' land. The anticolonial political rhetoric as a moral privilege to sovereignty frequently revolves around contemporary and historical stewardship of the land. These debates about Native ecologies are especially important and sensitive. The American Indian literature especially deals with the issues of environment and colonialism because Native Americans have gone through hazardous environmental exploitation. The colonizers arrived on their soils with folks and herds and crops. They cleared their land which exterminated the local ecosystem. They took for granted the institution of 'specieism' and gave birth to the imperial racist ideologies on a planetary scale. They used their raw material and resources and bestowed them with diseases and environmental hazards in turn. Starting from their religion and spiritual beliefs, they took the rights of their land and exploited their harmony with natural surroundings by cutting their forests, by hunting their sacred animals, by striping mines, by polluting their water and earth, and by depriving them of food and shelter.

The pre-colonial America was rich in agricultural production and water reservoirs. It had rich soil that received an abundance of sunlight. Since soil and water are complementary for the production of crops, it was considered as rich fertile land. As the Europeans were not rich enough in food production and farming, America served as a perfect place for 'unburdening' their 'burden.' The area was filled with a large quantity of uranium mines which again became the centre of attention for the imperialists. Water reservoirs were turned into dams to fulfil the needs of electricity. Building up of dams also deprived the natives of their sacred 'salmon' and fishing traditions.

American Indians suffered terrible repercussions due to the colonization of the Americas. Here are but a few examples of this.

Firstly, they were affected by unwanted displacement. They were forced to live off their ancestral lands onto reservations. These were completely new landscapes for them. As their lives were based on land and animals so while adapting to new environment they had to take a quick adapt or else they would die. It not only resulted in environmental unbalance but also caused death of thousands of natives who could not bear the physical detachment from their natural ecosystems. Reservation lands are often used by big businesses for the transportation of and also dumping of toxic wastes, which poison what little ground water there may be and make these areas even less habitable than they already are.

Secondly, they faced extensive deforestation which further added to their miseries. Krech, in his 2001 book *Ecological* Indians, has highlighted a few of the actions that are often a cause of anger for environmentalists and conservationists. He shows how Euro Americans, under the disguise of development, have continuously been harming the environment of tribal areas.

Thirdly, overhunting caused havoc to the native biotic community. Their sacred animals including Salmon, Bison and Buffalo got extinct as a consequence. According to a research, “in North America, thirty-five genera of mainly large mammals distributed across twenty-one families and seven orders became extinct near the terminal Pleistocene” (cited in *Native Americans and the Enironment: A Perspective on Ecological Indian* by Harkin and Lewis 22). This is more than the total number ofmammals that became extinct throughout the past 4.8 million years, “makingthe late Pleistocene witness to an extinction event unparalleled *in the entireCenozoic era”*.The event not only took place in North America but Central and South America also lost forty-sevengenera (Martin 18), and from Australia twenty-eight genera disappeared (Flannery and Roberts 1999). It was very difficult to extinct large mammals,but many species of small mammals, birds, and reptiles also disappeared.In addition to this, “many species that managed to survive into the Holocene did soin far more restricted ranges than they enjoyed in the late Pleistocene” (musk ox, for example, which once lived as far south as Tennessee) (Harkin and Lewis 99).

Fourthly, storing highly active nuclear wastes in Native American reservations can be seen as another misuse of power that is destroying natives' lands and lives. The U.S. Congress passed the Atomic Energy Act in 1954 that not only terminated the monopoly of Atomic Energy Commission over nuclear technology but also encouraged the development of private nuclear energy. The Congress promised to handle the radioactive waste disposal and to protect the nuclear power industry by limiting its economic responsibility in the event of an accident. The industry responded and used up fuel rods began to stack up at the nuclear power plants but government took no action. In 1982, Nuclear Waste Policy Act was enacted by the Congress that directed the Department of Energy to locate a national nuclear waste repository. The act was also successful in establishing a nuclear waste disposal fund. The Nuclear Waste Policy Act practically mandated Yucca Mountain, Nevada, as the national repository site for the Department of Energy (DOE). In order to find a way around the anticipatory power that the state governments would have over interested county commissioners, the Nuclear Waste Negotiator and the DOE tailored their pitch to Native Americans. They started dumping the waste material in Native American reservations (Harkin and Lewis 302-306).

1.3.1 Leslie Marmon Silko: the Mouth Piece of Native American Sorrows

The selection of Silko's work for this research is due to two reasons. Firstly, as pointed out by Louis Owen, postcolonialism has ignored the writings of Native Americans; so the idea presents the rejection of the continuation of any form of colonialism in North America. Secondly, there exists an apprehension that "postcolonial theories present significant concerns for Native scholars because they deconstruct into yet another colonialist discourse when applied unexamined to Native contexts" (Byrd 91). So the selection of a writer who herself belongs to the community would also makes this research less subjective.

Silko is often referred to as the premier Native American writer of her generation. She is of mixed Laguna Pueblo and Mexican ancestry. She grew up on the Laguna Pueblo reservation in New Mexico, where she learned Laguna traditions and myths. She attended Bureau of Indian Affairs schools and graduated from the University of New Mexico. She also entered law school but abandoned her legal studies to do graduate work in English and pursue a writing career. Her first publications were several short stories and the poetry collection *Laguna Woman* (1974).She

published the novel *Ceremony* (1986) to great critical acclaim. Silko's second novel, *Almanac of the Dead* (1992), explores themes similar to those found in *Ceremony*, this time through the lives of two Native American women. *Yellow Woman and a Beauty of the Spirit* (1996) is a collection of essays on contemporary Native American life. In 1999 Silko released *Gardens in the Dunes*, a novel about a Native American girl. *The Turquoise Ledge* (2010) is a memoir. In 1971, she was awarded a National Endowment for the Arts Discovery Grant. She also won many major awards including a Pushcart Prize for Poetry and the MacArthur "Genius" Award. In 1988 she received the New Mexico Endowment for the Humanities "Living Cultural Treasure" Award.

Silko's writings provide explorations of the literature, language, and heritage of Native Americans; she also includes essays on subjects ranging from the wisdom of her ancestors to the racist treatment of Natives. She highlights how the relationship of American Indians with environment has been used as the mirror imagination of hegemonic Euro-American ecologies. She elaborates how this knowledge has become hegemonic due to the historical background of colonization. This knowledge has also become an illusion that provides a number of examples for political debates. This thesis intends to add in an investigation of postcolonial theories in Native environmental contexts through two of her widely acclaimed novels *Ceremony* and *Almanac of the Dead*. Both of these texts are similar in thematic perspective and are also alike in exposing Euro American atrocities to Native Americans and their land.

1.4 Indian English Fiction: The Mirror of Environmental Trauma and Politics of Development

Indian English novels have been selected for subjects of my analysis because the economic development, alongside a rapidly growing population, has pushed this country into a number of environmental issues during the past few decades. The reasons for these environmental issues include the industrialization (based on the idea of development), uncontrolled urbanization, massive intensification and expansion of agriculture, and the destruction of forests (initiated during the British Colonial rule). Among the major environmental issues from this part of the world are: environmental degradation, depletion of resources (water, mineral, forest, sand, rocks etc.); degradation of forests and agricultural land; gross damage to biodiversity; negatively changing ecosystem; problems surrounding public

health; and troubles concerning livelihood security for the society's poorer sections. All these issues have surfaced remarkably in the Indian fiction. Moreover, the study of the British Colonial era gives a postcolonial dimension to the environmental issues of India; hence making it a good site for postcolonial ecocritical analysis.

1.4.1Ecological Colonial History of India

Before analyzing the literary aspects of the area, it is also important to view its history in relevance to colonialism and environment. Under the British rule in India, several ecological and environmental problems cropped up. The timeline drawn confirms the same. Almost all the major famines occurred during the British rule alongside such problems as the land ownership, mining, plantation issue, water rights and deforestation. Following timeline shows literary traditions of India along with the British colonial history; that is, the main environmental issues and the movements that were originated against these. (Given facts are taken from a book--authored by Madhave Gadgil and Ramachandra Guha--titled "This Fissured Land: An Ecological History of India" (2012); Priyamvada Gopal's The Indian English Novel: Nation, History, and Narration (2009); S.N. Kulkami's Famines, Draughts, and Scarcities in India: Relief Measures and Policies (1990); and Romila Thapar's A History of India 1990) (See appendix a).

Colonialization of India initiated primary changes in resource use patterns. One of these notable resources includes forests. In the history of the subcontinent, some term this environmental destruction as a 'watershed' (Gadgil & Guha 1992). Before the British invasion, the forest lands formed a chief property resource. Not openly accessed, the Indian forests were properly managed. In fact, their very use depended upon social structures (Gadgil & Guha 1992) as well as cultural traditions (Gadgil et al 1993). Under the imperialists, however, the forest area soon began to lessen. They not just gave the taxing powers to the local landowners, but also encouraged the common natives to clear forests for the purpose of cultivation. At times, migrant tribal laborers were hired for forest-clearing. For instance, the Santals did it in West Bengal. Great landlords financed the process so as to render the land suitable for production. As forests got cleared, new villages came into being. These hamlets later served as sites for the reaping of profits.

With the advancement of colonialism, natural resources became gradually more commodified. These resources started flowing out of the subcontinent to serve the needs of the empire. Indian teak trees were highly prized those days. This way, they also helped the maritime expansion (Gadgil & Guha 1992). Under the guise of 'development,' the British made an extensive use of timber as a rich resource for the country-wide construction of the railway system. Consequently, in just five decades, the railway-track saw a huge increase from 1349km to 51658km (Government of India, 1964). In this period, precious trees were used as 'sleepers.' While 860 sleepers were needed for making a single mile of railway track, as per an estimate, the 1870s required approximately 1 million sleepers every year. For the purpose, such trees as sal, teak and deodar were preferred. Blind, careless and merciless exploitation of these particular species hence ensued. Very naturally, then, the timber trade thrived throughout India: even promoting illegal means.

In the year 1864, the Forest Department of India was officially formed. A year later, the implementation of the Forest Act meant the government was free to appropriate whatever tree-covered land (Mohapatra 1997). In 1878, severely amended rule introduced an almost authoritarian state control of forests. The regime selected three types of forests: village, protected, and reserved. In commercial terms, the reserved forests were more valuable. This is to say, they were to undergo exploitation at its worst. Though also under control, the protected forests were still granted certain special concessions. With an unusual increase in timber demand, many forests previously placed in the protected category were even shifted to the reserved class.

(see appendix 2)This table shows the recorded timber harvest from the forests of India approximately in between the years 1937-1945. Accounting for the same trend during the World War-II years, Gadgil and Guha (1992) observe: "An increase of 65% 'outturn' over the war period belies the timber not accounted for, which, by all accounts is considerably, though unknowably greater, when timber procured other sources is also considered (Gadgil & Guha, 1992)." Various authors also stress the point that those areas under certain working plans fast diminish during war times. Forest fellings increase even in the areas that are not covered by any working plan. This phenomenon has been deemed as unaccounted for. The species supposed valuable in commercial terms were planted in deforested areas (Sagreiya 1967), while in some

cases, mixed forests were felled to be replaced with marketable monocultures. In the year of Independence (1947), Indian forest resources were considerably depleted.

Moreover the replacement of cereal crops by cash crops lead to unavailability of cereal crops which became the root cause of major famines in India during the colonial rule. In India, the British used profits gained by opium to cover the operating expenses of governing the entire subcontinent. On the other hand, millions of Indian farmers were made to produce opium to further their worldwide commercialization of merchandise in the British colonies of Southeast Asia. It was illegal to talk against the evils produced by opium at that time. Being one of the most populated continents of the world, the practice caused great social unrest. Its impacts were so profound, persuasive and diverse that the worry of the doom of individual humans seemed trivial when compared to the millions of opium addicts. Opium trade not only made people addicted to hazardous drugs, but it also damaged the natural soil fertility of native lands in some cases by making them totally unfertile.

Though most historians pay much attention to the industrial revolution of the 18th and 19th centuries, it's unfair to ignore the tea which was an extremely important cash crop at that same time. Taxes on the tea trade used to generate about one-tenth of all the British State income. In 1770, it was compulsory for tea to be paid in silver. This situation created a huge loss for the public purse of the British. The Chinese then exported silk, porcelain and tea to Europe, but they scarcely imported anything that was produced in Europe. So there came a time when the East India Company did not have enough quantity of silver to finance their purchases of tea. Therefore, they started searching for another product or material to use as an exchange or to sell to China. Producing cotton was only a small part of that solution. In 1782, the chiefs of industry decided to expand the trade of local marginal opium, although opium trade was strictly prohibited in China. As a result of this planning, the number of hectares on which formerly poppies were grown in India multiplied by 100 in only thirty years. The British realized the fact too well that the trade of opium was undermining the Chinese community. One reason was addiction, but the other was the size of the smuggling economy, which was damaging to the Chinese government's administrative capacity. For the rulers of China, the latter problem was much bigger than their subjects' individual addictions (Benjamin 131).

In the 1820s, opium out-stripped cotton as the most lucrative export from India to China. It also became essential to finance the trade of tea. The trade was officially abolished in 1834, but it kept on increasing illegally. The first Opium War started when the British Empire sent its armed forces to look after the trade in Chinese territory. The Company was now in full possession of both the production and trade of opium. While produced in Malwa, Bengal and Banares, it was auctioned in Calcutta and Patna. The government gave millions of pounds to local producers in advance to produce opium poppy. If the local producers failed to accomplish their task by cultivating the desired amount, they were heavily fined (Cust 113). Hence the British rule systematically, under the guise of development outstripped natives not only from their lands but also from the food.

1.4.2 Amitav Ghosh and the Narratives of Development

Amitav Ghosh was born in Calcutta. He was awarded a doctorate from Oxford University. He has written for many publications including *The Hindu*, The *New Yorker* and *Granta*, and taught in universities in both India and the US.His first novel, *The Circle of Reason*, set in India and Africa and winner of the 1990 Prix Médicis Étranger, was published in 1986. Further novels are *The Shadow Lines (1988)*; *The Calcutta Chromosome (1996)*, about the search for a genetic strain which guarantees immortality and winner of the 1997 Arthur C Clarke Award for Best Science Fiction; *The Glass Palace* (2000), and *The Hungry Tide* (2004), a saga set in Calcutta and the Bay of Bengal. His recent novels form a trilogy: *Sea of Poppies* (2008), an epic saga set just before the Opium Wars, shortlisted for the 2008 Man Booker Prize for Fiction Prize; *River of Smoke* (2011), shortlisted for the 2011 Man Asia Literary Prize; and *Flood of Fire* (2015), which concludes the story. He has also published *The Great Derangement* (2016), a non-fiction book on climate change. His books of non-fiction include 3 collections of essays: *Dancing in Cambodia and At Large in Burma* (1998); *The Imam and the Indian* (2002), around his experience in Egypt in the early 1980s; and *Incendiary Circumstances: A Chronicle of the Turmoil of Our Times* (2005). In 2007 Amitav Ghosh was awarded the Padma Shri by the Indian Government, for his distinguished contribution to literature.

Ghosh's fiction mirrors climate changes in postcolonial India. He continuously challenges culture/nature and mind/body dualism. He is deeply critical of the European idea of

development. He believes that these ideas lead to the economic progression of elites only. He predicts the politics where the poor of the global south will be left to their doom while the rich go on unscathed. His nonfiction work *The Great Derrangement* traces the paths to development taken by India, China and the west. Being a great supporter of climate change, he advocates the responsibilities of nations for change in climate. He suggests that India should choose Gandhian model of development for sustainable development. For this research, *The Hungry Tide* and *Sea of Poppies* are selected because both articulate environmental devastation along with colonial atrocities. His novels are the true examples of the kind of literature that has the great potential to positively influence the human conception of nature, and adapt us better to our ecological context on a planet struggling for survival.

1.5 Statement of the Problem

Various studies have already been conducted to view colonial occupation as an act of geographical violence through which the colonized were brought inder control. Now there was a need to study colonial occupation in relationship with environmental degradation because the environmental problems of today are the result of systematic destruction of the colonized regions in the past. Postcolonial critique meets ecological critique for the need of compensation of environmental destruction to the colonized land and brings together the issue of colonization and environment. Postcolonial ecocriticism leads to critical thinking of the complex relationship between humans and their land. It is interlinked with occupation of the colonized land, which means the physical occupation of the land by the colonizers, and the consequent disastrous effects on it. The present study will bring to light the destroyed ecosystems of the postcolonial world which is one of the colossal after-effects of the colonization era. To colonize nature and land, colonizers used economic and technological supremacy under the garb of white man's burden. Under this pretext, the colonizers' plan for rural economy and social integration was in fact economic and ecological exploitation of the colonized lands.

1.6 Mapping the Project

My point of discussion in the current theory of postcolonial ecocriticism is twofold: first, there can be a systemic representation of the theory which can make its understanding easy for

the literary analysis of any piece of literature (discussed in detail in chapter two and three); second, literary pieces from different regions advocate, more or less, the same environmental disaster in terms of colonial intrigues.

All the chapters of this dissertation are designed in a way that eases the comprehension of the theory in context with history and literature.

Chapter one and two give an overview of key historical, environmental and cultural contexts. These two chapters set the scene for the fiction that will be examined in the rest of body chapters. Theses chapters also set up the historical, theoretical, environmental and cultural worlds of the texts and the ways in which these will be analyzed.

Chapter three sets the framework for systematic literary analysis of the texts so that the readers may be able to concentrate on multidirectional purposes of this theory.

Chapter four focuses on fictional works of Amitav Ghosh, or contact zones. This chapter introduces the concept of the 'environmental other' in terms of developmentalist thinking. The developmentalist thinking designates those environments in which particular undesirable characteristics are emphasized to underscore their difference from the idealized environments that dominant culture seeks to create. These characteristics then empower the colonial rulers to design their own environmental rules to be later used to serve their own purposes. I concentrate on the question as to what happens once the land is under the kind of intensive cultivation of cash crops; how it gives rise to the politics of 'full belly' and 'empty stomach.' *The Hungry Tide* and *Sea of Poppies* expose the phenomenon of development and the underlying environmental impact of this sort of politics. I have also examined the fundamental changes to environmental cycles in these colonized regions caused by industrialization and urban development. The texts in this chapter reveal the politics of development in terms of its sustainability, worlding, state vampirism and ecofeminism. These texts also explore the deeply troubling toxic environmental other. Pollution and separation from the natural world lead to death, illness and moral corruption in the populations most affected. The environmental history of the period also exposes the phenomenal growth of urban and industrial environments taking place in this period, and the much slower cultural understanding of the consequences of those developments.

Chapter five deconstructs the Europeans' environmental racism in the land of Native Americans. In this chapter, I have shown that the rhetorical tactics and fundamental motivations, used to 'other' people, are essentially the same as those used to 'other' environments along with all of its 'ecological subjects.' Since the land of the natives is always located outside the realm of defined civilization, their environment is also considered wild. This wild environment is a colonial creation that threatens to consume the physical bodies of settlers along with their cultural identity. Silko's *Ceremony* and *Almanac of the Dead* reveal the native's lands as colonial spaces where one's identity could be destabilized. From the perspective of white Americans, the wilderness in these texts becomes a space which provides an excuse for the colonizing project. From the perspective of the marginalized indigenous populations, it is a known place of refuge where they are able to escape the oppression of the dominant culture. The land appropriation becomes a form of environmental trauma in these texts, which in turn produces cultural trauma by forcing the original inhabitants out of their homes. This period's environmental history reveals that the processes of forest clearing, mining, and agriculture are deeply intertwined with the appropriation of land from American Indians. In the same chapter, I have also discussed both the animals and plants as environmental others as well as a marginalized group in their own right. Use of animals and plants often fulfils the Eurocentric need to cast groups of 'others' as less than human and therefore inferior.

Chapter six is based on the process of biocolonization and its effects on the colonial societies as shown in Silko's *Ceremony* and *Almanac of the Dead*. First, the conception of indigenous groups is created by false representation of them that declares them threatening and savage. Then this strangeness is used to get profit by displaying them as material commodities. Large-scale commodification of the land echoes the commodification of marginalized groups. Second, a body of law is formed to make illegitimate acts legitimate. Animal trading, over-hunting, and deforestation are done under the Europeans' well-formulated law and order schema. Third, they get a cultural domination over the natives to make them feel inferior forever.

1.7 Significance of the Study

Even in a new technological world which has left people feeling detached from the physical world around them, humans remain inextricably connected to the land. One of the key

parts of human identity formation is his deep connection to political borders. In Pakistan and India, in China, in Iran, in Syria and in other country of the world, people are always willing to sacrifice their lives for their land and for their native community. In current scenario, global powers continue to compete for native lands and resources. Different strategies have been employed by them for 'development' of resourceful countries. These strategies include; biocolonization, environmental racism and the ideas of sustainable development. This civilizing mission and development assistance use the resourced of underdeveloped countries and in turn serve as a fuel to new world economic system. The environment of the native lands has greatly been affected by these strategies. This dissertation not only uncovers the historical tactics of violence and domination but also highlights its environmental destructions.

With the passage of time, it has become harder to ignore the importance of land in understanding postcolonial politics. Land, in postcolonial world, has been wrapped up in issues of history, nationalism, economics, identity and violence. Also, the current apprehension about global warming and climate change justifies requirement for an interdisciplinary study of the environment and literature. This dissertation draws on different texts from postcolonial literature (Indian and Native American) in order to explore literary representations of environmentalism in the whole world. Although this project draws heavily on the particular environmental histories of two different nations and geographic regions, but it focuses on the fields that overlap and highlight the different strategies of colonizers that exploited the selected geographical regions. It is very significant to view texts from different geographic regions through the lens of postcolonial ecocriticism because once we have grasped this idea of Native America and postcolonial India as two globalized entities within a world-system; it becomes possible to see that the condition of both lands speaks concurrently at both global and local levels. What is currently happening or has happened in India and America is also happening, has happened and will happen in the rest of the world The study of cross geographic texts also maintain that love and defense of the earth can serve as a catalyst for social action and environmental justice implicit in the postcolonial project. Therefore, the present study aims to bridge the apparent gap in scholarship through the examination of the culture-nature connection in a postcolonial ecocritical reading of two Native American and two South Asian texts. The deconstruction of Eurocentric environmental hegemony is desired to gain a perfect understanding of environmental relationships of the colonizer and the colonized.

1.8 Objectives of the Research

The objectives of the research are:

i- To investigate the colonial tactics of environmental racism in the selected fictional works involving their postcolonial history.

ii- To ascertain the disastrous effects of biocolonisation in the colonized regions as depicted in the selected works.

iii- To trace the hidden agendas behind the myth of development and State Vampirism through deliberate destruction of natives' land, agriculture and economy as the selected fiction presents.

1.9 Research Questions

The study attempts to answer;

How do colonial tactics of occupation articulate via selected postcolonial literature?

The following questions further extend the subject area:

1. How do the selected literary texts of Silko highlight environmental racism?
2. To what extent do the selected texts of Silko pinpoint biocolonisation?
3. How and to what effect is the myth of development deconstructed in the selected literary texts of Ghosh?
4. How do Ghosh's Texts incorporate the ideas of 'Sustainable development' and 'State Vampirism'?

1.10 Delimitations of the Research

This research is delimited to the fictional works of two authors Leslie Marmon Silko from the US and Amitav Ghosh from India. The following four works are analyzed:

i- *Almanac of the Dead* (A novel by Leslie Marmon Silko)

ii- *Ceremony* (A novel by Leslie Marmon Silko)

iii- *Sea of Poppies* (A novel by Amitav Ghosh)

iv- *The Hungry Tide* (A novel by Amitav Ghosh)

CHAPTER 02

REVIEWING RELATED LITERATURE

2.1 Ecocriticism and the Spell of Dominant European Critique

The theoretical study of ecocriticism has long remained under the spell of Euro-Americans' thought. Although sufficient amount of work is available in postcolonial ecocriticism and the history of empire, suggesting that there is no lack of available literature on the scholarship, the postcolonial studies still do not appear in dominant discourses of ecocriticism. There could be many reasons behind this negative attitude but the most important one is the dualistic thinking of the colonizers. For them, the knowledge of the periphery or the so-called 'environmentalism of the poor' does not hold any significance.

The Johns Hopkins' Guide to Literary Theory and Criticism's 2005 entry on "Ecocriticism," for the case in point, focuses almost completely on American authors by drawing upon important works of Cheryll Glotfelty, Aldo Leopold and Lawrence Buell. Although this entry is written in chronological order, it gives the least importance to the authors questioning the ecological subject in relation to land despite the fact that these publications appear before the critics mentioned in the entry. The works of ecofeminists such as Val Plumwood, Annette Kolodny, and Carolyn Merchant (who theorizes the discourse of gender and empire) appears at the end of the book. The work of Donna Haraway, constantly involving postcolonial studies, does not appear at all. Although the author acknowledges that "ecocritical practice appears to be dominated by American critics and an ever-solidifying American ecocritical canon," the

postcolonial studies is mentioned only once in the final paragraph as a "new area" without any references.

The Hitchhiker's Guide to Ecocriticism, which is an important essay of Ursula Heise and was published a year later, recuperates the similar dualistic thinking. Deloughrey and Handley's *Postcolonial Ecologies: Literature of the Environment* (2010) provides "an engaging and nuanced intellectual profile of the field" that calls attention to "the process by which these genealogies are written." She sidesteps postcolonial and ecofeminist approaches in theorizing the human relationship to place. (Deloughrey and Handley's 14) However, Ursula Heise talks about some of the challenges encountered by North American critics during their reading of literature from outside of the American tradition. This observation revealed the fact that the way we think about environment and nature is profoundly informed or influenced by our previously learned knowledge of culture. Ecocriticism reveals itself as predominantly *Anglo-American* ecocriticism. She acknowledges the fact that many of these challenges encountered were institutional. In fact, they speak of the whiteness of the British and American academics engaged with ecocriticism. To take an example, Heise accepts that there is a specific communication course between the American and British academics. This does not extend very much beyond the Anglophone world borders due to habits and language problems. This fact suggests that the habits of the British and American academics were mainly entrenched in Anglophone culture. It would be correct to remark that the British and the U.S. scholarship might be mostly written in English. However, there is an urgent need to acknowledge the presence of a different path that could connect the non-English speaking scholars. Heise also describes difficulties of assimilation as another problem faced by ecocriticism.

Rachel Carson's *Silent Spring* (1962) throws light on the universalism of nature along with its relationship with human beings. Greg Garrard's important volume *Ecocriticism* attributes modern environmentalism to Carson's influential book. While Garrard's work is organized around environmental tropes, it still testifies the same idea that the American ecocriticism is backdated and often streamlined by many scholars in ways that obfuscate its complex, multidisciplinary, and even contradictory strands. Moreover, the single genealogical emphasis on Carson overlooks other fundamental sources: the ecosocialist Murray Bookchin's previously published book about pesticides entitled *Our Synthetic Environment* (2000) as well as

the Environmental Activism coordinated by Puerto Rican poet Juan Antonio Corretjer against pesticide use by the American agribusiness is discussed by Lizabeth Paravisini-Gebert later in this volume.

2.2 Advent of Colonialism in Ecocriticism

In his book titled *Ecological Imperialism: The Biological Expansion of Europe, 900-1900,* Alfred Crosby coined the term 'Ecological Imperialism' in the year 1986. Under it, environment and colonialism are concurrently dealt with. It watches out, both in the 'colonized' and the 'colonizing' nations of present and past eras, for the "imperial underpinnings of environmental practices." He elaborated the economic practices of colonizers including the import and export of animals and plants from the colonized regions and witty tactics of imperial powers to impose their imperial hegemony over the poor natives coming especially from the third world. He investigated the root cause of Europe's mighty dominance over what is commonly called the 'western world.' He used the term "Neo-Europes" for the places where early Europeans were settled. Throughout his work, he pondered whether technology was the main reason for dominating the natives' environment or consistent "success of European imperialism has a biological, [and] an ecological, component." (Crosby 7). He concluded that Europe triumphed in imprinting its imperialist designs due to the simple fact that their animals and agriculture appeared to thrive in those new lands as well. Under the wave of this biological advancement, the local populations alongside their particular ecosystems almost vanished.

He strengthened his arguments by giving reference to Spanish invasion in Canaries. He explained: "In all these [new] places, the newcomers would conquer the human populations and Europeanize entire ecosystems" (Crosby 92). A large number of natives died due to the various "plagues" and "sleeping sicknesses" (Crosby 95). Unfortunately, Canary Island natives did not survive their meeting with Spanish invaders. Many of succumbed to such severe sicknesses as pneumonia, dysentery, and venereal disease. He comments: "Few experiences are as dangerous to a people's survival as the passage from isolation to membership in the worldwide community that included European sailors, soldiers, and settlers"(Crosby 99).

Crosby has also given ample space to discuss the European arrival in Americas with farm animals. On their journey, they also brought along both good and bad objects: lethal weapons,

sickening germs, insects, weeds, domesticated plants, varmints, diseases and so on. Varmint populations (mainly rats and mice) increased due to piling up of garbage by farmers. It resulted in spreading of different diseases and attacking the human food supplies (Crosby 29-30).

This way, the European populations exploded in Australia and Americas. Neo-Europes were easily distinguishable from their large productions of food surplus. These Neo-Europes excelled the whole world in the production of food. The localities under them would export huge quantities of food. Among their chief exports were included beef, pig products, wheat and soybeans. They, in turn, time and again picked just those areas for their invasions whose temperate climates could help grow crops and sustain animals. This, naturally, was a very shrewd step. What would, after all, do with a place where neither profitable crops would grow nor their animals could survive? Crosby convincingly argued that the main reason behind their success existed in the kind of lands they chose for conquering: these places had indigenous populations and ecosystems easily vulnerable to the invading imperialists' biology. He considered the destruction of natural environment as one of the significant strategy of colonizers through which they gained control over the natives and their lands. According to him, science, technology and colonization itself worked in collaboration with each other to return wilderness (of both man and nature) back to order (which was more suitable for the needs of Europeans).

Following the ideas of Crosby, Richard Grove (1995) revealed the historical enclosure of ecology with the European context of colonization. He made this revelation in his publication titled *Green Imperialism: Colonial Expansion, Tropical Island Edens and the Origins of Environment (1600-1860)* (Nixon 2-3). The depletion of indigenous natural resources has resulted in "environmentalism of the poor." He elaborates the term as the poor people's resistance against attacks on their life-dependent ecosystem. Such assaults were made "by transnational corporations; by third-world military, civilian, and corporate elites; and by international conservation organizations" (Nixon 254). The book throws ample light on many a writer-activist. The prominent among them are included Arundhati Roy, Wangar, Ken Saro-Wiwa, Wangari Maathai, Indra Sinha and Njabulo Ndebele. Nixon himself is one of these unique authors. These writers throw light on such slow violence alongside its impacts on the global South. To their credit, they have shown the real face of some supposedly 'sacred entities.' In case of the U.S., most lethal weapons of mass destruction in the garb of 'development' include:

oil refineries, chemical companies, dam industry, wildlife tourism, agri-business, and last but not least the military force. Combined or individually, these are largely considered foes of the environment. The large-scale damage they do rarely fails to tell on the health and living conditions of the indigenous folk. He also highlights the importance of what he calls a 'slow environmental violence.' This, he believes, is essential for a clear comprehension of the imperial relationships. It also determines how the colonizers shape the world around them.

He also explores the interplay of the expanding colonial periphery and the metropole. This is done by showing how current ideas about the conservation of natural world have originated from these circumstances. He intellectually traces the basis of modern environmental concerns in relation to European expansion. He demonstrates the processes and mechanism of ecological change brought about by the penetration of Europeans. The major sections of the book analyze such places as tropical India, Cape of Good Hope, St Helena, the Caribbean, and Mauritius while relating their environmental histories to the experiences and aims of various controlling and colonizing joint-stock enterprises (Dutch, French, and English) and later colonial states. Grove argues in *Green Imperialism* (1995) that Europeans made initial laws for the conservation of ecology in a way that indirectly favored the interest of the colonial empire. Their environmental policies served as a hidden agenda to serve the state (Grove 79).

2.3 The First Wave of Postcolonial Ecocritism

When ecocriticism started to develop as a theoretical field in the U.S., efforts grew to draw critical attention to the relationship between culture, environment, and the literature (especially the literature of the Native Americans—known as a minority group—and the global south). Early efforts for expanding ecocriticism as a subject include works of Patrick D. Murphy and Greta Gaard (1998) in their collection *Ecofeminist Literary Criticism: Theory, Interpretation, and Pedagogy*. Their collection highlighted the writings of Stacy Alaimo and Kamala Plat that explored the relationships between environmentalism and feminism in Native American and Chicana literature. *Literature of Nature: an International Sourcebook,* Murphy's another workof 1998, was a call to move beyond the conventional boundries (Anglophone, Western American) of ecocriticism in order to include new varied perspectives and voices. The expansionist approach was a key step toward paving and smoothing the way for further studies;

besides, it also sparked great interest. Unfortunately, however, it failed to consider whether ecocriticism was politically and theoretically handy to give room to such an expansion. Murphy's *International Sourcebook* gave birth to the first wave in approach and time. It went ahead of the simple concept of extending ecocriticism to non-Western texts. It also began to interrogate what the theory actually meant, culturally and politically, to read postcolonial environmental literature and nature writing. These critics grappled with the query of whether these overlapping fields were really intellectually compatible.

Last three or four years have seen postcolonial ecocriticism, as a field, reflecting a greater sense of confidence. Rob Nixon's barriers no longer define the delimitation of this area of criticism. The First Wave debates have benefited new thinkers who can now commence their works from a new perspective: that is, postcolonialism and ecocriticism are dialogic instead of antagonistic. Christine Gerhardt, in *The Greening of African-American Landscapes: Where Ecocriticism Meets Post-Colonial Theory,* writes about African-American ecocriticism in relationship with issues of postcolonialism. She explains that ecocritical and postcolonial approaches are complementary to ask key questions concerning the nature of "race" of each other. She writes:

> [O]n the one hand, post-colonial theory provides very specific critical tools that help to explore the ways in which black literature addresses intersections between racial oppression and the exploitation of nature; while on the other hand, a post-colonial perspective draws attention to the ways in which the questions typically asked by ecocriticism need to be rephrased […] particularly with regard to discussions of nature and race that do not participate in the very mechanisms of exclusion they are trying to dismantle (Gerhardt 516).

Rob Nixon's *Environmentalism and Postcolonialism* (2005) is well known for its description of the hurdles rather than the hope. He recalls the failure to distinguish the work of Ken Saro-Wiwa as environmental activism. In his work, he outlines four ways in which ecocriticism and postcolonialism may be primarily different and disjunctive. Firstly, he shows a contrast between postcolonial commitments to hybridity in opposition to the special place of purity in environmental discourse. Secondly, he observes the conflict between commitment to

place in ecocriticism and displacement in postcolonial theory. Thirdly, he comments that while ecocriticism has recognized itself as a narrow minded and national discipline, postcolonialism has foregrounded itself as a cosmopolitan and transnational field. Fourthly and finally, he points to a difference in temporal scale within which postcolonialism has an active engagement with History and histories, but ecocriticism seems no more than a "pursuit of timeless, solitary moments of communion with nature" (qtd. in Ashcroft et al 235). Cheryl Lousley, in his 2001 article, gave voice to Nixon's second point. According to him, if nature writers have the understanding that "the solution to ecological crisis involves 'coming home' to nature" (Lousley 318), then what sort of solutions can be found in the postcolonial contexts where 'home' is often a debated, contested, or even sometimes sunlocatable place?

In 2007, the special issue of *ISLE* made Elizabeth Deloughrey and Cara Cilano work on the assembling of a bunch of articles written about postcolonial ecocriticism. Scott Slovic, in his "Editor's Note," prefaced the issue with the cautious appeal: "Some might find the yoking together of ecocriticism and postcolonialism a bit of a stretch, but I hope this issue of *ISLE* […] will help to show the value and necessity of this combination of perspectives" (Elizabeth Deloughrey and Cara Cilano vi).

From Slovic's comments, it can be seen clearly that, even by the end of the year 2007, there was an uncertainty that surrounded this newly growing field. Then, to give this junction some legitimacy, numerous scholars gave another reading to postcolonial ecocriticism and argued that there was nothing predominantly novel about postcolonial environmentalisms. Following earlier announcement of Graham Huggan that "postcolonial criticism has effectively renewed, rather than belatedly discovered, its commitment to the environment" (Huggan 702), they tried to show that the intervention of ecocriticism into postcolonialism represented an extension, rather than an intervention, of environmental ethics and thinking in postcolonial art and thought. The writers drew their arguments from several sources (such as ecofeminism and Ramachandra Guha's works) in order to point to a previously present foundation for postcolonial ecocriticism. They argued that postcolonial topics should not be seen as completely 'new directions'in ecocriticism because the field has already been biased by the western thinkers. If we say that postcolonial ecocriticism is 'new,'we deliberately give a normative status to the

institutional origins of ecocriticism without even questioning the limitations of its focus and foundational methodologies (Goha 73).

William Slaymaker, in *Ecoing the Other(s): The Call of Global Green and Black African Responses*, questions these limitations. His response is a form of resistance to ecocriticism. He argues: "Black African writers take nature seriously in their creative and academic writing, but many have resisted or neglected the paradigms that inform much of global ecocriticism" (Slymaker 685). Here, Slymaker does not object to the subject of ecocriticism, i.e. environment and nature in literature; instead, it is also possible that ecocriticism represents a different prevailing form of essentializing and reductive Western scholarship that will eventually represent African nature to and for outsiders. According to him, "Ecolit and ecocrit are imperial paradigms of cultural fetishism that misrepresent the varied landscapes of sub-Saharan Africa. These misaligned icons of the natural other are invasive and invalid and should be resisted or ignored" (Slymaker 686). His caution about ecocriticism shows the uncomfortable welcome of Western scholarship amongst those who are conscious of the negative legacies of hegemonic Western thought described by many postcolonial thinkers such as Frantz Fanon, Edward Said, Vandana Shiva, and Gayatri Spivak. Slaymaker also briefly talks about the historical legacy of environmental theories by citing a 1989 speech given by Mongane Wally Serote, the South African poet and member of the African National Congress (SNC): "[h]is argument is that the lack of freedom and development among nonwhites in South Africa has created a hostile natural environment as well as a hostile political one. The land has become uninhabitable, and the natural resources are no longer available to the majority of the people who live on the land" (Slymaker 690).

The physical dislocation from their native lands and the dispossession of the Blacks during and after colonialism massively impacted the environmental imagination. For that reason, the arrival of American derivative approach for analyzing the nature's place in literature can be experienced as a new form of dispossession and dislocation. Given the disastrous effect of later development and early imperialist paradigms on the global south environments (see Wolfgang Sachs, Alfred Crosby, and Richard Grove), it is easy to understand that there may be suspicion about ecocriticism as "a wolf in green clothing".

Anthony Vital's *Situating Ecology in Recent South African Fiction*, Byron Caminero-Santangelo's *Different Shades of Green: Ecocriticism and African Literature*, Zakes Mda's *The Heart of Redness* and J.M. Coetzee's *The Lives of Animals* give a quite different approach to African ecocriticism. Every work suggests a new path which is away from the hegemonic American dominance of the field. Caminero-Santangelo linked African environmental-oriented writings to a politics of decolonization; a politics which, he thinks, could be unnoticed if reading from an early ecocritical perspective. He is very much apprehensive about the apolitical nature of mainstream ecocriticism which he believes is hostile to a postcolonial reading. Anthony Vital advocated South African ecocriticism that specifically responds to the changes in South African policies and attitudes towards the environment after the release of the country from the infamous Apartheid.

Bill Ashcraft, Gareth Griffiths and Helen Tiffin included environment as one of the critical debate in *Post-colonial Studies Reader* (2007). They also highlighted the disastrous effects of the 'incursion of Europeans into other regions of the globe' and gave references to 'genocide', 'radical changes to tropical and temperate environments', 'disease', 'destruction of natural flora and fauna', 'felling of forests' etc. They build their strong arguments with historical environmental changes brought into light by Crosby, Grove, Plum Wood, Sayre, Cary Wolf and above all the Nigerian activist Ken Saro-Wiwa. They say:

> In spite [,] then, of its contributions to environmental awareness and preservation [,] European colonialism, together with its neo-colonial legacies [,] has had an inglorious history and usually destructive results. And although environmental degradation had occurred in a number of pre-colonized areas, the post-incursion damage to people, animals and places on a world scale was unprecedented (493).

2.3.1 Entry of Posthumanism

The assumptions of the environmental humanities make another debate in postcolonial ecocriticism that entered in the field during the first wave. Posthumanism is an influential thread in postmodern thought. Louise Westling argues that posthumanism, "shows promise in helping us to move beyond the problem of anthropocentrism, or human-centered elitism that has haunted ecocriticism since its beginnings" (26). Westling observes many works of postmodern thinkers

that have contributed to posthumanism. These thinkers include Cary Wolfe, Jean-Francois Lyotard, Jacques Derrida, and Donna Haraway. For ecocriticism, the works of Haraway, Wolfe, and Derrida are the most interesting because these are directly engaged with fields which already overlap with environmental studies and ecocriticism, e.g. animal studies. Dipesh Chakrabarty's influential article is a more recent contribution to posthumanist thought which is environment-oriented. The article outlines the impact of the "Al Gore Effect"—that is, recognition of the role of humans in climate change—on the study of history. Also, this concept represents a new and inventive paradigm for the reading of environmental literature.

Explorations of the very idea of posthuman not only questions but also challenges the category of the human. For example, it asks whether the human is, in actual fact, a separate category from animal, or from nature. Further investigations into the posthuman bring into light the foul underpinnings of our cautiously made role as the beings that are autonomous from the world. This shift in thinking marks posthumanist thought. One cannot overstate the contribution of Haraway in describing the re-conceptualization of this human/animal divide. Whether we look at her early work on primatology or her *Cyborg Manifesto* and essays on dogs, Haraway can be seen as a writer who is continuously crafting a theory of association between non-human and human 'animals' that not only considers dynamics of power but also puts forward a wide-range concept of social justice. Haraway focuses on primates because she was very much inspired by their unique position as beings "which western scientific and popular stories conceived to be on the border between nature and culture" (*Primate* 143).

She insists on the reading of primate studies through the lens of feminist inquiry and critique. She brings into light the intricate projection of social norms of contemporary western societies onto the lives of monkeys and apes. For example, she notes how the theme of the nuclear patriarchal family dominates the portrayal of primate social structures, by Diane Fossey, in a way that denies histories of conflict: "[t]he gorillas have personality and nuclear family, the two key elements of the bourgeois self represented simply as 'man.' History enters Fossey's book only as a disrupting force in the Garden, through murderous poachers, selfish graduate students, and mendacious politicians" (147).

Haraway tells us that the ways in which we look into the category of humans and non-humans are not neutral. Her posthuman vision involves a connection of the boundaries between technology, nature and culture. This connection also grapples with the clashing of these constructs at the same time. Wolfe, on the other hand, gives more focus to the political human rather than the scientific mode itself. He views the liberal humanist figure as the one who is to be blamed for impeding our connections with animals: "'the human' is achieved by escaping or repressing not just its animal origins in nature, the biological, the evolutionary, but more generally by transcending the bonds of materiality and embodiment altogether" (xv). Wolfe also describes the field of political human as something that is more complex, and is more related to projects of reimagining our particular place in the world and environments. His posthuman vision recalls some of the biological elements of the human along with the social discreteness and technological and language skills.

It is not necessarily enough to start and end with the idea of "decentering" the human. However, it is not as simple as the idea of denying and neglecting the centrality of the human (xvi). He wishes to highlight the need to reflect on the idea as to how our ethical and philosophical frameworks and our ways of thinking contribute to the first place centering of the human (xvi). Wolfe's work, undoubtedly hence, has implications that are postcolonial. This method of self-reflection has been very critical to the work of revealing the ethnocentric and racist assumptions that are wrapped up in the humanist project.

The Climate of History: Four Theses, a famous essay by Chakrabarty, introduces the famous idea of the Anthropocene, a "new" ecological era that reflects, to the cultural audience, the severe human post-industrial impact on the planet. The essay is an endeavor to read and study culture through the vast lens of climate science. What makes this approach unique is the fact that climate science puts forward a new concept of time that is both short and long. For comparative measurement of climate change, one should consider geological time. In order to understand the climate change source, one must consider human time. The Anthropocene is a very helpful way for the reconciliation of these times because it creates a link between the human story and the long view of geological history of humans. Humans have formed an era due to unintentional impact on the temperatures of earth. The concept of the Anthropocene is central to Chakrabarty's argument. In order to put forward this longer view of history, we must replace the

category of "human" with that of "species." For Chakrabarty: "Species thinking […] is connected to the enterprise of deep history" (213).

Chakrabarty's proposal employs the term "species" in place of "human." It deliberately puts itself into long ongoing debates about what is actually meant by being a human, or what it is meant to be accepted into another human definition. These debates have been a significant area of postcolonial theorists. Albert Memmi, Gayatri Chakravorty Spivak and Frantz Fanon are important postcolonial theorists who have brought remarkable consideration to the ways in which the category of humanity is often split along racial categories. These categories are represented in Europe for hundreds of years by the division between the colonized and the colonizer. These racist, long-standing, and divisive hierarchies are in particular the same types of differences that Chakrabarty's theory tries to resolve by appealing to the significant notion of a unifying species as a basis for unity. The hope for humanity can be determined by our capacity to identify our unity as a shared species in the time of enormous environmental changes.

Amartya Sen argues that governing structures and governance have as much, or probably more, to do with deaths due to famine than to consider the actual availability of food. Sen's simple claim "The direct penalties of a famine are borne only by the suffering public and not the ruling government. The rulers never die" (343) speaks volumes about the insulating effect of sovereign rule for those who hold political power, but it can also be more loosely applied to describe the way politically and economically advantaged countries will be largely insulated from famines. This argument undermines Chakrabarty's insistence that climate change will equally affect us all. Instead, it suggests that those living in countries that have democratic setups installed will be in a better equipped position to navigate the effects of drought. Therefore, one wonder how much hardship it will take so as to create a level-playing field upon which radically disjointed (and yet enmeshed) groups of humans will come together as a species, as in Chakrabarty's vision.

Huggan and Tiffin managed best to ask crucial questions about the categories of culture, nature, non-human and human—all together. "The very definition of 'humanity' indeed," they argued, "depended—and still depends—on the presence of the non-human, the uncivilized, the savage, the animal (see, for example, Derrida 1999)" (Huggan and Tiffin 6). Their critique not

only points out the origins of an environmental worldview, but mixes it up with the postcolonial critique of hegemony and power. They see ecocriticism and postcolonialism coming together to speak truth to power. According to them, "Green postcolonialism is not just critical; it is also celebratory. Both postcolonialism and ecocriticism are, at least in part, utopian discourses aimed at providing 'conceptual'possibilities for a 'material'transformation of the world" (Huggan and Tiffin 10). The engine behind the desire for transformation, they argue, is the concept of justice. They define the concept of justice at work in environmental literature of postcolonial writers as thus: "no social justice without environmental justice; and without social justice – for 'all'ecological beings—no justice at all" (Huggan and Tiffin 10).

2.4 The Second Wave of Postcolonial Ecocritism

At present, postcolonial ecocriticism is finding its maturity in the above-mentioned question of the place and category of the human in this world. The critics of the second wave have been able to question environment and culture from a rich position. The postcolonial ecocritics of the second wave reflect an unlike starting point than the first wave writings.

The essay written by Chakrabarty brings into light, in this debate, some of the important threads. Power differences among the groups of people make the centre of postcolonial discourse. These people are variously positioned in relation to the human category. On the other hand, environmental discourse is centered on the persistent Western divide between Animal and Human. Both discussions expose a deep anxiety which is surrounding the category of the human.

The 1993 edition of Val Plumwoods' *Feminism and the Mastery of Nature* gave another insight to the theory of postcolonial ecocriticism. The book draws on the feminist critique of reason in order to argue that the master form of rationality of imperial culture has been unable to admit dependency on nature. This is because its knowledge of the world is distorted by the domination of elite which shapes it. Plumwood is of the view that "the western model of human/nature relations has the properties of a dualism and requires anti-dualist remedies" (Plumwood 41). She argues that dualism is a result of "certain kind of denied dependency on a subordinated other" (Plumwood 41). This relationship determines a logical structure, in which the relation of subordination/domination and denial shape the identity of both. It is the dualism through which "the colonised are appropriated, incorporated, into the selfhood and culture of the

master, which forms their identity" (Plumwood 41). She describes the whole process that leads to the formation of this relationship. This process includes 1) back grounding (denial), 2) hyper separation (radical exclusion) and 3) homogenizing or stereotyping.

In her 2002 book, *Environmental Culture: Ecological Crisis of Reason,* she views the colonizers' dominance in the realm of 'reason centered culture' as the one "that is proved to be ruinous in the face of mass extinction and the fast-approaching biophysical limits of the planet" (Plumwood 34). She argues that this 'reason centered culture' views nature and animals as the 'other'. This 'reason centered culture' can also be interpreted as the power discourse coming from the 'Centre' that sets its rules to benefit the Euro-Americans and gives them the 'right to rule' over the natives. For her, this culture is the basis of environmental destruction. She writes that "[a]nd it is reason intensified that will be our hero and saviour, in the form of more science, new technology, a still more unconstrained market, rational restraints on numbers and consumption, or all of these together. But while we remain trapped within this dominant narrative of heroic reason mastering blind nature there is little hope for us" (Plumwood 6).

This so-called 'culture' used the profit making techniques in the disguise of helpers who hypocritically took hold of natural resources of the 'colonized' and used it to expand their empire. She extends her philosophical thinking to the conception of both 'nature' and 'female' as 'other.' This is done through the scrutinization of the dualistic thinking of the colonizers and masculinits.

Following the concept of Plumwood, the idea of "speciecism" was viewed as the main cause of environmental destruction. According to this notion, non-humans, for colonizers, are 'uncivilized,' 'animals,' or 'animalistic' (those behaving like an animal). Indigenous culture, for them, is 'primitive' or less rational. They firmly believe that the colonized communities are closer to children, nature and animals (Plumwood 53). She elaborates this concept by introducing the idea of 'hegemonic centrism'—which builds boundaries between humans and non-humans. European 'Centre' empowers its hegemony over 'periphery' by considering its race superior; hence creating the clear-cut distinction between the whites and non-whites. Ironically, non-white races include other animals and the whole natural world that mark the place for 'specieism.'

Hence, in the ideology of the colonizers, we cannot separate anthropocentrism and eurocentrism since the former is used as the justification for other.

Deane Curtin coined the term "*Environmentl Racism*" in 2005. It gave a new dimension to this theory. It relates the theory and practice of environment and race in such a way that "the oppression of one is directly connected to or supported by the oppression of the 'other'" (Curtin 145). The destruction of environment is directly or indirectly related to the concept of race since it defines humans and non-humans on the basis of binary opposition.

Graham Huggan and Helen Tiffin (2010) discuss the same issues in their latest book written on postcolonial ecocriticism. They say that it is very important to question "the category of the human itself and [. . .] the ways in which the construction of ourselves *against* nature—with the hierarchisation of life-forms which that construction implies—has been and remains complicit in colonialist and racist exploitation from the time of imperial conquest to the present day" (6). They view this constructed animosity between the non-human and the human as central to racist and biased imperial power. They thus focus on this point that postcolonial ecocriticism has to be driven towards dismantling the "species boundary" (7) so that they could fight oppression. Large goals, such as a total end of oppression, frame their work.

They outlined a posthumanist project that makes as its goal not just positioning of human at the centre and making him the crown of creation but also of recalling the relative place of human in the non-human world. Huggan and Tiffin attempt to solve a very difficult problem in their new book; that is, the place of politics in postcolonial ecocriticism. The first wave postcolonial ecocritics showed particular concern for highlighting the ideologies of postcolonial environmental writing. But the second wave critics can discover the role of writing in the cultural and environmental project, which can now and then be ignored by political analysis. They attempt to situate their work somewhere in-between.

Huggan and Tiffin write in their book: "Postcolonial ecocriticism is that form of criticism which appreciates the enduring *non*-instrumentality of environmental writing, as well as gauging its continuing usefulness in mobilising individual and collective support." (33) The first chapter of their book, "Development," studies Arundhati Roy and Ken Saro-Wiwa, two polemic activists and writers, together with a great variety of Oceanic literary writers who in some way make akin

critiques about the harm to the environment posed by corrupt national governments and globalization and the limits of autonomy. This chapter definitely gives room for the examination of the texts' aesthetic processes. The best texts for this examination are those that support the political priorities of ecocriticism. According to the two authors "[i]t is one of the tasks of postcolonial ecocriticism to bring to light these alternative knowledges and knowledge-systems, which often underpin postcolonised communities' sense of their own cultural identities and entitelements, and which represent the ontological basis for their politically contested claims to belong" (78).

"Wilderness into Civilized Shapes": Reading the Postcolonial Environment (2010) by Laura Wright is a departure from eco-socialism. Laura Wright depicts her thinking in her work from the same viewpoint as discussed by Huggan and Tiffin—thinking about the self-other dualism of the past that has constructed the nature in Western understanding as something at a distance from the human. She elaborates the same idea in these words: "the very idea of what constitutes 'nature' is an imaginary Western construction based on an Aristotelian system of binary thinking that differentiates humans from and privileges them above the so-called natural world" (5). When we critique these binary systems, we see that dualisms are often used to show the dichotomies between mind/body, culture/nature, man/woman etc. Wright argues that acknowledging binarism is useful because it is an exploration of the interconnectedness of the colonizer/colonizing and nature/culture schema. Most of the western environmental study does not talk about the third world because they use binary rhetoric to highlight the similarities between 'othering' of non-Westerns and 'othering' of nature without even looking at the conceptions of nature that does not originate in the West and without looking at the unique environmental issues of the formerly colonized cultures. (8)

Wright is of the belief that the picture of environmental concern and environmental crisis in the non-Western cultures is "vastly different" from the condition in the West (20). Simple emphasis on the conception of a West/non-West divide oversimplifies both categories and ignores cultural and linguistic questions. She situates this claim within the realm of the imaginary literary arts and "not as evidence of anthropological truths about various peoples and cultures" (14). Often her work places the environmental within the sphere of the social in such a

way that it feels anthropological. She analyzes Flora Nwapa's *Efuru* with the reading of the myth.

Postcolonial Ecologies: Literatures of the Environment (2010), edited by Elizabeth DeLoughrey and George B. Handley, proposes the same postcolonial dimension "towards the aesthetics of earth". The writers call colonialism "an offense against the earth" (5). They trace a history of European colonization with reference to their environmental strategies starting from Carlos Linneaus' system of classification to the current activities of the World Bank and IMF that are responsible for creating European environmental hegemony over the "environmentalism of the poor." Apart from these recent developments in the theory and its concepts, it is still lagging behind the Eurocentric Ecocriticism and needs a positive exploration and literary writings for deepening its roots and finding it a place in European centre. DeLoughrey and Handley invoke landscape, history, "aesthetics of the earth", and the concept of "tidalectics," (28) in order to read literature as a main lens through which one can view "landscape (and seascape) as a participant in this historical process rather than a bystander to human experience" (4). However, they are cautious about the dangers of some historical categories that threat to flat the multifaceted historicity of postcolonial ecologies.

2.4.1 Colonialism and the Environments of the Third World: Environmentalism of the Poor

Ramachandra Guha played a very important role in describing environmentalism in relation to the third world countries. He calls it "Environmentalism of the poor". He dispelled the myth of environmentalism as "a full-stomach phenomenon" affordable only to the middle and upper classes of the world's richest societies" (Guha 20). He has cited the 1980s example of the MIT economist Lester Thurow who wrote "If you look at the countries that are interested in environmentalism, or at the individuals who support environmentalism within each country, one is struck by the extent to which environmentalism is an interest of the upper middle class. Poor countries and poor individuals simply aren't interested" (Guha 22).

He also referred to the statement of Ronald Inglehan who wrote: "consumer societies of the North Atlantic world had collectively shifted from giving top priority to physical sustenance and safety toward heavier emphasis on belonging, self-expression, and the quality of life" (Guha

71). It was thought that a refined interest in the safety of nature was achievable only "when the necessities of life could be taken for granted. As for the poor, their waking hours were spent foraging for food, water, housing, [and] energy: how could they be concerned with something as elevated as the environment?" (Guha 74) From this perspective, poor were, simply, "too poor to be green."

He also refused the "global centrality" of American and European environmental thought. Guha has searched out helpers who complement his expertise, notably Joan Martinez-Alier (the Catalan economist) and Madhav Gadgil (Indian anthropologist and ecologist). Together they introduced the terms like "the environmentalism of the poor," "omnivores" (those rich consumers who overstrain the planet), and "socio environmentalism."

Ramchandra Guha and Arnold in "Environmentalism of the Poor" suggest the third world environmental activist such as Gandhi to defend the need of colonial underpinnings of environmental degradation in the third world countries. This volume brought together a set of revolutionary essays written about the environmental history of South Asia. The contributors come from the Britian, Australia, India, the United States and France. The work of some of the best-known historians of the subcontinent was included in the book. Mainly the essays deal with the issues of forests and water. Some essays describe the deep-seated reshaping of source use patterns under colonial rule; others document the environment as the site of confrontation and conflict.

They also discussed Chipko, the famous environmental movement of 1970s which started against logging in Hamaliya, and its role in raising the environmental awareness in the third world. They called it "decisively [an] announcement of the poor's entry into the domain of environmentalism" (Guha 20). Although Gandhi's philosophy represented a turn to the self-sufficient village rather than the wilderness (Arnold and Guha, *Nature, culture, imperialism: essays on the environmental history of South Asia*, 1995), his work was extremely influential upon the Norwegian founder of deep ecology, Arne Naess—who wrote his PhD dissertation *The unquiet woods : ecological change and peasant resistance in the Himalaya* (2000) on Gandhism—and inspired many other theorists of environmental ethics (Guha 19–24). Guha's book argues the need to bring postcolonial and ecological issues together and challenges

continuing imperialist modes of social and environmental dominance. Huggan and Tiffin analyze that Guha “suggests that allegedly egalitarian terms like ‘postcolonial’ and ‘ecological’ are eminently cooptable for a variety of often far-from-egalitarian (national) state interests and (transnational) corporate-capitalist concerns” (8)

Through his significant research appearing in "*Environmentalism of the Poor*," Juan Martinez Aliers (2002) nicely conceptualized natural economy with a specific focus on colonization. According to him, whenever the poor talk about the ecological distribution conflicts of theirs, they basically intend to bring to surface issues concerning clean environment alongside resource conservation. He opines that poor people do not view environmentalism on economic terrain as do the elites (Alier viii). What Alier claims is, there is a great difference or a major contrast between how the poor and the rich countries see and think about their environment. He also amply considers the environmental justice movements of the U.S. and South Africa. These movements were aimed at fighting environmental racism. In the U.S., the movement was mainly concerned with disputes regarding the urban incinerators and nuclear waste dumps in the Native American territory.

His book also deals with ‘greenhouse politics’ and international trade. Alier, “instead of looking at so-called ‘green protectionism’ (northern environmental standards as non-tariff barriers),” emphasized “the opposite case, explaining the theory of ecologically unequal exchange.” He developed “the notion of the ecological debt which the North owes the South because of resource plundering and the disproportionate occupation of environmental space.” He also highlighted the “unavoidable clash between economy and environment (which is studied by ecological economics) that gives rise to the ‘environmentalism of the poor’ (which is studied by political ecology)” (Alier ix). On the other hand, Rob Nixon, in his publication titled "Slow Violence and the Environmentalism of the Poor" sides with another movement that sees environmentalism and ecocriticism in a close connection with imperialism of the past and present eras. This way, in the theory of Postcolonial Ecocriticism, this book becomes the most prominent part. As they pursue material interests, the indigenous nations ignore ugly truths in their role of colonial power. The colonizers systematically involve in what he terms "slow violence." This, to him, is a slow-paced large-scale damage to the environment. He accurately defines it as a "resource imperialism inflicted on the global South to maintain the unsustainable

consumer appetites" of the affluent, rich and resourceful folks. He defines slow violence in the following terms:

> By slow violence I mean a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all[…]a violence that is neither spectacular nor instantaneous, but rather incremental and accretive, its calamitous repercussions playing out across a range of temporal scales[…]Climate change, the thawing cryo sphere, toxic drift, biomagnification, deforestation, the radioactive aftermaths of wars, acidifying oceans, and a host of other slowly unfolding environmental catastrophes present formidable representational obstacles that can hinder our efforts to mobilize and act decisively. The long dyings—the staggered and staggeringly discounted casualties, both human and ecological that result from war's toxic aftermaths or climate change—are underrepresented in strategic planning as well as in human memory. (Nixon 2-3)

The depletion of indigenous natural resources has resulted in "environmentalism of the poor." He elaborates the term as the resistance by poor communities against the assaults on their ecosystems on which their lives depend "by transnational corporations; by third-world military, civilian, and corporate elites; and by international conservation organizations" (Nixon 254). The book throws ample light on many writer-activists such as Wangari Maathai, Ken Saro-Wiwa, Wangar, Arundhati Roy, Njabulo Ndebele, Abdelrahman Munif, Indra Sinha, and Nixon himself who signify and bring urgency to slow violence and its causes in the global South. These writers expose how the dam industry, international oil and chemical companies, agri-business, wildlife tourism, and the military of America cause long-term environmental damage that undermines the health and livelihoods of indigenous peoples. He also highlights the significance of 'slow environmental violence' for a proper understanding of imperial relationships and the subdued ways colonizers have shaped and continue to shape the globe.

From a historical perspective, a Latin American article develops a theory on environmental conflicts. Titled *Peasant Protest as Environmental Protest: Some Cases from the 18th to the 20th Century*, this article was published in 2007 by Gonzalez, Herrera, Ortega and Soto. They analyzed environmental conflicts in a social light. In the process, their chief focus

was on the kind of specific relationship between man and his nature. Albeit the main discussion was based on peasants, it also focused on a great many regions and eras. Asia, Africa, Southern Europe and Latin America of the 18th, 19th and 20th centuries respectively were also considered. In essence, the formulation of a theoretical model was its goal. This model would, then, pave way for the social protest: hence proposing its varied interpretation.

Pablo Mukherjee, in *Postcolonial Environment: Nature, Culture and the Contemporary Indian Novel* (2010), is very much inspired by "an important political project." Mukherjee views ecocriticism and postcolonialism as the two fields which are primarily linked through the systems against which they struggle, namely late capitalism. He observes that although both fields are:

> [F]undamentally concerned with the environments and cultures of capitalist modernity, it seems […] there has been nothing like the degree and intensity of cross-fertilization that they potentially offer each other and in many ways my plea that they do so is the impulse of this book" (17).

Mukherjee argues that a strong current of historical materialism is underlying the theory of eco-socialism. His work gives a very good introduction for environmental reading of Karl Marx. His work connects with other Marxist postcolonial thinkers like Benita Perry and Neil Lazarus. He notes:

> […] certainly we can say that sustained focus of both postcolonial and ecocriticism on the 'social' has prepared them for reengagement with materialist concepts. Eco- and postcolonial criticism have been discovering how to cross-fertilize each other through an ongoing dialogue, and a stronger materialist re-articulation of their positions should make this exchange about culture and society even more fruitful". (Mukherjee 73)

Mukherjee views the roots of environmental and social justice linked through the late twentieth century struggle of decolonization. He further observes "[I]f the scholars who shaped the literary and cultural theories of postcolonialism from the mid-1970s were paying any attention at all to the voices of anti-colonial resistance […] they could not have missed the importance placed on the issues of land, water, forests, crops, rivers, the sea" (46).

Mukherjee's approach suggests that there is less need to give trivial objection to the theoretical possibilities of linking the ecological with postcolonial; however there is need to look at the struggles' content in the postcolonial world in order to see that they are at the same time "eco postcolonialist." For Mukherjee, both postcolonial and ecocritical approaches have their own much developed critiques of narratives which naturalize cultural and social hierarchies. Once together, however, these critiques give a strong theoretical basis to approach the current environmental issues from a non-hierarchical, just manner. Apart from this, this intersection can be very much influential in combating the naturalization of helplessness and poverty in the global South.

However he also proposes the fact that both ecocriticism and postcolonialism, in their second wave, leave the readers "without a sense of structure" (Mukherjee 43). Moreover he suggests that the link between ecocriticism and post colonialism requires to be very much systematically revived (Mukherjee 47). He also suggests that in order to get proper meaning of the combined theory of postcolonial ecocriticism, one should not only revive but also strengthen the very significance of new-materialism that critically contributes to the second wave postcolonialism along with its social and ecological stands.

2.5 Bridging the Gap; New Materialism and the Future of Postcolonial Ecocriticism

While discussing the environments of third world it is very important lo look for materialistic underpinnings of the theory. As it has already been discussed in second wave that the connection between materialism and postcolonial and ecocritical aspects is the very important linking factor between both the theories. But it still requires different critical aspects of study. New materialism offers an entirely new critical perspective for this theory. It goes far from asking 'how the body experiences itself'. It views body as a series of relations that connect to other relations. In Deleuze's words, it views the body as a machine. Emphasis is given not to experience but to action. This approach takes more interest in the action of body and its connections with outer world (Volatile 116). It views matter as dynamic. When we endow dynamics to the matter, it becomes easy to deconstruct dualism between human and environment, man and matter. I view this dynamics as the significant processes. While talking

about postcolonial ecocriticism, these processes can be seen in different anti environmental strategies of the colonizers created to achieve certain goals. Every strategy can be seen as a whole which is composed of systematic underlying process of creating and maintain the empire.

New materialism describes a theoretical turn away from recurrent and persistent dualism that exists in colonial and postcolonial world. It seeks repositioning of the non human actants with humans. It questions the individual stability along with the influences of climate change and late capitalism. The concept of development can be very aptly understood through this lens. The entire idea of development recognizes political relationalities of power and its effect on the third world environments. This idea perpetuates western subjectivities and carries on the binarism of nature and culture into the neo colonial world. As this idea has emerged from the ideas of Carl Marx or historical materialism so the classical Marxist approaches are seen as an essential part of it. It can not only engage the disastrous effects of capitalism in the era of environmental crisis but can view the rewriting of subjectivity in terms of disruption of material conditions in the postcolonial regions.

In order to understand the colonial developmental politics, one should understand that the environmental problems of today are the result of systematic production of post colonial societies. Hence the native and their resources become a product which extracts 'surplus value' from nature. This product formation occurs through different stages. First, the difference in understanding of product (here product signifies land and people) is created. After the materialization, the product gets ready to return invested profits. This is obvious when the natives take the face of colonizers and exploit their co-natives to fulfill the needs of their still masters (the idea is similar to state vampirism). Different co-factors add to this process. These co factors include a) Native and developmentalist understanding of land which creates the rift between knowing and governing b) Creation of power via the political sustainability of development c) Sustaining the power via changing the native's role (state vampirism) and d) Using language to uphold and control power. So these factors make development a continuing process of occupation which involves four different stages. Development, when viewed in terms of aforementioned process, can add to the re-reading of the critique of postcolonial development narratives.

One of the other interesting features that it can develop is the debate of biocolonization. The colonial power has the deep connection with biopower. The fact can easily be understood with the example of beings (humans and non humans included) with no legal status and beings with the legal rights. The status of Native Americans in the USA is a clear example of this phenomenon. The natives have no right to live unless they are considered 'citizen'. Similarly the native land can be used for mining, dam making or any other 'government purposes' because the natives do not have a legal ownership of land. So here the living matter (humans and their lands) exists in association with material systems (state laws). So here new materialstic theory makes significant political and ethical interventions. It questions geopolitical control and its effects on natural environment of the natives. Its biopolitical side describes how power structures mark material bodies as subjects of power.

When biocolonization is seen as a dynamic process, we can see its different stages of development. The concept for this dynamics has been taken from Laurelyn Whitt's 2009 book *Science, Colonialism, and Indigenous Peoples: The Cultural Politics of Law and Knowledge*. These parameters include three distinct stages 1) marketing native resources, 2) legitimizing the illegitimate and 3) cultural politics of ownership. First concept can cover the colonizer's tactics to get profit from the native resources. In this stage indigenous communities along with their culture and land are marketed and labeled as commodities. In second stage, self serving laws are made to control these products. It includes all those environmental policies that indirectly favor the imperial powers. In third and final stage, after getting control, the colonizers start getting benefits from these products. The third idea also incorportaes the concept of the 'dominating' and the 'dominant'.

Third important concept, in this regard, is environmental racism. We already discussed that complex interaction between humans and their environment results into the environmental and social conditions. When these interactions start incorporating power display, then it leads to the disturbance of relationship. This power display has the ability to materialize the things (including humans who are inferior) as objects. The idea of environmental othering already exists in this paradigm but viewing it along with landscaping, tradition of naming, discriminatory zoning and forced displacement of natives can further add to the dynamics of colonial strategies

of occupation. Environmental racism as process can be seen as a result of different stages. Landscaping incorporates struggle of the colonizers over the native's natural resources such as vegetation, oils, minerals, water and animals. It shows the colonial control 'over lands'. Converting native 'places' into colonial 'spaces' reveals dominant colonial thinking that views places and lands as profitable spaces. So the postcolonial 'places' echo the colonial 'spaces' which were occupied and exploited in the course of colonization. Naming becomes the conceptual re-inscription of native lands to make it controllable, conquerable and open to further colonial settlement. Finally Zoning adds not only to racial residential segregation but also to material benefits that the colonizers get out of displacing people from their lands. All three of these concepts show the systemic dynamics of environmental racism that add to colonial tactics of occupation.

Nonetheless, there are varieties of interdisciplinary concepts that can incorporate the ideas of new materialisms into the critique of postcolonial ecocriticism. By viewing the concepts as systematic process, it can allow us to explore literature in answering same questions in different ways. Postcolonial literature occupies a special place in describing the dynamic process of postcolonial ecocriticism. Close reading of postcolonial fictional works from different geographical regions can add to the researching on the very relation of human beings to this world. It does not only aim at the theoretical understanding of the concept but also fills the need to address continuing colonial practices of domination and its results on the globe. In this thesis, through selected fictional works, I will try to explore whether the colonial tactics of occupation in its material turn can be useful for the analysis of the colonial relation to the environment and its effects?

2.6 Environment as a Major Concern in Postcolonial Literary Studies

Many of the postcolonial writers have been attentive to nature. There are many examples from the Native American and South Asian authors who grapple with the relationship between landscape and colonization. Amitav Gosh and Leslie Marmon Silko are among those authors for whom native ecologies are especially important and sensitive. This sensitivity is very obvious in *Almanac of the Dead*, *Ceremony*, *Sea of Poppies* and *The Hungry Tide*. Both criticize the harmful anti-environmental strategies of colonizers and its disastrous effects on land and people.

Some of the previous researches on these have been conducted to view different aspects. An over view of these will enable us to view what is lacking in these researches regarding postcolonial ecocriticism.

2.7Critical Aspects of Silko's Fiction

Catherine Rainwater utilizes a modern semiotic methodology in a definite examination of Silko's novels. In (1992) "*The Semiotics of Dwelling in Leslie Marmon Silko's Novels*," she contends that her novels uncover that the truth is the direct aftereffect of the adaptations of the genuine we build. Two thoughts are at the heart of American Indian epistemology as Silko speaks to it in Ceremony: "the truth" is somewhat an aftereffect of semiosis, for some components of "reality" yield to human idea and creative ability communicated through workmanship and language. Furthermore, there are critical, indivisible associations "among self, network, and the physical and otherworldly elements of the land." The account of a self rises up out of the land in which the story of one's kin has emerged. Themes related to home are a key part of all Native American experience (Rainwater 219-40).

In (1992)" *'The Very Essence of Our Lives': Leslie Silko's Webs of Identity*," Louis Owens' information of Pueblo Indian culture and contemporary hypothesis (particularly the thoughts of Bakhtin and Foucault) empowers him to give a provocative perusing of the novel. His examination of how key fantasies work in the novel, for example, those of Corn Woman and Ts'eh—is especially accommodating and he contends that folklore isn't utilized as a figurative structure, as it regularly is in innovator writings, however as an inborn piece of reality which Tayo encounters. He underscores that a key subject is the requirement for change and adjustment. "The focal exercise of this novel is that through the dynamism, versatility, and syncretism intrinsic in Native American societies, the two people and the way of life inside which people discover noteworthiness and personality can endure, develop, and avoid the lethal devices of stasis and sterility." While the blended blood character has been seen all around as a grievous figure, Silko proposes this character's potential for "validness and an intelligent personality" (0wens 167-91)

In (1997) "*An Act of Attention: Event Structure in Ceremony*," Elaine Jahner underscores the significance in the account of occasions, an intricate marvel described by limit encounters

checking phases of life for the hero." She proposes that there are two kinds of stories that shape the occasions—the contemporary account of Tayo's battles (displayed in composition) and the fantasy account (introduced in verse). The two are inseparably associated and impact one another, Ceremony is in a general sense not the same as apparently comparative works that utilization legend as a purposeful abstract gadget. Indeed, with accentuation less on what is known than on how one comes to know certain things. Ceremony is a novel trend that is emerging recently and it is significantly different from other American genre novels. It is a type of American Indian novel (Jahner 37-49).

In (1997) *Moving the Ground*: *American Women Writers' Revisions of Nature, Gender, and Race*, Rachel Stein looks at Silko's novels from the point of view of a women's activist ecocriticism. She uncovers how Silko utilizes the narrating and profound legacy of the Laguna Pueblo to reframe the historical backdrop of the European victory of America" as a restriction predicated on hostile thoughts of land use and land residency and as a battle between various social introductions around the regular world as opposed to as an irresolvable racial threatening vibe. In Silko's tale, the Indians non-exploitative, equal relationship with nature is hindered by the whites' mastery of the normal world. This is also applicable in case of the Native people groups whom they esteem nearer to nature. In this way, in her novels, nature turns into the challenged ground between these two restricting societies. To review this contention, Silko's blended blood heroes re-make customary Laguna stories and services that counter the ruinous philosophy of the whites.

In the area on Silko from his book (1997) *That the People Might Live: Native American Literatures and Native American Community*, Jace Weaver shows a valuable review of her vocation and the significance of her novels inside it. He contends that her composition is incendiary as it investigates bad form, prejudice, and related issues so as to draw in the consideration of the predominant culture even as it tends to a Native group of onlookers. He uncovers in Ceremony and a portion of Silko's different works the centrality of the intensity of the story to battle insidious and recuperate the Native individuals. What's more, essential to Silko's work is the significance of the network. Horrified at the historical backdrop of abuse of Native Americans, Silko utilizes her incendiary composition in order to safeguard the Native

people groups and network, as the struggle safety of Native grounds and power has never finished.

Kenneth Lincoln (1998) highlights Silko's novels by clarifying how Silko fuses folklore in the novel in his most entitled work Native American Renaissance. The adhering subject of the work is the need for a return that is safe and secure. The themes that are important for a reader in this regard are talks of the naming ceremony, mythic narrating, witchery, and the formal bearings as indicated by Pueblo folklore (joined by a chart), shading imagery, the fanciful suggestions, and the occasional imagery.

Kenneth Roemer's (1999) "*Silko's Arroyos as Mainstream*" utilizes the methodology of group development concentrate to exhibit another point of view on Silko's fiction. He recommends that Ceremony is the absolute most generally shown Native American tale also, that it is all the more safely part of the ordinance of American Literature than some other American Indian epic. In this manner, he means to explore how the sanctification of Ceremony happened and what powers added to its being so generally perceived by researchers of American Indian writing and educators belonging to colleges and optional schools Roemer likewise considers a portion of the vital artistic, social, and social ramifications of the canonization of Ceremony. He brings up that the prevalence of her novel has some negative implications: for instance, the privileging of books as the most compelling kind of composed articulation by Native Americans, the trouble of new artful culminations to draw in genuine consideration and become some portion of the standard. The grievous suspicions of readers with restricted learning that Ceremony shows the urgent worldview of Indian experience (Roemer 10-37).

Cornelia Vlaicu's (2013) "*Trans-Historical Trauma and Healing via Mapping of History in Leslie Silko's Almanac of the Dead*" talks about the Indian crisis that Silko has witnessed in her surroundings. She attempts to determine in her written works what cannot be determined geographically. Although American Indians can never recover the American mainland, as it existed before the colonization by Europeans, they can experience that in the settings of the novel. Similarly, if story is the same as the reality, American Indian writers may start through to reconstruct their past lives and lifestyles. Readers are urged to perceive the crisis depicted in the novel and to change their method for living. Instability is at the center of his work and

characterizes the crisis related to migration and dwelling. Such unsteadiness is appropriately symbolized in the novel by the damaging vitality of the nuclear bomb.

Silko's writings provide explorations of the literature, language, and heritage of Native Americans; she also includes essays on subjects ranging from the wisdom of her ancestors to the racist treatment of Natives. She highlights how the relationship of American Indians with environment has been used as the mirror imagination of hegemonic Euro-American ecologies. She elaborates how this knowledge has become hegemonic due to the historical background of colonization. This thesis intends to add in an investigation to the debate of biocolonization and othering as a mean to gain material benefits in Native environmental contexts through two of her widely acclaimed novels *Ceremony* and *Almanac of the Dead.* Both of these texts are similar in thematic perspective and are also alike in exposing Euro American atrocities to Native Americans and their land.

2.8 Critical Aspects of Ghosh's Fiction

The work of Ghosh has been appreciated for its eminent significance in current Indian English literary works. Nivedita Majumdar (2003) writes about nationalism of Ghosh in *Shadows of the Nation: Amitav Ghosh and the Critique of Nationalism***.** According to him, Ghosh's work, which is written in colonizers' language, involves a landscape of nervousness and vagueness. The development of national culture and network has been a tenacious theme in his works. He communicates through his indigenous character against provincial remains. Ghosh's position toward patriotism is progressivel inventive. He speaks about a developing pattern in Indian English Writing, unequivocally portrayed by incredulity of patriotism. His works offer colonial literature linked to neo-colonial world (Majumdar 238).

Mukherjee, however see Ghosh's work from a postcolonial perspective. He also endeavors to examine the work of Ghosh from the perspective of environmental sensibility. He composes that Ghosh's work battle with the issue that by what means can the tale of the postcolonial administering high class involvement in the demolition of their subjects and their condition be told in an elitist language and social structure. He seems to have thought of the appropriate response: to change the novel itself by joining into it components of the nearby, vernacular social structures, along these lines rendering it 'inappropriate' as indicated by

standardizing and prescriptive understandings of what a novel ought to be. These formal and expressive indecencies mark the postcolonial novel's endeavors to speak to and typify its very own particular verifiable condition (Mukherjee 125).

Alexa Weik's (2006) "*The Home, the Tide, and the World: Eco-cosmopolitan Encounters in Amitav Ghosh's The Hungry Tide*" perceives Ghosh's work according to migration and universalism. She expounds that movement and the concept of the 'outside' show up in The Hungry Tide as vital themes that investigate conceivably counterproductive wistfulness. He further states that, the point of Ghosh's tale is determinedly not to approve a reflexive dismissal of all universalism for the possibility of final distinction between different sorts of people and among people and nonhumans. A dismissal, by chance, that notwithstanding ecological disaster has sown the malignancy of prejudiced brutality and helped religious fundamentalism spread all through the postcolonial conditions of the world.

Rajender Kaur's (2007) "'*Home Is Where the Oracella Are': Toward a New Paradigm of Transcultural Ecocritical Engagement in Amitav Ghosh's* 'The Hungry Tide' further uncovers the culture/nature binarism in The Hungry Tide. According to her this novel uncovers the social and etymological mistranslation that sanction the material and political separation between the high-class elites and their subjects. It likewise holds out the likelihood of overcoming that barrier and envisioning a place that brings the rulers and their human and non-human subjects together in a continuing relationship.

Wiemann's (2008) '*Genres of Modernity Contemporary Indian Novels'* elaborates postmodernism in Ghosh's worksthe same idea. Wiemann elaborates that Ghosh's plots are organized in close fondness to the tripartite moves that offer shape to what we have called the critique of modernity. He exposes the pretenses of the dominant, the recovery of the suppressed, and the prerogative towards a unified as well as jagged modernism. Ghosh has addressed these issues directly in his works (Wiemann 232).He expounds that the storytellers are commonly occupied with missions for smothered chronicles covered up in the folds of general authority authentic records, and they think of methodologies that question the fame of one genre of fiction over all the other areas of fiction.(Wiemann 240).

J.M Gurr's (2010) *'Emplotting an Ecosy\stem: Amitav Ghosh's The Hungry Tide and the Question of Form in Ecocriticism'* sees Ghosh's fiction with respect to displacement portrayal. He states that Ghosh deals with stories of uprooted individuals. He is of the view that language exemplifies the endeavor to make family that has broken and scattered in the soil of befuddled character. Ghosh recognizes it in the novel. The investigation of novel can be perused as a continuous archaeology of silence. Ghosh's storytellers are normally occupied with journeys for smothered chronicles covered up in the folds of overall authority authentic records.

Pramod K. Nayar's (2010), *"The Postcolonial Uncanny; The Politics of Dispossession in Amitav Ghosh's 'The Hungry Tide'"* views The Hungry Tide as the impersonation of history. He composes that Ghosh embraces distinctive strategies for authentic recovery that are gotten from his diverse thought of chronicled sense. Besides, he includes that this narrative is enunciated by the crossed interchange between history and fiction.

Lisa Fletcher's (2011) *"Reading the Postcolonial Island in Amitav Ghosh's The Hungry Tide"* applies both postmodern and postcolonial perspective to Ghosh's fiction. She explains that Ghosh utilizes exceptionally basic language to offer lucidity to the peruses. His books dismiss western qualities and convictions. In The Hungry Tide, Ghosh courses the discussion on eco-condition and social issues through the interruption of the West into East. The Circle of Reason is a purposeful anecdote about the obliteration of customary town life by the modernizing intrusion of western culture and the ensuing removal of non-European people groups by colonialism. In his work 'An antique Land', contemporary political pressures and shared cracks were depicted.

Anupama Arora's (2012) *"The Sea is History": Colonialism, and Migration in Amitav Ghosh's Sea of Poppies"* reviews the novel from the perspective of forced migrations. He is of the view that Ghosh is incredibly impacted by the political and social milieu of post autonomous India. Being a social anthropologist and having the chance of visiting outsider grounds, he remarks on the present situation of the world that is going through in his books. A detailed investigation of his books represent social disintegration, power divisions based on colonial and neo-colonial, mixing of realities and dream, human need for adoration and security,

displacements, and so forth can be seen. His books focus on multiracial and multiethnic issues; as a meandering cosmopolitan he wanders around and weaves them with his story magnificence.

Although Postcolonial perspectives have also impacted the critical and the creative aspects of Indian English fiction but present postcolonial Indian English Fiction has become more complex and thematically richer. In the contemporary changing scenario, instead of being critical only on postcolonial and environmental practices one should look at the hidden agendas of Western development involved with environmental concerns. Corresponding to these ideas, the fiction can also be comprehended through the ideas of sustainable development. How the colonial rulers created a particular image of their subject races to perpetrate their economic and social hold on them forms an important feature of the emerging forms of narrative. The present thesis is an analysis of *The Hungry Tide* and *Sea of Poppies* from the perspective of postcolonial development politics.

2.9 Mapping Ahead

In current scenario, global powers continue to compete for native lands and resources. Different strategies have been employed by them for 'development' of resourceful countries. These strategies include; biocolonization, environmental racism and the ideas of sustainable development. This civilizing mission and development assistance use the resourced of underdeveloped countries and in turn serve as a fuel to new world economic system. The environment of the native lands has greatly been affected by these strategies. This dissertation not only uncovers the historical tactics of violence and domination but also highlights its environmental destructions.

This dissertation draws on different texts from postcolonial literature (Indian and Native American) in order to explore literary representations of environmentalism in the whole world. This thesis traces the narration of Amitaav Ghosh (Indian) and Leslie Marmon Silko's (Native American) narrations with specific reference to colonial tactics of occupation. Both of these narrations emerged out of the colonial encounter and addressed itself to the empire rather than a specific region or community. This anticolonial political rhetoric is a moral privilege to sovereignty and it frequently revolves around contemporary and historical stewardship of the land and the occupation of its resources. Therefore present study is an analysis of the destroyed

ecosystems of the postcolonial world which is one of the colossal after-effects of the colonization era. To colonize nature and land, colonizers used economic and technological supremacy under the garb of white man's burden. Under this pretext, the colonizers' plan for rural economy and social integration was in fact economic and ecological exploitation of the colonized lands.

Silko's novels especially deal with the issues of environment and colonialism because Native Americans have gone through hazardous environmental exploitation. Her novels also incorporate the colonial tactics that the USA is built on and has profited off of the stolen Native American territories and land. Similarly Ghosh's novels depict how the economic development, alongside a rapidly growing population, has pushed India into a number of environmental issues during the past few decades. The reasons for these environmental issues include the industrialization (based on the idea of development), uncontrolled urbanization, massive intensification and expansion of agriculture, and the destruction of forests (initiated during the British Colonial rule). Moreover, the study of the Colonial rule alongside gives a postcolonial dimension to the environmental issues of India and America.

Although this project draws heavily on the particular environmental histories of two different nations and geographic regions, but it focuses on the fields that overlap and highlight the different strategies of colonizers that exploited the selected geographical regions. It is very significant to view texts from different geographic regions through the lens of postcolonial ecocriticism because once we have grasped this idea of Native America and postcolonial India as two globalized entities within a world-system; it becomes possible to see that the condition of both lands speaks concurrently at both global and local levels. What is currently happening or has happened in India and America is also happening, has happened and will happen in the rest of the world. The study of cross geographic texts also maintain that love and defense of the earth can serve as a catalyst for social action and environmental justice implicit in the postcolonial project. Therefore, the present study aims to bridge the apparent gap in scholarship through the examination of the colonial tactics of occupation in a postcolonial ecocritical reading of two Native American and two South Asian texts

CHAPTER 03

CONCEPTUAL FRAMEWORK AND METHODOLOGY

The present time is extremely productive and exciting in postcolonial ecocriticism. This is also an important time to assess where we stand right now and where we are heading with this momentum. My purpose, through this research, is to draw attention to the scientific and more systemic study of postcolonial ecocriticism in literature so that it becomes easy for the reader to analyze a piece of literature in the light of this theory. Moreover, one systemic model of the theory can make its understanding easier. Since the theory is still in the process of being developed, the lack of systematic structure for reading and analysis are bound to limit our explorations of the literary expression of postcolonial environmentalisms. One may find oneself swirling into the oceans of postcolonialism and ecocriticism. Individual readings of both these theories can further complicate things. This is because both of them comprise facts that sometimes drive them apart into different directions. For example, while the postcolonialism is mostly a human-centered approach, ecocriticism turns out to be but an opposite. To overcome this tumbling stone, a systemic model can be devised for the theory. It must include different areas that can be pondered upon through the lens of this theory. Firstly, to make the theories unidirectional, one can look at the overlapping areas. Secondly, these areas can be further extended to categories and sub-categories.

3.1 Theoretical Framework

The theoretical model for present research is designed on the basis of ideas taken from Graham Huggan and Helen Tiffin's conceptual frame work of postcolonial ecocriticism.

Following books have been consulted for this framework; *Literature, Animals and Environment* (2006), *Greening' Postcolonialism: Ecocritical Perspectives* (2004), *Modern Fiction Studies* , *Literature and the Future of Postcolonial Studies* (2008), *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction* (1994), *The Postcolonial Exotic: Marketing the Margins* (2001), *Postcolonialism, Ecocriticism and the Animal in Canadian Fiction* (2007). Moreover, some of the ideas are also taken from Richard Ryder, Plumwood, Spivak and Shiva. Being a vastly investigated theory, postcolonial ecocriticism possess a very vast theoretical framework. However, for the ease in study present research is delimited to three important colonial strategies that resulted in the ultimate destruction of ecological systems. These strategies include:

1. Biocolonization
2. The myth of Development
3. Institution of Environmental racism

3.2 Biocolonization

Bios is a Latin word which means life. Living organisms are called biotic components; their physical environment, on the other hand, is known as the component which is abiotic. Ecology shows concern with how living organisms survive in their natural biotic environment. Postcolonialism, however, deals with the bios of humans in relation to colonization.

Biocolonialism can be seen as a continuation of the domineering and oppressing relations of power that historically have informed the indigenous and western culture interactions. It is more or less an important part of certain contemporary practice continuum that constitutes different types of cultural imperialism. This term is used by various bio-scientific and environmental scholars. Biocolonialism facilitates the commodification of material resources and indigenous knowledge. It results into proscriptions and prescriptions that lead the process of knowing within indigenous contexts. Huggan and Tiffin define 'biocolonisation' "as a form of ecological imperialism". The term "covers the biopolitical implications of modern western trends and technological experiments" (Huggan and Tiffin 11). The term includes biopiracy, i.e. "the corporate raiding of indigenous natural-cultural property and embodied knowledge but also western-patented genetic modification (the 'Green Revolution') and other recent instances of

biotechnological suprematism and 'planetary management'" (Ross 1991) in which the supposedly global saving potential of science is taken to self- serve western materialistic needs and broad political ends. It is also linked with the historical flourishing of trade and commerce industry of Europeans and the progressing technological upper hand that made Europeans believe that they are a superior race. Once some benefits are gained through exploitation then it becomes a general practice for the maintaining of empire. As Shiva puts it, "capital now has to look for new colonies to invade and exploit for its further accumulation. These new colonies are, in my view, the interior spaces of the bodies of women, plants, and animals" (Shiva 5).

The idea of biocolonization and its very understanding depends on the concept of deep ecology. The very term of deep ecology is coined by a famous Norwegian philosopher Arne Naess in the year 1973. When we take deep as an adjective, it signifies everything which goes in opposition with obvious, superficial or shallow. The fact is that he desired "to go beyond the factual level of ecology as a science to a deeper level of self- awareness and 'Earth wisdom'" (Porritt 235). Though he stresses one's personal development, it also circles around his sincere concern for both living and nonliving. Man has broadened his self-made narrow limits which are entirely built on his culture's values and assumptions. The main stress of deep ecology is on individual's role. It stresses that individuals should behave as earth citizens and world citizens. They should take responsibility of their earth. All human life aspects and thoughts are involved in this philosophy. It's not just that this approach has enormous inspirational quality. The very movement of deep ecology has also been fast in getting broader influence with every passing year.

The acts of biocolonialism and biopiracy have deprived many indigenous communities not only of their natural resources but also of traditional knowledge. In globalized economy of today, developed world's multinational corporations invest money to exploit indigenous knowledge systems and use substances in plant species to create agricultural, industrial, and pharmaceutical products. Unfortunately, these acts give no benefit at all to the indigenous communities and their interests and voices are rendered non-existing.

Biocolonialism has a direct and important link with the notion of biopolitics. Biopolitics, in literal terms "denotes a politics that deals with life' (Lemke 2011). Ann Laura Stoler, in her 1995 book *Race and the Education of Desire*, took this concept in the context of postcolonialism. Her lectures under the title *Society Must Be Defended* show the first serious engagement of postcolonialism and biopolitics. She has analyzed the production of colonial bourgeois order of Europeans in the Dutch East Indies of the nineteenth century. Through her analysis, she has explored the limitations and potential of the notion of biopolitics. Stoler searched the connections between race and sexuality in colonial power functioning. Biocolonialism takes its shape from the policies, the practices, and the ideology of a new imperial science. It is marked by the union of capitalism with science. The political role of imperial science can be seen in the ways in which it sustains and supports the complex system of practices that give birth to the oppression of indigenous peoples. The critiques of biopolitics challenge the ideology which provides the rhetoric for justification of the practices and policies of certain areas of western bioscience.

For better understanding of the process of biocolonialism, we can discuss it under three important cases encompassing the above explained facts:

a) *Marketing indigenous communities, especially their land and culture*: the bodies and minds of the natives are taken as the 'territory' which can be explored and invaded, controlled and conquered by colonizers for their own benefits, named and claimed for materialistic gains. The natives are first shown as 'exotic and wild entities' and then people are asked to visit and explore them.
b) *Legitimizing self-serving laws to control the natives*: when the colonizers 'discover' new people and places, they start 'civilizing' them by imposing their self-made laws on them. These laws support their materialistic desires alone. The basic purpose of this law system is to get social and political control which they achieve by maximizing their conformity and increasing 'otherness.'
c) *Showing the politics of ownership*: after getting social and political control over the indigenous communities and lands, colonizers make their discovered land and people the resources and products which can be extracted and exported for their own worldly benefits.

3.3 Environmental Racism

Bullard and Johnson define Environmental racism as an environmental practice, strategy or command that directly or indirectly affects communities, individuals or groups that are differentiated on the basis of color or race. By combining with industrial practices and public policies, environmental racism, serves as the machinery that benefits white communities whilst colored people pay for the cost (559- 560). Most of the environmental policies are made against the rights of the poor colored communities. The colored communities become the victim of such practices and 'whites' take the largest share of the profits. Environmental racism, for Benjamin Chavis, is a "racial discrimination in environmental policy-making" in which policy-makers deliberately target people of color to "life threatening presence of poisons and pollutants" (Chavis 54). Colored people are intentionally targeted by policy makers. European environmental policies mostly go against the people of color communities. The victims of such policies along with industrial practices are 'non-white,' whereas the large share of profits goes to the 'white'. People of color are discriminated by designing environmental policies and through enforcement of various laws. Such policies are designed that ultimately go on to harm the colored people. As a consequence, they are forced to live their lives in dirty environmental conditions like toxic waste and pollutants.

Environmental racism relates the theory and practice of environment and race in such a way that "the oppression of one is directly connected to or supported by the oppression of the 'other'" (Curtin 145). The environmental destruction is directly or indirectly related to the concept of race because it defines humans and non-humans on the basis of binary opposition. This phenomenon can best be understood as 'the discriminatory treatment' of economically underdeveloped or socially marginalized people. Moreover the exploitation of 'home' source by a foreign outlet from where the transfer of ecological problems arises adds to the concept. Plumwood (2001) explains this exploitation as a process of "minimizing non-human claims to (a shared) earth" (Plumwood 4). Non-humans can be animals, plants, nature or racial others which are tagged as savage or wild.

The process of minimizing non-human claim to earth is based on biocentric attitudes. This biocentric attitude circles around every form of living beings on earth. This attitude in deep

ecology is considered same as 'othering.' Spivak (1985) presented othering as a systemic theoretical concept. It is a social and psychological way of looking at one group as 'other.' It is a process that denies the other of the 'same' dignity, reason, pride, love, nobility, heroism and ultimately any entitlement to human rights. No matter if the 'other' is a religious or racial group, a gender group, or a nation, its purpose is always to exploit and oppress by denying its essential existence. In *The Rani of Sirmur,* Spivak proposed three dimensions of othering. First is an attempt to make all natives know "who they are subject to" (Spivak 254). The second dimension is to make people aware of their lack of 'the knowledge of refinement" (Spivak 254-5). The third dimension is to make the people realize that "the master is the subject of science or knowledge" (Spivak 256).

Natural environment like humans is seen as 'other'. This othering is done to fulfill human materialistic purposes. The above mentioned three dimensions of Spivak can be combined with the principles of Deep Ecology principles formulated by George Sessions (American) and Arne Naess (Norwegian) to incorporate othering the ideas of othering to ecolological subjects:

a) In sociological terms, the first dimension can be called dimension of power. It works by making the subordinates realize that there is someone who has the entire power. Other is produced as a subordinate of the powerful. When we view nature as subordinate, we claim that the purpose of nature is to serve humans only—so that they can exploit it for mere lust rather than actual needs. This idea goes well with the claim of deep ecologists that human beings do not own the privilege of reducing natural richness and diversity. Humans are not the masters of nature; rather, nature is serving them to fulfil their basic needs.

b) The second dimension can be called as the construction of the other as a subject which is morally and pathologically inferior. Constructing nature as inferior denies its true existence. The same concept echoes in the debate of deep ecology. Although all non-human life on earth holds individual value for its flourishing and wellbeing but it should not be dealt on a criteria of how can it benefit or harm human beings.

c) The third dimension can be called as misuse of technology and knowledge. Both are propagated as the empire's property which can never be owned by the colonial other. Therefore, technology can be used to reap any benefits from nature irrespective of its results. Deep

ecologists also insist that these policies must be changed since all they do is to affect the basic ideological, technological and economic structures.

For better understanding of the concept, environmental racism can be seen as a continuing process which involves different strategies. These strategies are ideologically important to envisage a reconciled racial relationship in a shared space. These strategies, despite being overlapping, make the understanding easy:

I. Landscaping
II. Converting the native 'place' into colonial 'space'
III. Naming
IV. Zoning

3.3.1 Landscaping

Landscaping in dictionary terms refers to the activities that modify the evident features of any area of land. In postcolonial terms it is taken as more of a political and cultural thing instead of just being geographical. It is directly connected to the ideas of home and habitation, place and space between indigenous communities and the colonial society. The colonizers used landscaping to achieve desirable results that lead the postcolonial lands towards many environmental issues like loss of biodiversity, global warming, pollution, climate change, and soil erosion.

Santra (2005) defines landscape as an ecological and geographical spirit and integrity of a particular land area which not only includes human beings but also accumulates their traditional and cultural values connected with the land (12). Therefore, landscaping becomes the art of tampering with the environment to meet particular human purposes. Conservation, alteration, accentuation and destruction are fundamental rules of landscaping. In postcolonial terms it is linked with the changing of natural environment features to achieve materialistic goals. Literary representations of the postcolonial landscapes are caught up in territorial disputes between the colonized and the colonizers and colonized. This dispute is marked by ongoing struggle of negotiation and re-inscription. Sluyter (2002) appropriately defines this phenomenon. For him ''Land is certainly an appropriate and adequate category to signify the environment that natives

and Europeans struggle over: the resources such as soil, vegetation, animals, minerals, and water. Yet more than simply control over environment, the struggle revolves around control over space, over territories over landscapes'' (10). He emphasizes over the critical reality that the land resources are embedded in complex geographies of power that determine the level of control. Although colonial relations are ideological formations but these continuously support and are supported by material landscapes. This process is carried through the colonizers ideology of race, progress, reason and civilization.

3.3.2 Converting native 'place' into colonial 'space'

The continuing detachment of place from space, particularly from the native experience in a specific place, is conceptually important in the process of dispossessing natives of their land. Natives have a discrete relationship with the place in which they live. They do not conceive their place as a form of property like the colonizers. Dominant colonial thinking considers the places and lands as profitable spaces. So the postcolonial 'places' echo the colonial 'spaces' which were occupied and exploited in the course of colonization. This idea exposes the territorial disputes since colonization. It not only informs the readers about native traditional and cultural values but also highlights indigenous perspectives about the relationship of people with their places. This articulation of native/place relationship contests the Eurocentric dominance of space.

This idea of 'space' can also be identified with Buell's ecoccritical term 'the where.' The physical environment is a pre-condition of any form of existence. Collins Dictionary of Environmental Science defines the physical environment as "the combination of external conditions that influence the life of individual organisms" (Jones 145). In more specific terms, it "comprises the non-living, abiotic components (physical and chemical) and the inter-relationships with other living, biotic components" (145). It also includes all natural resources, including land, water and air. Lawrence Buell's phrase 'environmental imagination' is also important in this regard. It refers to how our imagination is shaped by physical environment. He noticed, after completion of the literary study of New England's sculpture that there is an existence of "the New England landscape and ethos" (Buell 283). From this definition, we may conclude that it is possible to combine the physical environment with firm attitude which

indicates that every region has its cultural geography interestingly all the western ideas of physical environment have developed in particular directions in the colonized lands.

Mimi Sheller (2003), a sociologist, discerns three broad historical phases in the European idealization of the physical environment. Seventeenth century ideas focus upon the “productions of nature” as a living substance which owes a particular kind of utilitarian value that emerged from the early plantations and the collecting practices of European natural historians. In the 18th century, these ideas were converted into ‘scenic economy’, associated especially with the rise of business raw products. It viewed tropical landscapes through an aesthetic perspective constructed around the notions of wild vistas verses cultivated lands. In the nineteenth and twentieth century, it took the shape of ‘romantic imperialism,’ that especially emerged after slave emancipation, which returned to a stress on ‘untamed tropical nature’ which was “now constructed around experiences of moving through colonial landscapes and of experiencing bodily what was already known imaginatively through literature and art” (Sheller37–38). Therefore, a combination of both makes us view the physical environment as a ‘biotic whole’ and a site for exploring goods.

3.3.3 Naming

After the expansion of native ‘places’ into their profit based ‘spaces’, the colonizers, started naming them. The idea of naming served as a key to realize and maintain the colonial dominance. New names were not merely descriptive of the geographic features but intellectually framed to make indigenous lands ‘homely’ and ‘domestic’. The entire practice of naming hence became a conceptual re-inscription of the land, which discursively altered the unknown places to make it controllable, conquerable and open to further colonial settlement.

The process of colonial naming was entirely based on the perception of postcolonial places as “empty spaces" (Ashcroft 153). This emptiness does not refer to the concrete lack of the existence of human beings. It implies the lack of habitation which Bradford explains as "planting, farming and fencing land [that] established a claim to ownership" for the colonizers (177). As postcolonial lands were seen as "desert and uncultivated" so it provided legitimacy to the colonizers to ‘cultivate’ and occupy it. The very idea of land being vacant, blank, empty was based on the colonial state of mind which can easily be seen in the colonial descriptions of the colonized lands. The ‘discovery’ of empty spaces allowed "the representation of space without

reference to a privileged locale which forms a distinct vantage-point; and those making possible the substitutability of different spatial units" (Anthony 19). So the colonial discourse of naming enabled the process of incorporation of native places into colonial spaces. These new geographical representations not only changed the native living places but also facilitated colonial occupation. In *The Post-colonial Studies Reader* Ashcraft relates naming of the colonial subjects with the very act of colonization:

> One of the most subtle demonstrations of the power of language is the means by which it provides, through the function of naming, a technique for knowing a colonised place or people. To name the world is to 'understand' it, to know it and to have control over it . . .To name reality is therefore to exert power over it, simply because the dominant language becomes the way in which it is known. In colonial experience this power is by no means vague or abstract. A systematic education and indoctrination installed the language and thus the reality on which it was predicated as preeminent (55).

While discussing the process of naming, one cannot neglect its direct linkage to land and its people. Colonial settlement was based on the conceptual foundation of empty space and the process of naming together with this brought land into the European legal and epistemological framework. Even in today's postcolonial world the colonial discourse of naming is still echoed. Naming the indigenous lands evoked colonial supremacy, while traditional and living cultures of the native land owners were erased and ignored. It also shows the failure of colonial powers to acknowledge place-based nature of natives. Moreover the imposition of wrong names accounts for the particular inscription of the colonial occupation. For example the native lands were considered 'empty' so these were used for the purpose of nuclear testing. In fact, it erased the very presence of native people on their lands which legitimized their use of land for colonial testing. While native places were given false and misappropriated identity, many natives were displaced and evacuated from their home country. Hence the Eurocentric discourse of naming not only added to the long lasting effect of colonization but also broken the bond between native landowners and their land.

3.3.4 Zoning or Displacement

The idea of place and displacement can also be seen as a part of othering. The term refers not only to physical displacement but also to a sense of being culturally or socially "out of place." From here, the crisis of identity (a specifically postcolonial crisis) arises. It is concerned with the recovery and development of a valuable and identifying relationship between place and self. Some critics also include displacement of language in this term. The sense of displacement may have been derived from enslavement, migration, or even alterity which might be put forward by differences or similarities between different cultures. Changing of place (in ecological terms it is called habitat) can lead to forced or willing migration of the people belonging to certain lands and making them exposed to environmental changes that are not suitable for them.

The issue of habitat is very important in the discussion of displacement. It highlights the fact that human beings are distinct from all other forms of living beings. One of the important causes of extinction is habitat modification. Change in habitat can directly be a source of endangering animals and plants. Man has used a larger number of pesticide and herbicides which shows the changed attitude of humans towards their natural soil. This fact also greatly contributed in the numerous species' extinction. It is worth noting here that "for every one species which becomes extinct, approximately 30 other dependent species move into the 'at risk' category" (Jones 156-157). At both ecological and biological levels, all these facts contribute to attempting the preservation of endangered species. It also lead to the establishment of the protected areas. One of these 'attempts' resulted in landscaping of plants and animals. These attempts lead to landscaping of plants and animals to make a new 'urban' and 'useful' environment. It also owes the idea of 'possession' which gives the right to 'explore' and 'exploit.' As humans are much more mobile, they sometimes become easily adjustable into the new place. It metaphorically employs that they do not have roots.

Moreover displacement, now a days, can be seen in the process of discriminatory zoning is the major cause of environmental injustice. The United States government and industry are major agents to create inequality between different races across the world. The laws of zoning broadly define land for residential, commercial and industrial use. It is also related to the land-

use restrictions. Due to zoning, people of color are forced to live their life near industrial areas where they encounter ecological destruction and lots of health problems. Such residential segregation of communities isolates the races geographically, economically, socially and culturally.

3.4 Development

If we continue to expand our definitions and explanations of colonial tactics of occupation, we observe the direct association of the idea of development with it. Huggan and Tiffin (2006) view at as a "little more than a disguised form of neocolonialism" (24). For them, it is a merely a large technocratic apparatus primarily designed by the West to serve its own economic and political interests. Tiffin and Huggan stress on the requirement of a more forceful and balanced critique of development for both environmental and postcolonial criticism. They explain this phenomenon as a strategy to expand and control imperial markets. This expansion and control involves depletion of natural resources and biodiversity which ultimately results into the exploitation of environment. This attitude has also "materially destroyed vast areas of wilderness—and many other animals" (24). To maintain this power and control the 'developed' countries direct the 'under-developed' countries to continue the colonial course of development. When these 'under-developed countries' start following colonial development projects, they add "to a capitalist growth model that is both demonstrably unequal and carries a potentially devastating environmental cost" (Huggan and Tiffin 28).

The term development itself is tactically ambiguous that is why Huggan and Tiffin's framework involves various related critical concepts. The ideas of Columbian anthropologist Arturo Escobar are very significant in this regard. Escobar (1995) defines development as a 'historically produced discourse.' Like Saidian Orientalism, this discourse is produced by the dominant west to gain political and economic authority over the postcolonial regions (Escobar 6). For him the idea of development is only a specific 'thought' and 'practice' designed to gain certain political and economical gains. There were many factors that contributed to the production of postcolonial developmental discourse. Some of the dominant ones include the process of decolonization, new markets finding need, the cold war pressure and faith in modern concepts of science and technology as an ultimate cure for all economic and social ills. For

Escobar, development hence becomes an 'ethnocentric, and technocratic approach' in which people and cultures are treated as 'abstract concepts, statistical figures to be moved up and down [at will] in the charts of "progress" (Escobar 44). This concept of development is backed up by the World Bank and International Monetary Fund. These programs, made the poor nations, target for political, economic and social intervention by the super powers.

Similarly Sachs and Esteva's notions of development contribute to Huggan and Tiffin's theoretical grounds. For Sachs (1997), "what development means depends on how the rich nations feel" (Sachs 26). Sachs' words, although, seem harsh, but they represent the Third World fears which view development as 'strategic altruism' in which economic powers keep on getting the great part of Third World's money. However for Esteva (1997) development is "a form of 'colonizing anti-colonialism' in which the poor countries of the world are simultaneously seen as socially and politically 'backward', and in which the 'positive meaning' of the word "development"—profoundly rooted after [at least] two centuries of its social construction—is a reminder of what [these countries] are not" (Esteva 116–31).

Moreover by incorporating De Rivero's (2001) idea of development as 'just little more than a myth propagated by the West', Huggan and Tiffin reestablish the very economic, social and political rift between third and First worlds 'under the guise of assisted modernisation'. The ideas for this myth of development are taken from the Darwanian idea of 'survival of the fittest' and European 'Enlightenment ideology of progress.' This myth gives birth to capitalist growth model that is not only based on inequality but also carries with it shocking environmental cost. Formation of modern developmentalist approach increased the gap between rich nation and poor nation.

Nonetheless Huggan and Tiffin adds to the solution of this problem with Amartya Sen's liberal concept of development. She is an Indian Nobel prize-winning economist. For Sen, the real development is the expansion of human freedom rather than economic growth (Sen xii). She observes that political repression, social unrest, and poverty are the main hindrances in expanding human freedom. They limit the quality and scope of everyday lives of poor people. Poor people should have the freedom to participate in global market. So for Huggan and Tiffin,

the definition of real development has two pre requisites: first, it should be defined on the basis of equality; second, it should not be gained at the cost of humans and their environment.

Although they have mentioned various semantic difficulties of understanding the very concept 'development,' a very comprehensive framework for the understanding of this idea can be deduced from their critique. For the process of ease, the development can be seen as a continuing process of occupation which involves four different stages;

a) Native and developmentalist understanding of land/ creating the rift of understanding
b) Creating the power via the political sustainability of development
c) Sustaining the power with state vampirism
d) Using language to uphold and control power

Below is the brief description of all these stages.

3.4.1 Native and developmentalist understanding of land

Before going into the in depth concept, one should look into the native and the colonizer's difference of thoughts; for the former land and environment is sacred and for the later it is a mere commodity. The 'nativist' and 'developmentalist' understanding of land is very significant in developmental context as it is bases on or is a continuation of the process of othering.. Natives view their land as unchangeable spiritual obligation; developmentalist takes the land as material resource which is exchangeable. It also includes "the symbolic construction of the 'native' in touristic discourses" in which 'natives' and 'tourists' continue to refer outsider/insider perspectives. These categories continue to blur regardless of increasing material facts about antagonistic compartments which are tired of pseudo-anthropological fiction represented in the 'native point of view'. Huggan and Tiffin term this sort of advancement "the myth of development" because it takes false support from ideas linked to the 'Enlightenment ideology of progress' and the 'Darwinian survival of the fittest.' It enjoins the less 'advanced' Southern countries to close "the gap on their wealthier Northern counterparts and in so doing to subscribe to a capitalist growth model that is both demonstrably unequal and carries a potentially devastating environmental cost" (Huggan and Tiffin 28).

3.3.2 Sustainable Development and Colonial Power Politics

The idea of sustainability holds multiple interpretations and meanings. In accordance to the environment, it refers to the use of natural resources in continuation of existence. It means conservation of natural resources in a way that will be useful for the present as well as future generations. It implies different developing solutions that may work in the long run (Jay and Scott, 2011, 19). Wright (2008) defines it as a type of development that "provides people with better life without sacrificing or depletion resources or causing environmental impacts that will undercut the ability of future generations to meet their needs" (24). For Joseph (2009), it presents a model of economic and social development which optimizes both social and economic profits existing in the present, without spoiling the future needs. Harris (2006) perceives it from economic point of view. He views it as "economic development that provides for human needs without undermining global ecosystem and depleting essential resources" (44). Hence these definitions allow us to understand sustainable development as an opportunity to use the fauna, the flora and other components of our natural environment in well thought-out and judicious ways. These definitions are also suggestive of the fact that everything that is done to the ecosystem at a local level will also has regional as well as global effects. Therefore, sustainable development not only considers the short term but also perpetuates the long term effects of developmental projects on the environment.

Viewing sustainability from the colonial perspective gives it all together different dimension of understanding. The prefix of sustainability is generally added before development in an attempt to give a false notion that this development is aimed at economic growth, while conserving, at the same time, an ecological balance by avoiding a depletion of natural resources. The colonizers hold to the idea of sustainability to maintain their control over the natives and their lands to fulfill their development projects. Huggan and Tiffin (2006) view sustainability as "continuing attachment to the idea of development as an economic growth." (31) It can be viewed as an initiative, on behalf of the First World, to colonize the social life of natives that is still in the dark. When it comes to such "modern" ideas as 'the market' and 'the individual' it disrupts the semantic confusion of the word development. "Their concerns for environmental management," they argue, are reliant upon varieties of administrative control as well as technological advancement. This is suggestive of the fact that: "calls for the survival of the

planet are often, upon closer inspection, nothing [other] than calls for the survival of the industrial system [itself]" (31).

Huggan and Tiffin's views on sustainable development are based on Escobar's concept of viewing sustainable development as "the sustainability of the market" (197). He views it as a chief "regulating mechanism" which determines the everyday lives of the people. However, the term environment, for both of them implies the 'marketability of nature'. This marketability provides the hidden rationalization for natural resources' management and control by colonial industrial system and its allies (the nation states). Hence it can be concluded that that sustainable development implies that economic growth rather than the environment needs protection. It is also suggestive of the fact that the fight against environmental degradation is only a mean to safe guard economic growth models.

Ecologically speaking, the term 'sustainability' is subject to grave abuses. In the postcolonial world, it becomes a useful banner under which it becomes much easier for the imperialists to wage war on so-called social and ecological justice. Hence, sustainable development can be seen in accordance with power discourse of the colonizers. It resignifies nature as 'environment' that can be molded according to the materialistic human needs. It views earth as a 'capital' of economic growth. For the colonizers economic growth is more important than environment. They need to protect the environment because environmental degradation slows down the economic growth.

3.4.3 State Vampirism; a Tool to Sustain Development

After setting the bipolarity of natural resources and commodity, the colonizers needed the natives who could help them sustain their 'development missions'. So the colonizers took a new shape in the form of state 'vampires'. Andrew Apter (1998) first used this term to describe the strategy of the neo-colonial elites to maintain economic hegemony over the third world via puppet native leaders. He elaborated his point with the example of Nigerian Oil industry. He is of the view that Nigerian state 'expanded "at its own expense, ostensibly pumping oil-money into the nation while secretly sucking it back into private fiefdoms and bank accounts' (143). Moreover state vampirism describes the way in which the native states, and those corrupt

bureaucrats who allegedly operated in its interests, preyed upon the people they claimed to serve, funneling vast amounts of money and resources into the hands of a neocolonial elite (Apter 145)

Indigenous societies have been hit the hardest by this 'State Vampirism'. The term explains the continuing expropriation and exploitation of the natives' resources and their social/political exclusion by the centralized machinery of the state. Huggan and Tiffin took Roy's comments to further elaborate this idea. For Roy, development is an "instrument of state authority," and is an apparatus by which often foreign-funded government initiatives are falsely sold to the so-called native people whom the government has never concerned to consult. These policies are self-destructive and lead towards illiteracy, caste snobbery and poverty. (51)

A very apt example in this regard is Guha's critique of Chipko movement. Guha (2010) suggests that postcolonial modernity has contributed to ecological destruction in twentieth-century India. He concludes that Chipko like other peasant movements of the third world is a remnant of a superseded pre-modern era. The movements like this outline some of the ways in which state-planned industrialization (although it claims that they are practicing sustainable development) has succeeded in "pauperizing millions of people in the agrarian sector and diminishing the stock of plant, water and soil resources at a terrifying rate" (Guha 196). Consequently 'sustainable development' becomes a trick deployed by the colonizers to ward off the destructive tendencies of development. Hence state vampirism becomes the 'wave of state intervention in people's lives all over the world' (Sach 33). This state of intervention works on vampirical model "whose concerns for environmental management rely on forms of administrative control and technological one-upmanship that cannot help but suggest that 'calls for the survival of the planet are often, upon closer inspection, nothing [other] than calls for the survival of the industrial system [itself]' (Sach 35).

3.4.4 Language pollution and development

Language is yet another significant issue of debate in the arena of sustainable development. The terms that were previously reserved for the protection of environment can now be seen in combinations that are unusual such as language pollution or toxic discourse. Dragon Veselinovic explains the term of language pollution in these words "the process of uncritical import of new lexical units or words and new syntagmatic or syntactic structures from other

languages, notably English" (Veselinovic 489). This process is twofold: firstly, it means enrichment. However, secondly, it can be considered as pollution because foreign words of other languages push aside the language equivalents of the host language. The dominance of one language thus threatens language diversity. UNESCO warns that currently there are more than 6000 languages on earth that are surely expected to completely disappear in this century or next. Buell was already familiar with the dominance of English language in this world. That is why he questions the very idea of Angloglobalism, which is the false postulation that for the expression of everything monolinguistic scheme is enough. For well known linguistic and political reasons English has become superior to all the other languages. For Buell, this dominance is a literary hazard. Usually, we cannot associate the word hazardous with language or literature; rather it is linked with environmental protection. Buell, however, is of the view that for the expression of everything English does not hold the capacity. For him, many native languages can be capable of expressing everything. The idea of English as global language results in the destruction of the world's language diversity.

Language, in the context of postcolonialism, has become a site not only for colonization but also for resistance. Abrogation and appropriation are two most important terms that are used in this context: former deals with the refusal to use the colonizer's language in standard form; later involves the process through which one can "bear the burden of one's own cultural experience" (Ashcroft et al. 38- 39). Lngauge can be seen as the main tool for gaining power, land and cultural control: Language is a fundamental site of struggle for post-colonial discourse because the colonial process itself begins in language. The control over language by the imperial centre—whether achieved by displacing native languages, by installing itself as a 'standard' against other variants which are constituted as 'impurities', or by planting the language of empire in a new place— remains the most potent instrument of cultural control. Language provides the terms by which reality may be constituted; it provides the names by which the world may be 'known.' Its system of values—its suppositions, its geography, its concept of history, of difference, its myriad gradations of distinction—becomes the system upon which social, economic and political discourses are grounded (Ashcroft et al. 283).

Another sort of pollution can be termed as cultural pollution. As seen from the history of the underdeveloped countries, the environmental trauma (e.g. the clearing of forests, destruction

of hunting grounds, overuse of resources, and manipulation of the land) is often provoked in order to inflict cultural trauma on marginalized groups. Like language problems, there exist similar issues in culture or cultures as well. For example, the cultures of smaller communities become isolate or get extinct. Superior cultures of the world have made trends of domination and development. This superiority extinct many small cultures which results in the reduction of cultural diversity. Therefore, the definitions which are corelated can be applied to culture. In postcolonial studies, we call postcolonial cultures as the 'historical phenomenon of colonialism.' It involves the effects of different material practices for example emigration, slavery, displacement and racial and cultural discrimination.

3.6 Method

This research is qualitative in its nature. Therefore, the research method for analyzing the data for this research will be content analysis or textual analysis. The reason behind this choice is that the textual analysis particularly focuses on texts and seeks to understand the effects of worldly happenings on them. The purpose of Content Analysis is to identify and analyze occurrences of specific messages along with the particular message characteristics that are embedded in texts. The type of content analysis that I have selected for my research is Qualitative Content Analysis. This type of content analysis gives more attention to the meanings linked with texts. These meanings particularly address the thematic units and topics contained within the selected text. This method helps in retrieving meaningful information from the text. There are five different types of texts that can be dealt in content analysis. It includes:

1. written texts (papers and books)
2. oral texts (theatrical performance and speech)
3. hypertexts (texts found on the Internet)
4. audio-visual texts (movies, TV programs, videos)
5. iconic texts (paintings, drawings)

This research focuses on written literary texts i.e. novels of Leslie Marmon Silko and Amitaav Ghosh. This research, however will only deal with two of the important aspects of

textual analysis which were proposed by Catherine Belsey in her book *Textual Analysis as a Research Method*.

i. Social Circumstances and historical background of the test: as “any specific textual analysis is made at a particular historical moment and from within a specific culture” (Belsey 166). Historical background reflects the conditions, attitudes and moods that existed in a certain period of time. Background makes the "setting" for an event that particularly occurs in a text. It also has an impact on the significance of the event. It not only describes but also identifies the nature and history of a well-defined research problem with reference to the existing literature. The purpose of historical back ground is to point out the root of the problem being studied along with its scope. All of these texts that I have selected for my research are written specifically in the backdrop of colonization and its impacts. So these texts will be analyzed with reference to the colonization discourse.

ii. Intertextuality: all of the texts are made up of compound writings that come into mutual relations. Analyzing the connections between the texts helps us in understanding the meaning of the text more deeply. Intertextuality is the relation that each text has to the other texts surrounding it. Intertextuality examines the relation of a statement in respect to other words. Since the cross cultural examination of texts requires the intertextual elements within the analysis, the researcher will focus on similarity of thoughts as propounded by both authors. Another important factor here is that intertextuality reduces much of subjectivism from the research. It sees the process of interpretation as much straight forward.

CHAPTER 04

POLITICS OF COLONIAL DEVELOPMENT IN GHOSH'S *THE HUNGRY TIDE* AND *SEA OF POPPIES*

4.1 Narratives of colonial 'development' in Ghosh's novels

There is always a huge difference when we apply a set of theories produced in developed nations to other, comparatively very less developed regions of the world. From Feminism to Marxism, from Postcolonialism to Ecocriticism, there exists an extensive history of ideological and cultural differences between the 'first' and 'third' worlds. The very idea of 'development' in postcolonial and ecocritical sense proposes the same mismatch of opinions. Today 'myth of development' has become one of the most important aspects of postcolonial ecocritical theory. It is the most significant part of colonial tactics of occupation. The word development has been used in very ironic sense by various environmental critics as it includes misuse of natives' natural resources for the progress of the colonizers. Third-World critics tend to view development as "little more than a disguised form of neocolonialism" (Huggan and Tiffin 51). For them, it is a vast technocratic apparatus that is primarily designed to serve the political and economic interests of the West (Huggan and Tiffin 54). One may define it as a disguised form of environmental degradation on the name of economical progress.

Various colonial developmental strategies have been proved futile in prioritizing environment mainly due to exploitive transfer of natural resources from the colonized areas to the colonial powers. It resulted in the production of disastrous environmental problems in vast colonized world. Most of the pre-colonized regions were self sufficient in terms of economy. By

planting staple crops, by tending animals, by fishing and hunting, the people used to fulfill their dietary needs. By using natural resources and their indigenous skills, they were able to build houses and accomplish the clothing requirements. Their life style and mode of production were in harmony with the natural environment. During colonial political rule, new cash crops were introduced; new industries were started for the exploitation of indigenous resources (resources of the colonized regions were exported and western industrial products were imported). This new system entirely changed the economic structure of the colonized societies.

This new structure along with its technology and consumption styles became so in-built that even after independence, Western products and technologies continue to be imported. The colonial capital not only continued but extended to larger levels. World trading and its investment system became a trap for the newly independent countries. Transnational corporations played a vital role in this regard. They set up production and trading bases in post colonial countries and sold technologies and products to them. Aim of these corporations were to 'develop' Third World countries- in other words to create the conditions in which these countries would have to depend on the developed nations for 'development'. For the payment of importation of modern technologies, these countries were required to export more goods (these goods mainly consisted of natural resources e.g. minerals, oil). In terms of economy, finance and technology, these newly developing countries were sucked deeper into the whirlpool of the Western economic system. This process became the process of losing the indigenous resources, products and skills. Our people are losing the very resources on which our survival depends.

To understand the underlying ideas of development, it is very significant to view it as a systematic process of colonial occupation. So for the comprehensive textual analysis of Ghosh's fiction, the idea of development can be divided into four stages. These stages reflect the continuing process of colonial occupation along with their effects on native environment. These stages include;

a) Native and developmentalist understanding of land
b) Creation of power via sustainability of development
c) Sustaining the power with state vampirism
d) Using language to uphold and control power

4.2 Brief Summary of *Sea of Poppies*

Sea of Poppies is an interweaving narrative which involves a simple village woman Deeti, an American sailor Zachary Reid, Indian rajah Neel Rattan, and the evangelist/opium trader Benjamin Burnham. The setting is the banks of the Ganges (the holy river) during the time of First Opium War in Calcutta. Deeti is shown as a young wife and a religious mother. Hukam Singh, her husband is a crippled, impotent, drug addicted worker of opium factory. On their wedding night, her mother-in-law drugs her with opium and Hukam's brother rapes Deeti. He turns out to be the real father of her only daughter Kabutri. After the death of Hukam, Kabutri is sent to live with Deeti's relatives. Deeti finds out that in order to avoid further abuse by her brother-in-law, she must consider the ritual of sati (burning on the funeral pyre with her husband). She rejects this option by fleeing with Kalua who is a man of a lower caste from a village nearby. They become indentured servants traveling on a ship, the Ibis.

Zachary is the son of a mixed race mother and a white father. In order to escape racism, he boards the Ibis. Mr. Burnham is the new owner of the Ibis. Under his ownership this is the first voyage of the Ibis from Baltimore to Calcutta. A number of incidents take out the most experienced members of the ship's crew. Zachary is made second mate as the Ibis prepares for its next voyage which involves transporting indentured labor to Mauritius, an island in the Indian Ocean.Neel Halder is a rajah whose dynasty has been in power for centuries in Rakshali. Burnham approaches Neel to sell his estates for paying the debts he has taken for investment in the opium trade with China. Due to the Chinese authorities' resistance, the trade has stopped. It leaves the rajah in financial ruin. He refuses to sell his estates because it is the ancestral property of his family. He does not want to turn his back on his dependents. Burnham along with his friends stages a trial against him for forgery. He is sentenced to seven years as prisoner in Mauritius.

Paulette is a French orphan who grew up in India with her best friend Jodu, who is her ayah's son. Her mother died in childbirth and her father, a political radical, passed away after. Burnham and his wife take her in, though the girl is more comfortable with Indian ways than

with the Western lifestyle. This brings conflict to the Burnham household. Paulette meets Zachary at a dinner at the Burnham's home and they are immediately drawn to each other. She flees to Mauritius because she is being forced to marry Burnham's friend. Jodu and Paulette both travel on the Ibis. Jodu travels as a lascar, or sailor, with Paulette disguised as a niece of one of Burnham's employees. As the stories of various characters continue, the Ibis turns into a place of safe haven for those who are exiles for one reason or another. By the end of the novel some characters, including Neel and Jodu, are headed for Singapore aboard a longboat while Paulette, Deeti, and Zachary head for Mauritius.

4.3 Brief summary of *The Hungry Tide*

The Hungry Tide takes place primarily in the Sundarbans, a massive mangrove forest that is split between West Bengal in India and Bangladesh. Containing tigers, crocodiles, and various other predators, it serves as a dramatic backdrop for Ghosh's story of the environment, faith, class structure, and the complex history of India in terms of colonialism and sectarian conflict. The story begins when Kanai Dutt, a wealthy middle aged translator and businessman. He comes to the Sundabarans to visit his aunt Nilima who is known as Mahima of Lusibari. She is well known for her social work and the formation of Women's Union. Kanai's main purpose of visiting is to investigate a journal that was written by his deceased uncle Nirmal. Nirmal is a promising writer and a Marxist. He used to teach English in Calcutta but he is forced to quit due to his political insights. He starts living in Lusibari where he meets Kusum. Kusum works in Women's union. From Kusum, Nirmal learns about Morichjhapi settlement. He desperately wants to help people there but ends up writing only the stories of the incident in his diary. Kanai rediscovers that dairy and starts traveling towards Lusibari. While in transit, he encounters Piya Roy, an American scientist of Indian descent who is a cetologist (the one who specializes in marine mammals). She comes to the island to conduct a survey of river dolphins (Irrawaddy Dolphins). This unusual animal is one of the few creatures to be able to survive in both freshwater and saltwater. Piya meets Fokir who rescues her from drowning and takes help from him in conducting her research. Fokir is a poor fisherman. Although he does not know English, he is able to communicate with Piya through his actions. He gives her privacy and offers her food. He knows agreat deal about river dolphins. His wife, Moyna, does not like his profession but he is told by her mother Kusum (who died in 1979 conflict of Morichjhapi) so many times

that river is in his blood. That is why he feels comfort in the dangerous jungles of the Sundarbans.

4.4 'Nativist' and 'Developmentalist's' Understanding of Land and People

Before analyzing the notion of 'development' in terms of environmental destruction in Ghosh's narratives, it is very important to understand a few important aspects of the theory: how do natives and developmentalists view land in the narratives of Ghosh? How does this view of land act against or in the favor of the postcolonial world environment? What are the uses and abuses of this view in terms of nature? Ghosh represents developmentalists as foreign intruders, occupants or imperialists. Ghosh ironically calls them the 'kings of the sea' and the 'rulers of the earth' (Ghosh 2). They play a secondary role in *Sea of Poppies*. Ghosh represents original Asian colonial history through the characters and traders belonging to Chinese, Indian and Antillean origins. Ghosh also added some historical details in order to write about the conditions of Chinese and Indian who were living the times of colonial rule. All of these historical details make the understanding of economic exploitation of India by the British more easy. The writer elaborates the way that the British are under no moral obligation to take land as sacred entity. According to developmentalists, "land belongs to people" (54). That is to say, they are free to utilize it as per their liking or choice.

The similar idea has been articulated by Grace. Grace (1986) is of the view that land is no more than 'a mere exchangeable material resource' for the colonizers (69). Hence, to suit their immediate purposes, they may trade or transform it. They view land with the 'language of opportunity' (70) that is backed up by power and money. Ghosh depicts this language of opportunity with the character of the colonizer as Mr. Burnham (who exploits the farmers by forcing them into opium trade) and also the colonized, who has exchanged the role of the colonizer, in the form of Hukam Singh (who exploits his own people who go against the imperialists).

Moreover, Ghosh's texts elaborate the fact that things become more materialistic when you do not actually own something. The land is used by the colonizers for all the purposes that give them benefit regardless of ecological harms. The policies of British Empire are self serving. This fact can be seen in the plight of Calcutta city. Besides the fact that it is very congested, we

also see heaps of filth filling the city. No greenery is seen in the city (40). Behind this description of congestion, the writer may own two purposes. Firstly, he wants to show the imperial power as congested and not open-hearted when it comes to the natives' good—and secondly to comment on the modern Indian cities where we can only see a few trees. The colonizers first laid the foundation for destruction of environment. Afterwards the colonized people started following their footsteps. Former used land for the purposes of their own—power, money, lust; the later too did not hesitate to do the same with their own people.

Ghosh describes natives as the actual, original or real dwellers of the very land. They were born and bred here like Fokir, Deeti, Neel Rattan. Their forefathers resided here and have rendered great sacrifices to win its freedom. Their future generations will continue to live under the same skies. For them, "people belong to land." This very 'sense of belonging' is found missing in developmentalists. The land unites them and gives them their own identity—different from other nations of the world e.g. the group of Indians united on the Ibis regardless of their cast and creed. The land protects and shelters them from all harms. In return for everything offered, the land also expects something: it wishes to be cared like a child (whose parents or guardians go to all lengths for their kid's well being) and wants its people to safeguard it against any potential danger. For nativists, land is 'unchallengeable spiritual obligation' (69). Here two things are of prime concern; spirit and obligation. Obligation links the physical world with the spiritual one: one, important for survival; another, important for satisfaction. For their survival and satisfaction, they use the 'language of resistance' in order to live freely where they belong.

In addition to this, for a native, nature is a healer and a soother. It does not have a weak relationship with the people. People in turn don't use it merely to make materialistic gains as do the colonizers do—and force natives to do. For Deeti, the power of nature is very soothing to the mind, "It rained hard that night and the whole house was filled with the smell of wet thatch. The grassy fragrance cleared Deeti's mind: think, she had to think, it was no use to weep and bemoan the influence of the planets" (37).

It is because of the influence of nature that she is capable of recalling the incident of her rape by her brother in law. Nature also serves as a witness of the marriage ceremony of Kalua and Deeti. The marriage ceremony is also symbolic because it is performed only with two wild

flower garlands—it shows their true union. The days that Kalua and Deeti spent in Chhapra near the bank of the river show that nature is their only companion after they are outcaste from the society.

Another perfect example of nativist and developmentalist perspective in *Sea of Poppies* can be seen through the character of Paulette, the French botanist's daughter. She serves as a child of nature in the novel. This fact is also justified by the writer himself because she was given the name of *epiphylic* orchid which was discovered three years ago by her father who named it *Dendrbuim pauletii* after his daughter's name. She is called child of nature by her father. In her life, she knows no God to bow before but Nature. Her father shows his worries for the effects of colonial rule on her. He thinks that these effects will be degrading due to the hidden greed of the European colonizers. He says in the novel:

> […] a child of Nature that is what she is, my daughter Paulette. As you know I have educated her myself, in the innocent tranquility of the Botanical Gardens. She has had no teacher other than myself, and has never worshipped at any altar except that of Nature; the trees have been her Scripture and the Earth her Revelation. She has not known anything but Love, Equality and Freedom: I have raised her to revel in that state of liberty that is Nature itself. If she remains here, in the colonies, most particularly in a city like this, where Europe hides its shame and its greed, all that awaits her is degradation: the whites of this town will tear her apart, like vultures and foxes, fighting over a corpse. She will be an innocent thrown before the money-changers who pass themselves off as men of God… (136).

The writer also suggests the ways to come out of this ecological chaos. Through the character of Sarju, he emphasizes the importance of seeds in the life of human beings. Sarju gives seeds of *dhatura, bhang,* poppy along with some other spices to Deeti just before her death. While giving these seeds, she says: "there is wealth beyond imagination, guard it like your life" (450); for these are the seeds of the best Benares poppy. Deeti is instructed to distribute the seeds of only some spices. She dies saying: "they are worth more than any treasure" (450). These seeds symbolize hope for the future generation. They also symbolize the initial deeds that can lead others towards either food or disease: Sarju forbids Deeti to give all the seeds of different

kinds to others. Similarly, one can select what is better for the land and its people and tell what is not. The writer's very intention is also correctly conveyed when the ship captain says: "Nature gives us fire, water and the rest—it demands to be used with the greatest care and caution" (436). Through this concise remark, Gosh warns as well as advises his readers to become an integral part of nature by any attempts aimed at controlling it.

Ghosh's fiction also allows him to probe into the real meaning of the natives' concept of belonging: the versatile relationships between different people and the ways through which these links are strongly entrenched in natural environment, culture, history and society. On Ibis, everyone is linked to each other because they can only remember their mutual land and the memories linked to it. Ghosh also emphasizes on the fact that the developmentalists only know about the annual income of the poor natives, their life expectancy and consumption of calories; but they never really know or hear about their dreams, personal lives or sexuality. All these things, according to him, are present due to "[…] lack of a language or platform to express themselves in their own words with their own images. The poor are often 'objectified,' which leads to all sorts of generalizations. They are romanticized or criminalized, making an abstraction of their diversity and individual characters" (Taken from an interview of the novelist; recorded in December 2012 in Amsterdam).

The aforementioned concept of viewing and understanding is directly linked to the idea of 'worlding' which represent the existence of colonial object in the eyes of the colonizer. Gayatri Chakravorty Spivak (1985) has introduced the concept of 'worlding.' By this provocative expression, she means to convey certain designs that the imperialists may purposely revert to, in order to enjoy a better sway over the inhabitants of the Third World nation they possess (128). Ghosh's texts articulate this very idea. He explains how the natives like Fokir are supposed to be a plain piece of paper having nothing written upon it (no history, no norms, and no particular past of its own). Through their imperialist projects (Piya's research), they think they are infusing life into the country's veins by giving them the opportunity to know about their own land. Worlding can be viewed as a process which can better be explained in terms of two stages: first one is political stage in which the imperialist becomes a proxy (an authority who claims to 'represent' someone else); second one is 'I-know-you-better' stage in which the dominant

maintains his domination by treading in another's shoes'. In this way the 'possessed' are lulled to forget themselves completely and are told to trust his word rather than hearing their own voice.

For better understanding of the concept of 'difference in viewing', we can explore the setting of *The Hungry Tide,* in which one of the most challenging environments of the world is used by Ghosh. These are not easily comprehendible by any of the outsiders claiming to know it. He has chosen a landscape in which humans, animals, the land, the river and the sea all co-exist—at times in harmony, but most of the time in competition with one another. Sundri trees which constitute the flora of Sundarbans are resistant to salt water. The novel's title suggests the bitter realities of existing in an isolated area which is not only very prone to tropical cyclone effects but also cannot bear scoundrel tidal waves. We can get a clear picture of Sundarban as a complex setting through Ghosh's depiction who describes it as a unique place which possess political and ecological nature:

> On the southern tip of West Bengal in eastern India, just south of Calcutta, the great river Ganges fans out into many tributaries over a vast delta before ending ajourney that began in the distant Himalayan north with a plunge into the Bay of Bengal. The mouth of this delta is made up of about three hundred small islands, spread over an area of about ten thousand square kilometers and straddling India'sborder with Bangladesh. It is one of those areas of the world where the lie of the landmocks the absurdity of international treaties, because it is virtually impossible toenforce border laws on a territory that constantly shifts, submerges and resurfaceswith the ebb and flow of the tide … These are the Sundarbans—the forests of beauty (10).

In Sundarbans, a land so volatile and unpredictable, beauty (as the name of the forest itself suggests) not only involves dangers but also presents risks. In this regard, we can take the example of the forest fauna. It serves as a home for famous tigers of Bengal. It also hosts poisonous snakes and crocodiles that present continuous danger to those people who earn from the forest. This is a "unique biotic space, a chain of islands that are constantly transformed by the daily ebb and flow of the tides that create and decimate, at aberrant intervals, whole islands" are present that cause the destruction of hunting borders that are particularly defined to Bengali tigers. This destruction of borders ultimately results in the horrifying tiger attacks on the people

living there. The main reason for these attacks is the marking of hunting borders in an unbalanced and scrambled way. Different dispute in the connections between the unbalanced rainforest environment and the people who live in it can be seen in the persistent clash between natural fauna and the lives of locals. Even though both Kanai (businessman) and Piya (a researcher) have their roots there but still they are not being recognized as insiders. It is because they do not have the ability to survive in that area without external assistance.

In the complex relationship web, Fokir's place is very significant. He is a part of the tide people because he is among those who make a living out of the forest. For that reason, he becomes an important symbol of forest preservation. It is the forest which makes him earn his living. The reader never gets surprised when he observes that Fokir does not hold the sensibilities which are common in other charcters of Kanai, Piya and Nirmal. It is because of the fact that his character represents a person who solves the problems in relationship between the global and the local. Fokir is the only person who seems to live in complete harmony with this strange land. He is the one who makes Piya safe when the forest guards create trouble for her. In novel, there is a scene in which Piya drowns in Ganges muddy waters.

This scene serves as a dangerous indicator that there will be no relief in the future by environment if the outsiders will keep on interrupting: "Rivers like Ganga and the Brahmaputra shroud this window [Snell's window] with a curtain of silt: in their occluded waters light loses its directionality within a few inches of the surface. Beneath this lies a flowing stream of suspended matter in which visibility does not extend beyond an arm's length. With no lighted portal to point the way, top and bottom and up and down become very quickly confused" (Gosh 46). If we keep the unusual tidal wave characteristics apart, we cannot neglect the other challenge given by the water of the Gange River. It is especially for those people who try to indulge in research, like the character of Piya who researches on the basis of western concepts of 'knowing.' This aspect totally rejects the idea that any outsider except the native knows the place better. As Piya fails to keep herself from falling, the the river's murky waters cause her embarrassment and "with her breath running out, she [feels] herself to be enveloped inside a cocoon of eerily glowing murk and could not tell whether she [is] looking up or down" (Gosh47).

Fokir not only keeps Piya safe from drowning but also serves as her guide all through Sundarbans. There is one more incident which confirms Fokir's role as a mediator is the one when the gathering spot of Oracella dolphin is spotted by Piya. He is the one who makes her travel in the land. Sundarbans, for her, "had been either half submerged or a distant silhouette, looking down on the water from the heights of the shore" (Gosh 125). Piya's main focus is research on dolphins. She is completely unaware of the upcoming dangers in the beautiful forest. On coming near the lines of trees:

> […] she was struck by the way the greenery worked to confound the eye. It was not just that it was a barrier, like a screen or a wall: it seemed to trick the human gaze in the manner of cleverly drawn optical illusion. There was such a profusion of shapes, forms, hues, and textures that even things that were in plain view seemed to disappear, vanishing into the tangle of lines like the hidden objects in children's puzzle (125).

Piya imagines the Sundarbans' as an uncanny and ambivalent environment because she is an outsider. However, for a person like Fokir, it serves as place from where he can earn his bread and butter and is than able to survive such challenging conditions. Although Fokir seems illiterate through his communications with Kanai and Piya, he can correctly interpret the forest signs in times of solace or danger. For Piya, Fokir's this aspect, comes as a great sign of relief because she cannot live with upcoming dangers of the forest. With the passage of time, she builds full trust in Fokir despite the fact that initially Piya "hesitate[s] for a moment, held back by her aversion to mud, insects and dense vegetation, all of which were present aplenty on the shore". She even gets out from the boat for the reason that "with Fokir it was different. Somehow she knew she would be safe" (125).

We can see another example of Fokir and Piya's interaction in a scene where for a second time Fokir is able to save Piya from a crocodile attack. She was busy in measuring the water depth in the areas of dolphins:

> Suddenly the water boiled over and a pair of huge jaws came shooting out of the river, breaking the surface exactly where Piya's wrist had been a moment before. From the corner of one eye, Piya saw two sets of interlocking teeth make snatching, twisting

> movement as they lunged at her still extended arm: they passed so close that the hard tip of the snout grazed her elbow and the spray from the nostrils wetted her forearm (144).

Piya's dependency on Fokir is once more consolidated with this incident. It is his courage and knowledge that satisfies her quest for the Oracella. Here, a point of significant importance arises, where does Fokir stand in this whole research? He is only a small fisherman who lives by catching fish and crabs. He has gret idea of dolphins because they help him gather fish in his fishing nets. He knows most of the routes that are used by Oracella in complex river canals due to the fact that he follows dolphins for catching fish. Nevertheless, this position of Fokir makes him a very important character. Same idea is suggested by Kaur, she is of the view that Piya "comes to see the Oracella not in isolation as a particular marine sub-species to be saved at any cost but as a vital part of the larger ecosphere of the Sundarbans where the impoverished human community lives equally threatened lives (Kaur 128)". When Fokir joins a mob that was killing the tiger, his dilemma comes to surface. He suffers from this dilemma because he is the representative of the tide people. Though Piya considers Fokir the environment preserver, still he is among the group of people totally marginalized by government. They are forced to live in environmentally challenging area. He represents the masses that are living "threatened life" due to the tigers. Nilima's unofficial records tell about many people who were killed by tigers as Nilima states:

> "[…] my belief is that over a hundred people are killed by tigers here each year. And, mind you, I am just talking about the Indian part of the Sundarbans. If you include the Bangladesh side, the figure is probably twice that. If you put the figures together, it means that a human being is killed by a tiger every other day in the Sundarbans" (199).

When we consider the fact that a very large number of people has been killed by the tigers, we are not shocked when we see Fokir "in the front ranks of the crowd, helping a man sharpen a bamboo pole" (243).This incident also serves as one of the revelations Piya goes through while she continues her quest. After facing several dangerous situations Piya becomes conscious about the reality of the tide people. She can refer to them as the "poorest of the poor". She realizes that these people make an inflexible part of the Sundarbans very existence. This is because they struggle to co-exist with the crocodiles, tigers and killer waves. Fokir dies in the

scene where he was guarding Piya from deadly cyclone. This death serves as a resolution to all the previously discussed environmental issues. There is a representation of the complete failure of all the local preservationist movements in his death. Although Fokir is well adapted to the Sundarbans and can help the representative of the global (Piya), he is, at the same time, also a human; and hence naturally and equally prone to the same dangers. Even Fokir can kill a tiger if he gets an opportunilty. Basically, both of them are rivals in a game of survival: if he doesn't kill his enemy, he will himself be attacked and killed. There is a complete failure in combining together of global and local. Along the similar pattern, political desire to make the non human and human worlds coexist which is ecologically challenging might not also be an easy task.

The death of Fokir can also be taken as a clear indication of the failure of 'development' project along with its preservation policies by utilizing natives' knowledge. Hence, we see that the preservation of unique habitats by locals like those of Sundarbans is doomed to failure. This is due to the fact that these places always remain open for the manipulative forces of the economy of global capitals. Also, it might suggest that native people who live in these types of dangerous environments are still not being immune to the globalization effect. Modernity and development as is made evident at the end of the novel by Fokir's demise.

Although some locals facilitate this but we see that there can never be reconciliation between the humankind and the environment. In Consequences of Modernity, Antony Giddens (1990) suggests that materialization ofmodernity that "[…] tears space away from place by fostering relations between 'absent' others, locationally distant from any given situation of face-to-face interaction. In conditions of modernity, place becomes increasingly phantasmagoric: that is to say, locales are thoroughly penetrated by and shaped in terms of social influences quite distant from them" (18-19). He presents his perspective by highlighting the fact that modernity and materialization effect locals. This perspective is a common theme of the novel because it depicts the natives' lives living in dangerous environments and rejoicing over false notion of development.

4.5 Sustainable Development and the Native Plight

The prefix of sustainability is generally added before development in an attempt to give a false notion that this development is aimed at economic growth, while conserving, at the same

time, an ecological balance by avoiding a depletion of natural resources. Ghosh, through his texts, reflects that all such efforts at rebranding 'development' are doomed to failure. Even after calling it human-centered, participatory, integrated or sustainable, it can hardly be made acceptable because it continues, in essence, to be everything other than development. On one hand they promote animal reservation projects (tigers in the case of *The Hungry Tide)* in Marichjhapi, and on the other hand they kill humans on the name of conservation. On one hand they start opium business for so called development of farmer communities, on the other hand they make people deprive of food by forcing them produce the cash crop.

Within the mythic space of the Sundarbans, Ghosh presents the politics of environmental development with beautiful balance and sensitivity. Ghosh juxtaposes two temporal narratives in the novel—first, that of the Morichjhapi massacre that is explained through the diary of Nirmal; second, that of research conducted by Piya on the Irrawaddy dolphins or *Orcaella brevirostris*. Through these, he brings out the basic conflict or struggle between animal conservation and human rights. In fact, this issue has become one of the primary problem areas in conservationism—another slogan of sustainable development which irrationally takes the side of place or animal conservation without understanding its depth in certain complex environments.

This, according to Robert Cribb, is "an acute conflict between animal conservation and human rights (Huggan and Tiffin 4). In the strict conflict zone, a clear battle line hasn't yet been drawn between the two groups: the environmentally-conscious who side with the non-human nature; the human-rights activists who back those back the dispossessed and underdeveloped poor folks across the world; a valuable middle ground, however, has been accepted by both. Graham Huggan and Helen Tifin, in their paper *Green Postcolonialism* (2007) postulate:

> […] a separate conflict between conservation and human rights has become more acute. The conflict is based on the compelling argument that conservation measures inevitably focus on areas which have been relatively unaffected by development. These areas are often those parts of the globe where indigenous peoples are struggling to preserve their livelihoods and cultures against external encroachment (4).

Abundant examples of this conflict can be seen in recent history wherein centuries of the West's scientific and ecological knowledge of simple survival meets the basic human needs.the

struggle of Marichjhapi people exaplains that such survival is of considerable significance. Here, the point of irony is that both the battling forces are far removed from what they claim to represent: for the environmentalists, it is nature (that is why to conserve tigers becomes more important than to protect humans); for the human-rights groups, it is the underdeveloped peoples. Both these groups mostly sit at ease in their technologically-advanced Western regions. Satirically, however, it's somehow the group in close proximity of nature, i.e. the rural indigenous folk of the underdeveloped world that—in its fatal survival struggle—is always alleged to be destroying ecosystems that are non-replaceable!

4.5.1 The Monopoly of Opium Trade and Sustainable Development

In *Sea of Poppies,* the trade of opium between China and British India plays a very vital role in highlighting the plight of sustainable development. A short introduction about the emergence of this trade reveals as to why it is essential to know its history for the purpose of understanding the current situation. It also discloses as to how the British, in the name of development, made extensive use of opium trade to sustain their empire. Prior to textual analysis it is significant to review the brief history of opium trade in India and its effects on people and their surroundings.

South Asia had been among the richest (one of the most fertile), most industrious, most populous and best cultivated continent in the world. Among one of the most important areas was the Indo-Pak subcontinent. The most significant areas of production were the lands ruled by the Mughal Empire. Wealth and the fertile lands of this Empire extended from Baluchistan in the west to Bengal and from Kashmir in the North to the Cauvery basin in the south. The Empire began in 1526 and after three centuries controlled a population of 150 million persons that made it one of the most powerful and the largest empires that had ever existed. (Richards 386) The Mughal Empire was at the verge of its downfall at the beginning of the 18th century. Its control weakened over the centralized bureaucracy due to wars of succession. The Empire was also unsuccessful in controlling the extensive trade with the West and the Arab lands. Besides, it was also forced to fight off successive intruders from the West and the North.

By the middle of the century, as a result of these repeated invasions, the Empire was rendered disintegrated by the Nizams, Nawabs and Marathas. An already weakened Empire

finally breathed its last when the British Maritime Empire—that had hitherto ruled from a distance of seven thousand kilometer—crushed its forces in the Battle of Buxar in 1764 and the Battle of Plassey in 1767. Through this victory (which they won by making an alliance wih Mir Jafar who was the Nawab of lands of Bengal, Orissa and Bihar) Siraj-ud-Daula, Bengal's last independent Nawab, was defeated. The Company, as a consequence, extended its secured control over the Indian wealth—by wholly capturing the subcontinent as well as through the consolidation of its centralized bureaucracy— over the Indian trade and ultimately over the government of India. The victory in the Battle of Plassey also brought an extraordinary expansion of English private trade. Stating the case, Benjamin adds:

> Company agents abused the newly acquired political privileges to make deep inroads into the internal trade of Bengal. Simultaneously, there was a perceptible shift in Bengal's trading orientation; the decline of markets in West Asia combined with the increasing popularity of Indian raw cotton and opium in Chinese and Southeast Asian markets encouraged English private traders to look east once more (Benjamin 131).

The main commodities traded and produced in the lands controlled by the Mughals, Nawabs, Nizams, and Marathas included silk, fine textile, tea, salt, spices, cotton, dye, and last but not least opium. The trade of opium gained its global historical significance between 1775 and 1850. For many decades, it also served for the British Empire as a 'coin of exchange.' It was believed by many to be the only available commodity capable of rescuing the East India Company from bankruptcy. The triumph in the Battle of Buxar (1764) was very vital for the British. Its significance lies in the Treaty of Allahabad which allowed the Company to "administer the revenues of approximately 4000000 km of fertile land (Cust 112). Following this historical agreement, the British Empire succeeded in fully controlling a kind of 'commercial organization.' It comprised of government officials, bankers, merchants, warlords, local Nawabs and Nizams; and managed to incorporate the Trans-Atlantic trade of the West into the international structure.

During the Mughal rule, the opium plantation was permitted on a small scale alone. Its plantation took place in particular locations and it was usually produced for the local consumption. However, even at the time of its low production, opium was a significant source of

income for the Empire in seventeenth century. In a publication titled "The Truth About Opium Smoking: With Illustrations of the Manufacture of Opium, etc," Broomhall (1982) stated that opium was only consumed as a symbol of luxury among the elite Indians who drank it as a beverage as well as used it for medical purposes (47). Following the arrival of the East India Company, nonetheless, huge territories of the rich valleys of Patna and Bengal—which were under the control of the Nawab of Bengal—were specified for the cultivation of large-scale opium. While the practice produced enormous financial riches for the Empire, it became a big burden in economic and social terms in for China during the 18th and 19th centuries (Marshall 180-182).

The company established new opium-producing factories in Bengal. And, in a matter of years, they became financially beneficial enough to fully repay the British what taking control of a new colony had cost them. As Spence (1975) notes: "it was reported that Chinese peasants tended to consume about twenty-five percent of the opium that they produced and the rest was imported from India […] Opium transformed China, economically, socially, politically and culturally" (34).

The East India Company sold opium through auctions. Having been laundered through Calcutta, the money that it made this way was finally sent to London. The profits were so enormous that they helped them expand their colonial regime over various parts of the world. Besides, back home, greedy bureaucracies were also fueled in a lucrative manner. It sold opium to China while exporting raw cotton to the newly-established mills in Liverpool and Manchester. This greatly increased the overall revenues. India, thus, turned into a major exporter. The cotton trade, however, did not prove profitable enough for the Company. Hence, it became necessary to boost the trade of opium with China. The Empire also demanded large amounts of the production of tea from the lands of the spices. A three-way trade system was established in India after 1764 in which the "British-grown opium was exported from India to China in exchange for tea" (Curtin 87).

By the last quarter of the 18th century, the Company had already begun opium production in large quantities. In 1785, the opium trade made approximately 15 percent of the entirety of its revenues. The import of tea from China also grew gradually. However, it became

impossible for the British to continuously pay for it with silver. By the close of the 18th century, the European nations and the Britain faced an enormous economic upheaval. The truth was, the Chinese economy had very little or no need of European goods. The imports from Europe kept rising at higher rates with teas, textiles, spices and silks being demanded in increased amounts. The British decision to export opium from India to China provided the ultimate "solution for Europe… to pay in as little silver they had to, and to use opium at its coin of exchange." (Wallerstein 21) In no time, hence, opium replaced silver as the Continent's considerable coin of exchange. At the start of the 19th century, the opium trade with China had produced great revenues. In fact, it is estimated that it reached a value of:

> […] forty thousand chests of opium annually—the chests varying in weight from 125 to 140 pounds—and the prices it fluctuated from $500 to $900 per chest […] and the government's revenue amounted to over £4,500,000 annually—and, of course, not all the government revenue from this illegal source (Allen 28).

In the 1820s, opium out-stripped cotton as the most lucrative export from India to China. It also became essential to finance the trade of tea. The trade was officially abolished in 1834, but it kept on increasing illegally. The first Opium War started when the British Empire sent its armed forces to look after the trade in Chinese territory. The Company was now in full possession of both the production and trade of opium. While produced in Malwa, Bengal and Banares, it was auctioned in Calcutta and Patna. The government gave millions of pounds to local producers in advance to produce opium poppy. If the local producers failed to accomplish their task by cultivating the desired amount, they were heavily fined.

In India, the British used profits gained by opium to cover the operating expenses of governing the entire subcontinent. On the other hand, millions of Indian farmers were made to produce opium to further their worldwide commercialization of merchandise in the British colonies of Southeast Asia. It was illegal to talk against the evils produced by opium at that time. Being one of the most populated continents of the world, the practice caused great social unrest. Its impacts were so profound, persuasive and diverse that the worry of the doom of individual humans seemed trivial when compared to the millions of opium addicts. Opium trade not only made people addicted to hazardous drugs, but it also damaged the natural soil fertility of native

lands in some cases by making them totally unfertile. Unavailability of cereal crops also became the cause of major famines in India during the colonial rule.

The nineteenth century colonial rule in India and its development politics as opium trading is the major subject that Ghosh discusses in *Sea of Poppies*. The story of the novel is pretty skillfully set around the opium trade of the British India with China preceding the Opium Wars. He specifically concentrates on India as the land of the production of opium. How the cultivation of opium resulted into an imbalance in the ecology and how it affected human beings along with animals is vividly and intelligently shown in the novel. The description of the flowering plants of poppy in a field, in the very beginning of the novel, goes on to clearly convey an idea that they are, with the progression of the story, doomed to be of pivotal significance on the lives of each character. Even the novel opens as thus:

> It happened at the end of winter, in a year when the poppies were strangely slow to shed their petals: for mile after mile, from Benares onwards, the Ganga seemed to be flowing between twin glaciers, both its banks being blanketed by thick drifts of white—petalled flowers. It was as if the snows of the high Himalayas had descended on the plains to await the arrival of Holi and its springtime profusion of colour (3).

The novel's title itself refers directly to the white flowers waving fields that rolled almost all over nineteenth-century India. Throughout the region, farmers and villagers—including Deeti— are either encouraged or forced by the imperial government and the Company officials to grow poppies instead of food crops for furthering the opium trade.

The British, in 1838, in their effort to create a trade balance between the Britain and China, were illegally selling the Chinese about 1400 ton opium every year. All this quantity was grown, harvested and packed in India and shipped to China on vessels like the Ibis. This British trade was a two-edged sword: it made most of the Chinese opium addicts while, at the same time, destructively but profitably turning India into the world's notorious opium supplier. So much so, that they themselves soon became the world's largest drug dealers. At length, Chine started blocking this deadly import. This blockade resulted in the beginning of the Opium Wars. These attempts, however, present only one side of the picture.

In *Sea of Poppies*, almost everybody of any esteem is shown flowing in the dangerous and dirty waters of the 19th century imperial greed. Be they Indian investors, traders, sailors or farmers, opium opens for them each doors of great material opportunities. They are all essential parts of this important page in history. Deeti's entire poor village has infused opium in its every vein. Though her hut is in bad repair, she finds not a thatch available to construct new roof. The fields that once used to grow straw and wheat now only show "plump poppy pods." Even the chief edibles like vegetables have made way for this dreadful crop. However, it couldn't be helped since:

> [t]he British would allow little else to be planted; their agents would go from home to home, forcing cash advances on the farmers ... if you refused they would leave their silver hidden in your house, or throw it through a window. At the end of the harvest, the profit to the villagers would come to just enough to pay off the advance (43).

Working in an opium factory, Deeti's husband soon becomes an addict. This secret is discovered on their conjugal night. Blowing opium smoke into her face, he walks out. His brother then rapes her while she is unconscious. As the time proceeds, she also gets to realize that her child's father is in fact "her leering, slack-jawed brother-in-law" (60). Here, the irony is Deeti's husband himself is doubly a British victim. First, he has been crippled by his battle wounds while serving them as a sepoy on their campaigns overseas; secondly, he starts using opium to relieve his pain which, however, further cripples him. Holding to her his 'beloved' opium pipe, he tells her: "You should know that this is my first wife. She's kept me alive since I was wounded: if it weren't for her I would not be here today. I would have died of pain, long ago"(45).

There is a terrifying portrayal of the factory where her husband is employed. Inside, there are roars and oozes of the ominous opium: it looks like a little inferno. As a result, it becomes the very air she is made to breathe in: The sap seemed to have a pacifying effect even on the butterflies, which flapped their wings in oddly erratic patterns, as though they could not remember how to fly" (67). After the demise of her husband, she forcibly sets out on a journey into the heart of dangers with a low-caste Kalau. She eventually reached the Ibis—the same ship she saw in her visions. This ship is, in fact the questionable fate of all the major characters in the

novel. It is a metaphor of a opium-powered magnet that attracts both the oppressor and the victim with the same venomous force. An American schooner, the ship initially served as a "blackbirder" to transport slaves. Not speedy enough to evade the U.S. or British ships, it now patrols the coast of West Africa—the slavery having been formally abolished. But, certainly, it arrived in India on a fresh mission.

Cultivation of opium has terrible effects on Indian society. Its cultivation has ceased the edible food crop production. Deeti remembers how, at earlier times, edible crops were grown and they were not only a source of food for them but also provided material for 'renewing' the roofs of their huts. A very good example of material obtained from nature for cleaning purpose is of using broom by sweepers to clean lavatories and commodes. Broom is made by people at home from palm frond spines; and, interestingly, it is not easily available in the market. For the purpose of cleaning their houses, local people use it. That life was perfect but due to the opium cultivation they are left with only two options: either die from hunger or migrate to Mauritius. She says:

> In the old days, the fields would be heavy with wheat in the winter, and after the spring harvest, the straw would be used to repair the damage of the year before. But now, with the sahibs forcing everyone to grow poppy, no one had thatch to spare—it had to be bought at the market, from people lived in faraway villages, and the expense was such that people put off their repairs as long as they possibly could (29).

Ghosh, in the novel, tries to lay stress on the fact that change in crop cultivation (food crop to cash crop) has made that material very expensive for the people. Deeti, in the novel compares that drastic change brought into the lives of her people due to the shift in the pattern of cropping. She remembers her childhood times. At that time, opium was usually grown between the main crops of masoor daal, vegetables and wheat. She narrates that her mother:

> Would send some of the poppy seeds to the oil press, and the rest she would keep for the house, some for replanting, and some to cook with meat and vegetables. As for the sap, it was sieved of impurities and left to dry, until the sun turned it into *akbari afeem*; at that time, no one thought of producing the wet, treacly chandu opium that was made and packaged in the English factory, to be sent across the sea in boats (29).

The cultivation of opium has caused heavy losses to a great diversity of other crops. The devastation does not end here. Whoever denies growing opium is compelled to do so. If he fails, it finally results in debt and migration.Gaining sustainability through opium trade can also be explained using Sach's views that he reflected in his 2015 book *The Age of Sustainable development*. For him, the contemporary environment-related catchphrases—such as the 'survival of the planet'—are only a little more than a political excuse for the most recent "wave of state intervention in the lives of people all over the world" (33). This intervention was done in the form of opium business in India. He also calls this intervention a 'global ecocracy' whose environmental management concerns depend on different types of administrative control and technological one-upmanship. These, instead of helping, suggest that "on close observation, the survival of the planet 'calls' are often, nothing but calls for the industrial system survival [itself]" (35). As we observe in the novel that opium trade is nothing but the survival of British industrial system.

In *Sea of Poppies*, opium not only makes human beings addict of it but also it affects all living beings in the environment. Kalua, for example, gives some opium to his ox to eat thinking that it may 'relax' him. Another example is that of Deeti's who uses opium to pay Kalua as she does not have any money to pay him. The insects sucking the poppy flower nectar also come under its hallucination. They behave unusually. As Ghosh writes: "sweet odour of the poppy pod attracts the insects like bees, grasshoppers and wasps and in a few days, they get struck in the liquid flowing out of the pod." The dead bodies of the insects then merge with the black sap and come to be sold with opium in the market. Opium affects butterflies hence "The sap seemed to have a pacifying effect on the butterflies, which flapped their wings in oddly erratic patterns, as though they could not remember how to fly. One of these landed on the back of Kabutari's hand and would not take wing until it was thrown up in the air" (28).

In addition to this the opium factory produces opium dust that causes people to sneeze. Even animals cannot escape from it. Kalua's ox, for instance, starts sniffing when it reaches the opium factory with Deeti and her daughter. Opium has also affected the behavior of the monkeys who lived near the "Sundur Opium Factory." Those monkeys never chatted like other monkeys, they never fought among themselves, they never stole food or things from anyone, they never came down, they only came down for the purpose of eating and climbed again. As Ghosh says

that "[w]hen they came down from the trees it was to lap at the sewers that drained the factory's effluents; after having sated their cravings, they would climb back into the branches to resume their scrutiny of the Ganga and its currents" (91). Even the fishermen start using opium for their fishing. As shown in the novel the fishermen use opium to catch fish. There were a lot of broken earthen wares, called 'gharas,' along the river bank. They were brought to the opium factory along with raw opium. It becomes very easy for the fishermen to catch fish from the water filled with opium. Gosh observes:

> This stretch of river bank was unlike any other, for the ghats around the Carcanna were shored up with thousands of broken earthenware gharas—the round-bottomed vessels in which raw opium was brought to the factory. The belief was widespread that fish were more easily caught after they had nibbled at the shards, and as a result the bank was always crowded with fishermen (92).

The colonizers didn't even spare the drinking water. The novel shows pollution of water of the river Ganga: Sewage of the opium factory flows all over the water in the Ganga. The river is of extreme importance for the natives since they worship it. This water is used for drinking not only by men but also by the rest of the living beings. With the release of sewage, hence, it becomes unfit for drinking. Gosh compares the Ganga with the Nile. River Nile is the lifeline of the Egyptian civilization. This comparison shows the importance of Ganga River for the civilization of India. Water is no more useful for the people to drink or use for agrarian purposes. The same disastrous effect on water and environment is described when the Ibis passed through the Sundarbans as thus:

> The flat, fertile, populous plains yielded to swamps and marshes: the river turned brackish, so that its water could no longer be drunk; every day the water rose and fell, covering and uncovering vast banks of mud; the shores were blanketed in dense, tangled greenery, of a kind that was neither shrub nor tree, but seemed to grow out of the river's bed , on roots that were like stilts: of a night, they would hear tigers roaring in the forest, and feel the pulwar shudder, as crocodiles lashed it with their tails (246).

Besides, the trees and plants are constantly cut. Deeti explains the meeting of Karamnasa (meaning 'destroyer of karma') and Ganga: it shows that the touch of water has the ability to rub

out a lifetime of hard-earned merit. The landscape of the shores of rivers is not usually the same as she finds in her childhood. When she looks around, she feels as though the influence of Karamnasa had spilled over the river banks. It is continuously spreading its disease even far beyond the lands that drew upon its waters. It appears as if it would remove everything useful from the face of the earth "The opium harvest having been recently completed, the plants had been left to wither in the fields, so that the countryside was blanketed with the parched remnants. Except for the foliage of a few mango and jackfruit trees, nowhere was there anything green to relieve the eye" (192).

Opium trade reinscribes the Indian land into capital. It resignifies not only the fate but also the existence of the natives. Even rajas are unaware of their new position in the world. Everyone in the novel from Neel Rattan to Deeti seems struggling against this sustainable development. Hence opium trade can be seen as a clear example of environmental degradation, in the disguise of sustainable development. Moreover this trade, in Arturo Escobar's (1995) *Encountring Development: The Making and Unmaking of the Third World* words can be seen as "[…] a reinscription of the Earth (colonized India) into capital (via East India Company); the reinterpretation of poverty as [an] effect of destroyed environment; [and] the new lease on management and planning as arbiters between people and nature" (Escobar 203).

4.5.2 Language Pollution and Sustainability

Sustainability takes the form of language pollution when we view it in a linguistic perspective. English language of the empire was not only used for issuing authority but it also served as a permanent means of superiority over the native nations. Dragan Veselinovic (2000) defines language pollution as: "the process of uncritical import of new lexical units or words and new syntagmatic or syntactic structures from other languages, notably English" (Veselinovic 489). One must admit that this process is twofold. It can be taken as an enrichment of the native language: a new reality brings along new vocabulary items. This way, the foreign words are easily domesticated. This apparently good process becomes pollution when new words are forcefully dragged in even on occasions where there is already a native alternative available. It is just to ensure the forcible entry of the foreign words.

Ghosh presents *Sea of Poppies* as a sea of languages by introducing the sailors—called lascars—who take over for the short crew on Ibis. The low sailing jargon is used by the original crew, including Zachary. The lascars, on the contrary, speak an altogether unknown tongue. They are a group comprising 10-15 sailors coming from various parts of the world. These are the people who have "nothing in common, except the Indian Ocean; among them were Chinese and East Africans, Arabs and Malays, Bengalis and Goans, Tamils and Arakanese" (82). For Zachary, this comes as an acute cultural shock. The Captain declared them to be as lazy a bunch of niggers as he had ever seen, but to Zachary they appeared more ridiculous than anything else. Some paraded around in draw-stringed knickers, while others wore sarongs that flapped around their scrawny legs like petticoats, so that at times the deck looked like the parlour of a honeyhouse (54).

A new vocabulary comes with the new clothes: "malum" is used instead of mate; "serang" is used instead of boatswain; "seacunny" and "tindal" for boatswain's mate. "Tootuck" is the name for deck and "hokum" is used for command. The middle-morning 'all is well' becomes "alzbel." This change is done not only to add authenticity or color to the narrative but also to highlight the influence of English language on native languages. Ghosh's vision of India tells us the tale of hundred years of imperial rule in which language plays a very important role to dominate and to conquer. The betel-chewing Serang Ali is the Ibis lascars' leader. He is from a region which is now a part of Burma. He speaks a sly and crude Chinese slang of a language. When the captain fell sick, the navigation duties fell on Zachary's inexperienced shoulders. Ali, however, edgily takes the charge himself, mumbling: "What for Malum Zikri make big dam bobbery'n so muchee buk-buk and big-big hookuming? Malum Zikri still learn-pijjin. No sabbi ship-pinnin. No cann see Serang Ali too muchi smart—bugger inside? Takee ship Por'Lwee-side three days, look-see" (102).

This is an incomprehensible sailor vocabulary expressing just one community of rough people who came together on a ship. Ghosh presents a collection of exiles from every corner of the globe. On the occasion of Ibis' reaching India, an English sailor comes on-board to steer the ship up the Hooghly River. Here, Zachary's poor ears are assaulted by another vernacular:

> Damn my eyes if I ever saw such a caffle of barnshooting badmashes! A chowdering of your chutes is what you budzats need. What do you think you're doing, toying with your tatters and luffing your laurels while I stand here in the sun? (200).

We can see in above sentences that the vocabulary of the ruled infiltrated the English of the ruler. When he asks the meaning of 'zubben,' the pilot tells him:

> The zubben, dear boy, is the flash lingo of the East. It's easy enough to jin if you put your head to it. Just a little peppering of nigger-talk mixed with a few girleys. But mind your Oordoo and Hindee doesn't sound too good: don't want the world to think you've gone native. And don't mince your words either. Musn't be taken for chee-chee (178).

This showy and 'dancing' language represents the state of India itself. Another example in this regard is Paulette. This young woman is a French botanist's daughter. A Muslim Bengali nurse brings her up. Her speech, then, naturally overflows with Bengali words. After the death of her father, Benjamin Burnham, a rich merchant, adopts her. In the house of the rich merchant, she is 'properly domesticated,' and intensely 'unlearns' sari-wearing and tree-climbing.

She is not allowed to speak Bengali language because it is considered the language of the inferiors. Even the servants do not listen to her when she speaks in any native language to them. Paulette discovers in the house this fact:

> […] the servants, no less than the masters, held strong views on what was appropriate for Europeans… [They] sneered when her clothing was not quite pucka, and they would often ignore her if she spoke to them in Bengali— or anything other than the kitchen-Hindusthani that was the language of command in the house (67).

Though she strives hard to master the new tongue, her conversations with Mrs. Burnham and the Victorian memsahib in the expected language provide a few rare moments of relieving comic: Just the other day, in referring to the crew of a boat, she had proudly used a newly learnt English word: "cock-swain." But instead of earning accolades, the word had provoked a disapproving frown... Mrs. Burnham explained that the word Paulette had used smacked a little too much of the "increase and multiply" and could not be used in company: "If you must buck

about that kind of thing, Puggly dear, do remember the word to use nowadays is 'roosterswain'" (87).

Hence, in the text, the 'subjects' are required to relearn a new world through language (as Fokir has a lot of knowledge of his land but Piya cannot learn from him due to language barrier), specifically-made study programs (piya's study grant for researching the endangered species of dolphin that has been made extinct by the colonizers themselves) and such an analysis of the history that makes them accept all injustices and inequalities without ever questioning.

4.6 Political Abuse of Power and State Vampirism

State vampirism is a process in which the empire state (which is now replaced by natives trained by the colonizers) along with corrupt government officials prey upon the people that it ironically claims to serve. Through this way, the state vampires funnel vast amounts of resources and money to feed the neocolonial elite. A large number of state development projects are designed in way that none of the poor gets benefit from it. Rather the poor suffer through this system. It also includes environmental policies made by the colonizers that are not benefiting the native masses. Ghosh also reserves a specific criticism for the local government. The local government, as opposed to the idealistic expectations attached to it of being the protective force for its own people, only turns out to be a violent and corrupt force that little cares for the people or their environment. Such an unending series of "sucking blood out of the country's economic veins" and "ruthless preying of the weak fellows" can also be called "state vampirism" (Huggan and Tiffin 67). These 'human vampires' have sharp and long teeth and feed on their fellow beings belonging to the poor third world countries. State vampirism also describes the way in which the nation states, and corrupt bureaucrats allegedly operating in its interests, prey upon the people they do not tire of claiming to serve. Thus systematically, they funnel vast amounts of resources and money into the hands of neocolonial elite.

For the case in point, Piya is able to get hold of a permit just thanks to a Calcutta uncle. Yet, even this is not enough to assure an even proceeding. Instead, a skipper and a guard saddle her. This latter was one Mejda: "squat of build [with] many shiny chains and amulets hanging beneath his large, fleshy face" (68). The boat which is assigned to her clearly shows a total lack

of local interest for her research. The boat emits a strong "stench of diesel fuel [that] struck her like a slap in the face." Besides, its engine also produces a "deafening" noise (73).

The unabashed robbery of both Piya and the child as well as the use of violent force while spotting a solitary fisherman Fokir go on to create a total mockery of the government's role in protecting the environment against unlawful actions. And this does not end here. Soon after 'escaping' from the boat, the guard treats Piya with the demonstration of "lurid gestures, pumping his pelvis and milking his finger with his fist" (123).

The Morichjhapi incident also speaks volumes about the government irresponsible and insensitive behavior. The refugees, who used to live in the forest, were pressurized to go back to a "resettlement camp" in central India by using "a lot of violence" (56). Also, at the end of novel, the clearing-up and barricade of the island of Garjontola resemble the final storm. In fact, it appears as if the rulers took their violence from the storm itself. Ghoshalso introduces an in-between entity in the novel that acts as a linking force among all the assorted groups. In this novel, that entity is the married couple of Saar and Mashima (Nirmal Bose and Nilima) who inhabit a place somewhere between the local people and government. They indeed represent the 'father' and the 'mother' of the entire community.

The fact that Nirmal and Nilima are closely connected with the people is evident from their very names: 'Saar' means 'sir,' while 'Mashima' is an 'aunt.' Throughout, no one ever refers to any of them in a way other than this. Mashima has not only founded the hospital but she also heads the organization that runs it, which is known as the Badabon Trust. Saar is the local school headmaster. But there is a difference between the attitudes of Mashima and Saar. While Saar is less enthusiastic about his teaching job, Mashima eagerly indulges in her social duties. Saar has revolutionary views. Mashima still seems bent on the traditional and 'official' means of sustainability alone. This brings her close even to the government. So much so that, even "the president had actually decorated her with one of the nation's highest honors" (44).

The community, nevertheless, continues to see her as a "figure of maternal nurture" (48). Such in-between roles give rise to many a problematic situation. This, time and again, leads them to be accused of being 'double-agents.' This looks true in Mashima's case for her own husband claimed that she had: "joined the rulers; [and had] begun to think like them," and "[hence

having] lost sight of the important things" (248). Nevertheless, all uneducated and moneyless societies still have such figures as 'Saar' and 'Mashima.' In *The Hungry Tide*, their role cannot be negated. While being honored, respected and trusted by their own folk, they were in the government's 'good books' too.

4.6.1 The Politics of Marichjhapi

Another example of the political abuse of power and state vampirism can be seen in the politics of Marichjhaphi which also makes the central theme of *The Hungry Tide*. This novel is Ghosh's political mouthpiece. It becomes evident with the fact that it was published precisely the same year the Bengal government had had all the fishermen evacuated from Jambudwip Island for the sake of a tourism project. Before the textual evidence of the incidence is properly cited, it is very important to first have a brief look at the political history of the incident.

4.6.2 The Historical Background of Marichjhapi Incident

One of the turbulent and momentous years in the history of West Bengal was 1978. The Communist Party of India stood victorious and formed the state government. The new administration, however, had to face several serious challenges soon after it assumed power. One of the important issues was that of the refugees from Bangladesh. In the mid-1970s, there was a considerable increase in the number of Bangladeshis arriving in West Bengal thanks largely to a communalization of politics in Bangladesh—the new country that had just 'won its freedom' from Pakistan. Once displaced from their homes, Calcutta and its adjacent areas served as a natural destination for thousands of impoverished refugees. There were two reasons behind it: 1) they had several prospects of shelter and jobs around and in the city; 2) large parts of its southern suburbs had already been settled and formally built by former Hindu refugees who migrated to the present-day India during the Partition era of 1947. The 1970s' refugees were hence hopeful to receive considerable help. Besides, the new-comers spoke the same language, had the same religion, and often had family ties with the local population (Mallick 105).

However, soon after their arrival, the immigrants received an unexpectedly hostile welcome in Calcutta. The state's Congress administration had already excused itself of providing any accommodation to these refugees. The administration transported them to the migrant

camps set up in the states of Bihar, Orissa and Madhya Pradesh. Surrounded by harshness and hostilities of all sorts, and forced to survive in quite unused to living conditions, the refugees underwent painful sufferings as a large number of them died. Annu Jalais (2005) and Ross Mallick (1999) have argued that the past colonial class and caste politics was the main reason behind the Bengalis' bare opposition of the new-entrants. Making things worse, most of the refugees came from the low Hindu caste: the 'namasudra.' Moreover, during the 1920s and 1930s, when Bengal was yet unified, these same immigrants' ancestors had openly sided with Muslims in several of their political movements.

This development later became a great threat for the Indian National Congress Party (Hindu high-caste dominated). It was one of the reasons behind the Congress agreeing to divide Bengal in two parts during the Partition. It was particularly eager to get finally rid of this lower-caste-Muslim challenge in one go. It was hoped that this 'root cause of evil' or these 'troublemakers' would just be restricted to a Pakistani province; instead of continuing to benefit from the Indian side's relaxation of the rules (Mallick 105–6; Jalais 1757). The 'gentlemen' running the Bengal Congress Party during the 1970s had enough idea that 'namasudra' were 'politically educated.' They did not want them near their power seats. On the other hand, the Bengali Communist party, the then major opposition force, saw and grabbed with both hands the opportunity to politicize the refugees' issue. They manipulated it to reap electoral benefits. Sensing this, they started strong agitation, demanding a swift return of refugees back to West Bengal alongside the full protection of their rights as equal citizens of the country.

However, it all turned out a mere political stunt. Soon after they won the 1978 polls, they saw with concern how their own refugee vote bank had taken their 'political promises' seriously; and were fast moving to the Sunderbans, in search of land of settlement for themselves. About 30,000 of the immigrants reportedly arrived at Marichjhapi area. However, the harsh truth soon dawned upon them. The poor soon discovered that the Communist Party, that had been fighting for their rights while on the opposition benches, had become an altogether different beast to handle with while itself in power.

In 1975, Marichjhapi was hence forcefully cleared by the state authorities. Moreover, some 'commercial trees' like coconut and tamarisk were planted in the area with a view to

increase the revenue. The refugees, however, didn't initially pose a 'threat' to these plants. In fact, during the few months since their arrival, the refugees, by establishing several small-scale fisheries, were deemed profiteering and valuable. They also added to the island's potential by building dams, farming land and carving out some vegetable plots. The official reason given by the government for its opposition of the settlers was that they had been found guilty of breaking the forest preservation laws. Also, that they had trespassed into the endangered tigers' habitat.

Three decades have passed since. The incident of Marichjhapi still continues to be an unsolved puzzle. Here, it is worth mentioning that even the said area didn't make part of what was the officially termed the 'tiger reserve zone' (Jalais 1760). It is obvious that, the Communist government, which was supposedly considered the mouthpiece of the poor, couldn't get itself out of the clutches of the elitist Hindus' class and caste-oriented politics. Since the party leadership was still largely dominated by the upper-class and high-caste Bengali people, the government also

> "[…] saw the refugees' attempts [as a way] to forge a new respectable identity for themselves as well as a bid to reclaim a portion of the West Bengali political rostrum by the poorest and most marginalized as a reincarnation of the radical namasudra politics that threatened 'gentlemen' everywhere" (Jalais1759).

Nonetheless, what is clear from this—and not for the first time—is that the slogans of 'deep green' conservationists for "saving Sunderbans and endangered tigers from 'beastly' refugees" marked the beginning of a deep environmental and political crisis. In 1979, the refugees revolted against the state administration by openly asserting their right to stay on their newly-adopted home soil.

On January 27, 1979, the Section 144 of the Criminal Penal Code was imposed in Marichjhapi. All movements (both inside and outside) were banned so as to have the immigrants comply with the government's orders. It is interesting to note here that this rural area was not even a 'tiger reserve zone.' The forest here had already been cleared by the government in 1975 in order to make room for coconut plantations. The refugees lodged a formal appeal –with the assistance of a few supporters here—against the ban with the Calcutta High Court. The High Court ordered against the interference of government in the movements of refugees and accepted

their access to water and food. The government paid no attention to this and continued its barricade until May 14.

When the government found the refugees still mutinous, it ordered a forceful evacuation. For the purpose, policemen alongside party workers and criminals were hired. On its arrival in the area, this force leashed out systematic violence: there were numerous incidents of killings, rapes, and burnt houses for forty-eight hours (Mallick 108–12). There are contradicting claims as to the number of lives lost in Marichjhapi incident. It is feared that most dead bodies were either burnt or thrown into the rivers. The official census data for refugees, before and after the bloodbath, cannot be relied upon. However, as per varying estimates, the number could be between 5000 and 15000. After the completion of the 'cleansing' campaign, the authorities settled their own men on the same soil which still scented of innocent human blood. All this was done under the pretense of preserving the plants and animals.

The survivors' memories are still haunted by the 'tigers,' because the massacre at Marichjhapi was committed in their name. Three decades later, Annu Jalais, after interviewing some survivors of the incident of Marichjhapi, writes that many islanders explained to him that before the incident of Morichjhapi, tigers and people used to live in a sort of tranquil relationship. They explained that the even tigers began hunting humans soon after the incident. The natives were of the view that this unexpected development of tiger's man-eating trait was on display due to two reasons. One: the Sunderban forest was defiled thanks to the government's violence; two: by putting the tiger's superiority at stake, a constant worry overpowered them beasts (Jalais 2005).

There also exists a counter narrative of this official 'green talk.' It can be seen in the folk memory of this painful incident. It codes the accusation of government as a violation of not only the human but also non-human along with their mutual ties, forming a peculiar environmental web. From the refugees' perspective, the violence was blind and brutal: humans, animals and forest…none being an exception. Post-violence was a fallen world where all species had been forced to fight their neighbor for its own survival's sake. Here, not just animals turned an enemy, but even the forest became a darker, hostile dwelling.

Another elderly woman, also interviewed by Jalais, credited the increasing tiger attacks on humans to the fact that the government's violent logic had been 'internalized' by the tigers. Suddenly the tigers were no more interested in sharing 'their' forest with any humans (1761). Suchlike narratives of the survivors show a perfect empirical and historical reality of today's Sunderbans. The modern-day phenomena of 'development' and 'conservation' lead to the creation of an impoverished environment. Here, if they are to survive, both the humans and non-humans must engage in some deadly competition.

4.6.3 The Voice of Ghosh for the People of Marichjhapi

In *The Hungry Tide*, Nirmal's (he acted as the headmaster of the Lusibari school) diary puts forth the events of Marichjhapi. He was a revolutionary as well as a dreamer. Due to his radical beliefs, he was forced to leave Kolkata and take shelter in the far-off Sundarbans. On coming to Lusiberi, what struck him fist was the "dire poverty"(20) of the place. When he retires from his school, he encounters a strange reality of a group of East Bengal refugees. These refugees left Dandyakaranya and tried to settle in Marichjhapi. Left front Government of West Bengal had already given them assurance that they would be given shelter and land on the island of Sundarbans. Despite the assurance, they were forced to abandon that island. As Nirmal's wife Nilima puts it, Marichjhapi was a tide-country island. In 1978, it so happened that a large number of immigrants suddenly came here. Within weeks, they cleared tropical trees and began building their small huts. These people were the refugees from East Bengal (Bangladesh). Badly oppressed and bitterly exploited, they were among the poorest of the rural folk. Most of them were Dalits (118).

Another reality that Ghosh's explores is the fact that all the Marichjhapi settlers did not come from the camps. Some like Kusum found it a good occasion to reclaim their lost homes. Emerging from the lowest strata of India's caste-tainted segmented society, the namasudras also felt it a legitimate right of theirs to seek a home of them in West Bengal. As Ghosh puts it:

> But it was not from Bangladesh that these refugees were fleeing when they came to Morichjhapi; it was from a government resettlement camp in central India…They called it resettlement," said Nilima, "but for people, it was more like a concentration camp, or a prison. They were surrounded by security forces and forbidden to leave (118).

A detailed description of the struggle of these people has been given by Nirmal. They transformed a barren island into a full of life locality. He is impressed and mystified when he sees their skill in having constructed a whole new village merely in a matter of days. “Such industry! Such diligence!” (181). They created salt pans, planted tube wells, dammed water for fish rearing, set bakeries, arranged workshops for boat building and potery (181).

The government, however, was strongly against any settlement at Marichjhapi. Nilima clarifies the same fact, “the government is going to take measures. Very strong measures” (252). However, Nirmal found it impossible to abandon the unfortunate refugees of Marichjhapi. He writes in his diary, “Rilke himself had shown me what I could do. Hidden in a verse I had found a message written for my eyes only. This is a time for what can be said. Here is its country. Speak and testify” (275). He gives his services through his writings. When he goes to Marichjhapi, he records his admiration for the achievement of settlers in his notebook. He opposes the general impression of well known authors, photographers and journalists from Kolkatta. He writes that “It was universally agreed that the significance of Marichjhapi extended far beyond the island itself. Was it possible even, that in Marichjhapi had been planted the seeds of what might become if not a Dalit nation, then atleast a safe heaven, a place of true freedom for the country’s most oppresses” (191).

Nirmal’s wife Nilima supports government stand. She represents a bunch of naïve natives who favor the state vampires. She tells Nirmal that settlers are squatters. She also says that land is the property of the government not the settlers. She even questions their resistance. She says, “If they’re allowed to remain, people will think every island in the country can be seized. What will become of the forest, the environment?” (213). She becomes the mouth piece of environmentalists’ talk that prefers non humans over humans for their own purposes. Humans cannot give them the grant that they can get through tigers. Nirmal counters her arguments by saying that Marichjhapi is not really a forest. It has already been deforested by the government long before the settlers came there. He tells her: “What’s been said about the danger to the environment is just a sham, in order to evict these people, who have nowhere else to go” (214).

Ghosh, through the diary of Nirmal (who himself died in the brutal assault), gives us a vivid graphic description of the resistance put up by refugees along with the brutal acts of

government during siege. Nirmal writes, "The siege went on for many days…food had run out and the settlers had been reduced to eating grass. The police had destroyed the tubewells…the settlers were drinking from puddles and ponds and an epidemic of cholera had broken out" (260). The diary of Nirmal not only represents pages of history but also possess a personal record of his life and the incidents he saw in Marichjhapi incident.

Ghosh has reoriented the space of the novel for incorporating Nirmal, Kusum and Horens' individual experiences. These characters are present in one historical time. That time was burdened by cruel politics that eventually leads to tragedy. The character of Kusum symbolizes the strength of the people residing in that tide country. At that place, the metaphysical and physical forces combine together to cause destruction of human civilization. There is a point in novel when we see her strength breaking down. It is when she begins to believe that her only son Fokir will not be survived by her. We see an increase in irony of politics when a notice is issued by government stating that the occupancy of settlers is not in accordance with Forset Act (114). In his diary, Nirmal, on the part of refugees, captures this mood of helplessness. The refuges are not only dislocated from their socio-cultural space but also attain the status of migrants. They are not only made rootless by force but also are responsible of the crime of not owning any place. Settlers are helpless and hungry. They are left to face brutal mass killings. They are wiped out from the world's map (122).

Nirmal's nephew, Kanai (who reads the diary), asks a local boatman Horen about the real incidents in Marichjhapi. Horen says in an indifferent way, "I know no more than anyone else knows. It was all just rumour" (278). Nothing concrete was ever known about the brutal assault on the settlers. The Chief Minister of that time declared Marichjhapi, out of bounds for everyone including the journalists. Horen recalls a few incidents, "they burnt the settlers' huts, they sank their boats, they laid waste to their fields. Women were used and then thrown into the rivers, so that, they would be washed away by the tides" (279). Within a few weeks, a whole lively settlement was erased to the ground.*The Hungry Tide* is a novel with the seeds of an epic. It explores the plight of the homeless refugees for a green island home. Their original homeland Bangladesh happened to be so green and so full of rivers. The last words that ring in our ears is "Marichjhapi chharbo na" (we will not leave Marichjhapi) (79).

Apart from describing the incident, Ghosh also sets ground for the depiction of natives' relationship with the nature that is misrepresented in the Marichjhapi politics. He notes that the self-imposed borders of the natives (that segregate the territories of humans and wildlife) are potent and real than "barbed-wire fence" (241). The writer calls them "country people from the 'Sundarbans' edge. These people were of the view that the "rivers ran in our heads, the tides were in our blood" (164-65).He also shows the acute reverence for non human space by the natives, As we see that Nirmal is arned by Horen: "The rule, Saar, is that when we go ashore, you can leave nothing of yourself behind….if you do, then harm will come to all of us" (264). Irrawaddy dolphins are called as "Bon Bibi's messengers" (235) by Ghosh. These dolphins possess symbiotic relationship with all the fishermen.

Moreover myth of Bonbibi also shows environmental consciousness. The tiger is depicted as devil's prototype. It represents Dokkhin Raii who is the antagonist (as the entire incident revolves around the so called conservation of tigers so Ghosh depicts them as evil). At one place we see the frenzied villagers burn a trapped tiger, while on the other place we see the coast guard kills dolphin calf. The coast guard serves as a symbol of cruel state apparatus. In Villagers' perspective, it was necessary to punish tiger because he has violated the invisible territorial boundary. From the natures' perspective, we see Kusum's father dying in island of Garjontola. He is killed because like the tiger he violates the boundary. Ironically we see that the importance of carnivore is highlighted more than the voice for the protection of the endangered species of dolphins. Piya, however, is not able to differentiate the two. She is confused in the idea of conservation. Piya discusses this point with Knai, "Once you decide we can kill off other species, it'll be people next-exactly the kind of people you're thinking of, people who are poor and unnoticed" (326). At this point Piya is indirectly referring to the famous ecological belief that holds the view "Environment is not an 'other' to us but part of our being" (Buell 55).

Ghosh highlights problems of imposing 'development' on the natives. This idea is the product of well meaning group of some elite environmentalists. Groups of environmentalists, along with the nation state that gives rights of tiger protection to flourish its tourism industry, try to promote the conservation and protection of wild animals without ironically, even once bothering to visit the Sundarbans; besides, they appear to have no understanding whatever of those peoples' plight living in the region. "Bengal's Sundarbans epitomize subalternity: it is a

region that, until the advent of its environmental significance, was seen as inconsequential in the political and economic calculus of the nation-state" (Tomsky 55). The lives of tigers are given priority over the natives living in the area. The reason seems to be no other than these tigers can generate more revenue from the people (tourists) who visit the area just to take a look at them. In addition to that, several well-intentioned, wealthy animal rights activists (more accurately to be called developmentalists) bestow their wealth to different organizations. Hence, ironically help by funding the tiger protection compagin. They, however, pretend to be totally unaware of the cost that the people living in this region will have to pay.

4.6.4 Opium Trade and Imposition of State Vampirism

Poor village woman Deeti along with her husband named Hukam Singh (who is opium addict) successfully reveal the imposition of state vampirism. They depict real colonial subjection in the form of economy that was forcefully imposed on them by the trading company of the British. Deeti and her farming community are forced to not to grow wheat, pulses and cereals. For centuries, in the subcontinent of India these crops have been serving as staple food items. The farmers become the producers of only poppies. British factories use these poppies for the extraction of opium that is used for profitable global export business. Deeti symbolizes a laborarer who in Karl Marx's words, is caught up in the "transformation of feudal exploitation into capitalist exploitation" (787). At many levels, the crop of poppy serves as an important metaphor. It is not only the creator but— ironically—also the soothing agent of physical misery. It is not only the reason of collapsing agricultural economy but also becomes the exclusive mean of earning a source of revenue under British rule. It is also the spur of war and trade.

The business of poppies can be easily correlated with Na'Allah's (1998) concept of state vampirism. He explains it as a process in which "the multinational companies [come to] replace [the] colonial power […] in the Third World as a whole" (24). Through this process, the nation state expands at its own expense: ostensibly pumping money got from the natives' land into the nation; while secretly sucking it back into private bank accounts and fiefdoms. Besides the explicit implication of the empire for agricultural subjugations, Ghosh openly criticizes the role of Native Rajas in the plight of people. In fact, they enjoy great financial rewards of collaboration in this exercise. Here, native also takes the role of an imperial vampire slowly

sucking the blood of its own people. This fact is very evident in the initial description of the business dealings of Neel Rattan's father with the imperial powers.

Deeti, by living in a thatched hut with very little food to eat, represents the bottom end of the immensely lucrative machinery of opium production. On the other hand, the head of Rashkali vast estate, Raja Neel Rattan represents the middle section of profits—most of the earnings, however, are pocketed by the British merchant named Mr. Burnham. There is an evident split in the indigenous natives' lives like Neel and Deeti. Although the British power has subjected both, but only the peasant's life was a life of subsistence. Royal people still enjoy a plentiful life of entertainment music and good quality food. But the lavish life was till when they promote imperial powers as the right ones.

When we extend the hierarchy play between British Merchant who is powerful and his Indian partner who is Raja, we observe that even in business relationship imperial superiority is maintained. When we see a dispute arising between them, the magistrate (English) sharply orders the sentence on Neel Rattan despite the fact that there are clear indications of the forgery having been committed by the British merchant. There was such a strong hegemonic hold on the native nobility and peasants that they were left with little room to attempt any judicial or physical resistance. The only viable choice was for them to migrate to another country under a British power. Migration is done with draw in almost class less and harmonious society. There is an adequate amount of incentive for Black Waters crossing. People are ready for taking this risk instead of getting condemned by the society for their castes. The people who chose staying back had to deal with cruel hardships of working as low wage laborers in the factories of opium. In the factories, the power of their senses slowly eroded under the tranquillizing effect of the drug.

State vampirism also forms the basis for different kinds of bodily subjectivities that make a key element of the machinery of colonial powers in order to maintain discipline among the poor colonized workers. The writer also highlights a range of devices made for punishment and torture by the colonizers. Inhuman employee's' working environment can be seen in the account of the prevalent situation of the opium factory in Ghazipur. While taking her sick husband from the factory Deeti witnessed: Her eyes were met by a startling sight—a host of dark, legless torsos was circling around and around, like some enslaved tribe of demons […] they were bare-bodied

men, sunk waist deep in tanks of opium, tramping round and round to soften the sludge. Their eyes were vacant, glazed, and yet somehow they managed to keep moving, as slow as ants in honey, tramping, treading […] these seated men had more the look of ghouls than any living thing she had ever seen: their eyes glowed in the dark, and they appeared completely naked (95). The white officers maintained discipline and kept watch over these workers. Those officers were "armed with fearsome instruments: metal scoops, glass ladles and longhandled rakes" (95). Moreover, in this opium filled environment of factory we also see the children working.

The punishment for the children was like adults. Deeti tells a punishment scene "[…] suddenly one of them indeed dropped their ball [of opium] sending it crashing to the floor, where it burst open, splattering its gummy contents everywhere. Instantly the offender was set upon by cane-wielding overseers and his howls and shrieks went echoing through the vast, chilly chamber" (96). Also the factory does not give any financial compensation on the subsequent death and illness of the worker Hukam Singh.

4.6.5 The Natives' Exchange of Vampire's Role

A perfect insight into the judicial system of the empirial vampire can be seen in Ghosh's sketches of a scenario for poor widows, the gluttonous moneylender of village, and the categorical sexual intimations of other male members of the family. The resistance of Deeti for her loss of domination and agency by the pressure of society takes it turn at the moment when she concludes that dying should be a preferable option. While she selects her own way of commiting suicide, the writer brings into view the custom of 'sati' (it is an ancient Hindu practice in which the woman has to die with her husband on funeral pyre). Regardless of the brutality of such a custom, no legal protection from the British is given in order to stop this act of barbarism. Ironically, nonetheless, the British law makes its presence felt when it comes to reaping benefits by making natives subjugate. This is seen in Neel Rattan's case. On the contrary, it is noticeably missing where there is a requirement to prevent social atrocities. We also observe further endorsement of this imperial indifference when permission is sought by Bhyro Singh from the British for sixty lash whipping for low caste Kalua because he eloped with Deeti who was high caste. The British captain of the Ibis grants his wish although he knows that the death of Kalua is certain even before reaching his end. As a consequence, Kalua is victimized

not only by the hegemonic British but also by natives' detestation for contracting an inter-caste marriage.

The romance between Munia who is an indentured Hindu laborer and Jodu, the Muslim lascar is a victim to the rigidity of religious and caste structures. Jodu was barbarically beaten up because of romancing with Munia when their frequent flirting comes to light. Although the Hindu girl was willing in their light-hearted relationship, the British first-mate Crowle joins fuming foreman in this beating which was savage. This anger was only aresult of personal dislike of first mate for the poor native. He acts like a sadist who feels good by inflicting pain on others. He joins outraged Hindu foreman in reducing Jodu to a mere "carcass" (471). The British used to imply these techniques for the enforcement of their domination. They constructed the knowledge of their indigenous tradition in such as way that not just conformed but also extended relations of the subordination and domination. As Crowle instinctively teams up with subedar (who is high caste), he becomes not only guilty of inflicting irrational brutality but of physically implementing subservience among low caste natives as well when they show resistance to unfair subjugation by their cruel social superiors.

4.7 Conclusion

Ghosh makes us understand the underlying meaning of development through both his novels: *The Hungry Tide* and *Sea of Poppies*. Ghosh is well aware of the fact that social and ecological justice cannot be separated, that is why his work represents the idea of development at two important levels; ecological and political. His novels encompass both the political and ecological side of development.

Sea of Poppies encompasses the political side of 'development'. It shows the systematic oppression of the colonizers on political front which starts from the understanding of land itself. This political war devoids the natives of their fundamental human rights. The colonizers make wealth from the local natural resources like opium in aforementioned text. They receive the largest share of the benefits. Natives, on the other hand, are not even able to fulfill their daily need of food. This novel is a very good illustration of the ways by which the colonizers take a complete hold of the corporate sector. They initiate projects (like the opening of opium factory) which apparently promise development of the country (India) and betterment of the people

(especially the poor farmers). However, in reality, it is merely an exploitation of the rich natural resources. As a result of such projects like opium factory, no one but the oppressor reap all gains. The opium factory project gave irreparable image to the underprivileged communities of not only farmers but also to general public. It not only made people addict of this poison and deprived them of their natural food crops, but also put the future of earth at stake by the anti environmental activities. The famines of Indo Pak subcontinent are a clear explanation of this earth catastrophe that Ghosh has presented. These projects, with the passage of time, gain sustainability, and in turn become a permanent source of income for the colonizers. Ghosh also expands his textual territories for the understanding of postcolonial ecological linkage to feminism in the form of characters like Deti, Paulette and Mashima.

The Hungry Tide, on the other hand, represents the ecological side of development. The text shows how the colonizers try to propagate the sense of environmentalism by showing their concern for the 'poor' people. Ghosh shows two faces of the developmentalists in this narrative; a false face and a true face. The former supplies an excuse for the protection of strategic economic and political interests (as explained in the incident of Marichjhapi), and the later provides a catalyst for the support of human rights and civil society (the scholarship given to Piya for environmental studies which also include the notion of knowing the native). The character of Piya serves as a 'worlding', who does not know Sundarbans more than Fokir does. Besides, the strong among the weaker ones (like the poor people of Marichjhapi who resist to leave their place), who dare to challenge the powerful developmentalist lot, are tried and executed for no obvious 'crime'. Ghosh highlights the problem of imposing 'development' on the people of Marichjhapi. It was imposed, apparently for the protection of Sundarbans in general and tigers in specific, by well meaning but uninformed groups of elite environmentalists. This imposition, results in the death of hundreds of people.

Both of the novels of Amitav Ghosh also present an account of writing colonial history in ecocritical developmental context. Ghosh, through his novels, brings forth the topic of British colonisation and its economic, political and environmental impact on the Indian Subcontinent. Through Sea of Poppies, Ghosh highlights the complexity of environmental, economical and political changes brought about by colonization. Opium trade and its consequences highlight the idea of false notion of development along with different attitudes of native and colonizer

understanding of land. Opium trade also throws light on the ways by which the colonizers sustained their developmental ideologies and the benefits related to it. The thematic concerns of *The Hungry Tide*, on the other hand, further explain the notion of development in ecocritical political context. It involves the interplay of land use, state vampire policies of environmental conservation, refugee settlement and migration. This novel engages at length with the decision of the Indian government (which is acting as a state vampire in the novel) to relocate the Bangladeshi refugees in settlement camps in Central India. The writer showed how the post colonial Sunderbans witnessed declining biodiversity, increasing human activity, and developmental marketing of the uniqueness of the Sunderbans. Both of these fictional narratives give Ghosh the freedom to talk about the violence meted out to not only the natives but also to their environment. The novels reveal how ecological concerns, conservation efforts, and economic trade monopolies served as disguises to camouflage the pursuit of political ends.

CHAPTER 05

ENVIRONMENTAL RACISM: 'OTHERING' OF PLACES AND PEOPLES IN SILKO'S *CEREMONY* AND *ALMANAC OF THE DEAD*

5.3Environmental Racism as the Colonial Tactic of Occupation

In Silko's *Ceremony* and *Almanac of the Dead*, the colonial tactics of occupation take turn towards rational rethinking of human relationship with his environment in a postcolonial world which in eco-poco terminology is called environmental racism. Environmental racism refers to a policy or practice that disadvantages individuals, groups or communities based on color. It combines industry practice and public policy both of which provide benefits to the dominant race and shift costs to the people of color. The institutions that reinforce environmental racism include the government, military, and political, economic and legal institutions. Environmental racist policies include local land use, environmental law enforcement, citing industrial facility and residential areas for people of colored communities. Environmental decisions are made by the powerful dominant race by excluding the participation of people of color in the government's decision making policies. With a specific agenda set by the dominant race, people of color are targeted to hazardous environmental conditions, pollutants, toxic waste and dirty landfills. This phenomenon can best be understood as 'the discriminatory treatment' of economically underdeveloped or socially marginalized people. It can also be explained through the exploitation of 'home' source by a foreign outlet from where the transfer of ecological

problems arises. It is the same as Plumwood argues "minimizing non-human claims to (a shared) earth" (Plumwood 4).

Non- human can be animals, or racial others, which are tagged as savage or wild. Robert Bullard and Sheila R. Foster gave a significant contribution to the theory of environmental racism. They view environmental racism at international scale. Their main focus of studies is the link between nations and their transnational corporations. Present ecosystem is deeply strained due to the vastly increasing idea of globalization of the economy of the world. It has vastly affected poor communities and nations. Globalization mostly affects the lands that are inhabited vastly by indigenous people or "people of color" (Bullard 52). This idea holds its strength in global extraction of the natural resources for example the industries of minerals, timber and oil. Fosters' *From the Ground Up* and Bullards' *Dumping in Dixie: Race, Class, and Environmental Quality* (1994) and *Race, Place, and Environmental Justice after Hurricane Katrina* (2009) contributed a lot in the intellectual insight of the theory. Bullard explains environmental racism as:

> The exploitation of people of color has taken the form of genocide, chattel slavery, indentured servitude and racial discrimination— in employment, housing and practically all aspects of life. Today we suffer from the remnants of this sordid history, as well as from new and institutionalized forms of racism, facilitated by the massive post-World War II expansion of the petrochemical industry (Bullard 34).

Later on, Huggan and Tiffin's *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010) questioned the "ways of reconciling the Northern environmentalisms of the rich (always potentially vainglorious and hypocritical) and the Southern environmentalisms of the poor (often genuinely heroic and authentic)" (Huggan and Tiffin 8). They view colonialism from environmental and zoocritical perspective, hence highlighting the anthropocentric and racial attitude of the Europeans towards animals and 'animalistic'. In the later part of the book, animals are discussed as the "cultural other" (Huggan and Tiffin135); because "[t]hrough western history, civilisation has consistently been constructed by or against the wild, savage and animalistic" (Huggan and Tiffin134). They consider 'animality' as a cultural trope that has engendered the notion of both human and animal bestiality that allows economic exploitation (e.g. the trade of tress and ivory) and degradation (in the name of enlightenment philosophy) to go hand in hand. They review the connection between postcolonial ecocriticsm and humanism by

scrutinizing the crisis of humanism and posthumanism with reference to their potential for dealing with our estrangement from a natural world (Huggan and Tiffin 8).

Silko's text explain how due to an unequal distribution of environmental hazards, Native Americans (being the colored people) are made to bear a greater share of pollution than the 'whites.' This disparate impact of environmental changes on the "non-whites," due to the policies of the whites, can easily be seen in both the texts. The texts also deal with the socially marginalized and disadvantage people. Besides, she addresses environmental issues as well. Silko is of the view that environmental racism is the most significant problem faced by the Native Americans today. This racism results in discrimination in access to services, goods and opportunities. She also throws light on many a problem faced by the Native Americans. Among these problems are included: unhealthy air, unclean water, location of toxic disposal sites near human abodes, hazardous wastes, and so on. The chief culprits behind this heinous inattention to innumerable human lives are colonial government, military and industry. Racial element contributes to intensify this environmental issue.

5.3 Brief Summary of *Ceremony*

Ceremony is the story about Tayo, a Native American World War II Veteran, and his struggle to find himself. He belongs to the mix race so he faces racism in his life. Especially his Auntie treats him badly. She is one of the most negative characters of the novel. She is more concerned about her self respect and gossip. She is devout Christian who has a little and narrow knowledge of the religion. On the other hand, his uncle Josiah is very kind and loving to him. He teaches about the traditions of Native Americans. He is educated in the schools run by whites. He finds whites' ways of life as faulty and respects Native traditions. He joins army in World War II. Killing of Japanese soldiers has a deep impact on him. Unlike Emo, his childhood acquaintance, who becomes alcoholic after war, he struggles to adapt to a world where his people have to fight between the "whites" say is the true path, and what his culture says the right path. With the help of Ku'oosh and Betonie, he undertakes the completion of the ceremony, which can cure both himself and his people. Betonie is a medicine man who lives on a cliff. He is wise. He provides Tayo with the tools and the faith Tayo needs in order to complete the ceremony. His role is that of the teacher. Completion of ceremony enables Tayo to get a stronger

sense of community and his people. The successful ceremony also serves as a remedy to his battle fatigue.

5.3 Brief Summary of *Almanac of the Dead*

There are six major chapters in this novel. Each chapter is unique in its description of land. It is Silko's longest novel with hundreds of characters and multiple plot narratives. Structuring the book a nineteen books within six parts, Silko provides "Five Hundred Year Map". Multiple narratives in the novel describe the moral history of North America. Different characters reveal the ideas, the passions and their personal understanding of history. The geographic centre of an intersection is provided by Tucson. It brings together Mafia capo Sonny Blue from Cherry Hill, New Jersey; Wilson Weasel Tail the Barefoot Hopi down from Winslow, Arizona; Pueblo gardener Sterling down From Laguna Pueblo; and Seese from California, who tries to find out her missing chils and connects with Lecha (the television psychic) who may not be able to add her among various others.

Bartolomeo's Freedom School in the Mexico City is a Cuban-influenced and financed school of revolution. This school proves the description of beautiful and architecture student named as Alegria. She marries a wealthy Menardo and builds a strange and doomed luxury retreat in the jungle outside Tuxtla Gutierrez. Silko also mentions the smuggling of cocaine by revolutionaries in the northward across the border of Tucson. These revolutionaries use their money to purchase arms to continue their revolution. In many ways Menardo, Green Lrr, El Grupo, General J, Algeria and Bartolomeo define the era of Death Eye Dog. For them money, violence,sex and fear driving all lead towards misery. Angelita, El Feo and Tacho provide sparks of rebellion.

Third part of the novel is set in Africa new characters are introduced along with few old characters. This chapter revolves around Max Blue who is a Vietnam War vet and is known as boss in New Jersey. During the war he survived in the plan crash. He moves with his wife Leah and sons Sonny Blue and Bingo to Tucson. Clinton and Rambo are Vietnam War vet who use their money to serve homeless people. Trig is an alcoholic businessman who is racist and sexist character of this part. In forth part of Almanac of dead has "Rivers" section which serves as a contrast to "Mountains" section.

Fifth part is about “The Warriors”, “The Foes”, and “The Struggle”. It deals with the trauma of Zeta and Lech as young women. The last part of the book “One World, Many Tribes” is called “Prophecy”. Wilson Weasel and Barefoot Hopi are two leaders of the resistance movement. They deliver dynamic speeches attended by young white people. Angelita, Awa Gee, Calabazas, Clinton, Lecha, Mosca, Rambo-Roy and Root exchange their strategies with two leaders. Eco-terrorists or a rebel cell is also introduced to guide the readers about the future. Many characters are killed at the end. The conclusion reinforces the idea of almanac as always updated but never completed.

For better understanding of the concept of environmental racism, the textual analysis is divided into othering of humans and non-humans and othering as a process of the occupation of native resources.

5.4 ‘Othering’ of Humans

Silko addresses the issue of othering. Various instances of othering can be seen in her novel *Ceremony* in which race functions as a metaphor. It explores the conflict between liberation and confinement. In the novel, confinement is highlighted in two forms: firstly, in the form of actual imprisonment of Tayo in the course of the World War-II; and secondly, in the shape of psychological trauma that he has suffered after that imprisonment. Tayo is subjected to further oppression of confinement as a Native American who owns a land that shows second-class citizenship of Native Americans. Moreover, he does not find real safe paradise in his home because he is a mixed-blood Native American whose biased and bitter aunt dislikes and hates his white blood. Liberation in the novel, however, is codified by the defiant and rebellious natural world that strongly resists the restrictions imposed upon it by the ‘civilized’ world. In this world, definitions of abnormal or normal are made ineffective, absolutes are negated and all boundaries become blurred. This fact is underscored by the structure of the novel: past penetrating the present which in turn penetrates the future.

In the novel, time does not move along a chronological and ordered path instead it moves along a cyclical journey that neither has beginning nor end. Time moves along a continuum that eventually shatters the hierarchical paradigms existing in precise moments (the moments that give space and authority to the relationship of power/oppressed). The world of *Ceremony* is all

about movement and journeys and rituals. As long as one is engaged in the journey of ceremony, there are less chances of his confinement or consumption by a position of oppression. It is all about the pathway to liberation.

Euro American society has physically restricted people like Tayo. This society emotionally restricts humans so that they can easily be defined and objectified. After going off to war and fighting in defense of the United States, a traumatized Tayo along with his cohorts (Pinkie, Harley, Leroy, Emo) return to a life full of violence, drunkenness and depravity. Emotional destruction of these people gives birth to the reading of easy stereotypes that are held by whites about Native Americans. Satirically, while continuing in a drunken and unconscious state, as long as these men fight and harm one another, the authorities find no reason to prevent them.

As Tayo struggles against becoming 'an emotional war casualty', the others, in particular Emo, seem to delight in exhibiting the worst form of the stereotype of Native Americans. Emo brings back his embrace of wartime violence to peacetime. He carries with him the teeth which he has robbed from a dead Japanese soldier. The teeth, then, become a symbol of his distorted sense of manhood. Tayo is pained to discover the truth about sense of self and motivation of Emo's: Tayo could hear it in his voice when he talked about the killing—how Emo grew from each killing. Emo fed off each man he killed, and the higher the rank of the dead man, the higher it made Emo" (61).

Having these teeth in his possession, Emo defines and presents his present day identity with the destruction of another human being. Of course Emo does not see himself as brainwashed or confined but still he thinks that he defines himself as powerful because his physical power makes him feel so. In reality, white establishment has objectified and then discarded Emo. Until Tayo interacts with the people like Emo, he too seems to be trapped in a role that someone else has already defined for him. So in this way, he has been trapped by the arbitrary nature of race and is now left with no other way of seeing his humanity or himself. He is lost and violent only because he is Native American (as stereotyped by the standards of society). However, to fight against this stereotype in his duty to self, he is forced by his mixed-bree to resist this objectification. Being on the racial margin, neither the Natives nor the whites

clearly define him. In his unique capacity, he is in a better position to reject any external or societal definitions.

When someone of the society-determined racial spaces is not occupied by anybody, then he is utterly denied. Therefore, he is in own comfort zone. He can freely function like a normative. Being on the margins, he can also assess the true nature of racial and other baseless labels. From his strange place, he challenges the very labels that are foisted upon him. As any racial space has not protected Tayo, survival in the world and coping with all the hardships are entirely his own doing. Outside the reservation, his Native American status is worthless. Similarly, due to his white blood, he matters little to those on the reservation. Excluded at every turn by the entire society, he carefully thinks what it does him.

When Tayo is not completely welcomed in any racial space, he is freed to create his own psychological, emotional and intellectual space. Sanctioned and defined racial spaces, he realizes, really disempower and confine those who really occupy them. Tayo, without the impositions of racial occupation, is left alone in order to re-create his new self more wholly. Tayo, who is more complete now, not only learns the labels but also questions how these are used to brainwash and entrap. All through his healing ceremony with medicine man Betonie, he is admonished to question all knowledge, in particular the knowledge that negatively apprises a group of people. Betonie is of the view that "Nothing is that simple, you don't write off all the white people, just like you don't trust all the Indians" (128).

Betonie suggests him to look beyond such labels as Indian or white. Instead, he should consider giving importance to those individuals who reside in these formerly imposed and determined racial spaces. One does not necessarily become bad only because he is labeled as an Indian. Similarly, one does not become necessarily good only because he is labeled as white. Tayo is required to set his thinking free so that it becomes easy for him to fully assess each situation and each person. Betonie again insists on the fact that there are no specific absolutes in the world order: "But don't be so quick to call something good or bad. There are balances and harmonies always shifting, always necessary to maintain. . . . It is a matter of transitions, you see; the changing, the becoming must be cared for closely" (130).

This is an act of freedom to acknowledge such change for the reason that if one anticipates and expects change, then he or she is not intellectually or emotionally paralyzed or shocked or paralyzed. It is a foolish act to defy change because it confines one to a permanent position of irrelevance.

Another instant of 'social dominant other' is represented in the novel by the oppressive and rigid social order that Auntie favors. She prides herself on her strong Christian values. She also defines herself by the cross in which she believes. She is of firm belief that she is required to bear the cross if she wants to preserve her family reputation. She wants her family to be the model Laguna family that outpaces all others in the expansive reservation local vicinity. The existence of Tayo, for her, is an insult to the righteousness that she strives to maintain. Although Auntie pretends to desire the ideal morally upstanding family, she really relishes the shame that has been brought on the family due to her younger sister's immoral behavior (giving birth to the "mixed" and illegitimate Tayo), and due to the affair of Josiah with a woman who is Mexican. Mental instability of Tayo not only offers Auntie a new burden but it also offers her a new chance for exhibiting flexibility and staying power: "she needed a new struggle, another opportunity to show those who might gossip that she had still another unfortunate burden which proved that, above all else, she was a Christian woman" (30).

The religion and self-righteous attitude of Auntie unfortunately undermine the concept of humanity that she thinks she displays. She is strongly confined by her belief system in reality. She does not embrace the rapidly changing world. Instead she tries to impose her truth on a world that is more powerful. She even once wants Rocky to throw away the Native American ways and take in the white ways. She considers it a progress. She wants him to reject his ideology for another ideology. She wants Rocky to be subjected to the rules of being that would suppress not only all individual thought but also interrogation. The world of Auntie, in which she wishes Rocky to enter, harnesses rather than nurtures.

On the other hand, the world in which Tayo struggles to enter, with the help of his ceremony, functions to challenge boundaries. He had begun to experience an existence that is boundary less even before he returned home from the horrors of war. There is a scene in the novel in which Rocky and Tayo are recruited to join the war. At that moment the recruiter of

army proudly declares that “Anyone can fight for America, even you boys. In a time of need, anyone can fight for her” (64). The recruiter’s words would seem inclusive and welcoming to these two naive boys. But to the more experienced listener, the recruiter’s words drip with arrogance and racism. Induction of Tayo and Rocky into the army and then their subsequent participation in the World War are rendered offensive in reality. They are brought to war under the guise of patriotism but this patriotism is without any substance, it exists only as another empty label the function of which is to compromise humanity by dividing human beings.

Patriotism is at once lethal and seductive. When Tayo is on the edge to herd back the cattle of Uncle Josiah to Laguna land, he gets insight to better understand such hypocrisy and propaganda. The white perspective on power and life, for Tayo, is totally comprised of well crafted lies. Because the falsehoods like these “devoured white hearts, . . . for more than two hundred years white people had worked to fill their emptiness; they tried to glut the hollowness with patriotic wars and with great technology and the wealth it brought” (191). After Tayo is given this revelation, he determines to be done with his ceremony and then be fully restored to the mental health—his most precious belonging the U.S. imperialist interest snatched from his possession. He is liberated when he gets rid of the propaganda that was formerly imposed on him. He is in the power to challenge the rhetoric presented to him about everything from patriotic honor to racial identity. Ultimately Tayo learns that “he had never been crazy. He had only seen and heard the world as it always was: no boundaries, only transitions through all distances and time” (246).

5.5 ‘Othering’ of Non Humans

Although *Ceremony* is a novel written about men and women, it would be virtually out of the question to understand their persons, their problems, or any probable solutions if the role of animals is entirely ignored. It is not possible to understand the meaning and scope of the growth of Tayo without giving attention to use of animal by Silko to define that growth. For understanding the development of Tayo it is necessary to know Silko’s portrayal of the white race’s attitude towards the animal species. Euro-Americans, for instance, raise stupid Herefords as ranchers that are not perfectly adapted to desert landscape and available food supplies. In order to keep them stay they then cage and fence. Unlike Josiah, the white ranchers do not know

that "cattle are like any living thing. If you separate them from the land for too long, keep them in barns and corrals, they lose something" (242). To more adaptable and hardier Mexican cattle, the white ranchers make fun of. “They rode massive powerful roping horses that were capable of jerking down a steer running full speed, knocking the animal unconscious and frequently injuring and killing it” (212). The white men are even more destructive as hunters. Apart from robbing the mountains full of trees, the white loggers also captured “ten or fifteen deer each week and fifty wild turkeys in one month.” Besides, they would “shot the bears and mountain lions for sport” (186).

The colonizers’ treatment of the animals and the nature has been aptly summarized in the witch’s story. She was the same who had already made the prediction that “white skin people” were coming to the Indian lands. She described them in the following dreadful terms:

Then they grow away from the earth

Then they grow away from the sun

Then they grow away from the plants and animals.

They see no life

When they look they see only objects.

The world is a dead thing for them

The trees and rivers are not alive.

The deer and bear are objects

They see no life (135).

A white man’s opinion of the game animals is a reflection of the fact that he views them as merely the objects that are made for him to destroy. Silko has also highlighted their attitude toward insects and smaller animals. In the white school, the science is shown bringing a “tubful of dead frogs, bloated with formaldehyde” (194) to demonstrate dissection lessons. The teacher laughs aloud when a Jemez girl tells him that she has been taught never to kill frogs because if

she does so terrible floods can come. Another teacher tells Tayo to kill flies because he thinks "they are bad and carry sickness" (101). As a result of this training, he considers it "fun to chase them" (101). As a boy, one day Tayo ‘proudly’ kills and then collects piles of flies on the kitchen floor so that Josiah could see. Then Josiah tells Tayo how a long time ago, a fly had begged pardon from people’s side and thus saved all of them from the clutches of a painful death."Since that time the people have been grateful for what the fly did for us," (101) he added.

While fighting for the whites’ cause in the World War-II, he comes to "grow away from the plants and animals" similar to the "white skin people" predicted by the witch (135). Tayo loses his perspective about the importance of animals when he follows his brother Rocky who is already away from his peoples’ ways and is more tended towards the ways of the white man. He even becomes about as bad as his friend Harley, who believes animals aren’t “worth anything anyway;” (23) or to resemble Emo who had "trampled the ants with his boots. After trampling a melon patch "(62). He grows away from the principles of his uncle Josiah. Due to his change in perspective, flies during the war become "bad" things as told by his white teacher. His response to the jungle flies is not his true response but is the response of a white man that it is both mechanical and destructive: "Tayo . . . slapped at the insects mechanically" (8). Tayo, after the killing of his brother, takes his frustration and grief out on the poor forest flies: “He had not been able to endure the flies that had crawled over Rocky; they had enraged him. He had cursed their sticky feet and wet mouths, and when he could reach them he had smashed them between his hands” (102).

The war of the white man has driven Tayo’s respect for the nature and its creatures to an unprecedented low. This lack of respect for the lives of animals carries over into his lack of reverence for his own self. After his war experience, he thinks of himself as inanimate and useless. At the Veterans' Administration hospital in Los Angeles, where he is in the process of recovering from what is called battle fatigue by the white doctors, he thinks of himself as an individual who is dead and invisible. He suddenly discovers that his tongue is something "dry and dead, the carcass of a tiny rodent"(15).

Like the witch’s story white men he does not see any life of him. He does not have any desire for returning to his home where "they are dead and everything is dying" (16). He, most of

the time, thinks of himself as an inanimate object. At the time after he releases from hospital, he waits for the train home and thinks of himself as a person who is dying "the way smoke dies, drifting away in currents of air, twisting in thin swirls, fading until it exists no more" (17). Afterwards, at his home, while waiting for Harley to get a mule ready for him to ride, he thinks of himself as a being that is "like a fence post" (25). While riding on the mule, he wishes Josiah to be alive so that he could tell him that he is "brittle red clay, slipping away with the wind, a little more each day"(27).

His desires to destroy the flies become a misdirected desire to destroy his own self: "He didn't care any more if he died" (39). Tayo's return from death to life makes the story of *Ceremony*. It is the story of the way this "fence post," this "clay with a dead rodent for a tongue," and this "bit of smoke" comes to life again so as to tell the tribal elders the tale of his lifetime. His growth can be seen in a series of discoveries: the discovery that witchery and evil can be easily be resisted; the discovery that life can be derived from a mix Mexican blood; the discovery of the ability to use words; the discovery that the white culture is one of "dead objects: the plastic and neon, the concrete and steel. Hollow and lifeless as a witchery clay figure" (204); the discovery that traditional ceremonies like the ceremony of Betonie can really cure; the discovery that "nothing was ever lost as long as the love remained"; (220) the discovery that change is a life-saving entity since "things which don't shift and grow are dead things" (126).

His recovery of life includes all these things. However, the best measure of the recovery is changed attitude of Tayo toward animal life. The change in that attitude can be seen in the scene in which he is kind and respectful towards the lowliest of life forms—the insect. He leaves the old Mexican man's café who has adorned his place with sticky flypaper. The owner of the café sees in killing flies a "serious business." Also here, he finds himself "opening the screen door only enough to squeeze out and closing it quickly so that no flies got in" (101) to be killed. After meeting Betonie, his concern for the insects' welfare becomes stronger. After his meeting with Betonie, while walking on the grass: "He stepped carefully, pushing the toe of his boot into the weeds first to make sure the grasshoppers were gone before he set his foot down" (155). His lover and friend also set him a good example in this regard. Ts'eh, as she spread a shawl on the ground, "made sure no ants were disturbed" (224).

Tayo's increasing awareness of animals in the world around him is another aspect of his growing respect for them. This awareness can be seen in several forms. He starts observing the world around him in terms of animal images: humming of Betonie is similar to "butterflies darting from flower to flower" (123); spreading of dawn is "like yellow wings" (181). The land that he earlier viewed as a wasteland is no more a wasteland because he begins to hear and see animals. While going out to the ranch for taking care of the cattle, he finds that the world is "alive" now (221). He can hear the “dove calling from the mouth of the canyon (222), “the big humblebees and the smaller bees sucking the blossoms,” (220) “the buzzing of grasshopper wings,” (219), and “the rustle of the swallows.” (222) He sees “a small green frog," (222) a "yellow spotted snake" (221) and the “shiny black water beetles” (221).

He also remembers his peoples’ stories told to him by his old Grandma's about "time immemorial" when "animals could talk to human beings" (94) and who rescue the people from destruction. Tayo’s respect for animals leads to his true acceptance of the apparently evil role sometimes played by animals. Ts'eh serves as his guide. She convinces him about the fact that the black ants making trails "across the head, from the nose to the eyes" (229) of a dead calf are not at all evil. He used to hate the insects crawling on Rocky, but now he has got a better and new perspective. He has started realizing the fact that the insects are good not bad. He learns the fact that death is a natural process and insects perform a useful function in living from the dead. He realizes that the true evil lies somewhere else, especially in people themselves and witches like Enio, who seek to "destroy the feeling people have for each other" (229).

After Tayo’s return from the war, he also restores a long-forgotten connection with his cultural roots at his Laguna Pueblo reservation. He is at peace only after reconnecting with his familiar and healing landscape. Silko emphasizes this value when she says: “In a world of crickets and wind and cottonwood trees he was almost alive again; he was visible” (104). Only in a near past, he lost his ties both with his Mother Earth and its animals as he stood cursing the rain. This cursing is juxtaposed with one famous myth of the Corn Woman.

...got angry and scolded by her sister

For bathing all day long,

And she went away.

And there was no more rain then.

Everything dried up—

All the plants, the corn, the beans—

They all dried up.

And started blowing away in the wind (13).

This mythical piece of poetry is intellectually introduced in the place where Tayo is thinking about the drought and is remembering that he once "prayed the rain away" (13). This scene shows the close connection between nature and a human being that is typical of American Indian psychology.

Tayo curses the rain during the war in jungle as his cousin Rocky lay badly wounded. Tiny drops of water rather aggravate his wounds; hence making it becomes difficult for the corporal and himself to lift a heavy stretcher along a muddied road. His curses while in fury result in real destruction. The consequence of his cursing can be seen in the novel at various instances: "the grey mule grew gaunt, and the goat and kid had to wander farther and farther each day to find weeds or dry shrubs to eat" (14). After Tayo is back in Lanuna, Bonnie observes that his "loss has been quadrupled…in addition to his mother, he has now lost Rocky, Josiah, and his connection to the land and to the mother of the people" (97).

Later on, he is restored to health. He completes his convalescence through the medical man Ku'oosh in Laguna reservation, and with the help of Betonie in Gallup, Arizona. His cure is completed when he is able to overcome the evil of the war's destructive and violent witchery. He has recovered so much that finding Emo torturing Harley near the uranium mine, Tayo refuses to lend him a helping hand. By refusing thus, he refuses the same old witchery to be finally integrated into his own community and the Native land. Land blooms with the fall of rain. There is another poem in the novel that echoes the same idea. It is about "Scalp Society". The poem proves right the words of Ku'oosh (the old medicine man) about the white men that "not even old time witched killed like that" (13). This story also supports Josiah's stance: "The old people

used to say that droughts happen when people forget, when people misbehave" (47). The poem also refers to how the folk "were fooled by … Ch'o'yo medicine man, Pa'caya'nyi" and his magic because they neglected "our mother Nau'ts'ityi."

So she took the plants and grass from them.

No baby animals were born.

She took the rainclouds with her (50).

Once more, this story expresses that it is very important for an American Indian to live in harmony with nature. This story further explains how people noticed a hummingbird who "was fat and shiny" (56), and then asked him for help. Hummingbird told them that they needed a messenger and also explained to them how to prepare a ceremonial jar (74). He explained: […] a big green fly with yellow feelers on his head flew out of the jar" (86). He, along with messenger, flew to the Corn Mother on the fourth day. They both found and "gave her blue pollen and yellow pollen [,] they gave her turquoise beads [,] they gave her prayer sticks" (110).

After fulfilling the orders of the Corn Mother, they…"purified the town: The storm returned the grass and plants started growing again. There was food and the people were happy again" (268). But their mother also gives them a clear warning: "Stay out of trouble from now on. It isn't very easy to fix up things again" (268).

The story of the novel is really paralleled by this poem. Every new part of the poem begins as another step in Tayo's ceremony is reached. As the novel concludes, the protagonist is cured after his healing ceremony is successfully completed, and rain clouds also return to the people. Presenting the poem of animals and making it parallel to the human character also makes the point clear that in Native American culture there is a complete harmony between humans and non-humans. Healing of earth is healing of a human. Besides it highlights the importance of non-humans in ecological cycle. Without these most of the problems of the society cannot be solved.

5.6 The systematic process of 'othering'

It has been mentioned in chapter four that systematic process of development leads towards economic and environmental exploitation. Similarly 'othering' works in a planned course to meet the materialistic goals. This procedure involved;

a. Naming
b. landscaping
c. incorporating native 'place' into colonial 'space'
d. zoning

5.6.1 Identification in the Territory of Naming

The concept of naming is the significant idea that the texts attempts to revise and question. In European-based cultures, one of the important power tools is the concept of naming. The texts describes that the naming tradition started when Adam was given the special power of naming in heavens, but it made its path to controversial renaming of the lands that were conquered by colonial nations. However, for Almanac's characters naming is not able to fully define a place or an individual as it does in European traditions. Moreover, we cannot deal with name as mere static entity. For example, we can see in the novel the unusual abundance of nick names: Tiny, Bingo, Calabazas, La Escapia, Trigg, Peaches, Rambo. Names can also be seen as very fragile belongings that one can easily change according to the circumstances. One of the characters also says, "I made up my name. Calabazas, 'Pumpkins'. That's what you did. Invent yourself a name" (216).

Another interesting aspect of the novel is that many characters change their names while interacting with different types of peoples. For example Tacho is called Tacho by his brother and boss but spirit macaws call him Wacah. Another example is of La Escapia who is "known to the nuns as Angelita" (310). Another common thing in the entire text is use of misnomers. They reflect the nature of names which is always changing. Mother of El Feo gives nick name to her son which in Spanish language means "the ugly one". By giving her son this nickname, she attempts to get rid of all other women who feel attracted to her son's great beauty. Similarly Tiny is the name of a person who is very large. Even the novel's chapter's titles and sections often

exemplify misnomers. We see that author names part three of the novel Africa but we do not get a clear idea of Africa except in musing of Clinton and a bit through brief description of the history of slavery.

Some of the chapters hold titles that do not fully go with the subject matter of the chapter. Similarly part two of book two 'The Reign of Fire-Eye Macaw' never mentions Fire-Eye Macaw. The chapter of "Sonny Blue and Algeria" only briefly refers to these two characters. Menardo is the main narrator in the entire chapter. He is very much concerned with his vest which is bullet proof.

All of these examples tactically take us beyond the very idea of naming into the revision of the concept of personal identity of Europeans. Identity has always been taken as a single and static thing in European thought. But this idea is called into question by Silko who claims that it is our personal identity that not only makes an important part of our surrounding but also involves our own selves. These examples also move beyond the ideas of naming into revisions of European's notions of personal identity. European thought has always held identity as a static, single thing. But this idea is called into question by Silko who claims that our personal identities make as much a part of our surroundings as they are intrinsically a real part of our own selves. Gleaning from Native American tradition, Silko extracts a more solid understanding of personal identity. For her, it is the one that not only retains power for the individual but also allows for shifting and change. Silko tells the story of an individual who has the ability to move his spirit "from a human body to a buffalo bull's body effortlessly" (627). Also in the narrative, suspected ability to change identities is one of the powers of the twins.

For her, it is the one that not only holds individual powers but also paves ways for shifting and ultimate change. Silko tells the story of an individual who has the ability to make his spirit move "from a human body to a buffalo bull's body effortlessly" (627). Moreover narrative's suspected ability to change identities is one of the powers of the twins. *Almanac* also serves as a trial which is used to undermine various characteristics of the dominant European culture at present. She views this culture as an intrinsic part of the prophesized Reign of Death-Eye-Dog. Through this reign she tries to explain the upcoming disastrous world changes as predicted by ancestors.

The assumptions of Europeans are also challenged in the portrayals of animals. For example, dog is a traditional European symbol of companionship and faithfulness but Silko has represented it as 'Death-Eye Dog' which is a creature and symbolizes the current era. This creature is shown as "male and therefore tend to be somewhat weak and very cruel" (251). Interestingly, Zeta's ranch is full of named guard dogs. They are named related to death: Stray Bullet, Magnum, Nitroglycerine and Magnum. On the other hand, the snake who is a symbol of evil in Judeo-Christian believes is portrayed as a figure of prophecy and hope. The portrayal directly goes against the tradition.

Almanac also attempts to undermine various aspects of the present dominant European culture. Silko views this culture as a part of the Reign of Death-Eye Dog. Almanac also tries to facilitate the upcoming radical changes in the world as predicted by it. European assumptions are even challenged in the portrayals of animals. For example, dog is a traditional European symbol of companionship and faithfulness but Silko has represented it as 'Death-Eye Dog', a creature that symbolizes the present era. He is shown as "male and therefore tend to be somewhat weak and very cruel" (251). Interestingly, the guard dogs on the ranch of Zeta have names related to death: Stray Bullet, Magnum, Nitroglycerine and Magnum. On the other hand, the snake who is a symbol of evil in Judeo-Christian believes is portrayed as a figure of prophecy and hope. The portrayal directly goes against the tradition.

Moreover the colonizers used naming to maintain their power over the natives. This fact can easily be seen in the story of stealing of sacred stones. After several contacts with certain people of medicine, the Laguna came to know that the sacred stones were kept in a Santa Fe museum. When they travel there, the guardian of the museum refuses to give back the figures, and cacique (native chief who goes with Lagunas to get those figures) dies within a month. This incident articulates the inability of Euro Americans to understand the earthly elements' spiritual significance. Old Mahawala (a member of elder community of Yaqui people), explains this fact to Calabazas in these words: […] once the whites had a name for a thing, they seemed unable ever again to recognize the thing itself… To them, a 'rock' was just a 'rock' whenever they found it, despite obvious differences in shape, density, color, or the position of the rock relative to all things around it (224).

5.6.2 Landscaping

In the development of European colonialism, the idea of landscape was a very important element. This idea imagines ‘empty’ landscapes in particular through doctrines of terra nullius (known as unowned land). Through this idea colonizers denied property rights of Indigenous communities and created new and planned colonial landscapes. The detailed discussion of environmental change in this particular period of landscaping engages the readers with the results of landscaping that were put forward by Crosby (1986) in his book, *Ecological Imperialism*. Crosby puts forward the fact that North America was particularly transformed into a new physical landscape that shows remarkable similarity to Europe. This landscaping was done by the intentional introduction of European weeds and crops, commensal species and livestock, and most importantly by diseases into the New World. Notably, often this ecological expansion occurred in advance of the colonizers themselves. Even though these environmental changes were widespread, but it did not immediately appear in radical changes in ecological setting of North America. Newly introduced plants made rapid time across the continent. Plant specialists have found European species in great abundance in the New World (Crosby 19-34). Silko addresses the issue of landscaping in her texts and shows great resistance to the idea of landscaping.

One of the key objectifying strategies of the colonizers that enabled landscaping was mapping. Even before the official beginning of the novel, the logic of economic objectification and the text's strategy of countering are presented in the form of a map that precedes the first chapter. And the map at the start of the novel suggests a strange place for the text to begin. But this is a quite rebellious map. When it shows the imaginary line called a border, it only labels Mexico, not that ‘other’ place that is farther from God. There is no scale of map. It is fully covered with the names of characters and condensed encapsulations of prophecies that predict "the disappearance of all things European" from the Americas and a revolutionary "return of all tribal lands." The overall strategy of the text is parallels the reclaiming of mapping. The text, although written in Western literary form of the novel, offers a devastating critique of Euro-colonial culture. It turns into an alien literary form of the prophetic stories of the ancestors who are spiritually present along with their living heirs.

After encountering a lot of treaties and boundaries that end up to nothing, Native American peoples have started distrusting the very concept of physical map. It is very clear from the text that there is always an association of dominant political power with map making. This map making also leads to the notion of representation of stereotypes of the mapped people. Some of the characters in the novel do not understand the very notion that is inherent in maps especially in the maps of property ownership and the maps of boundaries.

> We don't believe in boundaries. Borders. Nothing like that. We are here thousands of years before the first whites. We are here before maps or quit claims. We know where we belong on this earth. We have always moved freely. North-south. East-west. We pay no attention to what isn't real. Imaginary lines. Imaginary minutes and hours. Written law. We recognize none of that (216).

Silko rejects the idea of mapping and landscaping. For her, each place and location of earth is "a living organism with the time running inside it like blood" (629). She criticizes "urban-renewed" Tucson. For her this city, "looked pretty much like downtown Albuquerque" before the colonizers landscaped it into their industrial city after buying it from Indian People (28). The city is no more green. Silko writes, "the drought had left no green". Lawns and cemented pathways were indistinguishable (64). The city had expensive hotels which a common man like Sterling could not afford. The hygienic condition of the city was also not good as "There were a lot of flies" and Sterling fans "them away with his hat" (28). Euro Americans started growing plants in the desert area of Tucson which seemed not a good idea as Sterling observes the leaves "of the desert trees pale yellow. Even the cactus plants had shriveled" (30).

Same idea is echoed in Zeta's garden which is full of "strange and dangerous plants". Sterling also views it as a 'strange place' where "the earth herself was almost a stranger". While working as a gardener of the strange garden, he sometimes feels terrified as if he has "stepped up into a jungle of thorns and spines" (36). Even the dogs of the house are not safe from these strange plants. Paulie removes the spines from the dogs' feet every day and dresses the wounds. Silko calls this desert landscaping as 'gaunt' and keeps on criticizing the very idea:

The prickly pear and cholla cactus had shriveled into leathery green, tongues. The ribs of the giant saguaros had shrunk into themselves. The date palms and short Mexican palms were

sloughing scaly, gray fronds, many of which had broken in the high winds and lay scattered in the street. One frond struck the underbelly of the taxi sharply, which broke loose a tangle of debris. Tumble weeds, Styrofoam cups, and strands of toilet paper swirled in the rush of wind behind the taxi. Running over the palm fronds, even if they were grayish and dead, had reminded Seese of the Catholic Church and Palm Sunday (64).

Prickly Pear, Cholla Cactus, Saguaros, and Date Palms were grown in large quantity in Tucson by Euro Americans to give the desert a 'green look'. But the results were not the same as desired. As every plant gets immunity in accordance with the environment which gives it strength to grow so artificially introduced plants were not able to thrive. Silko ironically personifies these plants to emphasize the fact that they too, like humans, have their own place and environment to live. They are not even able to survive the high wind of the desert. Silko, after describing the plight of plants, gives a view of non renewable pollution causing products like Styrofoam cups and toilet papers. Moving from plants to these things gives an obvious comparison between both. Plants, out of their place, are harmful like artificially produced materials, that earth is no more able to consume naturally. Then these dead plants and objects are compared with Catholic Church and Palm Sundays which directly pinpoints the reason of this unnatural environment of Tucson. As Silko writes in another passage; "The local Catholic priest had done a good job of slandering the old beliefs about animal, plant and rock spirit-beings, or what the priest had called the Devil" (156). Tuxtla, a suburban place, is also shown as a target of landscaping turning into a European city, in which there is a "last hilltop of jungle trees and vegetation has persisted" (279).

Angelo's uncle Max, being a white man, favors landscaping; as he only plays golf on "the course with the desert landscaping" (362). Angelo also finds desert hazards "quite wonderful" (362). Natural environment and plants of desert are not 'a hazard' for Silko but artificially grown "wide strip of cholla cactus branching up as tall as six feet, their spines so thick they resembled yellowish fur" (362). The people playing in the golf course feel afraid of that cactus. Max has seen many golf players 'with segments of the spiny branches sticking to their heads, their asses, and even stuck to an ear" (362). Leah also wants to landscape the desert for that she hires a lawyer to get unlawful permit for getting water in the desert. Awa Gee, the

computer expert also owes a 'seedy crumbling bungalow' in which a lot of desert plants are artificially planted to 'enhance the beauty of the garden' (679).

Calabazas's 'cactus and burros' which he likes people to compliment, can be taken as another example in the same regard. He had a cactus garden that is "intricately planned." He had a variety of cactus plants even the "largest and **most formidable** varieties of cactus had been planted next to the walls of house" (my emphasis 82). Seese feels afraid when she sees a large number of cactus plants growing like 'snakes' and making 'barricade around the house.' Calabazas himself calls these plants as 'rough going.' Seese does not like the landscaping of his; instead she thinks that John Dillinger would have done a better landscaping if he had rented the same place. She also compares this garden with that of Zeta's and concludes that both are same in being unsuccessful (82). Guzman's unsuccessful idea of transporting cottonwoods from a green area to the desert is also same.

Similarly rivers are no more 'rivers' these become "sewage treatment" (189). Root observes this fact when he views the river of Tucson: "Tucson built its largest sewage treatment plant on the northwest side of the city, next to the river" (189). Ironicaly, Calbazas and Yaqui people live on a land that is surrounded by this sewage plant and their 'little donkeys and livestock wander on this city property' (189). Jamey observes, while driving on a bridge on Santa Cruz river that "water in the river came from the city sewage treatment plant" (695). Previously the river water used to be clean and people did not die of any draught as Calabazas argues: ""before" the whites came we remember the deer were as thick as jackrabbits and the grass in the canyon bottoms was as high as their bellies, and the people had always had plenty to eat. The streams and rivers had run deep with clean, cold water. But all of that had been "before". Calabazas views the whole world 'getting crazy after the dropping of atomic bombs' (628). He recalls old people saying that 'earth would never be same, there will be no more rain or plants or animals' (628). Calabazas also observes that the white men used to laugh over the natives who worship 'trees, mountains and rain clouds.' But after some time they stopped laughing because "all the trees were cut and all the animals killed, and all the water dirtied or used up" (628). Now the whites are scared too because, according to Calabazas "they did not know where to go or what to use up or pollute next" (628).

Long after effects of landscaping can be seen in global warming of the planet. Lecha also writes about this phenomenon in her diary. She writes in her diary that 'the Earth no longer cools at night' due to continuously produced 'searing heat'. Although wind plays its role to carry away this heat but it can do it only for 'a few hours'. It is beyond its natural limit to cool the intense heat so it becomes 'motionless' and 'faint' at the end of the day. Global warming has also affected the lives of desert plants as 'leaves of jojoba and brittle bushes are parched white' because these are 'shriveled from draught' (174); "the paloverde's thin, green bark dies" (174). The draught results into 'great famine' in which survivors eat 'dead children' because they do not have anything to eat. This is not the end of the story; Silko harshly criticizes air pollution which is a gift that white men offered America: "poison smog in the winter and the choking clouds that swirled off sewage treatment leaching fields and filled the sky with fecal dust in early spring" (313). Tacho also blames white men for global warming: 'all the earth quakes and erupting volcanoes and all the storms with landslides and floods are the results of this white trouble' (337).

Almanac also prophesizes the dangerous upcoming results of global warming which the white people will not be able to handle. She recalls the warning of old people that "Mother Earth would punish" all those people who "despoiled and defiled her." There will be 'fierce and hot winds' that will 'drive the rain clouds away.' Only a few human beings 'will survive' (632). Clinton views the spirits 'angry and whirling around and around themselves and the people to cause anger and fear' (424). They are angry at the 'meanness and madness' of the whites. Silko 'senses impending disaster' beginning to come. She sees all 'the signs of disaster' around her: "great upheavals of the earth that cracked open mountains and crushed man-made walls. Great winds would flatten houses, and floods driven by great winds would drown thousands. All of man's computers and "high technology" could do nothing in the face of earth's power" (425). She makes her reader realize the fact that harmony between nature and human beings is very important. Once destroyed, it can never lead the world to prosperity and peace. Even modern science can do nothing to control the earth's disasters.

5.6.3 Incorporating native 'place' into colonial 'space'

The process of othering also incorporates the colonial policies to convert native 'place' into colonial 'space'. Lawrence Buell interprets his unique conception of the distinction between "place" and "space". In Buell's perspective, "Place entails spatial location . . . a spatial container of some sort". It also attributes certain meanings. For him, space "connotes geometrical or topographical abstraction" (Buell 63). If we take this distinction into consideration, we observe that Native Americans living on specific reservations reside in places rather than spaces. He further explains, "The Native Americans . . . lost both space and place, until remanded to federally defined spaces ('reservations') more like internment camps than decent substitutes for the pre-settlement home place or range" (64). Buell's interpretation substantiates the view that the "relocation" and "removal" policies of the United States imposed a sense of total dislocation on tribes. This dislocation was associated with tragedy along with sadness. This loss was not only of their traditional homelands but also of members of tribal communities. The process through which American Indian reservations became "places" is not easily understandable.

For Silko, the storytelling process proclaims grounding on particular places. These places include reservation too as part of the destinies of American Indians that include sustainability and continued existence. Louis Owens, in his 1992 book, views these destinies as central to the literature of American Indians. This literature is based on Indians' oral traditions of storytelling (Owens 10). Consequently, Indian literature exists as a mere hybrid which served, "American Indian novelists—examples of Indians who have repudiated their assigned plots—are in their fiction rejecting the American gothic with its haunted, guilt-burdened wilderness and doomed Native and emphatically making the Indian the hero of other destinies, other plots" (Owens 18). A focus is maintained by Indian writers that reflect the idea of being in place.

In Silko's novels, a clear reflection of one's living in closeness to the land and its surroundings is especially felt. Silko continues to put on view, within the narrative, diverse manners through which Euro Americans are distinctly distinguished from the Native American place. As per her prediction, this divisiveness will—in future—lead to their ultimate disappearance from America. From a sense of "place," the military and political conquests of areas already inhabited by the Natives form the most definite statements about the dislocation of

the Euro Americans. Calabazas, who is the Yaqui character, explains this fact in these words: "The whites came into these territories. . . . They went around looking at all the best land and where the good water was. Then they filed quiet title suits . . . The people . . . couldn't conceive of any way they could lose land their people had always held" (213).

In the present narrative time, the patterns of ecological and terrestrial conquests continue. Leah Blue, the mafia wife, for instance intends to change Venice, Arizona, into a "city of the twenty-first century" (374). Through the adoption of deceptive means, she aspires to get permits for deep-well drilling in order to pump huge amounts of water from Tucson. She wishes to use this water in a golf course and certain canals. In the process, she totally ignores the disastrous consequences her plans could result in. Zeta, Lecha's Yaqui twin sister and almanac's keeper, views in such pretentious practices several suitable justifications for the breaking of various laws. For her, hence: "There was not, and there never had been, a legal government by [the] Europeans anywhere in the Americas… Because no legal government could be established on stolen land… All the laws of the illicit governments had to be blasted away" (133).

Illegitimacy of the Euro Americans in the Americas becomes a cause for their dislocation and becomes an inspiration for the indigenous people. In Silko's formation, Euro Americans function as forceful occupiers of foreign soils. It reflects a sort of spiritual bankruptcy foretelling their ensuing downfall. In a sense, they are seen as 'empty.' It is directly related to the fact that they exist in 'space' instead of 'place.' That's why their behavior shows a complete want of association to peculiar geographical location. This loss of identity can be easily seen in theft of anthropologists. They steal some stone figures that were given to the Laguna by the kachina spirits. These figures, gotten by the Laguna people at beginning of the Fifth World, were "not merely carved stones, these were beings formed by the hands of the kachina spirits" (33).

After several contacts with certain people of medicine, the Laguna came to know that the sacred stones were kept in a Santa Fe museum. When they travel there, the guardian of the museum refuses to give back the figures, and cacique (native chief who goes with Lagunas to get those figures) dies within a month. This incident articulates the inability of Euro Americans to understand the earthly elements' spiritual significance. Old Mahawala (a member of elder community of Yaqui people), explains this fact to Calabazas in these words:

> […] once the whites had a name for a thing, they seemed unable ever again to recognize the thing itself… To them, a 'rock' was just a 'rock' whenever they found it, despite obvious differences in shape, density, color, or the position of the rock relative to all things around it (224).

Yaquis and Apaches escape white soldiers due to this inability of theirs to achieve a true orientation on the American landscapes. This is a small victory of them in a continuing war against colonialism. Similar to Calabazaz, Menardo, who is a mestizo, also gets to learn how potentially weak the European spirituality had been. He had heard those tales, concerning elders, from his Yaqui grandfather. In Menardo's perspective:

> The old man…thought their stories accounting for the sun and the planets were interesting only because their stories of explosions and flying fragments were consistent with everything else he had seen: from their flimsy attachments to one another and their children to their abandonment of the land where they had been born. He thought about what the ancestors had called Europeans: their God had created them but soon was furious with them, throwing them out of birthplace, driving them away (258).

The Europeans are, in the ancestors' view, 'the orphan people' who know not Earth were their mother. Moreover, that their first parents, namely Adam and Eve, had left them wandering everywhere in the world. These Europeans' elder stories achieve important and multivalent functions. This process also allows the characters of the novel to easily account for certain changes taking place within their communities. For instance, the outsiders enter and occupy their lands, forcing them out to migrate from Mexico to Arizona. This fact describes the natives as gratifying patterns whom the ancestors acknowledge. It also reinforces the sense of their being 'in place.' In addition to this, elders are not only able to emphasize to their young ones the proper ways of dwelling the world, but they also help them see and understand the significance of making alliances with other native cultures. Though, mainly due to the Europeans' alienation from earth, youngsters are disappearing; however the spirit beings continue to tolerate: indicating that the almanac's prophecy was about to complete.

In *Almanac of the Dead*, native is shown very much linked to his 'place' while the colonizer is shown taking advantage of his 'space'. In the entire novel it is extremely important to

see natives' identification with their lands. Silko constantly shows strong relationship of land to the people especially those who still maintain ties with their traditions and heritage. On the other hand she shows people who are without roots mistreat land and subsequently land mistreats them too. The character of Leah Blue makes this point more apparent. Shee is a powerful estate developer and wife of Max Blue.

Her plan is to build a Venice which is entirely new with Arizona which is completely surrounded by canals. In the same way, Yeome becomes rebellious and leaves his husband when she sees the plantation of thirsty trees in desert. The end of European domination of the native land is made enviable by Silko's characters by showing European alienation from the landscape. Calabazas speaks about the same thing; "Because it was the land itself that protected native people. White men were terrified of the desert's stark, chalk plains that seem to glitter with the ashes of planets and worlds yet to come" (222).

Later on we see how El Feo is able to connect the ideas of time to this disconnection from land: "In the Americas the white men never referred to the past but only to future. The white man didn't seem to understand he had no future here because he had no past, no spirits of ancestors here" (313). Here the text is not only invoking the Mother Earth in complete innocence but also it presents the context for alienation and deep violence that has its roots in human capacity for evil. This violence is increased by a "death cult" that Silko describes as capitalism along with Christianity. This deadly philosophy is brought to Americas by the 'whitemen' who invaded and destructed it. As Silko states that White men's God became furious after giving birth to them. He threw them out of heavens and drove them away. That is why Native ancestors used to call Europens "the orphan people" (213).

This deadly philosophy is brought to Americas by the 'whitemen' who invaded and destructed it (258), It is important to make this pont clear here that the idea of Christianity in general is frequently mocked on as being morally bankrupt, cruel, bloody and even cannibalistic. Yeome openly declares this fact: "even idiots can understand a church that tortures and kills is a church that no longer heal…..from the beginning in Americas, the outsiders had senses their Christianity was somehow inadequate in the face of the immensely powerful and splendid spirit beings who inhabited the vastness of the Americas" (718).

Silko continues to put on diverse ways, within the narrative, which creates a division between Euro American space and Native space. She also predicts that this divisiveness will lead to their ultimate disappearance from America in future. Military and political conquests of native lands in America can be taken as the most definite statements about the dislocation of Euro Americans. Calabazas who is the Yaqui character explains this fact in these words: "The whites came into these territories. . . . They went around looking at all the best land and where the good water was. Then they filed quiet title suits . . . The people . . . couldn't conceive of any way they could lose land their people had always held" (213). In the present narrative time, we see the continuation of ecological and terrestrial conquests. For instance Leah Blue wants to turn Venice into the "city of the twenty-first century" (374). Leah deceptively intends to get permits for deep-well drilling in order to pump huge amount of water for a golf ground. She also intends to build canals in her planned modern community. She totally over views the disastrous effects that drilling can have. She wants to use valuable water resources for mere cosmetic purposes.

Lecha's Yaqui twin sister Zeta who also holds the almanac, calls this misuse of resources. This land theft provides a suitable stance to break laws. According to her, "There was not, and there never had been, a legal government by Europeans anywhere in the Americas. . . . Because no legal government could be established on stolen land. . . . All the laws of the illicit governments had to be blasted away" (133). Low legitimacy of Euro Americans in the Americas becomes a cause for their dislocation and becomes an inspiration for the indigenous people. In Silko's formation, Euro Americans, as they occupy lands, show spiritual weakness that predicts their ultimate disaster. This weakness of Euro Americans can directly be related to their existence in "space" than "place". It also shows their weak association to a specific part of land. This estrangement can be easily seen in theft of anthropologists. They steal stone figures that were given to the Lagunas. For the Laguna people, these were "not merely carved stones, these were beings formed by the hands of the kachina spirits" (33). When they contact Apache, they come to know that the sacred stones are now kept in a museum in Santa Fe. When Laguna people travel there, the guardian of the museum refuses to give back the figures, and cacique (native chief who goes with Lagunas to get those figures) dies within a month.

This incident articulates the inability of Euro Americans to understand the earthly elements' spiritual significance. Yaquis and Apaches escape white soldiers due to this inability

of theirs to achieve a true orientation on the American landscapes. This is a small victory of them in a continuing war against colonialism. Similar to Calabazaz, Menardo, who is a mestizo, also comes to know about the weakness of the spirituality of Europeans. His grandfather tells him stories of elders. Eurpeans were called orphans, that is why they fail to accept earth as their mother. Their first parents (Eve and Adam) have left them wandering.

These Europeans' elder stories achieve important and multivalent functions. This process also allows the characters of the novel to be held accountable for all the changes taking place. For example, outsiders were enterd and the ancestors migrated to Arizona from Mexico. This fact describes the natives as gratifying patterns acknowledged by their forefathers. It also strongly reinforces the sense of their being in place." In addition to this, elders are not only able to give emphasis to make appropriate ways to live in this world to their younger ones, but also they draw attention to grouping of all antive communities. It shows their concept to resist. Though due to the alienation of Europeans from earth, youngsters are disappearing, however the spirit beings tolerate.

These spirits seem to have formed secret connections with the legacies of the native Indian ancestors. Many of these people had been murdered by the colonial forces. According to Calabazas, the Yaqui ghosts, basically the souls of the same native ancestors remain on earth and are also gradually following the Yaqui migration. Calabazas says that these spirits are very agitated due to the natural resources' absence: "They are just now reaching Tucson as the water and the land are disappearing. . . . Now the ghosts have come, In the same way, Tacho, Menardo's Indian chauffer, is being followed by the macaw spirits. Under the influence of the same spirits, the tribal people are shown giving up all made-in-Europe products. By the end of the novel, they return to what they call 'the Mother Earth.' Tacho is addressed by these spirits as "Wacah." These spirits always shriek, "Wacah! Big changes are coming!" (339). Because he can pass as a white man, he becomes a permanently unsettling presence to Menardo. Tacho's warning to the readers regarding the Europeans is a serious one. They, for him, were "part of the worldwide network of Destroyers who fed off energy released by destruction" (336). Menardo, however, continues to deny this warning since he believes that, "Tacho believed all that tribal mumbo jumbo Menardo's grandfather had always talked about" (336). Ultimately, during a test

of bullet-proof vest, Menardo is 'accidently' shot by Tacho. He, hence, happens to have become a food for the destroyers who "must be fed with the blood of the rich and the royal" (67).

Sterling, another important character, also undergoes the same experiences. Being 'in place' and 'at home' become matters of serious implications for him as well. He remained totally stunned at the family's sheep camp for three whole days. This 'incident' changes him so much that he feels as though he were reborn. From then on, he finds it impossible even to look at the slightest reminders of the colonizers' culture. His old shopping bags and magazines are included in the list of such 'no-sees.' Instead, he now chooses to spend most of his time "alone with the earth" (757).

Firmly believing them as the "messengers to the spirits" that "carried human prayers directly underground," he also starts feeding the small black ants. His walk gives him strength. At the same time, he remembers Lakota's prophecy regarding 'the return of the buffalo. Observing the animal's gradual increase, his ancestors' beliefs are reaffirmed. Well, the buffalo's 'comeback' could take up to 500 or so years to complete! Once the Ogalala Aquifer is rendered waterless by these buffalo herds, however, he hopes white people alongside their cities would disappear from the face of the earth. And, when such cities as Denver, Tulsa and Wichita are no more, the 'noble deed' of hosting the buffaloes would again fall to the inhabitants of the Great Plains (759). This way, he makes his way to the 'sacred serpent.'

Previously, while in Tucson, he used to believe that the old ways were useless. But, after some careful reflection, he starts accepting the continued existence of the earth and its spirit beings. Finally Sterling understands the fact that, "Spirit beings might appear anywhere, even near open-pit mines. The snake didn't care about the uranium tailings; humans had desecrated only themselves with the mine, not the earth. . . . he knew what the snake's message was to the people. The snake was looking south, in the direction from which the twin brothers and the people would come" (762-3). As he has thus accepted his past, he thinks he can face the real future with confidence. This awareness comes only due to his grounding on the earth through ancestral ties.

During their hazardous journey to the north, the ancestors sacredly preserved the almanac. These people flew from the Mexican government during the epoch of the Death-Eye

Dog. This almanac is a "'book' of all the days of their people [that] were all alive, and . . . would return again" (247). Through its important lessons, it becomes a living connection with the Indians' ancestors. It mainly lays emphasis on how to prepare for the future based on a knowledge and understanding of the past. Similarly, Zeta also thinks that the old ones not just exist, but they are also concerned with the past as well as the future.

Due to the arrival of the Christian missionaries, the harmonious connection of people got disturbed and many people lost their stronger ties with their ancestors. According to El Foe, these missionaries were "The Indians' worst enemies" (514). Expressing his thoughts in the same vein, he says:

> [The] missionaries…sent Bibles instead of guns and…preached [that] blessed are the meek. Missionaries were stooges and spies for the government. Missionaries warned the village people against the evils of revolution and communism. The warned the people not to talk or to listen to spirit beings (514).

The government's relocation efforts are also mirrored by the practices of the missionaries. This fact can be seen in the childhood experience of Sterling at a boarding school which is a common experience for many natives. These schools drafted Indians with the aim of carrying out the colonial missions. Resultantly, many Indian turned foes of one another. As Sterling says: "All the people from Southwestern tribes knew how mean Oklahoma Indians could be. The Bureau of Indian Affairs had used Oklahoma Indians to staff Southwestern reservation boarding schools, to keep the Pueblos and Navajos in line" (27). Terming such acts as a colonialism of the intellectual and spiritual sort, he complains how they contribute to changing the world:

> Something had happened to the world. It wasn't just something his funny, wonderful, old aunts had made up …. People now weren't the same. What had become of that world which had faded a little more each time one of his dear little aunts had passed? (89)

During the short time he spent in Tucson, Sterling realized that what he once called 'Mexicans' had actually been descendants of different sorts of Indians. Their 'Indianness' was now in appearance alone. They were Indians when it came to their skin, hair and eyes. Yet, in

fact, they had completely lost whatever contacts with their own tribes as well as with the worlds that once belonged to their ancestors. Also, the geographical boundaries have become blurred due to cultures edging against one another. This blurring of boundaries is not only a foundation of power that can lead to a future revolution, but it also poses a serious challenge that stands in need of being overcome.

The questioning relationship between the earth and Europeans can intimately be associated with violence against and oppression of African Americans as well as the Native Americans dwelling in the borderlands. This questioning association makes Clinton, a Vietnam War veteran, doubt the white environmentalists' efforts. He is especially critical of deep ecologists, because he fully understands the hidden agenda of European environmentalism under the guise of protectors. He isn't ready to trust the self-claimed 'defenders of Planet Earth.' Their pretended phrases leave him restless. Hearing the word 'pollution' rang alarm bells in his ears. He knew the European had a history of wrecking havoc with the earth and humanity under the innocent cause of 'health.'

A fresh subject of uneasiness came when he saw ads released by the 'deep ecologists.' In these ads, they claimed earth was being polluted merely by overpopulation; with such disastrous industrial wastes as hydrocarbons alongside radiations having hardly anything to do with its uncontrolled spread. Thanks to his ability to read between the lines, he made enough sense of what was actually being propagated. Hence, the Green Party had its home in Germany; their concern over 'too many people' meant but 'too many brown people.' Thus the ulterior slogans reverberated: Stop immigration! Close the borders!

Continuing with his severe criticism, Clinton claims that, not being content after having dirtied and destroyed land and water in scarce than 500 years, the Europeans were now hell-bent on despoiling earth to serve their purely personal purposes. He is able to identify the required union of human and his ecological concerns. He is able to recognize the want of value being constantly placed on certain races' lives. The inhuman practice of trading human organs also receives heavy criticism from Trigg. These organs are possessed after mercilessly murdering the Mexican people. This also shows a mournful disregard of human life. This practices, according to Brigham, "literalizes the view that Mexico serves as the United States' labor reserve." (311)

Trigg notes that the bodies of the murdered people are used as agricultural commodities. This idea is similar to crop-dusting plane of Menardo for covering the "Indian squatters on his coffee plantation with harmful chemicals." Menardo's idea wages a type of ecological warfare. Silko, after portraying suspicions of Clinton, further satirizes these deep ecologists through her characters named "Earth Avenger," "Eco-Coyote," Eco- Kamikaze" and "Eco-Grizzly."

5.6.4 Zoning

Historical background *of Ceremony* is very important for studying the process of zoning and its consequences on the natives. *Ceremony* is primarily set in the latter 1940s following the return of Tayo from World War II. As it has already been indicated in previous chapter, the main plot presents Tayo in his battle with post-traumatic stress syndrome. The flashbacks from earlier periods in the life of Tayo serve as time setting so that the overall structure of the novel seems more circular rather than chronological. These previous flashbacks not only include the duration of six years in which Tayo has been absent for war, but also snippets from pre war, his adolescence and childhood. As this perspective is broad-based so it invites a comprehensive analysis of the Native Americans' plight, predominantly of those who inhabit the Pueblo and Laguna Indian Reservation. This reservation is located approximately 50 miles west of Albuquerque (New Mexico). Hulan, Renee, in her 2000 book *Native North America: Critical and Cultural Perspectives* highlights the history of this reservation. One of the oldest and largest tribes in the country owns this reservation as their home. It has also been the site of uranium mining for a long time (roughly from the time ranging from the early 1950s to the early 1980s).For the period of the 30 years when the Anaconda Corporation leased 7,000acres of land from the 418,000 acres of Laguna Pueblo, the economic circumstances and lifestyle of the Laguna people improved. Laguna tribal council, during the operating years, fixed that the Laguna people would have priority over other people who would be employed to work in the mines. As a result of this, the people of Laguna did over 90 percent of the labor. But when Anaconda ceased its work, so eventually;

> It left behind an economically broken people who could not easily transfer their mining skills into other forms of gainful employment. In addition, the area suffered environmental hazards from the years of poorly monitored mining. In the mid- to late-

1970s, the Laguna discovered exposure to contaminated water as a result of uranium leakage into the water supply system (E Wilson 78-79).

In *Ceremony*, Leslie Marmon Silko has appropriated the contemporary racialized moment i.e. the political and environmental revelations of the 1970s and applied it to the historical treatment of United States with Native American people. The first atomic bomb was tested at the Trinity Site, New Mexico on July 16, 1945 following its creation in Los Alamos (New Mexico). The potential toxic effect on surrounding areas (for the most part those inhabited by Native American peoples), due to subsequent uranium drilling, cannot be known for a long time. As these tests were conducted in the proximity of the land of Native Americans, so we can easily see the racially motivated low regard with which such people were dealt with. The story of *Ceremony* personalizes this fact at the moment when Tayo, after getting some real perspective on the recent past of his people (following his ceremony's healing powers), realizes the fact that nuclear testing had occurred very close enough to his Laguna home and it is causing a disturbance. Although on that July night, he was far from home at war, his Grandma tells him of her vivid memory when she gets up right in the middle of that night and then witnesses a strange flash of light: "Strongest thing on this earth. Biggest explosion that ever happened— that's what the newspaper said" (245). Tayo realizes then that the explosion site of bomb is only 300 miles to the southeast and the creation site of bomb is a mere 100 miles to the northeast, both on the land that the federal government "took from Cochiti Pueblo" (246).

Due to the pertinent issues of displacement and zoning, the need to return all indigenous lands becomes one of the dominant themes in *Almanac of the Dead*. Throughout the novel, variations on this saying come into sight over and over. It begins even earlier than the proper text in the shape of words that appear in the map. This map functions as preliminary part of the novel: "Sixty million Native Americans died between 1500 and 1600. The defiance and resistance to things European continue unabated. The Indian wars have never ended in the Americas. Native Americans recognize no borders; they seek nothing less than the return of all tribal lands" (14-15). Although this theme is obvious from the beginning of the text, but every time it reappears in the text it adds novel complexity with elaboration and context.

The five hundred years of the white's reign can be viewed as return of the Reign of Death-Eye-Dog. Interestingly, this age is characterized by famine, cruelty and meanness. However, it also highlights that no matter how far this reign goes, it will eventually getreplaced. The same idea is told by one of the characters: "A human being was born into the days she or he must live with until eventually the days themselves would travel on. All anyone could do was recognize the traits, the spirits of the days, and take precaution" (251).

The manifestation of this reign can be seen in the number of 'destroyer' characters in the novel. All of these 'destroyer' characters have financial, military and political power in the Americas: "During the epoch of Death-Eye Dog human beings, especially the alien invaders, would become obsessed with hungers and impulses commonly seen in wild dogs" (251). All these characters, as prophesized by Almanac, have a sense of disregard not only for humanity but also for earth and is also a taste for violence. All get profit from the trade of death. Inadequacy, sexual deviance, or perversion is also common among them for example Max Blue, Menadro and Trigg experience a form of impotence. Even the text describes these alien invaders as the people who most of the time get "attracted to and excited by death and the sight of blood and suffering" (475).

In this reign all of these significant characteristics are also obvious. Menardo is one of these 'destroyers'. He is depicted as a self hating Mexican mestizo. In the middle section of the book, we witness his rise and fall. He gets a brief native education from his grandfather. But to feel himself comfortable with his companions, he cuts himself off from his true heritage. He is led to complete spiritual emptiness due to his rootlessness. His arrogance and greed makes him disregard the people around him. He, ironically, offers insurance for natural calamities (characteristic of Death-Eye Dog Reign). After seeing the world disintegrating around him, he becomes obsessed with his protection that in turn becomes the cause of his death too (bullet proof vest). Max Blue is another 'destroyer' in the novel. He is a former boss of New York mob. His purpose of coming to Tucson is to initiate smuggling business of a CIA operative, known as Mr. B.

He believes that "All death was natural; murder and war were natural; rape and incest were also natural acts" (353). Max Blue's character can be taken as the obvious example of

European nature of capturing what does not belong to them. His fate is shaped the most striking example of landscaping fighting back at him because while playing golf in the rain he is struck by lightning (751). Another 'destroyer' can be seen in the character of Beaufrey, Greenlee, Serlo, Bartolomeo, and Trigg. Baufrey is a smuggler and manipulative drug pusher. He is also responsible for the murder and abduction of the child of Seese. Serlo is lover of Baufrey. He prepares underground shelters and preserves his semen for "upgrading masses of Europe with his noble blood" (547). Bortlomeo is arrogant and philandering Cuban Marxism representative. Another character Trigg has a centre of Blood Plasma that further progresses and ultimately becomes a factory of human parts (443). His diary serves ooposite to almanac. It is full of racism, arrogance, hate and misogyny (386). *Death Eye Dog* is manifested in these characters. Most of them die a violent death at the end of the novel. Only those survive who flee from the land.

The entire text is concerned with the *Death-Eye Dog* (death) instinct of the era of European colonization. White-dominated world is depicted as depraved and deeply disturbed even the whites are shown as resistant to colonialism. Anglo allies are an important part of the resistance forces. White woman Seese is most prominent among these. She 'sees' the deep ancient vision and then refuses to be a part of colonialism. Her job is to enter the ancient 'data' from the almanac onto modern computer disks. Silko does not spare Native cultures in this mode of evil. Yeome who is a native character notes, "Montezuma and Cortes had been meant for each other" (570). Nonetheless, while the Destroyers arise cyclically in all cultures, this bloody mode of existence has been brought to icy perfection and death-delivering efficiency by capitalist modernity. So in the modern capacity, the symbol of '*Death-Eye Dog'* takes the notion of globalization for utterly destroying the humanity and environment with it. There is a prophetic hope in *Almanac of the Dead* that the world will soon bring to an end the present five-hundred-year reign of Death-Eye Dog (the era of colonialism).

Silko uses non linear narrative to challenge dominant European discourse. With the background of ancient legend who predicts future, the novel covers long time periods. Native Americans do not view time as a linear entity. Rather they view it as a circular one. For them eras and days have certain characteristics that return and revolve. Numerous passages of the novel reflect this thought. In these passages centuries, years, months and days are presented as

"spirit beings who travelled the universe, returning endlessly" (19). We can also put these ideas in opposition to the significant view of Europeans which they call "march of history". This understanding of time, within the actions of the novel, affects the way the European's place on the continent is seen by the natives.

5.7 Conclusion

To conclude, in both of her texts, Silko, criticizes white culture. She uncovers how othering is used by the colonizers as a tactic to occupy Native Americans and their lands. Her novels reveal that European ideals of naming, landscaping, converting native places into their own and zoning of Ntaive Americans. She condemns white culture as the originator of racism and environmental destruction. In Ceremony, a strong connection is shown between the healing of polluted land and the psychological recovery of the protagonist. Nuclear bomb testing and mining missions are also exposed through the text. It reveals how Laguna people, at the end of mining mission found themselves cruel victims of environmental racism. A racial group of the natives was exposed to environmental hazards without any move toward compensation or accountability by the practice of offending corporate entity. Also the very concept of reservation purports to "reserve" space for the Native Americans. In reality, it not only corrals them but also denies their "possession" and access of other lands. Although, the novel speaks for both Native American and Euro-Americans sides but the writer identifies with Native American culture and rejects white culture. Her message of acceptance of change and healing is only directed at Native Americans.

Almanac of the Dead, on the other hand, is an intricately plotted novel that covers southwestern U.S. history for the past five hundred years and into the future. Much of the plot, using non linear narrative describes racism, environmental destruction and the venality of the capitalistic way of life in North America. The text also deals with native's relationship with non humans and the colonizer's racist perspective towards nature. In the novel, it is land that is living entity: the Mother Earth. This idea negates the European notion of land as an object to be used and can be exploited for materialistic purposes. In Silko's formation, Euro Americans function as forceful occupiers of foreign soils. It reflects a sort of spiritual bankruptcy foretelling their ensuing downfall. In a sense, they are seen as 'empty.' It is directly related to the fact that they

exist in ‘space’ instead of ‘place.’ That’s why their behavior shows a complete want of association to peculiar geographical location.

The entire text questions the emblematic association between wastelands created by the colonizers and the natives. Dominant cultures, right from the establishment of the era of European colonization to the present, are of the view that the indigenous peoples’ lands are underdeveloped and that the people living on them are less than ‘civilized’, less than human. As Silko puts that the wasting of lands and peoples has gone on intense levels. It can be seen from the illegal ownership of the lands of Natives by diseases and guns in the sixteenth century and from the twenty-first century toxic colonialism imposed on Natives. ‘National sacrifice zones’ of the recent past in the US has now taken the shape of ‘national security’ rhetoric. The idea of waste-land overlaps with the Indian reservation boundaries.

At the end, she also gives solution to restore justice. In *Almanac* three levels can be included in the conception of "restoring" or "returning" all lands of Natives: Firstly, it can be related to returning of "home"; secondly, it restores a sense of sacredness; and thirdly, it restores a sustainable Earth particularly in the era of destructive colonization (capitalist industrialization, separation of people from place and resource extraction). The last and most comprehensive definition of returning lands exists as a synthesis of the other two meanings. *Almanac of the Dead* makes obvious that environmental and social impact of Europeans on Americas can only be undone by a thoroughgoing economic decolonization process.

CHAPTER 06

THE ISSUES OF BIOCOLONIZATION IN SILKO'S TEXTS: *CEREMONY* AND *ALMANAC OF THE DEAD*

Biocolonisation is another important policy of the colonizers to dwell in natives' territories. It encompasses the practices and policies that a dominant colonizer culture can draw on to extend and maintain its control over the peoples and lands. It can also be seen as a continuation of the domineering and oppressing relations of power that historically have informed the indigenous and western culture interactions (Huggan and Tiffin 81). It facilitates the commodification of material resources and indigenous knowledge which results into proscriptions and prescriptions that lead the process of knowing within indigenous contexts. Moreover the term includes biopiracy, i.e. "the corporate raiding of indigenous natural-cultural property and embodied knowledge" (Ross 57). It links the historical flourishing of trade and commerce industry of Europeans and the progressing technological upper hand to racial othering that made Europeans believe that they are a superior race. This superiority is then used as an excuse to gain material benefits out of native material resources. After getting benefits it becomes compulsory to maintain the economic upper hand. Hence exploitation becomes the general practice for the maintenance of empire. As Shiva puts it, "capital now has to look for new colonies to invade and exploit for its further accumulation. These new colonies are, in my view, the interior spaces of the bodies of women, plants, and animals" (Shiva 5).

Biocolonialism takes its shape from the policies, the practices, and the ideology of a new imperial science. It is marked by the union of capitalism with science. The political role of

imperial science can be seen in the ways in which it sustains and supports the complex system of practices that give birth to the oppression of indigenous peoples. It challenges the colonial ideology which provides the rhetoric for justification of the practices and policies of certain areas of western bioscience. It shows how the acts of biocolonialism have deprived many indigenous communities not only of their natural resources but also of traditional knowledge. It also highlights how in the globalized economy of today, developed world's multinational corporations invest money to exploit indigenous knowledge systems and use substances in plant species to create agricultural, industrial, and pharmaceutical products. Unfortunately, these acts give no benefit at all to the indigenous communities and their interests and voices are rendered non-existing.

For better understanding of the process of biocolonialism in Silko's texts, we can discuss it under three important cases which encompass the above explained facts:

d) *Marketing indigenous communities, especially their land and culture*: the bodies and minds of the natives are taken as the 'territory' which can be explored and invaded, controlled and conquered by colonizers for their own benefits, named and claimed for materialistic gains. The natives are first shown as 'exotic and wild entities' and then people are asked to visit and explore them.
e) *Legitimizing self-serving laws to control the natives*: when the colonizers 'discover' new people and places, they start 'civilizing' them by imposing their self-made laws on them. These laws support their materialistic desires alone. The basic purpose of this law system is to get social and political control which they achieve by maximizing their conformity and increasing 'otherness.'
f) *Showing the politics of ownership*: after getting social and political control over the indigenous communities and lands, colonizers make their discovered land and people the resources and products which can be extracted and exported for their own worldly benefits.

6.1 Case One: Marketing Native America

Euro Americans think that Native Americans are not capable of performing their ritual and healing ceremonies now. Laurelyn Whitt (2009) in her book, *Science, Colonialism, and*

Indigenous Peoples: The Cultural Politics of Law and Knowledge records two recent events in this regard. In the year1991, a prominent figure of the New Age movement announced in California that he intended to patent the sweat lodge ceremony since, he thought, the native people were no longer performing it correctly. After several years, in Geneva, at a meeting of indigenous support groups, they told the people about the death of a very famous medicine man. On knowing about his death, "they were heard to openly rejoice" (78).

The way natives respond to biocolonialism assumes spiritual belief regarding human responsibilities and the nature of life within the natural world. It is due to this reason that the very act of commodification of naturally existing communities' spirituality becomes a part of prevailingculturalimperialism. Moreover, it holds an important political role that serves t onot only assimilate but also to colonize the belief system along with knowledge of indigenous communities. Sacred objects to perform ceremonies along with ceremonies itself can be bought via mail-order catalogs or at weekend medicine conferences. Euro American publishers also publish manuals to brief people about how to conduct a traditional ritual (Whitt 100).

When the objects, rituals and spiritual knowledge of natives are distorted into commodities, political and economic powers combine together for the production of cultural imperialism. It in general becomes a starting place from where one can get economic profit. As far as indigenous cultures are concerned, it undermines their distinctiveness and integrity and assimilates them into the dominant culture. Geary Hobson (1979) observes in *The Remembered Earth: An Anthology of Contemporary Native American Literature* that such "taking of the essentials of cultural lifeways is as imperialistic as those simpler forms of theft, such as the theft of homeland by treaty" (Hobson 101).

In *Ceremony*, Silko talks about the same dilemma through Tayo's alienation. Having complex root, the precise theme and message of the novel can only be understood if one sees the whole story in its historical perspective. It must be seen against the background of the Natives tragic tales that appeared after the arrival of the Europeans. Millions of Native Americans perished while whole tribes became extinct because they weren't immune to the numerous ailments brought along by the whites. The theme of *Ceremony* implies a strong thinking that although deaths due to disease and other colonization-based causes were doubtless terrible,

despair still was the most destructive of the sicknesses the Native Americans suffered after the European arrival on the American shores. Silko deals with this destructive disease of despair and the causes of the veterans' addiction to alcoholism in her novel. She recalls how, following the war, the Navajo and the Pueblo frequently performed traditional purification rituals for the veterans who were returning.

The effectiveness of these rituals unfortunately was inadequate for some of the soldiers, and was interpreted by Euro Americans as evidence of the inadequacy of American Indian beliefs. However, the novelist suggests a modification of these rituals so as to keep pace with the newer needs of the modern age. That is the reason why Tayo must seek healing from Betonie even after completing the ceremony of Ku'oosh (a traditional Laguna medicine man) which fails. The "ceremonies" or curing rites had their basis in mythic tales that were re-enacted in the form of songs, chants and other rituals.

Betonie—an unorthodox healer who develops his outlook from both the surrounding cultures—then combines parts of the traditional Navajo Red Antway ceremony with certain techniques of professional counsels. He sends Tayo on a pursuit that culminates in the veteran's healing along with the reconnection to the community. Tayo's Grandma calls the traditional medicine man to help him form a clear understanding about the reality of the world. She wants her grandson to be familiar with the past rituals. Ku'oosh explains "the story behind each word" with the intention to remove all doubts concerning meanings (35). He describes the existence and meaning-invoking ways to be in the world. He throws light on the individuals' responsibilities in terms of being a part of the whole. The 'patient' himself inquires what would happen if one doesn't know and cannot know all the real meanings. Asking "what if I didn't know I killed one?" he wonders what his 'doctor' could make of the war intricacies able to kill thousands unawares from great many distances (36-7).

Betonie, on the other hand, has his own concept of understanding of the world. Unlike Ku'oosh, he has "contradictory moods" that reflect his appearance. In the medicine that he practices, he brings together old and new methods. Thus he would mix bottles of Coke with "brown leaves of mountain tobacco." Similarly, he piles bags of Woolworth with "bouquets of dried sage." All these strange combinations create a mess making it difficult for him to regain his

bearings (120). Surveying the Hogan, he finds himself "dizzy and sick." He isn't sick to see the traditional mixed with the modern, but because he has seen from the history that they cannot be mixed in a positive or meaningful manner.

His view of the American culture is that of opposition and oppression. He has seen with his own eyes the missionaries who criticized the Pueblo ritual, and the American who gave the poor Indians smallpox-infected blankets. He fails to interpret the meaning of this colonial ideology. While residing in the Hogan, nothing makes sense for Tayo because he is in the state of experiencing his true self. Betonie, in the meanwhile, generates a kind of contradiction. He poses a perplexed sense of being as well as not being in the world that his patient seems to be experiencing along with all the Pueblos. Or we can say that this mess is meant to make him see the world from a new angle and to let him find his own place within it.

By presenting this mixture, Silko also challenges the imperialist narrative of defining or understanding the Pueblos merely in terms of Otherness. Seeing clutter in Hogan makes him confused. He suddenly starts realizing the fact that all that "he could feel was powerful, but there was no way to be sure what it was" (124). This lack of clarity in his experience coincides with Betonie's attempts to bring together the past and the present. By doing this, he continues to be on the margin as most other Navajos still fear his Hogan. The truth is, even his strange medicines appear to be countering his own margin. This space of margin is individualness of knowledge that Indians possess and which can never be fully occupied by the dominant European scientific knowledge.

6.1.1 Native and the Tourist

In his 1998 book *Leaning to Divide the World: Education at Empire's End*, John Willinksky has illustrated the fact that the public learning in Europe and North America is linked to a large extent with travel, expansionism, colonialism, investments and consumerism In *Passing and Pedagogy: The Dynamics of Responsibility*, Pamela Caughie (1999) also shows that theories in education still benefit from the "metaphor of the subject as tourist." Such educational theories, according to her, not simply stand for 'teaching for diversity,' but also argue that tolerance and knowledge can be promoted through cultural encounters. She, however, believes that suchlike theories invoke a "certain intellectual experience of cultural estrangement," and

stick within "a sense of entitlement associated with economic exchange and the history of colonialism" (71). The term tourist-learning is referenced by any person passing by and passing through. Hence the subjects and places become an idol, that is distanced, uninformed, and has a fascinated relationship with the object of interest.

In *Ceremony*, Silko has warned against this "show and tell." Through her prologue in her, she stresses that stories "aren't just entertainment." Moreover, she sharply contrasts Scalp Ceremony of Tayo with Gallup Ceremonial, the public ceremony held in the town of Gallup. Gallup is the Indian town situated on the borders of the reservation overlooking the home of Old Betonie. Gallup Ceremonial has been described as an annual event intended to attract business both for the natives and the non-natives. It was organized by the mayor of town and three white men. This ceremonial shows how the Native traditions are misunderstood by the whites. The whites appropriate these traditions for their own materialistic purposes.

In the Gallup Ceremonial, dancers from different parts participate and get paid for their particular performances. The idea of bringing together various Native American tribes indicates a clear want of understanding their culture on the part of the colonizers. They don't know each ceremony carries a peculiar purpose. Meaningful traditional ceremonies are held on certain occasions of communal significance. The Gallup, on the contrary, was staged purely for the whites' sport, fun, or entertainment. Moreover, the town of Gallup was also notorious for promoting racial bias among the Natives. The idea of this ceremonial symbolizes the ways in which, ironically though, the whites pretend to praise the artifacts of Native Americans; they, however, have no true concern with the lives of real Native Americans. Silko highlights the commercialization of the Indians and their culture with reference to this ceremonial:

> The Gallup Ceremony [...] was good for the tourist business. [...] They liked to see Indians and Indian dances; they wanted a chance to buy Indian jewellery and Navajo rugs. [...] The tourists got to see what they wanted; from the grandstand at the Ceremonial grounds they watched the dancers perform, and they watched Indian cowboys ride bucking horses and Brahma bulls (116).

The Gallup ceremony only serves as a spectacle. Old Betonie calls it a 'hypocritical ritual': "People ask me why I live here," he said in good English, "I tell them that I want to keep

track of the people." "Why over here?" they ask me. "Because this is where Gallup keeps Indians until [the] Ceremonial time [arrives]. Then they want to show us off to the tourists" (117).

Within this framework of ceremonial, Native Americans are shown as 'exotic others' that are stereotyped and showcased for nomadic and window shopping sensibilities of the tourists.

Similarly, in *Almanac of the Dead*, Silko discusses how white people represent their tribal leader Geronimio as "The savage beast Geronimo" (225). The concept of photograph was new to the Indians so they were not able to understand the purpose of these 'photographic images.' Sleet, who was the young of the Geronimos, was asked to be photographed by the white man. The photographer selects "desert background for his photo" and gives a lot of time to Apache women "to create a huge feathery warbonnet" (226). This headpiece, ironically, was never seen by any of Apaches. Sleet dresses according to the exact 'directions' of the photographer. He also stands slightly to one side so that "the long, trailing cascade of chicken and turkey feathers could be fully appreciated in the profile view" (226). The photographer also takes photograph of Big Pine posing "45-70 across his lap." That posing rifle did not have any "firing pin" and the "barrels were jammed" because Big Pine had never used it. Although Big Pine was not Geronimo but the white police arrested him considering him Geronimo.

This process of photographing causes 'confusion' for the people to understand the 'real truth.' A white man, who was not 'properly presented' in the photograph, flying into rage claims that "the paper did not truly represent him" (227). The photographer does all this for 'getting paid.' The Indians, with the passage of time, got the idea that their pictures were worth the money; so many of the 'so-called Geronimos' demand money for their posing (228). Silko calls this false representation 'stealing of souls': "the soul of an unidentified Apache warrior had been captured by the white man's polished crystal in the black box" (228). These photographs appear as the headline in the newspaper demanding "the death of Geronimos." So the whole process of photographing becomes a mean for killing 'others' who do not look like 'us.'

At another place in the novel, there is description and representation of the barefoot Hopi. For Mosca, he was a 'messenger' who brought the message of the spirits. Hopi keeps on moving from one place to another: "he had no permanent location" (616). He travels in the world "to raise financial and political support for the return of indigenous land" (616). Because of his

movement, police thinks of him as a spy or agent. He 'worries' the government due to his appearance. In prison, he is a 'celebrity.' Due to his strange appearance, he is the centre of attention of all media: "the media had followed his crime closely; the cameras had loved the bare feet and the traditional Hopi buckskin moccasins the Hopi carried in his woven-cotton shoulder bag" (617). He becomes an 'object' for people's interest. Cameras love his "perfect, pearly teeth and wonderful laugh."

6.1.2 Almanac of the Dead and the Concept of Materialization of Ceremonies

Silko's *Almanac of the Dead* also shows the continuation and the importance of ceremonies in its own way. This novel presents a continuous irony of Euro American colonization. The story is written in a non-linear complex narrative style which also challenges the irony of 'we know.' Two examples include Bartolomeo, the Cuban Marxist; Menardo, the mestizo with the Indian nose who pretends to be white. Menardo, by denying his Indian blood refuses the power of the spirits and the stories told by his full-blood grandfather. He dies while sacrificing his blood to the bulletproof vest that has been given to him by Max Blue, the Tucson mobster. In other sections, entitled "How Capitalists Die," "Miracle of High Technology," (507–12) and "Work of the Spirits," (502–4) Menardo's story comes to an end. It is not only pathetically bloody and humorous but also allegorical. He keeps on insisting that he is shot by his chauffeur, El Feo's twin (Tacho), who does shoot him in front of fellow members of his gun club. His bulletproof vest can mean to be a joke to impress his powerful friends. This gesture of belief in Western technological potency not only allegorizes the vulnerability of Western superiority narrative to the spirits, but also ironically shows the pathetic belief of Ghost Dancers in the bulletproof shirts that they wear at Wounded Knee. There is no need of special medicine for Tacho because he blindly carries out the suicidal wish of Menardo with his pistol. The 9 mm bullet penetrates the weave of the vest (the ultimate of contemporary Western technology), just as the words of the old almanac penetrate the weave of the Western narrative of Manifest Destiny. However, Menardo's blood not only soaks the bulletproof vest but miraculously appears in the bundle of Tacho when he prepares to return to the mountains.

> Tacho packed his clothes. As he prepared the canvas for the bedroll on the floor, he knelt in something wet and cool on the floor. Blood was oozing from the center of his bedroll where he kept the spirit bundle (511).

The macaws' spirits tell Tacho about the meaning of this blood:

> Tacho felt he might lose consciousness, but outside the door hanging in the tree upside down, the big macaws were shrieking. The he-macaw told Tacho certain wild forces controlled all the Americas, and the saints and spirits and the gods of the Europeans were powerless on American soil (511).

The unintended self-sacrifice of Menardo's becomes a symbol of the upcoming disappearance of the white man in the Americas:

> Tacho recalled the arguments people in villages had had over the eventual disappearance of the white man. Old prophets were adamant; the disappearance would not be caused by military action, necessarily, or by military action alone. The white man would someday disappear all by himself. The disappearance had already begun at the spiritual level (511).

To criticize the Euro Americans' superiority of knowledge, Silko has created the characters of Lecha and Zetas' father who, unlike their grandfather, is never called by his name. His is, in fact, the unknown persona that shows the least importance of scientific knowledge. He is a geologist and appears to end up loving nothing; not his wife, not his daughters, not science, not rocks, not even himself. He also calls himself 'imperfect vacuum'; (121) the term reflecting the hollowness of Euro Americans' scientific knowledge. As per definition of geologist, he is a 'scientific reader' of the land; but, ironically, this reading (which he has transcribed into the form of different geological maps) designates nothing:

> The rumors and reports had arrived in Canenea that while the mining engineer could still name the formations and the ore-bearing stones and rocks, and could recite all of the known combinations for that particular area, his calculations on the maps for known deposits had been wrong; he had directed the miners to nothing (120).

Rather than being an undiscerning reader, however surprisingly, he seems to be amongst the most discerning ones. His scientific knowledge and method appear very accurate as verified by other readers of this map:

> When other geologists had been called to evaluate his projections and the samples and assay results, they could find no fault with his work. They could not account for the absence of ore in the depths and areas he had designated. They had of course been reluctant to pass judgment upon a 'brother'; the geologists had discussed at length the 'scientific anomaly'(120).

However, for this 'scientific anomaly,' Yoeme has an explanation. For her, this unnamed arid geologist, whose map designates nothing, belongs to a brotherhood who find themselves reluctant to decide or to judge. For her, this is no anomaly at all that highlights the nothingness of the dominant Euro American scientific knowledge. Instead, for her, it follows rules of cause and effect that any discerning reader should be able to follow. All the scientists never tire of claiming that their science is but accurate and without flaw; but it can, in reality, be otherwise at times. Her perspective is described in these words:

> Yoeme said the veins of silver had dried up because their father, the mining engineer himself, had dried up. Years of dry winds and effects of the sunlight on milky-white skin had been devastating. Suddenly the man had dried up inside, and although he still walked and talked and reasoned like a man, inside he was crackled, full of the dry molts of insects. So their silent father had been ruined and everybody had blamed Yoeme (120).

The non-scientists, who are other readers of this scientific anomaly, blame Yoeme. They are even less judicious. Their readings are debunkd by Yeome with even more disapproval than the undecided geologists' discussions: "Yoeme had been contemptuous of the innuendos about witchcraft. What did these stupid mestizos—half no-brain white, half worst kind of Indian—what did these last remnants of wiped-out tribes littering the earth, what did they know?" (121) Yeome (similar to Tacho who shoots Menardo at his request) needs neither medicine nor magic spells here. What happens to the husband of her daughter can be fairly described in terms of 'Western scientific knowledge' or by the selfish justice that not just comprises but also transcends scientific knowledge:

> Yoeme had not wasted a bit of energy on Amalia's ex-husband. The geologist had been perfectly capable of destroying himself. His ailment had been common among those who had gone into caverns of fissures in the lava formations; the condition had also been seen in persons who had been revived from drowning in a lake or spring with an entrance to the four worlds below this world. The victim never fully recovered and exhibited symptoms identical to those of the German mining engineer. Thus, Yoeme had argued, witchcraft was not to blame. The white man had violated the Mother Earth, and he had been stricken with the sensation of a gaping emptiness between his throat and heart (121).

Here we can see an apparent form of radiation sickness. It is caused by an exposure to radiations from the underground. It can easily be understood as justice of Mother Earth on the rapists. However, Western scientific reading of the geologists is depicted as hollow and meaningless. The Western understanding of this phenomenon without the teleological Indian reading is similar to the lack of knowledge and understanding. The scientific reading simply describes the gaping emptiness in superfluous. True meanings can only come from understanding this emptiness through Indian eyes. This emptiness can further be explained through the death of the unnamed geologist whose corpse seems not to be affected at all by death. It seems like a mummy. Through his death, Western analytic philosophy, science and technology are mocked as a metaphorical mummy.

6.2 Case Two: Legitimizing the Illegitimate

The Euro Americans never cared about the sacredness of the religious thoughts of the Natives. Even the objects that were sacred for them were sacrileged. Walter Echo-Hawk (he was a famous lawyer of the Native American Rights) views this case in following way:

> There appears to be a loophole in legal protections and social policies that tend to permit disparate treatment of dead bodies and gravesbased on race. . . . If you desecrate an Indian grave, you get a Ph.D. But if you desecrate a white grave, you wind up sitting in prison (79).

An important conversation in this regard is that of Yeome with the twins. Yoeme is able to win the twins' attention. Twins do not shun her like their dim-witted cousins; they get

attracted to her and like her. As they have heard from their mother that their grandmother left her children because of "cottonwood trees," Zeta and Lecha ask Yeome to explain. She tells a story of how "the fucker Guzman, your grandfather, sure loved trees" (116). Her story illustrates the incompatibility between her husband, herself and his family. It also suggests a fundamental incompatibility between the legal system that was transplanted from Europe into the Americas and Yaqui tribal culture. The concept of justice lies at the root of this cultural incompatibility. For Yaqui, Yoeme exemplifies, justice cannot be dissociated from the earth—considered as a loving mother—whose function is to nurture her creatures who in turn nurture her. It can be argued that 'white justice' is not only blind but is indifferent and desiccating. It does not nurture mother earth and it does not love. It is unemotional and analytic. For Fitzt, it is somewhat structured like Dante's *contra-passo,* where the sinners in Hell configure their sins as punishment. We can also take the example of cannibalism. It is considered a "sin" that also figures in the episode of the spiderlike woman in *Almanac* at "The Mouth." Count Ugolino, who—while imprisoned—ate his own children and starved in a tower, is punished in the *Inferno* (canto 33) by being made to gnaw on the skull of his enemy who had him imprisoned. Fitz analyzes it in this way:

> Ugolino's punishment both repeats his sin and serves eternally to punish the sinner who forced him to indulge in cannibalism. This act of the damned furthermore is a parody of the Eucharist, the sacrament whereby the divine judge offers salvation to those sinners whom he also finds guilty. Thus, white justice is both otherworldly and this-worldly, both secular and religious. It is a matter of using words referring to words to manipulate things so that one might be able to give nothing, or next to nothing, in return for everything (Fitz 162).

This reasoning can be supported by the reading of the motifs of emptiness and desiccation. At both the end and the beginning of this story, the question is frequently asked as to why Guzman had his thirsting native Indian slaves dig up cottonwood trees from the banks of the Rio Yaqui, transport them for more than hundreds of miles, and transplant them only around his house and his mines. When Yoeme was a child, she had seen the desiccated bodies of Indians hanging in these beautiful cottonwoods. She was told that these were her clans' people and she could not recognize these faces because "[t]hey had all dried up like jerky" (118). The moment

Yoeme decided to leave "that fucker Guzman and his weak children," (118) she saw that all the cottonwoods were cut down by three Indian gardeners. The gardeners fled with her and she had paid them off with the money in the form of silver that she took from Guzman's safe. Yoeme's story cannot be related in a strictly linear mode as it snakes around and moves from place to place and time to time. It is helpful to read this story when we construct from it a personal as well as a historical progression.

In both of these progressions, the periods are marked by different but legally defined states: Primarily, there is the historical period of legal slavery, which began with conquistadors like Nuno de Guzman (known as the genocidal butcher who can be a possible literary namesake if not the real ancestor of Yoeme's husband). Later on, the period was followed by another in which slavery was no longer a legal act. When we overlap these two historical periods, we can see a personal progression that is marked by Guzman's life. And also within this life, there are three periods: separation, matrimony and bachelorhood. The legal status of the period of their separation remains unclear. Guzman's marriage marks a historical period in which white legal culture and Yaqui tribal culture are interwoven by an agreement. Before slavery was made illegal, the Guzmans, only on economic grounds, might have been expected that they would take care of their native slaves. However, ironically, they were not bound to do this legally then. Therefore, if the masters wanted to remain indifferent to the most basic needs of their slaves, this was only a matter of their personal choice. Perhaps economically unsound, it was not legally actionable. We can clearly see Guzman's indifference to these needs emerging in the cottonwoods story. He literally refuses to give water to the slaves even in return for their labor as writer describes: "The heat was terrible. All water went to the mules or to the saplings. The slaves were only allowed to press their lips to the wet rags around the tree roots" (116).

This act of Guzman places the native Indians below the beasts of burden. It also suggests that Indians are even inferior to those uprooted trees whose dried-up roots get water. Like Guzman, and like the legal system, the trees have also been transplanted. The poor Indians are forced to suck water from the scarcely moist rags that cover the tree roots. They are, in a way, also forced to suck life and justice from the fabric of a hollow and desiccating legal system. Just like Guzman, who does not give anything in return for his slaves' labor in the mines and does not give anything in return to the earth for the silver he takes from it, the transplanted trees also do

not give anything in return for the water they give these to grow. Some of those slaves also "did nothing but carry water to those trees" (116).

After slavery had become illegal, which would indirectly suggest that the Indians' status should have been raised, Guzman even paid less to the Indians. If, however, one could only consider praising the beauty of the trees, his words became recompensating: "'what beauties!' Guzman was in the habit of saying. At that time he had no more legal 'slaves.' He had Indians who worked like slaves but got even less than slaves had in the old days" (116). From Yoeme's stance, the second-period injustice is far greater than the first due to the reason that slavery, despite having been outlawed, continues to make Indians suffer. The difference is, it is now labeled as 'freedom;' however, in reality, the 'former slaves' take water from even drier roots.

When more white men rushed into the area of Guzman's mines, the peace got disturbed. The Yaqui tribes sought an agreement with Guzman through which both the parties would take benefit in an exchange. Lecha and Zeta again inquire as to why Guzmans and Yoeme fought over trees:

> "Hold your horses, hold your horses," Yoeme had said. "They had been killing Indians right and left. It was war! It was white men coming to find more silver, to steal more Indian land. It was white men coming with their pieces of paper! To make their big ranches. Guzman and my people had made an agreement. Why do you think I was married to him? For fun? For love? Hah! To watch, to make sure he kept the agreement" (116).

Yeome is supposed to be the security for the agreement that the Yaqui sign for being protected against the military of white land thieves. This agreement also enables the establishment of a new mixed culture in which tribal system and white law overlap. This law had the apparent purpose of coming up with a concept of justice which is compatible to both parties. From the perception of white law, Yeome and Guzman's family become in-laws and from the perception of Yaqui custom, Yeome and Guzman's tribe are now bound within the strong tribal kinship system.

In order to let this agreement work, Guzman must have enforced the law that ensured that he was the proprietor of the land that he and his ancestors had already taken from the Yaqui. This enforcement would require some legal actions: the white men who came after that are said to have "pieces of paper" that probably serve as grants to the ranch lands that they want to grab. It was the responsibility of Guzman that he should have favored the decisions in court which rendered the white men's pieces of paper null and void. It was his responsibility to resort to armed force to keep these white men away from breaking the law by truly taking his Yaqui in-laws and his land. Irony twists at this point for the character is given the name of Guzman. Although Yoeme's husband does not have the aggressive and brutal character of his bloodthirsty conquistador namesake, his lack of desire to remove suffering results in suffering.

This law can be easily understood as cleverly designed to make some of the negative human traits that in turn it attempts to regulate—that is, desire for power, greed, opposite gender and aggressiveness along with the source of the energy that drives its enforcement and application. However, Guzman, despite being a slave owner, is apparently neither greedy nor aggressive. He wants neither wealth nor power. He is basically a law-abiding, non-violent, beauty-, order- and peace-loving weakling. Within his personality, there is none of the belligerent spirits of competition, curiosity, and vital energy that drove many of the conquistadors. Instead, there is emptiness within his person. This emptiness is at times expressed in terms of physical and sexual weakness, cowardice, and living death:

> But Guzman had been only a *gutless*, walking corpse, not a real man. He had been unwilling to stand up to the other white men streaming into the country… He was always saying he only wanted to 'get along … Killing my people, my relatives who were only traveling down here to visit me! It was time that I left.' Sooner or later those long turds would have ridden up with their rifles, and Guzman would have played with his wee-wee while they dragged me away (116–17).

Weakness of Guzman seems to be passed on to most of his children. Due to this reason, Yoeme replies in answer to Zeta's question about how she could leave her children. She says that she easily made up her mind to leave her children because her in-laws hated her due to her being an Indian:

> "But your children," Zeta said. "Oh, I could already see. Look at your mother right now. Weak thing. It was not a good match—Guzman and me. You understand how it is with horses and dogs—sometimes children take after the father. I saw that" (117).

Lecha again brings back the story to the trees. It moves around two questions: first, why did Guzman transplant the trees; and second, why did Yoeme destroy them. From Guzman's perspective, the purpose seems to be chiefly aesthetic. From that of Yoeme's, the trees were transplanted to be gibbets which is a device used for hanging a person until dead. These trees refer to dry and cruel indifference of Guzman to the thirst of Indian slaves when they were transplanted; in so doing, interrupting the motherly relationship between people, water, and trees:

> Oh yes, those trees! How terrible what they did with the trees. Because the cottonwood suckles like a baby. Suckles on the mother water running under the ground. A cottonwood will talk to the mother water and tell her what human beings are doing. But then these white men came and they began digging up the cottonwoods and moving them here and there for a terrible purpose (117).

These trees serve as bullet-saving gibbets on which the Guzman allows the hanging of his Indian in-laws and where they "dried up like jerky" (118). The term "jerky" here reflects the very important theme of cannibalism. The great chain of human beings, in which whites like Guzamn positioned the Indians only for the purpose of nourishing beautiful cottonwoods, can be analyzed as an economic metaphor of the food chain in which it is a dog-eat-dog world. It is already apparent from Yoeme's story that Guzman values the trees even more than the lives of the poor humans hanging from them. Similarly, it should be obvious from the notions held by Yoeme that legal justice is problematic in a culture in which a white man can decide on his own that the life of a tree is far more valuable than the life of a human. What's worse, such a horrendous act remains legally blameless. This is why Yoeme, instead of killing Guzman and his family, 'kills' Guzman's beloved trees with the help of three gardeners. This killing allows her to achieve something that can resemble justice in some way. In Yeome's perspective, there is a clever ironic twist: it is just that she should take the Guzman's silver that he has 'robbed' from the earth and give it to the three Indian gardeners who help her killing the trees and after that they flee to their villages. In writer's words:

> Fortunately, while the foreman was rushing to the big house to question the orders, the gardeners had been smart enough to girdle the remaining trees. Yoeme had paid them to run off with her, since in the mountains their villages and her village was nearby. She had cleaned out Guzman's fat floor safe under the bed where she had conceived and delivered seven disappointing children. It was a fair exchange,she said, winking at the little girls, who could not imagine how much silver that had been. Enough silver that the three gardeners had been paid off (118).

The 'fair exchange' about which Yoeme winks to her granddaughters gets doubled here. Firstly, the three gardeners are paid back through silver (payment is done not only for killing trees but also for the uncompensated labor they along with other Indians have performed for Guzman). Secondly, Yeome takes recompense for labor, time and sex that she has given to Guzman as his wife. She takes the silver from the 'fat floor safe' which is right under the marriage bed where her 'seven disappointing children' were not only conceived but also born. As Mother Earth gave up silver without being paid back, similarly Yoeme gave up children. She recompenses herself by robbing the safe. It can also be said that she changes her status from that of legal wife to that of concubine. Also the wink that she directs at her granddaughters is a signal of her amusement because she does not have any guilt or shame when she reveals her marriage as merely a 'business' arrangement in which she plays a 'trick' on 'that fucker Guzman'. Therefore, she does "one of the best things" (118) that she has ever done. By doing this 'best thing', Yoeme inflicts a vindictive loss on Guzman that (if assessed from his viewpoint) is far greater than the loss of human life and greater than the loss of silver. The latter loss is easily forgiven for Guzman as he owes to the ongoing plunder of the earth. However, the loss of the trees is expressed by a verb that is usually employed metaphorically for designating human massacre and literally for designating the bloody slaughter of animals only for food. For Guzman, a loss like this can neither be recompensed nor be forgiven:

> Guzman had later claimed that he did not mind the loss of the silver, which a week's production could replace. But Guzman had told Amalia and the others their mother was deadto them and forever unwelcome in that house because she had butcheredall the big cottonwood trees. He could never forgive that. The twins were solemn (118).

Guzman's reaction, in a way helps in accomplishing Yoeme's curious combination of vengeance and justice. When he declares Yoeme 'dead' to her children, he only 'kills' her in words, not in actual reality. In addition, by "killing" Yoeme in his words, he ironically achieves one of the important goals of justice: which is to stop angry groups from entering into a spiral of vindictive bloodshed and reciprocal violence. From Western judge or jurist's perspective, indifference of Guzman to the hanging of his Indian in-laws is no cause to forgive or accuse him.

6.3 Case Three: The Cultural Politics of Ownership

Euro Americans deprived the Natives of the natural things that they had had for either food or medication. Moreover, dispossessing them of their sacred objects and taking their lives away comes as a matter of no surprise as the enemy massacres the Native Americans.Darrell Addison Posey (2000) concerns the issue of the use of Guajajara. The medical knowledge of the natives has been using this plant to treat glaucoma. But now they are not able to and allowed to use it. This can be taken as a undeviating consequence of biocolonialism. The population of *Pilocarpus*has been virtually depleted because Brazil has exported it for some $25 million annually. And the natives have been subjected to debt peonage and slavery by the agents of the companies involved in the trade (43).

Pinion tree, also spelled pinon or pinyon, is a variety of pine tree that holds a great position of importance to the native tribes of the northern Mexico and southwestern United States. Many of the native writers have described its importance in their books including Alfred Savinelli's (2002) *Plants of Power: Native American Ceremony and the Use of Sacred Plants,*Joseph Bruchac's (1995) *Native Plant Stories*, Daniel Moerman's (2010) *Native American Food Plants: An Ethnobotanical Dictionary* ,Nathaniel Altman's (2000)*Sacred Trees: Spirituality, Wisdom,* and Fred Hageneder's (2005)*The Meaning of Trees: Botany, History, Healing, Lore*. Some of the tribes consider these trees sacred, and some burn their sweet-smelling wood as incense. Pinion nuts are a source of a very important food item to many Southwestern tribes: these are still collected by Paiute and Shoshone people even to this day. Moreover, pinion pines have spiritual importance in some tribes. For example, many Pueblo tribes used pinion gum to seek protection against witchcraft; besides, pinion nuts are also given

as food offerings to Apache girls who undergo the Sunrise Ceremony. In some Native American cultures, Pinion trees are also used as clan symbols e.g. the Pueblo tribes.

Silko is very harsh in criticizing the stealing of these sacred trees. She refers again and again to the extinction of Pinion trees due to excessive deforestation by the Euro Americans. Betonie tells Tayo the story of Shush—the story of the times when he was a happy boy: "It was Fall and they were picking pinons" (119). Here 'picking pinons' refers to the time of happiness since the happiness of the lives of American Indians is linked with these trees. But Tayo feels danger when he "remembered seeing the skeleton pine tree in distance, above a bowl-shaped dry lake bed" (185). 'The skeleton pine' personifies the tree that is very important for the natives. It does not have remains; it has a skeleton.

Another very important consideration in *Ceremony* in this regard is the concept of 'buyer' and 'theif.' When Tayo is looking for the lost cows of his uncle Josiah, he is surprised to find them on 'white man's ranch' with a white man named Floyd Lee: "he was thinking about the cattle and how they had ended up in Floyd Lee's land. If he had seen the cattle on land-grant or in some Acoma's corral, he wouldn't have hesitated to say 'stolen'" (177). His hesitation to say 'stolen' ironically highlights the fact that it is difficult for the world to believe that Euro Americans can really steal something. It also breaks the stereotype of the nobility of Euro Americans. Tayo, not content with his thought, has a 'crazy desire' to believe that whatever he has seen could be a mistake. Then he begins to think that Floyd Lee might have taken it 'innocently' from the 'real thieves' (177). The act of real stealing is thought about 'innocently' as if it is impossible for noble white man to do such a deed. The phrase 'real thieves' ironically symbolizes the natives who are stereotyped as 'bad men.' Silko does not stop here. She keeps on commenting on the difference between the two. She wants to make her reader think; "Why did he hesitate to accuse a white man of stealing but not a Mexican or an Indian?" (177). She explains the fact as a lie 'learnt by heart', a lie that the world believes in and a lie that undermines the true nature of 'real truth.' Then she herself tries to confuse the concept of arbitrariness: "only brown-skinned people were thieves; white people didn't steal, because they always had the money to buy whatever they wanted" (177). The concept of buying and stealing sparks a vatic irony of today's world in which the dominants, under the cover of nobility, has the actual right to steal anything that they want to quench their materialistic thirst.

Silko addresses the same issue in*Almanac of the Dead* in the chapters 'The Stone Idols' and 'Hollywood Movie Crew.' The sacred stone idols are stolen by Euro Americans who now place them in the museum of history to get money from the tourists. These idols 'which have the size and shape of an ear of corn' were sacred for natives because "at the beginning of the Fifth World these were given to the natives by kachina spirits." The natives do not consider them idols. They call them "Little Grandmother" and "Little Grandfather." These are 'little grandparents' of the natives who have accompanied the people "on their vast journey from the North." They were taken care of by "an elder clans women and one of her male relatives." She offered "pollen sprinkled with rainwater" as food to them. She took care of them like "her own babies" and called them "esteemed and beloved ancestors" (31).

Despite the sacred relationship between the tribe and the idols "a person or persons unknown" steal them from the Kiva altar. Before this incident of stealing, some anthropologists were trying to buy these idols for their scientific research. They tried to do it in trade with the natives but in vain. Though the text doesn't clearly mention who stole the idols, Silko marks some witty lines: "the harvests of the two preceding years had been meager, and the anthropologists offered cornmeal. The anthropologists had learned to work with Christian converts or the village drunk" (32). Anthropologists 'offering cornmeal' clearly suggests that they are the new care-takers of the idols. Also, their working along with converts suggests that now they share the same faith: and, for that sake, they take the idols.

Silko ironically states the 'noble' purpose of stealing the sacred idols. Later, a delegation of the natives finds these idols in the museum along with "kachina masks belonging to the Hopis and Zunis", "prayer sticks", "sacred bundles", even "skin and bone of some ancestors taken from her grave." They also find a "painted wood kiva shrine" which was stolen from Cochiti Pueblo years before (33). When this delegation asked for the return of these objects, the white lawyer shut them up by saying that the museum of the Laboratory of Anthropology has received these objects and now it was its possession and "not even an innocent buyer got title of ownership to stolen property" (33). Here, the irony is, these objects were donated to the museum by "a distinguished patron whose reputation was beyond reproach" (33). This way, the stereotype of western nobility is challenged which negates the notion of the bad natives.

In the chapter "Hollywood Movie Crew," Silko again refers back to the stealing of sacred sticks and mixes it with the naive perspective of Sterling who himself is not able to accept the reality of white man as thief. Although the narrator describes that Sterling worked with "horrible white people" who were "some of the worst people on the earth" (89). Sterling is shown as innocent: he is not able to detect the treachery of the white men at first and then he fails to defend himself in front of tribal council. Sterling has been shown as a retired man who has taken his education from a boarding school in which he also starts to "learn lies by heart." Moreover, since he has spent his life working in the world of lies, it becomes difficult for him to decipher the truth like Tayo. Tribal council selects him as a film commissioner for the purpose of keeping an eye on the movie crew—desiring to film the tribal land—in order that they may not be able to enter sacred places. He does his duty honestly without knowing the fact that whites can actually 'steal' along with the 'drug dealing.' He tries to keep them away from the sacred places but they know only "violence and brute force" (90). They do not care for anything because for them "everything was rented." For the movie people, "the reservation was rented too."

Although Sterling, after seeing whites disrespecting their holy places and filming the giant stone snake, decides to resign and keeps on informing the governor of tribal council, he is not taken seriously. Ironically, he himself is caught by police and asked about drugs. Tribal council along with the white police starts suspecting him as a helper of the movie crew. Governor inquires him: "living as long as you did in California how come you didn't catch on to all the drugs those movie people had?" (91). Here again 'living in California' becomes the symbol of 'absolute knowing' which in turns proves to be wrong.

Taking away the lives and eliminating tribes along with their culture becomes another face of colonization of life by politics of ownership. This logic of elimination refers to the small liquidation of Indigenous people. Raphael Lemkin (1944) in *Axis Rule in Occupied Europe: Laws of Occupation, Analysis of Government, Proposals for Redress* views this phenomenon in common with genocide. She is of the view that the settler colonialism has both positive and negative dimensions. From negative perspective, it struggles for the dissolution of native societies; and from the positive perspective, it erects a new prosperous colonial society on the expropriated land base (79).

Wolfe's (1998) views in *Settler Colonialism and the Transformation of Anthropology*, and *Nation and Miscege Nation* go in agreement with her explanation. He says that the purpose of settler colonizers was to stay and rule. For that purpose, they killed a lot of people to 'manage population' and to show their dominance. He calls invasion a structure not an event (79). Elimination, in its positive aspect, is one of the organizing principals of settler-colonial society. The positive outcomes of the logic of elimination can include native citizenship, officially encouraged miscegenation, religious conversion, the breaking-down of native title into alienable individual freeholds, resocialization in institutions such as boarding schools, and obviously a whole range of associated biocultural assimilations. All these strategies result into a dominant cultural system with its own laws of domination to subjugate others. Anything amounting to possible resistance is subjugated either in the form of death or fear. Once they are settled, there is no need to keep them alive.

The first process can be seen in officially encouraged miscegenation of Yeome with Guzman which shows a possible logic of intrusion and settlement. The logic of marriage ends up in frustrating assimilation and dissimilation. The obvious resistance of Yeome results in her being 'dead' in front of her children. Here the word dead is associated with disowning not the real death. The real resisting dead can be seen in historical parallel of Guzman "who was first to make lamp shades out of human skin" (216). Narrator describes the inhuman scene of De Guzman killing women: "De Guzman enjoyed sitting Indian women down on sharp-pointed sticks, than piling leather sacks of silver on their laps until the sticks poked right up their guts" (216). The concept of 'dead' and 'really dead' echoes in the Silko's narrative again and again. After the settlers are settled, they do not like these interracial marriages. Menardo, for instance, is able to get engaged with Iliana only because he never shows his true identity as an Indian. Menardo's personality gives twofold meanings here: he is dead (disowned), his identity is assimilated; he has broken down his native title into alienable individual freehold. Sterling's decision of never getting married is another perspective of living dead in this regard as he has studied in boarding school and he does not find his perfect match. He is dead because he is not going to have any children to carry on his native identity in the future generations.

6.3.1 Getting Rid of the Dominated

The real death in the first process of settler colonialism can be seen as a major theme in both of Silko's novels. The link to the World War-II is present in both novels that shows a continuous theme of real death in general and death of the native soldiers in specific. All the characters, in one way or another, not only mourn the deaths of their ancestors but also regret the death of their identity. Both texts are filled with historical references to the brutal massacre of Native Americans. In the chapter "Imaginary Lines," Root's vision gives a vivid description of mass murder:

> In no time the Europeans wiped out millions of Indians. In 1902, the federals are lining Yaqui women, their little children, on the edge of an arroyo. The soldiers fire randomly. Laugh when a child topples backwards. Shooting for laughs until they are all dead. Walk through those dry mountains. Right now. Today. I have seen it. Where the arroyo curves sharp. Caught, washed up against big boulders with broken branches and weeds. Human bones piled high. Skulls piled and stacked like melons (216).

Roots, who is unable to remember anything about his accident while undergoing cure, does remember the real death of his people. Although his character can also be taken as a 'living dead,' he is in chaos of his identity crisis. Yet, noticeable in Root's description is death of the 'dead.' Skulls of the dead are like 'melons' which symbolize that the dead are not the real dead in the history of dominant culture. Their death does not bear any significance. This death has also contributed in making all the environment dead in the shape of "broken branches and weeds."

Laughing soldiers show how worthless those lives had been in the Europeans' eyes. They laugh at killing people because they do not consider them alive in the first place. The same voice is heard by Lecha when she tries to concentrate on her channel work: "They are all dead. The only ones you can locate are the dead. Murder victims and suicides. You can't locate the living. If you find them, they will be dead" (138).

Similar description of death is present in Sterling's understanding of Geronimo's case. Although by reading Police Gazette he is not able to judge whether Geronimo's plight was justified or not, he is not confused about the unjustness of the murder of the Native Americans.

He is sure that "they had all died violently." He seems to be less knowing about the actual cause of their death. So he keeps on thinking about whether they got killed by gas chamber, electric chair or were shot down (40).

The way of killing is not known because some "things are not meant to be heard." There is stark difference in reasons of death for the natives and the whites. The whites "die of dysentery and infection" and the natives "starve, get shot, bombed and gassed" (47). Blood-plasma donor center is another example of the same concept where people sell their lives to live. Sterling is scared by seeing people selling their blood at an 'urban-renewed' place but he does not desire to do so for himself. He wonders why and how people sell their own blood (28). There is a lot of crowd outside the center of the people who want to sell their blood. These people are not 'the whites' but 'hippies and run-down white men' (28).

In order to attain global and local power, it is important for Euro Americans to show it. The fact is abundantly observable in the bombing incident in Ceremony. No matter where you exercise your power, the end results remain the same: against humans, against environment, against culture. As Tayo stood near the mine shaft:

> […] he recognized why the Japanese voices had merged with Laguna voices, with Josiah's voice and Rocky's voice; the lines of cultures and worlds were drawn in flat dark lines on fine light sand, converging in the middle of witchery's final ceremonial sand painting (246).

The power of the atomic bomb is used as a European weapon to show dominance upon the 'others' no matter if they are Japanese or Laguna Pueblos. That is why Tayo always takes this power as a linking force between different colonial experiences. He observes that the dead "man's skin is not different from his own" (6). However, his experience at the mine presents a counter-image of the graver threats that the atomic bomb poses. At that place, he thinks about the individual loss of Laguna community only. For he is unwilling to assist Emo in his violent practices, he also resists the stereotypes of the 'otherness.' He thinks: "He would have been another victim, a drunk Indian war veteran settling an old feud" (253). Despite the obvious connection, however, the real-world shafts of bombs and radiations are too destructive and

violent. In fact, it must be seen in the very terms of loss and destruction because even the radiations of Laguna Pueblo uranium mines cause birth defects and respiratory cancer.

6.3.2 Animal Trading

Due to its luster and warmth, the fancy fur of the beaver is used in coats. The staple fur makes beautiful hats. Hats made of beaver fur keep the shape of the hat straight even after successive wetting and repeated usage than hats made with wool. Armored gloves, collars and cuffs were also made using the beaver skin. King Charles' favorite hates were made of the expensive beaver fur. By the late 1500s, beaver was already extinct in Western Europe. In North America, however, there was fur enough to thrive the trade for centuries. Among the Natives, there is a belief that beavers share many human characteristics: they think, have colonies with a chief, and have a language and laws.

The Hudson Bay Company sold about 60000 beaver skins per year. One beaver hat was priced £25 in the year 1630. On-board the Governor Winthrop ship, this price would be five pounds more than a New England ticket. Five adult male beavers were needed to make just one hat. Since the Indians didn't then need pounds, they began bartering with the English. An Indian could buy with one Beaver two pounds of sugar, or one brass kettle, or one gallon of brandy, or twelve dozen buttons, or two yards of wool fabric, or a pair of breeches, or eight knives, or a pair of shoes, or two steel hatchets, or colored beads, or a woolen blanket, or twenty steel fish hooks, or two English style shirts, or a pistol, or alcohol. In 1620, new laws were drafted to prevent selling the liquor and gun-powder to the Indians. As a consequence, a black market soon came up which made the Natives pay more beavers in order to purchase their desired products.

There are other animals too that were used for fur trade. They included fox, seal, otter, black bear, mink, raccoon, marten, moose and woodchuck. During the winters, the Indians collected the furs, bringing them down to the river banks only in springs to sell them to the Europeans (Dean 1715-1760). Catching a beaver was the most difficult task for Europeans. It required such skills and patience that they left it entirely to the Indians. In *History, Manners, and Customs of the North American Indians*, George Mogridge (1859) describes the procedure required for catching beaver by the trappers:

> […] to trudge on foot … to swim across brooks and rivers; to wade through bogs and swamps and quagmires; to live for weeks on [raw] flesh, without bread or salt to it; to lie on the cold ground; to cook your own food; and to mend your own jacket and moccasins? (108)

The Indians, on the other hand, were ready to "endure hunger and thirst, heat and cold, rain and solitude." While the Europeans were greatly wanting in the "patience to bear the stings of tormenting mosquitoes; and courage to defend [his] life against the grizzly bear, the buffalo, and the tomahawk of the red man, should he turn out to be an enemy?" (108) The English started an illegal supply of rapier blades to the Indians. These cylindrical, skinny, long, and extremely sharp swords had the ability to piece the thick beaver skins easily. The conquistadors, later, used the same as favorite weapons to pierce humans. In the 18th and 19th centuries, the hat makers began to use a mercury nitrate solution for treating the skins. Such constant exposure to the mercury fumes caused muscle twitching, speech difficulties and mental disillusion.

Traditionally, Native Americans hunted the beavers both for food and fur purposes. This British fur trade, however, caused such an intensification of hunting that eventually the beaver populations began to decrease. Beaver builds dams that form wetlands and ponds that then create small new habitats for such creatures as fish, insects, amphibians and even some birds. Moreover, the dragging of dam-logs created easy-access paths for the wildlife to reach either shelter or food sources. When overhunt, the lessening beavers led to serious environmental issues. Fur trade also resulted in a considerable decrease of buffalo and sea otter. Following years of overhunting, these species were almost driven to extinction. Following the decline of fur-bearing animals, the fur traders went on to exploit new regions. The British, American and Fresh tradesmen moved further westward. With their movement, more territorial expansions were also inspired in the respective nations. Moreover, as the preferred species receded, the traders turned to the 'secondline' fur sources—hence doing them the same damage.

Silko writes about the use of beaver in the food of the Indians. They have their own particular recipes for cooking beaver. But after colonizing the region, the Europeans have changed it in such a way that suits their tastes but is harmful. She talks about an incident of "beaver-tail recipe." One "television home economist" on the news told the recipe of beaver-tail.

But the women, instead of using "seal bladder" or "wax paper" for wrapping beaver tails, used "plastic." They let it ferment for four days as directed. Yet when they ate it, it was poisoned since "plastic encourages botulism" (152). Lecha also uses weasel fur for rubbing over the glass of the TV screen to get a good and clear image of it. Rubbing of fur with the glass invokes angry spirits that indirectly highlights that the spirits are revengeful of this "fur and hair trade." Lecha also resmembers how she used to go upriver in order "to trap mink and beaver" with the old man Pike (157). The Indians have a great knowledge of their animals, as old Yupki woman uses a piece of weasel fur for getting information from around the world like a satellite (159).

Silko also explains the lust for "fur and hair" (155). In the chapter "Burning Children," the old lady gets out of an important meeting with Lecha because "she heard rumors of fresh seal oil" in her granddaughter's house (155). Lecha, ironically, is also wearing "heavy coat and leather gloves lined in fox" which cost two hundred dollars (155). Because the old women knew the preciousness of "fur and hair," she "snatched them greedily" (155). Rose thinks of the phenomenon as "natural electricity" due to its catching power. She also considers these fur-made objects as "natural forces" for encouraging greediness. She describes it as "special fur pelts. Kit fox or weasel" (156). Rose thinks that Lecha is not aware of the preciousness of these 'natural forces' that is why she has given gloves to the old lady.

The smuggling of ammunition and drugs is indirectly linked to the fur trade. Almanac's story revolves around the "smuggling of drugs, ammunition and even human organs, as 'politics always went where the gold was'" (178). Silko clearly blames the U.S. government for the dangerous development. She criticizes the fact that Washington itself demands smuggled materials. Zeta recalls the same irony of smuggling: "They had smuggled truck tires during the Second World War. They had begun to get requests for ammunition and guns of any kind; there was a growing demand for explosives—Dyalite with blasting caps. Guns had always moved acrossed the border" (178).

Calabazas and company sell drug 'more and more' and on 'cheaper' rates (187). At first, 'they lied' that they used ammunition, and especially the dynamite, for the purpose of "clearing land for new baseball diamonds" (474). But later on, they increased the quantities for smuggling. In this 'cleaning land mission,' they also forced people to plant coffee instead of their natural

harvests. It gave them a purpose for "sweeping the hills of Indian squatters, their shanties, and their gardens." The 'security guards' but "trampled the gardens and burned the shacks" (474).

Roots is surprised to see the town 'full of strangers' that carry suitcases along with them that are 'packed with cocaine' or with 'U.S dollars' for the purpose of 'trading dynamite' (599). Serlo also considers the U.S. government and the CIA for the rise in smuggling of cocaine. He claims that the latter encourages the government authorities to "smuggle cocaine from the worst criminals" (561). He has no doubt that this drug is used for the hallucination of the natives so that they might never think about their plight or ever consider rising against the government. The government has seen the uprise of civil war after the quantity of cocaine is getting less among the natives. They are afraid that they might come back to their senses again and fight against them. They are afraid of the "army of the homeless" (562). At another point in the book, Silko writes that the smuggling of cocaine "had been part of a deliberate plan to finance CIA operations in Mexico and Central America with the proceed from cocaine sales in the United States" (548).

Making money out of biddings on horse race is another poisonous yet plunderous tactic. Here, horses become commodities for the 'white world': "The more horses that got hurt or just lay down and died, the more money people made" (197). Roots is unable to understand this trade; he wonders "what it is about the horses" (197). He has never seen his people dealing with the animal the way these white men did. What surprises him most is the fact that the "owner never rides his horse or never sees him" except during the "big money invested races" (197). Roots also sees the horses getting 'graded' and prepared for 'parading' in front of humans with their owner's name on them. Interestingly, all of these horses are found out to be a property of a "private investment group" (197). Bauffery and David also go for horse riding as a source of entertainment. The Indians get surprised when they see David trying to 'tame the mare' out of connection. David rides the mare even when she is injured and in turn dies along with the horse "fallen like a rock" (565).

The most controversial item in this trade was bartending of alcohol. Native leaders always tried to limit its use in the fur trade. Since drinking had never been an unusual day-to-day practice for most of the Europeans, they paid not the least heed to the expressive concerns of the

colonized. Far from it, they supposed its moderate consumption to be an 'aid' to food digestion and health. Some scholars argue that Natives wanted to take alcohol because the very idea of intoxication presented itself to be some 'semi-spiritual' experience. Alcohol, for them, was a new way to achieve an old traditional goal of reaching the spiritual world. However, most of the Natives were not immediately aware of the social problems. At some later stages, efforts were made to limit or prohibit all kinds of liquour (Dean 93-115).

Silko blames the Europeans for bringing dangerous drug inside the Indian territories. The U.S. troops used to make unhygienic whisky to meet the demand and distribute it among their soldiers as well the Apaches—who, interestingly, fought against them (168). *The story of Ceremony* serves as a sort of warning to the men and women of Native American tribes about the dangers of alcoholism. Tayo and his friends, throughout the novel, struggle to find their lost identity. Many of them turn alcoholic due to lack of jobs, lack of positive relationships, or aspirations to define them. This is pretty hazardous not alone for their personal health but also for that of their relations—even the earth, in general, is no exemption. Silko not only warns against the dangers of alcoholism, but also stresses the importance of being connected to one's culture. This is due to the fact that culture, in essence, has an unimagined power in shaping identity alongside patterns of thinking and behavior

6.4 Conclusion

The detailed discussion and analysis of the texts provide concrete examples of biocolonialism. This chapter highlights that the current ideas of biocolonization serve as 'a system of allocation' which is based on the ideology of colonial power structures. These power structures are used to gain profit by making the Natives and their environment as 'others', the subordinate, and the 'objects of sympathy'. It reveals how biocolonization establishes unequal power relations between the Natives and non-Natives, culture and nature, and animal and animalistic. The false discourses of 'self' and 'other' are maintained through binary relations of power and race, and nature and wild. These demarcations are sustained due to their establishment and enforcement in the profitable functioning of colonial web.

Three different cases of biocolonization are helpful in viewing biocolonization as a continuous process of commodification of indigenous people and lands. First, the colonial

discourse contributes to the constitution of the identities of ‘others’. After the constitution of identities, it creates hegemony through materialization which gives rights to civilize and dominate ‘others’. In the course of civilization, their homelands and natural resources are exploited with the help of self serving laws. These laws present the politics of property which can be seen as the major form of biocolonization of Native American lands. Silko’s texts highlight how occupation and contest of Native American lands resulted in destruction of native culture and environment. The process of occupation is followed by a discussion of natural resources as tools of colonial domination and self-made rules to legitimize colonial appropriation of Native American land.

Silko also portrays deeply disturbing and dehumanizing forces that are arising from increasing degradation of environment and people and their commoditization and objectification by colonialist capitalism. Her ‘destroyer’ characters represent the sense of disregard not only for humanity but also for earth and are also a taste for violence. The entire text is concerned with the Death-Eye Dog (death) instinct of the era of European colonization. White-dominated world is depicted as depraved and deeply disturbed.

Moreover *Almanac of the Dead* and *Ceremony* call for the understanding of the interdependence of species, environmental and cultural independence, and self esteem of indigenous communities. These novels also emphasize on the fact that human beings only constitute a small part in a huge and complex web of life where non-human objects share predominantly. Silko advises that human intents and efforts to limit the richness and variety of this web not only go waste but invite natural catastrophes as well.

CHAPTER 07

CONCLUSION

This thesis is an endeavor to explore and capture the colonial tactics to occupy natives and their lands and its effects on native environments via Indian and Native American postcolonial literature. The research deliberately revolves around the boundaries of colonial influence on places, humans and animals. By delimiting the research to two significant writers of both the regions Leslie Marmon Silko (Native American) and Amitav Ghosh (Indian), the research demonstrates that postcolonial environmental destruction is a commonplace feature in the work of both writers. The selection of writers from two entirely different regions not only objectifies the research but also illustrates the fact that regardless of the countries and continents, colonial greed resulted in irreparable damage to environment, people and other living beings.

More importantly, the research also reveals how the colonial tactics of occupation are constructed through the systematic processes of knowing and materializing the colonial subjects. Adding the concepts of new materialism in the theory of postcolonial ecocriticism makes it easy to view colonial occupation as a series of relations that connect to other relations. So in Deleuze's words, colonial occupation can be seen 'as a machine' which produces commodities for economic benefits (Volatile 116). As new materialism views matter as dynamic so by endowing dynamics to the matter, it becomes easy to deconstruct dualism between human and environment, man and matter. In postcolonial ecocriticism this dynamics can be seen as the significant processes of occupation. These processes are an integral part of diverse anti environmental strategies of the colonizers created to achieve certain goals. Every strategy can be seen as a whole which is composed of systematic underlying process of creating and maintaining the empire.

The introduction to this study looks at and beyond the cluster of approaches recently constituted as 'postcolonial ecocriticism' (Huggan and Tiffin), in order to consider the place of the environment in postcolonial theory and literature. Sensitive to the tensions inherent in such a project, the chapter examines the common features of postcolonial and environmental theory around three of key concepts, including Biocolonization, Environmental Racism and Development with special focus on Native American and Indian environmental issues produced as a result of colonization. Ghosh and Leslie Marmon Silkos' novel appear to be concerned with traditionally 'postcolonial' issues. These texts display an acute awareness of colonial history and its impacts on environment. These texts, taken from two different regions, also gesture beyond historical discourse to a global context by particularizing issues that affect the planet as a whole e.g. deforestation, animal extinction, othering, myth of development and displacement. These narratives, in this sense, acknowledge the ways in which the discourse of colonialism feeds into a global discourse of exploitation and seek to address new inequalities by taking part in a global conversation on fear and the instrumentalist use of others.

Second chapter sets the background for the study. This chapter brings environmental and literary studies into a strong interdisciplinary dialogue, challenging dominant ideas about development, nature, gender, and conservation in postcolonial environmental theory. It also explores alternative narratives offered by environmental thinkers and writers from Indian and Native American origins. The discussion leads to the careful amalgamation of new-materialism in ecological thinking that can not only make ecocriticism more systematically strong, but can also contribute in a better meaningful way to the remedial input of postcolonial criticism. The concept of "Matter" is taken as the natives' natural resources that are illegally accessed by the colonizers for their personal benefits. Apart from this, the colonial tactics of occupation are taken as dynamic processes that operate via different stages. Moreover, an engagement with the new-materialist positions can not only rejuvenate this field but can also facilitate it to position ecocriticism within the broader contexts of new and old imperialism and neo- colonialism.

Chapter three proposes a brief frame work that addresses the proposed research questions. It explains the theoretical frame work and delimits it for present study with special focus on issues pertinent in the Indian and Native American fiction of Silko and Ghosh.

7.1 Findings of the Research

At the start of the present dissertation, four research questions were raised alongside enlisting certain objectives. The textual analysis chapters of this study answer the aforementioned questions.

In the chapter titled "Myth of Development in Ghosh's *The Hungry Tide* and *Sea of Poppies*," the focus was on Ghosh's vision of the exploitation of Indian environment due to colonial projects of development. Ghosh has depicted that the colonial rule in India had extremely bad effects on environment. Ghosh's work highlights the detrimental impacts of 'development' on the entire environment—man, land, animals, and plants all being no exceptions. The development myth is based on the notion that the usefulness of anything and anyone, whether human or non human, is merely subject to its label as a resource. Even in postcolonial consciousness of today, this colonial assumption is questioned very rarely. Postcolonial states, now running by natives, have exchanged the roles of these colonial vampires. Their subjects are no more different from the pre-colonial era. But the revenge of Sundarbans in *The Hungry Tide* shows that even in the state of starvation there are things that need preservation for maintaining a connection of environment with the human race.

The novel also brings to light the relations between the state, the poor, the flora and fauna, and the physical environment. Ghosh highlights both the hypocrisy and tragedy that are intrinsic in the developmental environment conservation efforts in the Sundarbans. Marchijhapi's incident raises the question of home while revealing the politics of dispossession. Contentious ties too are revealed within and between human communities (in describing the native and developmentalists perspective) and the reality of environment that changes and is simultaneously changed by the destructive colonial activities. The ecosystem of the Sunderbans depicts the tension between the native and developmentalists understanding of land. The ecosystem is hostile to developmentalists (Piya in this case). It offers an extremely insecure and unpredictable life. Eviction and unrest are continuous threats besides attacks by tigers are common. Ghosh, through his novel, warns mankind against the overt exploitation of nature. He echoes the thought that nature can take its revenge itself as the Tide Country is rarely short of peril and dead in several unknown forms:

> At no moment can human beings have any doubt of the terrain's hostility to their presence, of its cunning and resourcefulness, of its determination to destroy or expel them. Every year, dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles (Ghosh 7).

River dolphins, tigers, crocodiles, tides and lunar rainbows all go against the settlers. The land becomes an environment that demands not 'touristy' observation but native inhabiting. Ghosh's Sundarbans also depict a true picture of native and tourist understanding of land and harshly reject the idea of worlding. Through the highly observant characters of Fokir and Piya, Ghosh renders the Sundarbans prominent place. Traditional knowledge of Fokir's, taken together with the Bonbibi's tale, gives us a deep insight into the construction of environmental attitude and ethics as a response to a very particular environment. The novel particularly demonstrates injury of the western developmental philosophy on native ethical understanding.

For this purpose, Ghosh weaves together two temporal narratives: one unfolding through the journal of Nirmals that recounts the Morichjhapi episode and the second through the expedition of Piya to study the threatened Gangetic River dolphins. The juxtaposition of these two narratives brings to light the issues and problems of wilderness conservation by developmentalists elites and its related social costs in areas populated by the economically and socially and unprivileged both in the present and the past.

Ghosh's representation of Marichjhapi incident explains state vampirism with underpinnings of domestic colonialism in Indian state powers. The text elaborates that as a result of state vampirism, the native states become in Saro-Wiwa's words, 'the self consuming bodies' that serve imperial economic purposes (Saro-Wiva 123). Ghosh is very sarcastic in his description of 'state vampirism' that has been practiced against the people of Marichjhapi in the name of environmental conservation. He also incorporates the cultivated indifference of a centralized state system, and the arbitrary brutalities of self-serving environmental policies. As Ghosh makes clear in both of his novels, the history of development politics in India has been the same as the history of British colonial oppression (as can be seen in opium trade) that operates at several different levels, and whose most obvious victims are the poor natives. Hence the poor

natives of India are arguably no more in control of their own resources than they were during the colonial period.

The people of Marichjhapi were given permission by the government to establish their properties in the very area. Their livelihoods have effectively been usurped by the environment conservation policies. That is why Ghosh sees the people of Marichjhapi as the genocidal victims of state vampirism. Ghosh's texts battle over the interpretation of development. This battle can also be seen in the discourse of Marichjhapi incident which goes against the 'responsible' environmentalisms propagated by virtually all political parties. These environmental policies go in direct contradiction to the facts.

The novel also explores the plight of displaced people (Bangladeshi Migrants), the struggle for land (Marichjhapi) and survival in an endangered ecosystem run by state vampires. By drawing our attention to Marichjhapi incident of 1979, Ghosh discovers the sustainable vampire state policies that are result of so called developmental projects. New state government has changed the role of the colonizers who now act as vampires. Hundreds of innocent people are killed for the so-called purpose of tiger and land preservation. He skillfully brings in a post-colonial political conflict between demands of wildlife conservation and needs of the Sunderban natives. He highlights that the natives of the tide country are part of the local ecology having instilled with its malicious and giving calls every day. The Natives are well-acquainted with pulse and smell of their soil since long back. But the model the developmentalists pursue to conserve wildlife (tiger's life preference over humans) brings miseries and dissatisfaction to the settlers. The reader wonders whether it is a protection for wildlife conservation and beautification or ironically a systemization to put the local people daily into the mouth of death.

Far from the tradition of romanticizing, Ghosh clearly criticizes the way women in traditional postcolonial societies are treated: literate like Pugli and Mashima, and illiterate like Deeti, Munia and Kusum. Ecofeminist section focused on Deeti's attempts to negotiate her changing environment by re-invoking her commitment to the land. She observes that environmental condition of her village was altered due to over-production of opium. She observed that the birds and animals did not look as they used to look before. Paulette, like Mother Nature, helps Kalua in escaping. She proves through her sea voyage that females have

the ability to do anything. There is a hope in the character of Paulette. She is an example of a child of nature. She is like a good seed for new generations.

On the other hand, *Sea of Poppies* deals with the changes that occurred in India due to the cultivation of opium. Ghosh major focus in the novel is on the cultivation of opium as a colonial developmental project which destroyed the ecological balance of nature by ceasing the cultivation of all major food crops. The imbalance of the production of food and cash crop resulted in hunger along with the problems of migration and degradation of environment. He explains that every crop has its own importance in natural ecosystem; and, when it is grown in excess, it creates imbalance in the ecology. He highlights the sustainable development of colonizers in the form of opium and how its addiction leads to the death of Hukum Singh. The indifferent response to Hukam Singh's death by the British Ghazipur Opium factory is no dissimilar to the people's sufferings in the underdeveloped countries due to sustainable development tactics. Even not a little compensation was offered to Hukam Singh's wife. Munia and Jodu are severely physically abused just because they talked to each other. This is a reflection of nothing other than maintaining the sustainable power. Similarly, Deeti and the rest of the farming folk were forced into growing only opium—this being a profitable business for the British East India Company. Ironically, the poor did not get any benefits from it. Instead they sacrificed their strengths, their food and even their lives. The trading company along with Ghazipur factory is a significant sign of sustainable development of the empire. These developmental tactics also affected environment.

The novel gives us a clear glimpse of how the ideas of development and sustainablility destroyed the ecosystem of the country in the nineteenth century. Non humans are also affected by developmental project of opium, as we see that it affects the normal behavior of insects, birds, and animals in the novel. French Botanist, who is the assistant curator of Calcutta's Botanical Garden, does very little for the conservation of native plants in comparison to the destruction caused by the colonial rule. Ghosh projects that the current scenario of destructive environment is a mere legacy of an embittered imperial past that still persists in haunting the poor world communities in social, political and economic terms. He instigates not only literary theorists but also wants those teaching literature to be equipped with scientific and ecological knowledge to cope with the newer challenges.

The next chapter is titled "The Issues of Biocolonization in Silko's *Ceremony* and *Almanac of the Dead*." Both of these novels portray deeply disturbing and dehumanizing forces that are arising from increasing degradation of environment and people and their commoditization and objectification by colonialist capitalism. The idea of biocolonialism is relevant to the analysis of both these novels. These texts have been analyzed through three main stages of biocolonization. These parameters include

a) Marketing natives and their resources
b) Legitimizing the ownership through self made laws
c) Maintaining hold via cultural politics of ownership.

Marketing natives and their resources covers the colonizer's tactics to get profit from the native resources. Silko's texts highlight how the Euro Americans marketed Native American people—and especially their land and culture. They also legitimized their acts by making self-serving laws to control the poor natives. Through such means, they have shown the politics of ownership. Silko's novels illustrate the complete process of biocolonization. She pinpoints the phenomenon of marketing Native Americans as a way to objectify them, to maintain their power hold, and to show them as uncivilized and primitive.

Gallop Ceremonial is a clear example of it in which Native Americans are showcased as commodities to earn profits from the tourists. A little money is given to the natives in turn. So the natives become the low-wage workers marketing their culture. Silko concentrates on the fact that Native American cultural traditions are superior for being environmentally responsible and spiritually sensitive as compared with the rest of America. Marketing does not end in representing cultural commodities but it expands to medical industry. Trigg (one of the characters of *Almanac*) runs a rich 'blood plasma business.' He increases his income by illegally trading human organs. For the purpose, he uses the street people whom he hatefully calls the "human debris." He also intends to build a great medical complex in the Tucson area.In addition to this, Eurpeans were called orphans. As they were orphans so they failed to accept earth as their mother. Trigg also notes that the bodies of the murdered people are used as agricultural commodities. This idea is similar to crop-dusting plane of Menardo for covering the "Indian squatters on his coffee plantation with harmful chemicals" (75).

Legitimizing the ownership through self made laws includes all those environmental policies that indirectly favor the imperial powers. The Euro Americans, after getting profit from their commodities, make new laws to legitimate their hold on them as well as on their lands. Hence land ownership is the central issue of both *Ceremony* and *Almanac of the Dead*. Theme of land ownership not only negates the Native concept of land as a sacred living entity, but also throws light on the colonizers' illegitimate ways to grab legitimate lands of the Natives. Tayo's epiphany is prompted by the Trinity test site. He instigates how the cultural divisions are created by the western civilization and how these divisions create a virtual 'war-against-nature'-like situation under the pretense of private property. The test site not only reveals the destructive reality of the Western concept of development, it also lays bare the white race's hypocrisy for their so-called nation-building. Weapons of mass destruction become the end result when nature's powers are turned against each other to the extent of war. This way, enmity is given a global license: neighbor takes up arms against neighbor; nation is ready to fight another nation; and so on. Legitimacy comes to such hostilities in the form of boundaries—a gift of the notion of 'land ownership.' Tayo ultimately rejects Euro American culture and modern civilization. Instead, by turning to nature again, he chooses to side with a spiritual view of the world with no boundaries, divisions or private property.

Lecha's Yaqui twin sister Zeta who also holds the almanac, calls newly formed laws misuse of resources. This land theft provides a suitable stance to break laws. According to her, "There was not, and there never had been, a legal government by Europeans anywhere in the Americas. . . . Because no legal government could be established on stolen land. . . . All the laws of the illicit governments had to be blasted away" (133). Low legitimacy of Euro Americans in the Americas becomes a cause for their dislocation and becomes an inspiration for the indigenous people. In Silko's formation, Euro Americans, as they occupy lands, show spiritual weakness that predicts their ultimate disaster.

Silko's characters also wage a type of ecological warfare. Silko further satirizes European environmental laws made by the deep ecologists through her characters named "Earth Avenger," "Eco-Coyote," Eco- Kamikaze" and "Eco-Grizzly" (80-86). A fresh subject of uneasiness comes when Menardo sees ads released by the 'deep ecologists.' In these ads, they claimed earth was being polluted merely by overpopulation; with such disastrous industrial wastes as hydrocarbons

alongside radiations having hardly anything to do with its uncontrolled spread. Hence, the Green Party had its home in Germany; their concern over 'too many people' meant but 'too many brown people' (55). These 'too many brown people' ironically live on a land that is surrounded by this sewage plant and their 'little donkeys and livestock wander on this city property' (189).

El Feo (the man who organized the revolution in the people of Southern Mexico along with his Mayan partner La Escapia) also highlights the European futility in their efforts of politically controlling the colored communities. "El Feo did not believe in political parties, ideology, or rules. El Feo believed in the land. With the return of Indian land would come the return of justice, followed by peace" (513).

Maintaining the hold via cultural politics of ownership brings to light the concept of 'dominating' and the 'dominant'. The hazardous environmental conditions—that have been exposed and challenged throughout—also arise from a colonial background. Labeling of certain classes or groups of people as 'inferior,' 'primitive,' or 'underdeveloped' was also a major 'feat' of the imperialists. The writer substantiates how this process rationalized, enabled, and justified the exploitation of the Natives' land. Environmental destruction continues incessantly at the hands of the neocolonial processes. Through relatively restrained, the exploitation and degradation of the natural resources remains intact.

Calabazas who is the Yaqui character explains this fact in these words: "The whites came into these territories. . . . They went around looking at all the best land and where the good water was. Then they filed quiet title suits . . . The people . . . couldn't conceive of any way they could lose land their people had always held" (213). In the present narrative time, we see the continuation of ecological and terrestrial conquests. For instance Leah Blue wants to turn Venice into the "city of the twenty-first century" (374). Leah deceptively intends to get permits for deep-well drilling in order to pump huge amount of water for a golf ground. She also intends to build canals in her planned modern community. She totally over views the disastrous effects that drilling can have. She wants to use valuable water resources for mere cosmetic purposes.

Continuing with his severe criticism, Clinton claims that, not being content after having dirtied and destroyed land and water in scarce than 500 years, the Europeans were now hell-bent on despoiling earth to serve their purely personal purposes. He is able to identify the required

union of human and his ecological concerns. He is able to recognize the want of value being constantly placed on certain races' lives. The inhuman practice of trading human organs also receives heavy criticism from Trigg. These organs are possessed after mercilessly murdering the Mexican people. This also shows a mournful disregard of human life. This practices, according to Brigham, "literalizes the view that Mexico serves as the United States' labor reserve" (311).

The cultural politics of ownership is also elaborated via human centered approach of the colonizers. From bidding on animal racing to cutting of pinyin trees, from illegal trade of fur to smuggling of ammunition and drugs, from the extinction of beaver to the growing of Prickly Pear, Cholla Cactus, Saguaros, and Date Palms, from excessive cutting of trees to the making of game grounds, from desertification of lands to greening of deserts, Silko leaves no stone unturned in revealing the politics of ownership. She observes that the extreme hunting of animals has led towards their extinction as Lecha realizes: "she had never seen any person, animal, place, or thing look the same twice" (167). All is changed; there is "little food" because "aliens have stolen it." Besides, "the children saw few birds or rodents and no large animals because the aliens had slaughtered all these creatures to feed themselves" (247).

Due to less number of animal species alive now, Silko calls the land "frozen waste" (159). The children have not seen "any meat" for many weeks. After that, the white men started their new quest "under the crust of snow and earth" because they think that "there is no more life on tundra." But underground 'waste' is still useful for them: from it, they might find "oil, gas, uranium, and gold" (159). Their new quest leads them towards death since engine oil now appears just like a "pool of blood." The animals that were not hunted died of draught due to change in environment. Talking about the draught and dying of animals, Calabazas says: "so many rodents and small animals died, and the deer and larger game migrated north" (Almanac 202). Silko warns about the revenge of earth on hunters through invisible spirits: "an instant after a hunter pulls the trigger the body of his hunting companion falls where the turkey had been" (207).

Silko also compares pre-colonial America with post-colonial one. She leaves the readers into nostalgia of 'tropical lands' and 'floating gardens' of 'Mexico City' that not only added beauty to the place with its "water lilies, yellow and pink blossoms" (Almanac 164) but also

served agricultural purposes. Now these are replaced by ‘giant dams in the jungle’ for getting ‘hydroelectric power’. These dams are run by the ‘machinery that belongs to the masters’ (Almanac 162). Now there are only ‘images’ of these gardens’ in the minds of the natives even the priest talks about heights of that progressing culture. The real image is now turned into ponds ‘with the dark green water’ due to overflow of mosses with ‘yellow woven-plastic shopping bags floating’ in it. She compares floating gardens with ‘floating trash’ (Almanac 164). This comparison is both ironic and thought provoking as the bag contains ‘dead bodies’ of murdered men (164). Like floating gardens human beings are dead too because they are unable to cope with the artificial environment produced by the “white fathers of Tucson”.

Incorporating these parameters reveal that the concepts of biopiracy and biocolonization have deprived Native Americans of not only their natural resources but also of their traditional knowledge. Silko through *Ceremony* also emphasizes the point that if the Natives wish to survive, they must resist the colonial onslaught. They cannot go on meekly accepting powers of the evil witches who come in the form of the destroyers so as to substitute for the living things of nature the things of lifelessness e.g. the atomic bombs. They should be as smart as the spotted cattle who never forget their origin in the South. They ought to strive against these love-destroying things of the witches. *Almanac*, on the other hand, deals simultaneously with economic hegemony, environmental toxicity, and deadly militarism. It advocates the poor folks for maintaining intimate relations with the land and nature. Praising their traditions, it calls for its recognition as if a model. *Almanac* affirms the ecological interdependence and unity of all species. It clearly calls for universal protection from toxic wastes that pollute air, water, food, and land. It also highlights the right of Native Americans to control their own cultural languages, heritages, and resources. In an increasingly technological world, the issue of ecological belonging is directly related to the question of identity formation.

The chapter “Environmental racism: ‘Othering’ of Places and Peoples in Silko’s *Ceremony* and *Almanac of the Dead*”, highlights the process of othering as a colonial strategy of occupation. This chapter illustrates how Silko’s narratives explore, through the lens of ecological disaster, the complex nature of issues surrounding environmental policy making, the founding of a sense of self in relation to place, land-ownership, landscaping, naming and displacement.

Silko's novels focus extensively on the systematic process of environmental racism. She brings to light the fact that the effects of environmental hazards and pollution on Native Americans have always been overlooked by environmental policy makers because of the perceived notion that these communities are politically powerless and would not protest. She depicts that environmental racism positions environmental framing as racially driven, in which Native Americans are affected by poor environmental practices of the Euro Americans. Throughout the United States, Native American communities have not only become the dumping grounds for waste disposal but also served as a home to manufacturing, agricultural and mining industries that pollute the land. The greatest number of uranium mining is done in the areas of the natives. It not only makes the air polluted but also causes people to die as Tayo's grandmother dies due to cancer caused by carcinogenic mines.

Silko illustrates that the destructive attitudes and actions towards the land and people in America today represent our legacy from the early Euro Americans who arrived in North America seeking material wealth and power. They did not learn from the native people about the exotic flora and fauna of the land. Rather they established their own norms and divided humans and environments into others. This othering lead to the environmental catastrophe. Both novels—*Ceremony* and *Almanac of the Dead*—clearly reflect a connection between racism and environmental actions both in terms of their experiences and outcomes. The novels illustrate how environmental discrimination results in racial discrimination or the creation of racial advantages. In both the novels, 'othering' can be seen working in a planned course to meet the economic goals of the colonizers. This procedure involves four different forms of action;

a. Naming
b. Landscaping
c. incorporating native 'place' into colonial 'space'
d. zoning

Naming: The concept of naming is the significant idea that the texts attempts to revise and question. In European-based cultures, one of the important power tools is the concept of naming. The texts describes that the naming tradition started when Adam was given the special power of naming in heavens, but it made its path to controversial renaming of the lands that were

conquered by colonial nations. However, for Almanac's characters naming is not able to fully define a place or an individual as it does in European traditions. For Silko European tradition of naming is completely materialistic because "once the whites had a name for a thing, they seemed unable ever again to recognize the thing itself" (294). She describes naming as very fragile belongings that one can easily change according to the circumstances. One of the characters also says, "I made up my name. Calabazas, 'Pumpkins'. That's what you did. Invent yourself a name" (216).

Another common thing in the entire text is use of misnomers. They reflect the nature of names which is always changing. Mother of El Feo gives nick name to her son which in Spanish language means "the ugly one". By giving her son this nickname, she attempts to get rid of all other women who feel attracted to her son's great beauty. Similarly Tiny is the name of a person who is very large. Even the novel's chapter's titles and sections often exemplify misnomers. The assumptions of Europeans are also challenged in the portrayals of animals. For example, dog is a traditional European symbol of companionship and faithfulness but Silko has represented it as 'Death-Eye Dog' which is a creature and symbolizes the current era. This creature is shown as "male and therefore tend to be somewhat weak and very cruel" (251).

All of these examples tactically take us beyond the very idea of naming into the revision of the concept of personal identity of Europeans. Identity has always been taken as a single and static thing in European thought. But this idea is called into question by Silko who claims that it is our personal identity that not only makes an important part of our surrounding but also involves our own selves.

Landscaping: Silko addresses the issue of landscaping in her texts and shows great resistance to the idea of landscaping. Angelo's uncle Max, being a white man, favors landscaping; as he only plays golf on "the course with the desert landscaping" (362). Angelo also finds desert hazards "quite wonderful" (362). For Silko, the idea serves as opposite. She views each place and location of earth as "a living organism with the time running inside it like blood" (629). She criticizes "urban-renewed" Tucson. For her this city, "looked pretty much like downtown Albuquerque" before the colonizers landscaped it into their industrial city after buying it from Indian People (28). The city is no more green. Silko writes, "the drought had left

no green". Lawns and cemented pathways were indistinguishable (64). The city had expensive hotels which a common man like Sterling could not afford. The hygienic condition of the city was also not good as "There were a lot of flies" and Sterling fans "them away with his hat" (28).

Euro Americans started growing plants in the desert area of Tucson which seemed not a good idea as Sterling observes the leaves "of the desert trees pale yellow. Even the cactus plants had shriveled" (30). Same idea is echoed in Zeta's garden which is full of "strange and dangerous plants". Sterling also views it as a 'strange place' where "the earth herself was almost a stranger". While working as a gardener of the strange garden, he sometimes feels terrified as if he has "stepped up into a jungle of thorns and spines" (36). Even the dogs of the house are not safe from these strange plants. Paulie removes the spines from the dogs' feet every day and dresses the wounds. Silko calls this desert landscaping as 'gaunt'. "The prickly pear and cholla cactus had shriveled into leathery green, tongues. The ribs of the giant saguaros had shrunk into themselves" (64).

Prickly Pear, Cholla Cactus, Saguaros, and Date Palms were grown in large quantity in Tucson by Euro Americans to give the desert a 'green look'. But the results were not the same as desired. As every plant gets immunity in accordance with the environment which gives it strength to grow so artificially introduced plants were not able to thrive. Silko ironically personifies these plants to emphasize the fact that they too, like humans, have their own place and environment to live. They are not even able to survive the high wind of the desert. Silko, after describing the plight of plants, gives a view of non renewable pollution causing products like Styrofoam cups and toilet papers. Moving from plants to these things gives an obvious comparison between both. Plants, out of their place, are harmful like artificially produced materials, that earth is no more able to consume naturally. Tuxtla, a suburban place, is also shown as a target of landscaping turning into a European city, in which there is a "last hilltop of jungle trees and vegetation has persisted" (279).

Similarly rivers are no more 'rivers' these become "sewage treatment" (189). Root observes this fact when he views the river of Tucson: "Tucson built its largest sewage treatment plant on the northwest side of the city, next to the river" (189). Jamey observes, while driving on a bridge on Santa Cruz river that "water in the river came from the city sewage treatment plant"

(695). Previously the river water used to be clean and people did not die of any draught as Calabazas argues: ""before" the whites came we remember the deer were as thick as jackrabbits and the grass in the canyon bottoms was as high as their bellies, and the people had always had plenty to eat. The streams and rivers had run deep with clean, cold water. But all of that had been "before". Calabazas views the whole world 'getting crazy after the dropping of atomic bombs' (628). He recalls old people saying that 'earth would never be same, there will be no more rain or plants or animals' (628).

Long after effects of landscaping can be seen in global warming of the planet. Lecha notes in her diary that 'the Earth no longer cools at night' due to continuously produced 'searing heat'. Although wind plays its role to carry away this heat but it can do it only for 'a few hours'. It is beyond its natural limit to cool the intense heat so it becomes 'motionless' and 'faint' at the end of the day. Moreover Silko harshly criticizes air pollution which is a gift that white men offered America: "poison smog in the winter and the choking clouds that swirled off sewage treatment leaching fields and filled the sky with fecal dust in early spring" (313). Tacho also blames white men for global warming: 'all the earth quakes and erupting volcanoes and all the storms with landslides and floods are the results of this white trouble' (337).

Incorporating native 'place' into colonial 'space': Silko's texts incorporate the colonial policies to convert native 'place' into colonial 'space'. The texts reveal that the "relocation" and "removal" policies of the United States imposed a sense of total dislocation on native tribes. This dislocation was associated with tragedy along with sadness. This loss was not only of their traditional homelands but also of members of tribal communities. The process through which American Indian reservations became "colonial spaces" is aptly describes throughout the texts.

In Silko's novels, a clear reflection of one's living in closeness to the land and its surroundings is especially felt. Silko continues to put on view, within the narrative, diverse manners through which Euro Americans are distinctly distinguished from the Native American place. As per her prediction, this divisiveness will—in future—lead to their ultimate disappearance from America. From a sense of "place," the military and political conquests of areas already inhabited by the Natives form the most definite statements about the dislocation of

the Euro Americans. Calabazas, who is the Yaqui character, explains this fact in these words: "The whites came into these territories. . . . They went around looking at all the best land and where the good water was. Then they filed quiet title suits . . . The people . . . couldn't conceive of any way they could lose land their people had always held" (213).

Illegitimacy of the Euro Americans in the Americas becomes a cause for their dislocation and becomes an inspiration for the indigenous people. In Silko's formation, Euro Americans function as forceful occupiers of foreign soils. It reflects a sort of spiritual bankruptcy foretelling their ensuing downfall. In a sense, they are seen as 'empty.' It is directly related to the fact that they exist in 'space' instead of 'place.' That's why their behavior shows a complete want of association to peculiar geographical location. This loss of identity can be easily seen in theft of anthropologists. They steal some stone figures that were given to the Laguna by the kachina spirits. These figures, gotten by the Laguna people at beginning of the Fifth World, were "not merely carved stones, these were beings formed by the hands of the kachina spirits" (33).

In *Almanac of the Dead,* native is shown very much linked to his 'place' while the colonizer is shown taking advantage of his 'space'. In the entire novel it is extremely important to see natives' identification with their lands. Silko constantly shows strong relationship of land to the people especially those who still maintain ties with their traditions and heritage. On the other hand she shows people who are without roots mistreat land and subsequently land mistreats them too. The end of European domination of the native land is made enviable by Silko's characters by showing European alienation from the landscape. Calabazas speaks about the same thing; "Because it was the land itself, that protected native people. White men were terrified of the desert's stark, chalk plains that seem to glitter with the ashes of planets and worlds yet to come" (222).

Silko continues to put on diverse ways, within the narrative, which creates a division between Euro American space and Native place. She also predicts that this divisiveness will lead to their ultimate disappearance from America in future. *Almanac* does not completely de-privilege the human subject; rather it reaffirms our man's small yet influential place within the whole biotic community. In *Almanac of the Dead,* the efforts of Europeans for controlling Native American borderlands, literally as well as intellectually and spiritually, are shown as the

reflection of their occupation of "space" rather than "place". Some characters in the novel show active resistance. Lecha shows her disagreement with the Border Patrol and passionately resists the territorial boundaries. She explains that: "Indians had nothing to do with elections… the white man had always been trying to 'control' the border when no such thing existed to control except in the white man's mind" (592).

Zoning or Displacement: Silko emphasizes that in the current world the concept of one's own place is drastically changed. It no longer remains synonymous to home, safety, and belonging. *Almanac* shows a process of life in which Nature and Culture, Global and Local are not divided. She illustrates the concept of place that is sacred for Native Americans. Silko's texts echo the fact that colonial strategies of the past have caused the issue of displacement. Environmental crises of the past have made this fact abundantly clear (examples can be seen in nuclear weapon wars and the world wars that caused hundreds of people to displace). Military and political conquests of native lands in America can be taken as the most definite statements about the dislocation of Euro Americans. By creating the "risk scenarios", Silko's texts reflect what might become a real threat for the whole world. She sees danger in two ways: this world of ours could be a potential place for future disasters; we already live in a state of environmental crisis (as is the case with Sterling's life). In the latter event, there would seem simply no way out (Leecha's case, for instance). The novelist is of the view that even such thinking can lead to a much-desired change for the better.

Silko's texts elaborate the relationship between the earth and Europeans and associate it with violence against Native Americans dwelling in the borderlands. These new dwellings are marked by reservations or marked zoning for colored people. This questioning association makes Clinton, a Vietnam War veteran, doubt the white environmentalists' efforts. He is especially critical of deep ecologists, because he fully understands the hidden agenda of European environmentalism under the guise of protectors. He isn't ready to trust the self-claimed 'defenders of Planet Earth.' Their pretended phrases leave him restless. Hearing the word 'pollution' rang alarm bells in his ears. He knew the European had a history of wrecking havoc with the earth and humanity under the innocent cause of 'health' (54).

In addition to this historical background *of Ceremony* renders very important in studying the process of zoning and its consequences on the natives. *Ceremony* is primarily set in the latter 1940s following the return of Tayo from World War II. As it has already been indicated in previous chapter, the main plot presents Tayo in his battle with post-traumatic stress syndrome. The flashbacks from earlier periods in the life of Tayo serve as time setting so that the overall structure of the novel seems more circular rather than chronological. These previous flashbacks not only include the duration of six years in which Tayo has been absent for war, but also snippets from pre war, his adolescence and childhood. As this perspective is broad-based so it invites a comprehensive analysis of the Native Americans' plight, predominantly of those who inhabit the Pueblo and Laguna Indian Reservation.

Native Americans are more exposed to environmental hazards like nuclear pollutants than Euro Americans are. Uranium mining is done in the territories of the Native Americans. It being a most important element used in the preparation of atomic weaponry, Laguna reservation was virtually assaulted to extract uranium. It has been described as "bright and alive as pollen." The native workers are also segregated because they are given dangerous and dirty jobs. As the boy friend of Tayo's mother work under a bridge full of toxic dump. Silko links othering of places with othering of humans. Tayo is a half Laguna Pueblo and half white and due to this he feels out of place in both societies. Tayo and his Indian friends are expelled from American army because of their ethnic background. The characters of Rocky and Emo are shown in a continuous desire to convert into white race. Part of the healing process of Tayo is learning to accept his mixed identity and not be ashamed of it. However, Tayo embraces his pure Laguna heritage and entirely rejects white culture, which he associates with destruction and death.

The surroundings of the reservation sites were widely occupied by the whites who saw the Natives as their inferiors. Despite being thus prejudices in every regard, they were still taught in the reservation schools. What the teachers would basically inculcate was the 'knowledge' that the whites' was a better world while the Natives were but backward. Due to this brainwashing, the Peublo's new generations grew dubious and seemed to be ashamed of their Native culture. There was also a sense of dissatisfaction in their hearts and minds when they saw poverty reigning in their homes and the entire reservation.

The research reveal that Silko's fiction presents a socio-historically situated approach to ecology—one that is in harmony with the tension between ecological and humanistic concerns. The ecological messages of these texts are accompanied by an acute awareness of pressing socio-political issues in America—such as continued othering of animals, humans and places; spreading domination through naming, mining, dam building, nuclear waste disposal, disregarding the sense of space and place; manipulating the idea of waste and place; landscaping, technological division, and the rapidly shifting notion of what it means to be animal and animalistic.

To conclude, the main focus of the dissertation was to explore and present in a concise form the different ways the writers worldwide deal with the subjects of environment and colonialism. Both my selected novelists—Ghosh and Silko—have plainly proposed a "reinhabitation" of the damaged lands. "Reinhabitation" is a term used by Gary Synder (2004) refers to a kind of compromised existence on a land injured and disrupted through its past exploitations. This irrevocable damage to the land is done either in environmental terms (*Sea of Poppies*) or as an aftermath of deadly wars (*Ceremony*). Likewise, *Almanac of the Dead* portrays a world which is environmentally destructed and numerous development complexities are shown by *The Hungry Tide.*

Both Silko and Ghosh, through their texts, portray their worldviews regarding the "nature" of colonialism and its impacts on human and non-human world. Although both of them considerably differ is in their particular portrayals of worldviews on the subject of environment of postcolonial worlds but they do share same environmental concerns. They reveal a common worldview that regards the non humans including land as essential parts of the experience of being human. They argue that the disruption and injury of the world by settler cultures can overcome if we start living like previous inhabitants of the world. Those inhabitants lived on the land "more lightly" and closer to nature. And we should view them as a "model" for new inhabitants.

They depict the underlying hypocrisy of the so-called colonial development in native lands and predict that as the developed nations (neo-colonizers) incessantly pursue their personal gratification and meet economic ends, environmental apocalypse seems but inevitable. The

writers reveal that human existence on earth is incomplete without land and animals. However, with the wave of the world's powerful nations' imperialistic designs on a constant rise, such an ideal and fancied world is fast becoming a mere fiction: alive only in the past generations' memories.

7.2 Contribution of the Research:

Postcolonial-ecocritical school of literary thought urges the researchers to re-evaluate their human-centered worldview highlighted by the environmental crises. The present study proposes that the careful amalgamation of new-materialism in ecological thinking can not only make ecocriticism more systematically strong, but can also contribute in a better meaningful way to the remedial input of postcolonial criticism. As new materialism views matter as dynamic so by endowing dynamics to the matter, it becomes easy to deconstruct dualism between human and environment, man and matter. In postcolonial ecocriticism this dynamics can be seen as the significant processes of occupation. These processes are an integral part of diverse anti environmental strategies of the colonizers created to achieve certain goals. This research incorporates the concept of "Matter" as the natural resources of the indigenous communities that are illegitimately occupied by the colonizers for their personal economic profits. Apart from this, the colonial tactics of occupation are taken as dynamic processes that operate via different stages. Every strategy can be seen as a whole which is composed of systematic underlying process of creating and maintaining the empire.

The idea of colonial occupation as a dynamic process can be seen in three very significant aspects of postcolonial ecocriticism: Myth of Development, Environmental Racism and Biocolonization.

The idea of development as a continuing process of occupation recognizes political relationalities of power and its effect on the third world environments. This idea perpetuates western subjectivities and carries on the binarism of nature and culture into the neo colonial world. In order to understand the colonial developmental politics, we should understand that the environmental problems of today are the result of systematic production of post colonial societies. Hence the native and their resources become a product which extracts 'surplus value' from nature. This product formation occurs through different stages. First, the difference in

understanding of product (here product signifies land and people) is created. After the materialization, the product gets ready to return invested profits. This is obvious when the natives take the face of colonizers and exploit their co-natives to fulfill the needs of their still masters (the idea is similar to state vampirism). Different co-factors such as language domination and sustainability adds to this process.

Similarly the idea of Biocolonization encompasses the practices and policies that a dominant colonizer culture can draw on to extend and maintain its control over the peoples and lands When biocolonization is seen as a dynamic process, we can see its different stages of development. In first stage indigenous communities along with their culture and land are marketed and labeled as commodities. This labeling facilitates the exploitation of natives' lands, labor and natural resources. In second stage, self serving laws are made to control these products. These laws legitimize the colonial domination over natives. As a result natives are pushed to social periphery of the geopolitical enterprise. After getting control, in third and final stage, the colonizers start getting benefits from these products.

More over adding Environmental Racism to the concept reaffirms systematic underlying process of occupation and maintenance. It refers to the policies or practices that disadvantage individuals, groups or communities based on color. It combines industry practice and public policy both of which provide benefits to the dominant race and shift costs to the people of color. Environmental racism as process involves different stages. Landscaping highlights the struggle of the colonizers over the native's natural resources such as vegetation, oils, minerals, water and animals. It shows the colonial control 'over lands'. Converting native 'places' into colonial 'spaces' reveals dominant colonial thinking that views places and lands as profitable spaces. So the postcolonial 'places' echo the colonial 'spaces' which were occupied and exploited in the course of colonization. Naming becomes the conceptual re-inscription of native lands to make it controllable, conquerable and open to further colonial settlement. Finally Zoning adds not only to racial residential segregation but also to material benefits that the colonizers get out of displacing people from their lands. All three of these concepts have been applied on literary texts of Silko and Ghosh.

Furthermore, an engagement with the new-materialist positions can not only rejuvenate this field but can also facilitate it to position ecocriticism within the broader contexts of new and old imperialism and neo- colonialism.

Besides nother important contribution of my research lies in the fact that it has brought to the surface the effects of colonialism on environment upon literatures of two distinct countries, India and America—the latter being disputed as named postcolonial. These two countries are entirely different in terms of historical, cultural and geographical backgrounds which make the study innovative and multidimensional. The attempt of British to civilize India and of Euro-Americans to tame Native Americans met with local resistance. Although each culture was constantly enriched with new ideas from other culture but as this exchange was not equal so the colonizers supremacy brought about a permanent damage to Indian and American environments. The invisible power of colonial occupation is so effective in both regions that the people do not realize that power is being exerted on them. However modern day American neo-imperialism is more difficult to resist than British colonialism. In neo-imperialism American policy makers avoid direct occupation of countries. They rule the world via matrix of large business, international law enforcement agencies, and through cultural and artistic persuasions. However, the British Empire was more long-lasting than the other modes of European colonialism. Yet environmental exploitation can be seen in both forms of colonialism.

One more fact worth considering here is that although the impact of postcolonial ecocriticism on literature of one country can be subjective, but a selection of literature from two countries—rather two different continents—makes the study objective.

7.3 Recommendations for Future Research

For an in-depth understanding of the effects of colonialism on native environments, this research has raised a number of issues which need further exploration. One of these is to view the politics of nuclear war threat between India and Pakistan and its effects on environment. Arundhati Roy and Kamila Shamsie's work can be a good source for this research. Secondly, other genres of literature can be used as samples for examination like poetry, drama, prose and short stories. Sherman Alexie's poetry would be a brilliant choice in this regard. Thirdly, future

researchers should give consideration to such areas as green orientalism, eco-tourism, biopiracy, biopolitics, biopower, language and cultural pollution, environmental worldling.

APPENDIX

Appendix (a)

Given facts are taken from Madhav Gadgil and Ramachandra Guha's book *This Fissured Land: An Ecologcal History of India* (2012), Priyamvada Gopal's *The Indian English Novel: Nation, History, and Narration* (2009), S.N. Kulkami's *Famines, Draughts, and Scarcities in India: Relief Measures and Policies* (1990), and Romila Thapar's *A History of India* 1990.

YEAR	KEY HISTORICAL EVENTS	KEY EVENTS RELATED TO ENVIRONMENT (MOVEMENTS, DISASTERS & DEATHS)	PROMINENT ANGLOPHONE LITERATURE AND RELATED WORKS
1757	The British, having arrived in the Subcontinent under the guise of the East India Company, didn't take too long to show their true colors. They fought and won the Battle of Plassey. As a consequence of the war, by the year 1765, they gained full control of the Diwani of Bengal.		
1760-84	These years saw an unstopped series of small wars that the invaders waged on the rulers of various states within the Subcontinent. Wealth was virtually plundered and drained	This period was badly hit by two devastating famines: a. 10 million people died in the Great Bengal Famine;	

	out of the defeated regions. Such events went on to further strengthen the Company's role in every walk of life.	b. 11 million others were left lifeless in the Chalisa Famine.	
1784	The Kingdom reached a significant piece of legislation titled 'The India Act.' It brought the Company under direct control of the British Crown.		
1791-93	The curse of 'landlordism' was given the legal cover by fixing land revenue under the 'Permanent Settlement.' The poor cultivators, as a result, were deprived of much of their former rights.	Two more famines brought death dancing to each doorstep: a. Doji Bara b. Skull	
1813	It was a historical year in the sense that it saw the passage of the 'Charter Act.' In quite a remarkable move, the Company's monopoly over India, chiefly in terms of trade came to a halt.		
1817	Discrimination of the local population along the religious lines was evidently demonstrated with the establishment of Hindu College in Calcutta. The institute provided English education but to the Hindu elites coming from		Rammohan Roy, *A Defence of Hindoo Theism*.

	the upper-castes.		
1827-28	Taking the caste system a step further, 'Brahmo Samaj' was founded.		Henry Derozio, *The Fakeer of Jungheera*.
1833	In a surprised yet positive development, the inhuman practice of 'Sati' was prohibited.		
1835-37	With the passage of 'Education Act,' English became the new language of instruction in all the educational institutions under the auspices of the government.	The devastating Agra Famine 8 million dead.	K. C. Dutt, *A Journal of Forty Eight Hours of the Year 1945*.
1857	Exactly a century after the War of Plassey, the First War of Independence was fought. Initially termed as the 'Sepoy Mutiny' by the colonialists, it later proved to be the most important event of region's future history. In another significant step, universities were established in the cities of Calcutta, Madras and Bombay.		
1858	Another 'India Act' cut the powers hitherto held by the Company and transferred it directly to the Crown.		*Indian Field*, an English language magazine, first

	In an unfortunate move that virtually ended the Muslims' rule in the vast region, Bahadur Shah Zafar—the last Mughal emperor—was deported to Yangon where, two years later, he died a prisoner.		came out.
1860		The indigo growers revolted against their perpetual exploitations at the hands of the higher-ups. In another calamity, many precious lives were lost in the Upper Doab Famine.	Dinabandhu Mitra, Nildarpan (Bengali: *In the Mirror of Indigo*).
1864		The Indian Forest Department was found.	Bankim Chandra Chatterjee, Rajmohan's *Wife*
1865		A specific legislation called the 'Forest Act' was introduced. This act contributed to further strengthen the state's control over forests throughout the country.	Bankim,*Durgeshnandini*(Bengali).
1866		Orissa Famine took millions of innocent lives away.	
1869-70	A new body, called the 'Indian Reform Association,' was founded.	About 1.5 million died in the Rajputana Famine.	

1872		The tenant farmers revolted in Pabna and Bengal.	
1873-74		During this duration, famine wrecked havoc in Bihar.	*Lal Behari Day*, *Govinda Samanta* or *The History of a Bengali Raiyat*.
1876	With the aim of promoting what it called the national interest, 'Bharat Sabha' or 'Indian Association' was founded.	This year saw the Great famine of 1876.	Toru Dutt, *A Sheaf Gleaned in French Fields*.
1878		The newly-designed Forest Act was passed. This new piece of legislation divided forests in two types: state-reserved forest; and village forests. The Act was bitterly opposed by the Poona Sarvajanik Sabha, a well-known West-Indian nationalist front.	Toru Dutt, *Bianca*, or *the Young Spanish Maiden* serialized.
1880		The rich teak forests of the Dang district were aggressively demarcated by the by government of the Bombay Presidency.	Bankim Chandra Chatterjee, Anandamath (Bengali: *The Sacred Brotherhood*).
1883-			S. C. Dutt, *The Young Zamindar*.

1888-89		Ganjam famine.	O. Chandu Menon, *Indulekha*, a book in Malayalam based on Disraeli's *Henrietta Temple*.
1893-95		The year 1893 saw the rise of certain major rebellions against the colonial forestry. This wave ran especially high in Chotanagpur area.	Krupabai Satthianadhan, *Kamala* (a story of a Hindu Life); and *Saguna* (a Story of Native Christian Life).
1896-97		Indian famine of 1986-1987.	Fakir Mohan Senapati, *Cha Mana Ana Guntha (Oriya, Six Acres and a Half*), serialized.
1899	The British were strongly opposed by the Munda uprising that surfaced in Ranchi.	Devastating famines hit Bombay and Ajmeer.	Mir Hadi Ruswa, *Umrao Jan Ada* (Urdu).
1900			R. C. Dutt, *The Ramayana and the Mahabharata*: The Great Epics of Ancient India Condensed into English Verse.
1901			Cornelia Sorabji, *Love and Life Behind the*

			Purdah.
1903	Edward-VII was crowned as the Emperor of India.		T. R. Pillai, *Padmini*: (an Indian Romance); K. K. Sinha, *Sanjogita or The Princess of Aryavarta*; Tagore, *Chokher Bali*; A. Madhaviah, *Thillai Govindan.*
1905	Two historic events took place in this year: . Bengal was partitioned along communal lines; . Swadeshi Movement was inaugurated.	Another famine hit Bombay.	Rokeya Sakhawat Hossain, *Sultana's Dream*.
1910		The wave of rebellions against the colonial forestry reached Bastar.	Tagore, *Gitanjali* (Bengali poems); Gandhi, *Hind Swaraj* (English version).
1911	Giving in to the great protests from the Muslim population, Bengal's partition plan was taken back.		
	World War-I begins.		Rabindranath Tagore, *Ghare*

1914			*Bhaire* (Bengali); A. Madhaviah, *Clarinda*.
1915	Mr. Gandhi made a comeback to India. Besides, Mr. Tagore—newly-knighted—toured Japan and the U.S., delivering lectures on subject of 'Nationalism.'		
1917	The famous October Revolution occurred in Russia.	Mr. Gandhi began his well-known campaign called 'Champaran Satyagraha.' This movement was aimed at protesting against the perpetual exploitations of the poor indigo growers.	Sarojini Naidu, *The Broken Wing* (poems); Sarat Chandra Chatterjee, *Devdas and Srikanta* (Bengali).
1919-20	This period featured the following historically significant developments/events: . Mr. Gandhi took up the leadership of the popular Indian National Congress party; . Protests broke out against the Rowlatt Act; . In the month of April, Jallianwala Bagh Massacre occurred; . Khilafat Movement was launched against the dismemberment of the Turkish Empire. This movement	The colonial forestry was now rebelled against in Midnapur.	

	brought both the Hindu and Muslim nationalists under the same flag.		
1921	Mr. Gandhi launched his famous Non-Cooperation Movement.		
1927	The Non-Cooperation Movement saw the commencement of its second phase.	Local communities were denied full access to forests through the Indian Forest Act. As a result, farmlands lessened in thickly populated and extremely poor areas in spite of their natural wealth.	K. S. Venkataramani, *Murugan, the Tiller*.
1930	Mr. Gandhi announced the launch of the Second Civil Disobedience Movement.	Famous Dandi March was organized in order to break the Salt Laws.	Premchand, *Gaban* (Hindi/Urdu).
1935	The Centre's role was limited while devolving much of the autonomous powers on the provinces.		Anand, *Untouchable*; Narayan, *Swami and Friends*.
1936	The All-India Progressive Writers Association (PWA) held its founding conference.		Jawaharlal Nehru, *Autobiography*; Premchand, *Godan* (Hindi: *The Gift of a Cow*); Anand, *Coolie*.
	'League Against Fascism and War' was found with Mr.		K. Nagarajan, *Athawar House*; R.

1937	Tagore chosen as its President.		K. Narayan, *The Bachelor of Arts*; Anand, *Two Leaves and a Bud*.
1938			Narayan, *The Dark Room*; Raja Rao, *Kanthapura*.
1939-40	The World War-II begins; Complaining of non-consultation about declaring India at war as well, the Congress governments throughout the country resigned.	The colonial forestry was rebelled against in Adilabad.	Anand, *The Village* (First of war trilogy).
1942	The Congress Party, under Mr. Gandhi, passed 'Quit India' resolution. The All-India Depressed Classes Conference was first held. It was presided over by Dr B. R. Ambedkar.		Narayan, *Malgudi Days* (short stories); Anand, *The* *Sword and the Sickle* (last in war trilogy).
1943		A worst famine broke in Bengal killing over three million people by the year 1944.	K. A. Abbas, *Tomorrow is Ours* (a Novel of 'today's India.)
1945	The World War-II came to an end. Moreover, the trial of several members of the Indian National Army was initiated.	A peasants-only 'Ashram' was set up by Mira Behn.	Santha Rama Rau, *Home to India*; Anand, *The Big Heart*; Humayun Kabir, *Men and*

	Protestors and demonstrators, demanding their instant release, took to streets in big numbers.		*Rivers;* Gopinath Mohanty, *Paraja* (Oriya); Ismat Chughtai, *Terhi Lakir* (Urdu: *The Crooked Line*).
1946	The year saw much unrest. The country's labor force, armed forces, and navy went on strikes on various occasions. Besides, the historic Cabinet Mission came to India with the mandate to devise power-transferring terms with the Indian leaders. As soon as the Partition Plan was made public, country-wide riots communal riots commenced. It was only after Mr. Gandhi's 'fasting' that a temporary relief was felt chiefly in Noakhali area.		Anand, *Apology for Heroism* (autobiography); Nehru, *The Discovery of India*; Narayan, *The English Teacher*.
1947	The most important year in the history this region occurred. The Subcontinent was finally partitioned with two new countries (Pakistan and India) coming into being amidst massacres of migrants on each side.	The limestone mining intensified.	Bhabani Bhattacharya, *So Many Hungers.*

1948	Just a year after having won his country's independence, Mr. Gandhi was assassinated.	Armed communists lead a peasant uprising in Telengana.	Abbas, *I Write as I Feel* (autobiography); G. V. Desani, *All about H. Hatterr.*
1950	With the adoption of a national constitution, India became a Republic.	States, one by one, started adopting their own 'Zamindari Abolition Acts.'	G. V. Desani, *Hali* (play).
1951		Mr. Acharya initiated the 'Land Gift Movement.' It was basically a voluntary movement aimed at land reforms.	Zeenut Futehally, *Zohra*.
1952	First General Elections were held in India.		Bhattacharya, *He Who Rides a Tiger*.
1953		This year saw the beginning of the 'Sarvodya Movement.' It had had certain lofty ideals: equally alongside self-determination was desired to reach all social strata.	Attia Hosain, *Phoenix Fled* (short stories); Anand, *Private Life of an Indian Prince*.
1954	With the aim to encouraging literary productions in regional languages alongside English, the 'Sahitya Akademi' or 'Academy of Letters' was established.		Nayantara Sahgal, *Prison and Chocolate Cake* (autobiography); P. Renu, *Maila Anchal* (Hindi: *The Soiled*

			Border); Kamala Markandaya, *Nectar in a Sieve*.
1955	Matrimonial laws for Hindus changed under the 'Hindu Marriage Act.' Under the amendment, women's autonomy was first recognized. Moreover, in the same year, several Afro-Asian leaders met at the 'Bandung Conference.'		Narayan, *Waiting for the Mahatma*; Markandaya, *Some Inner Fury*; Abbas, *Inquilab*: (A Novel on the Indian Revolution); *Que*st (an English literary quarterly).
1956			Khushwant Singh, *Train to Pakistan*.
1963-64	Mr. Nehru, the first prime minister, kicked the bucket on May 28, 1964.	Mr. Chandi Prasad Bhatt, a Gandhian social worker, set up the 'Dasholi Gram Swarajya Sangh (DGSS) ('Dasholi Society for Village Self-Rule') in Gopeshwar.	Anita Desai, *Cry, the Peacock.*
1965	Pakistan and India fight the September War. In the same year, the notorious Hindu extremist organization 'Shiv Sena' was formed in Mumbai.	The famous 'Chipko Movement,' commonly called 'Chipko Andolan' began. Following Mr. Gandhi's non-violent methods, it was an act of hugging trees in a bid to protest them. Its modern form started in Uttar	

		Pradesh in the early 1970s. Its aim was to create awareness against the rapidly-growing process of deforestation.	
1967		The Naxalbari Peasant Revolt starts.	Narayan, *The Vendor of Sweets*.
1970-72	Unaddressed small differences between the East and West parts of Pakistan culminated in a full-scale civil war in 1971. Thanks to Indian military intervention backing the separatists, East Pakistan parted ways with the Federation and became an free country called Bangladesh.	In July 1970, floods hit the Alaknanda River. In October 1971, a great demonstration was held by the Sangh workers in Gopeshwar. The protest was aimed at denouncing the policies of the country's Forest Department. More protests followed the next year. This new wave of rallied and marches led to more strict, direct action. As a consequence, instead of the Sangh, the Forest Department awarded the racket-making contract to one Simon Company.	
1974	Calls for a 'Total Revolution' were given against corruption charges of Ms. Gandhi's government by Jayaprakash Narayan.	Save Narmada Movement (SND) started. Initially a funder of the project, the World Bank withdrew in 1994. Since the 1980, the said dam has been at the centre of certain controversies while, at times, triggering protests as well.	Kiran Nagarkar, *Saat Sakkam Trechalis* (Marathi: *Seven Sixes are Forty Three*).
	The court declared Ms.		Chaman Nahal,

1975	Gandhi's government of electoral fraud. This decision was followed by the imposition of emergency in the month of June.		*Azadi.*
1977-1978	General Elections held in India in which Ms. Gandhi had had to lick the dust.	**The Silent Valley Project started in 1978.**	Desai, *Fire on the Mountain*; Narayan, *The Painter of Signs.*
1980-1982	Another election saw Ms. Gandhi regain her lost political power.	**Two fronts were formed in the year 1982:** **a. Navdanya Movement;** b. **Ganga Mukti Andolan**	Salman Rushdie, *Midnight's Children*; Shashi Deshpande, *The Dark Holds No Terrors*; Desai, *Clear Light of Day*.
1983		**This year featured the formation of 'Development Alternatives.'**	Rushdie, *Shame*.
1984	It was a violent year marked with communal unrest. In order to pursue what they called the 'Sikh militants,' the Indian army stormed into Amritsar's famous Golden Temple. Great anti-Sikh rallies became the order of the day. Later on, Ms. Gandhi was assassinated. She was replaced	On December 3, Bhopal's U.S.-owned Union Carbide Plant leaked about 40 tons of methyl isocyanate. This great gas leakage resulted in the immediate killing of 3,000 people. In the later years, the number of casualties grew as high as 20,000.	

	by her son, Mr. Rajiv Gandhi. Soon after taking the country's reigns, Mr. Gandhi introduced certain economic reforms at creation of a free-market economy in India.		
1985		**Narmada Bachao Andolan was set up.**	Sahgal, *Rich Like Us*.
1986-1987		The 'Right Livelihood Award' was conferred on the Chipko Movement. Besides, Baliyapal Movement was also launched during the same period.	Amitav Ghosh, *The Circle of Reason*; Vikram Seth, *The Golden Gate*
1988		Emphasizing an ecological stability to benefit people, rather than the former state-controlled industrial exploitation of theirs, a new National Forest Policy was adopted.	Upamanyu Chatterjee, *English, August*; Ghosh, *The* *Shadow Lines*; Shashi Deshpande, *That Long Silence;* I.Allan Sealy, *The Trotter Nama;* Rushdie, *The Satanic Verses* (the book that Muslims around the world continue to protest against blaming it to

			contain blasphemous material).
1989		‘Free the Ganga’ Movement gets underway.	M. G. Vassanji, *The Gunny Sack*; Bharati Mukherjee, *Jasmine*; Shashi Tharoor, *The Great Indian Novel.*
1990		A good number of displaced villagers (made homeless thanks owing to the Sardar Sarovar Dam), staged a peaceful sit-in.	Farrukh Dhondy, *Bombay Duck*; Rushdie, *Haroun and the Sea of Stories.*
1991	Mr. Rajiv Gandhi also met his slain mother’s fate. He, however, was murdered by the Sri Lanka-based Tamil Tiger rebels. Later on, Mr. Narasimha Rao became the new prime minister. Due to his economic reforms, the country’s economy slowly walked away the Mr. Nehru’s socialist views.	Strongly opposing the Narmada Dam Project, modern-day Indian author Arundhati Roy wrote an essay titled ‘The Greater Common Good.’ The piece also appears in her book *The Cost of Living*.	Rohinton Mistry, *Such a Long Journey*; I. Allan Sealy, *Hero*.
1992	It was another blood-stained year. Hindu extremists attacked and demolished the historic Babri Mosque. Violent riots		Amitav Ghosh, *In an Antique Land*; Gita Hariharan,

	followed. During this fresh wave of unrest, Mumbai saw mob-killings of thousands of Muslims.		*The Thousand Faces of Night.*
1993	Several bomb blasts ripped through Mumbai and killed many in Mumbai. Underworld dons were blamed to have carried out this coordinated series of attacks to avenge the massacre of Muslims a year back.		Shama Futehally, *Tara Lane*; Vikram Seth, *A Suitable Boy*; Amit Chaudhuri, *Afternoon Raag.*
1994			Tharoor, *Show Business*; Rushdie, *East, West.*
1995			Nagarkar, *Ravan and Eddie*; Mukul Kesavan, *Looking Through Glass*; Vikram Chandra, *Red Earth on Pouring Rain.*
1996	The United Front formed its government in Delhi.	Heavy showers and snow storms froze-to-death at least 194 Hindu pilgrims in the north of Kashmir. It is commonly called the Amarnath Yatra tragedy.	Rohinton Mistry, *A Fine Balance*; Ghosh, *The Calcutta Chromosome*; Rushdie, *The Moor's Last Sigh.*

1997	Golden Jubilee celebrations of the country's freedom were held.		Arundhati Roy, *The God of Small Things*; Ardashir Vakil, *Beach Boy*.
1998	BJP's coalition government came to power with Mr. Vajpayee becoming the prime minister.	India successfully tested its nuclear weapons in Pokhran.	Chaudhuri, *Freedom Song;* Manju Kapur, *Difficult Daughters.*
1999	India and Pakistan fought the Kargil war.	The state of Odisha was devastated by a cyclone that killed about 10,000 people.	Rushdie, *The Ground Beneath Her Feet;* Jumpa Lahiri, Interpreter of Maladies (1999); Anita Desai, *Fasting Feasting and Diamond Dust and Other Stories* (2000).
2001	Following the 9/11, both India and Pakistan chose to support the U.S.-led war-on-terror. As a 'reward,' Washington announced to lift all those sanctions that had been imposed on these neighbors following their nuclear tests in 1998.	The U.N. starts the Three-Country Energy Efficiency Project.	Manil Suri, *The Death of Vishnu*; Ghosh, *The Glass Palace*.
	Anti-Muslim riots were ignited in the state of Gujarat. One	Bureau of Energy Efficiency (BEE) came into existence.	Siddhartha Deb, *Point of Return*;

2002	incident said to have provoked the large-scale massacre was the accused setting on fire of a train carrying Hindus.		Mistry, *Family Matters*.
2003	Two simultaneous bomb blasts ripped through Mumbai, killing about 50 people in all.	Indian Green Building Council came to be formed.	Jumpa Lahiri, *Namesake*
2004	India—partnered by Germany, Japan and Brazil—began endeavors to secure a permanent Security Council seat in the U.N.	Asian Tsunami killed thousands in country's coastal communities in the south.	Ghosh, *The Hungry Tide*; Anita Desai, *The Zigzag Way;* Upamanyu Chatterjee, *The Memories of the Welfare State.*
2005		Heavy monsoon rains were followed by floods and slides in the month of July. In Mumbai and Maharashtra alone, at least one thousand people lost their lives. In October the same year, bomb blasts in New Delhi killed 62 people. The responsibility of the later attack was said to have been claimed by a group of Kashmiri freedom fighters.	Rushdie, *Shalimar the Clown.* Jerry Pinto, *Confronting Love*

2006	In the month of March, George W. Bush, the then U.S. President paid an official visit to India. On the occasion, a nuclear agreement was signed between the two nations. The development gave India access to civilian nuclear technology. Later on, in December, Washington Administration approved a bill allowing India the opportunity to buy the U.S. nuclear reactors as well as fuel.	On July 11, about 180 people on board a train are killed during a bomb attack. As usual, 'militants from Pakistan' were accused to have carried out the deadly attack. Later on, on 8th September, explosions outside a mosque took as many as 31 lives in the western town of Malegaon.	Kiran Desai, *The Inheritance of Loss;* Amitaav Ghosh, Incendiary Circumstances (20 06);Pankaj Mishra, *Temptations of the West: How to Be Modern in India, Pakistan, Tibet, and Beyond* (2006); Jerry Pinto Helen, *The Life and Times of An H-Bomb, Reflected in Water: Writings on Goa*; Rupa Bajwa, *The Sari Shop*; Arwin Allan Sealy, *Red: An Alphabet*
2007	In the month of April, India sent its first commercial rocket, carrying an Italian satellite, into space.	On February 18, at least 68 passengers, most of them Pakistanis, were killed by bomb blasts and a blaze on a train (commonly called the 'Samjhota Express') travelling from Delhi to Lahore. Later the same year, nine	Vassanji, *The Assassin's Song*; Manju Kapur, *Home*; Vikram Chandra, *Sacred Games;* Indra Sinha,

		worshippers lost their lives in a bomb explosion at Hyderabad's main mosque.	*Animal's People;* Malathi Rao, *Disorderly Women;* David Davidar, *The Solitude of Emperors.*
2008	The Congress-led coalition government survived a vote of no-confidence. The move became indispensable after the left-wing coalition partners announced to withdraw their support over what they called the controversial nuclear deal with the U.S.	It proved another year of unrest. Ahmedabad was first targeted where 49 people lost their lives. Then, in November, the now notorious 'Mumbai attacks' killed nearly 200 people. During these coordinated attacks carried out by gunmen, foreigners were targeted in a mainly tourist and business area of the country's financial capital.	Ghosh, *Sea of Poppies;* Jumpa Lahiri,*Unaccustomed Earth;* Ashwin SanghiThe Rozabal Line; Anuradha Roy, *An Atlas of Impossible Longing* (2008); Shashy Desh Pandy, *Country of Deciet.*
2009	The Congress-led alliance achieved a landslide victory on the May elections. In fact, Mr. Manmohan Singh's government was just 11 seats away from gaining an absolute majority in the parliament.	In the month of February, India singed a $700m uranium-supply deal with Russia.	Lakshmi Raj Sharma, *The Tailor's Needle;* Ashok Banker, *Gods of War.*
2010	A Bhopal court sentenced eight Indians to jail terms of two years each. They were accused	In February, 16 died in an explosion at a tourists' restaurant in Maharashtra.	Ashwin Sanghi, *Chanakya's Chant* (2010);

	of having a hand in the Union Carbide gas plant leakage. With thousands dying due to 'negligence,' this industrial incident was counted as the world's worst at the time.		Anjali Joseph,*Saraswati Park*; Esther David, *The Book of Rachel.*
2011	Mr. Anna Hazare, a well-known social activist, staged his famous 12-day hunger strike in the month of August. This move, he said, was taken as a protest against ever-increasing corruption.		Anita Desai, *The Artist of Disappearance;* Janice Pariat,The Yellow Nib; Modern English Poetry by Indians; Anuradha Roy,*The Folded Earth* (2011).
2012	Mr. Pranab Mukherjee of the ruling Congress party defeated his main contestant P.A. Sangma to become the new President.		Pankaj Mishra,*From the Ruins of Empire: The Intellectuals Who Remade Asia* (2012) *Boats on Land: A Collection of Short Stories;* Jerry Pinto, *Em and the Big Hoom.*

2013		Two bomb explosions killed 16 people in central Hyderabad. Indian Mujahideen, a newly-found Islamist militant group, was to be behind these attacks in February.	Jumpa Lahiri, *The Lowland;* Vikram Seth, *A Suitable Girl.*
2014	General Elections were held in May. The Hindu nationalist BJP secured a landslide victory. Mr. Narendra Modi, the infamous former Gujarat chief minister, became the new Indian prime minister.		Janice Pariat, *Seahorse.*

Appendix (b)

Year	*Outturn of timber and fuel(m.cuft)*	*Outturn of MFP (Rs m)*	*Revenue of FD (Rs.m) (@ current prices)*	*Surplus of FD (Rs. m) (@ current prices)*	*Area sanct-ioned under working plans (sq.m)*
1937-38	270	11.9	-	-	62,532
1938-39	299	12.3	29.4*	7.2*	64,789
1939-40	294	12.1	32.0	7.5	64,976
1940-41	386	12.5	37.1	13.3	66,407
1941-42	310	12.7	46.2	19.4	66,583
1942-43	336	12.9	65.0	26.7	51,364
1943-44	374	15.5	101.5	44.4	50,474
1944-45	439	16.5	124.4	48.9	50,440

Note:* Average for the period 1934-5 to 1938-9

From Gadgil and Guha, (1992). Original Source: Compiled from *Indian Forest Statistics*, 1939-40 to 1944-45 (Delhi, 1949).

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