

## **Isaac Sequeira Memorial Lecture**

### **Culture, Nature and Literature**

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In the beginning was the earth and man made himself comfortable on earth by either colonizing it for his uses like Robinson Crusoe did or by requesting the earth and her prior inhabitants, the animals, the insects, the plants and the rivers for permission to live there and construct an abode. That is the classical Indian way and in Hindu ceremonies we still chant the benedictory verses placating the forces of nature and those who have a prior claim to nature for a space with them and among them. Built into our way of living is an acceptance that nature determines culture, that the geography of the space determines the history of the people and determines moreover the way they think and speak and act. It is not for nothing that Ahimsa is a part of our DNA even though at times we too indulge in acts of violence. Buddha and Gandhi had to be from India. The Indo Gangetic plain was responsible for a civilization to emerge where the metaphysical questions of the Upanishads were a natural and logical outflow of the geography, the equable climate and the general air of homeliness the space there emanated. Up North we were sheltered by the Himalayas, abode of the Gods and on three sides of our land we were protected by the sea, with the Indian Ocean washing the feet so to speak, of our Mother India. No wonder Swami Vivekananda sat at her feet on that lonely rock and meditated on India and came up with the solution to her problems. He went west and exchanged India's spiritual knowledge, of which he was a great embodiment, for western material help to feed the starving masses of our country. Ours as Diana Eck (2012) says is a sacred geography, dotted by shrines and powers which watch over us and in its ideal state Indian society is at home and in a condition of at-one-ment with the geographical space which is India. Indeed the Indian mind goes far beyond India and believes that all the world is one family—"Vasudaiva Kutumbakam." We have had our wars and our misunderstandings but the Vedic spirit and the Buddhist spirit spread far and wide, particularly in the East and not a life was taken or blood shed to propagate through logic, persuasion and example the Indian way of Life. The national airlines of Indonesia is the Garuda, Myanmar is thoroughly soaked in Indian values, The Thai Kings are called Rama, and indeed the Ahom dynasty was founded by Thai Kings, the Far East has the Ramayana as entertainment. In

Indonesia there is Bali which is a Hindu enclave and C.D. Narasimhaiah was fond of telling the story of his visit to a museum where he met a Mohammedan Curator who invited him to the Ramayana performance that evening. At the performance the curator was so excited that he was anticipating the next episode with child-like enthusiasm and clearly he knew the Ramayana inside out. CDN asked him how he, a Muslim, could empathize with a Hindu text and the answer was moving. "Dear Sir" he said "I Might be a Muslim following Islam. That is my religion, but I am a Hindu by culture." We were part of Pancha sila and we have been at peace and have gone to war only when provoked. This is India *subaeternatis*, in her ideal condition. But we cannot live in the ideal all the time, gravity must bring us down. We too in India are coping with the ravages of environmental degradation, climate change, Tsunamis, cyclones and the Earth itself as Conan Doyle's 1928 short story is screaming (Doyle). We too are caught up in the discourse of global capitalism and we sometimes seem to be losing our way. We have cultural resources which can enable a better approach to nature and allow us to contribute significantly to the problems of environmental degradation.

Compare this ideal record with the West and its world view. Whether we are engaging with the Christian world view, the Church fathers and the Missionaries or with the secular philosophers like Hegel or Marx, the Judeo-Christian pattern of thought is what under writes everything and is a common element. There is a teleology which is fundamental to the West which has the perfection of spirit or matter as its goal and sees this as a linear progression, bound by history. Christianity had a Founder, a date and its teleological end is the end of History with the Apocalypse and the holding to account of those dead and gone in a final act of Grace. Or it is Hegel's world spirit which the West makes its own because it has history and reason on its side and it must naturally preside over the dialectics of Ideas till the perfect state is reached through a process of thesis, its anti thesis and resultant synthesis, which last will be the new thesis inviting in turn its own antithesis and synthesis, thus repeating its linear movement in History till the Perfection is reached. Or it could be Marx who substituted Matter for Ideas and saw the movement of History as a linear progression from Tribal state to Slave society, to Capitalism and then the victory of the Proletariat--all this in a dialectic of class struggle leading to the perfection of a classless society. In all this the linear, the historical, the rational were important signposts and all of them shared a fundamental acceptance of the Judeo Christian view of things. That I believe is the main point of difference between Dharmic societies like ours and the West

which has and continues to wield power and influence over us. Indeed though colonialism is over the decolonization process has not been completed and our land, territory, space, landscape are helplessly in the hands of the West which controls things in a neo colonial grip. We only have an illusion of being agents in our destiny.

In the Bible I remember an episode where Jesus transfers the hysteria of a devotee on to the sheep which then madly fall into the sea. I used to ask how animals could be treated thus and I realized that this was symptomatic of an attitude which is common to Semitic faiths, that nature and animals have no souls, that they are meant for man to use and exploit. The Cartesian subject-object binary is very much part of this Judeo-Christian world view, and compels the binaries between Nature and Culture to determine environmental discourse. This is characteristic of the West. The Subject is in an oppositional relationship with Nature which is out there and which needs to be tamed and conquered. That is why there was in America the destruction of the indigenous people who had a very different relation with nature, seeing it as a continuum of themselves. That also explains the degradation of the Aborigines of Australia. The Nature-Culture divide determined the course of Western culture, and colonialism and the conquest of space are only symptomatic of this teleology. Much of the literature of the West is, therefore, the direct outgrowth of this binary way of thinking. When Crusoe lands on the island he is thinking primarily of survival and he sees the landscape as something to be exploited. He fences himself into a “civilized” space, keeping out Nature which is barbaric and dangerous. Soon he expands his colony and indeed subjugates the Other, the barbarian, and divests him of his identity and names him Man Friday. Friday serves Crusoe and Defoe’s novel becomes an apology for British colonialism and the manner in which the British colonialists treated the local natives whom they encountered. Colonialism, therefore, deterritorializes the land, and divests the occupants of that land of their singularity and specificity. Here is an example of the typical Judeo-Christian way of looking at land, nature and space. This is from John Smith’s tract “A Description of New England,” which is a classic colonial document:

Who can desire more content, that hath small means or but only his merit to advance his fortune, than to tread and plant that ground he hath purchased by the hazard of his life? If he have but the taste of virtue and magnanimity, what to such a mind can be more pleasant than planning and building a foundation for his posterity got from the rude earth

by God's blessing and his own industry without prejudice to any? If he have any grain of faith or zeal in religion, what can he do less hurtful to any, or more agreeable to God, than to seek to convert those poor savages to know Christ and humanity, whose labors with discretion will triple requite thy charge and pains? What so truly suits with honor and honesty as the discovering things unknown: erecting towns, peopling countries, informing the ignorant, reforming things unjust, teaching virtue; and gain to our native mother country a kingdom to attend her, find employment for those that are idle because they know not what to do—so far from wronging any as to cause posterity to remember thee, and remembering thee, ever honor that remembrance with praise!"(Stern and Gross 2-3)

This is a remarkable passage because it illuminates the colonial mind set so well. Smith sees this activity of colonial adventure as useful. He is clear that the landscape must be peopled. He has no doubt that those indigenous people should be converted to Christianity. He also knows that these people can be put to work to triple the yield. There is a Christian purpose in colonialism because it is the burden of the colonizer to give the Mother country, a kingdom where people from the Mother country who are idle and do not know what to do, can be sent for gainful employment. He is also clear that in so doing he and others of his ilk are not offending or wronging any one else and that doing this is a Christian duty of remembrance of God. Thus the venal nature of man finds justification in religion and sees nothing wrong in desingularizing the native population, obliterating their culture and teaching them a new language as Crusoe did to Friday. This trajectory of thought is familiar to anyone who reads about colonialism but the point to note is that both the landscape and the people who live in it are lumped together and are suitable instruments in colonial conquest. We in India should understand this because of the way our Samskriti has been undermined by British colonialism, how the introduction of English education has created cultural amnesia. But the native resilience of the Hindu saw to it that the culture was preserved and is still active and I would argue that the nature of Hinduism is itself a guarantee for managing difference in our society and preserving its plural nature, and its heterogeneity (Malhotra).

This Nature-Culture divide is not the last word on the matter. Should it not be possible to break this binary and see culture and nature as in a symbiotic relation, one flowing into the other, indeed one becoming the other? In Transcendental writing in America, Emerson came close to suggesting the identity of Man, Nature and God and to see Nature as a hieroglyph of spiritual truths. He was heavily influenced by Hindu thought and between him and Thoreau a remarkable literature of respect for the environment grew. The Transcendentalists, do not see nature as the other, as something to be conquered. Indeed in *Walden* Thoreau has many passages where he sees himself dissolving into the unknown, into nature. His love of nature is of a piece with his love of man and the disadvantaged. His opposition to slavery is not accidental, nor that he should have written tracts on Civil Disobedience. By a strange permutation of intellectual history, Gandhi was profoundly influenced by Thoreau's tract on civil disobedience which itself could not have been written without an understanding of Ahimsa, a Hindu and Jaina value. But it does not stop there. For Thoreau the lesson of nature is that all creatures have a place in the sun. Any diminution of any person is a diminution of the Self and Man, Nature and God are of imagination compact. That is as close to Vedanta as you can come.

The Romantic poets were also caught up with nature and defended the rural countryside against Industrialization and environmental depredation. As in the case of countless mystics, we see the subjective experience imposing itself on the Objective world and flowing into it, such that the Subject-object dichotomy popularized by Descartes is dissolved and we see a unity. It is not surprising that the Transcendentalists and Romantics had an understanding of Hindu thought and were influenced by it. The Hindu way is close to the Ecosophy of Delueze and Guattari (Guattari). In contrast to the Judeo-Christian linear view of history, a view underscored in Hegel and Marx who both saw history as a linear progression to the perfection in Ideas and in Matter, the Ecosophy of Delueze and Guattari and, I may add, the Hindu view, speak of the world as an organic and interconnected structure with no hierarchy. You can enter this Ryizomatic structure anywhere and you will see that there is an interconnectedness in all things, in Man, Nature and the Cosmos. Rajiv Malhotra has invoked the notion of Indra Jaal or Indra's net in a book eponymously titled (Malhotra), which is similar in conception. There are jewels in this net, each shining upon the other and in turn being shone upon by the others. Every thing is interrelated. Thus in a new Eco- criticism which hopefully will learn from Ecosophy, Culture will not determine what Nature is, or organize Nature according to our subjective perceptions.

That sort of thing has allowed the depredation of nature leading to environmental disaster and Global capitalism which is the latest face of an earlier colonialism. On the other hand, taking inspiration from Ecosophy, if humans see themselves as a part of nature and not *other* than it, we will be enabled to come up with initiatives to save the cosmos and Nature from the machinations of global capitalism.

2

Let us now turn to an important Indian writer in English, R. K. Narayan, who embodies in himself, a desire to write about India in English, and succeeds in giving the flavour of that life. For Narayan, nature and the landscape are deeply implicated in the lives of the characters. Swami in *Swami and Friends* (1935) wanders into the Mempi forest and needs to be rescued from it. The forest and the Hills bearing the same name are part and parcel of the consciousness of the Malgudi citizens. The Sarayu River, significantly named for its mythic reverberations, is where characters go to meditate on their disappointments or on problems facing them and if they do not find satisfaction, they even take recourse to drowning in the river. Indeed the River, like the forest, frames Malgudi and Narayan has in his non fictional prose spoken eloquently about nature and ruins which people should simply let be. Narayan kept pets, among which were a parakeet and a monkey. So animals and birds are part of his world view and are part of nature and a part of Malgudi. The whole town rises up when the temple elephant is about to be killed by Vasu, the taxidermist, in *Maneater of Malgudi* (1961) who has upset the citizens with his labours, killed many animals and stuffed them. He is portrayed as unspeakably evil and Malgudi is made up of people, nature and animals and all three are framed by Narayan's sense of the Transcendental, which gives his novels a moral character. The interrelatedness of Man and Nature and God is in the finest traditions of Hindu thought. A new Environmentalism is visible in Narayan and for him as for Ecosophy Man, Nature and the Cosmos are of imagination compact.

He also understands the inter connectedness of people. In *The Dark Room* (1938), according to Lakshmi Holmstrom (1973), he imitated the speech patterns of different kinds of Tamils from different social classes in addition to using plain English as his medium of expression. His signal achievement has been to suggest Tamil culture in English without, in the manner of Raja Rao, dislocating language or in the manner of Salman Rushdie chutnifying it. His characters drawn from Tamil life, people a landscape called Malgudi. In Malgudi we have upper caste and lower

caste, North and South Indian, rich and poor, educated and uneducated, coexisting. The good characters are those who do not upset this social equilibrium, the evil ones are on the side of progress which leads to disaster. One character wants to introduce a novel writing machine, another speculates and comes to grief, Margayya's son gets into venal ways, another character loses innocence and attempts a seduction. These are against the laws governing Malgudi, where life has gone on smoothly for generations in spite of changes and even violent disruptions (Ramanan 25-36).

Malgudi is what may be called a chronotope and is a miniature India. A chronotope is about the interconnectedness of spatial and temporal relations and this is an important element in Narayan. In this world everyone is related and everyone shares a belief system which is Brahminical and Tamil. Narayan depicts Malgudi as it had changed *externally* from the 1930s to the 1990s and he depicts these changes subtly over the years spanning six decades in the history of a small South Indian town. The Malgudi of Swami or Chandran is different from the Malgudi of later characters like Sampath or Raman who find that there are more policemen in Malgudi than before, and that traffic in Malgudi has increased with more cars on the road. That is, of course, Narayan representing the changing face of India, which Malgudi embodies. The Characters also lose their innocence and there is a difference between the innocence of Swami, and Chandran of the 1930s and the knowingness of Vasu, Raju and Raman of the 1950s, 60s and 70s. Malgudi has changed and that change is depicted subtly. Here is a passage from the *Painter of Signs* (1976):

His reverie ended when a policeman on traffic duty on the fountain blew his whistle and gestured to him to move on. When Raman failed to obey, he blew his whistle again and flourished his arms wildly. Raman felt, they won't leave one in peace. This is a jungle where other beasts are constantly on the prowl to attack and bite off a mouthful, if one is not careful. As if this were New York and I blocked the traffic on Broadway. He would not recognize it, but Malgudi was changing in 1972. It was the base for a hydro-electric project somewhere on the Mempi Hills, and jeeps and lorries passed through the market Road all day. The city had a new Superintendent of Police who was trying out new ideas. Policemen were posted every few yards. They seemed to be excited at the spectacle of all this traffic, he thought, imagining that we are on the verge of disaster, I suppose with pedestrians and vehicles bumping into each other. (Narayan 12)

However, though Malgudi might have changed, because the objective conditions do not remain static over time, and India was a developing country, the fact is that it remains an abiding presence, a part of an unchanging India, totally absorbed in the play of Providence. Ranga Rao (2004) has rightly called Narayan a Guna Novelist. Malgudi is the background against which the characters work out their moral issues and people in Malgudi are either Tamasic (dull and evil), or Rajasic (aggressive and capable of evil) or Sattvic (essentially virtuous and good). The dull and Tamasic with a mixture of Rajas is someone like Vasu in *The Man Eater of Malgudi* who plots to kill the sacred elephant, while he has chalked up an impressive number of dead animals and birds which he has stuffed, and aggressively intruded into the home of the printer. Raju in *The Guide* (1958), is a mix of the Rajasic evil Asura modulating into the Sattvic saint. He starts as a tea stall owner, becomes a guide, highly popular with tourists to Malgudi and meets up with Rosie and Marco, Rosie's unfeeling archeologist husband. Raju's desire for Rosie (not acceptable to Malgudi—his mother remonstrates with him) takes him into the path of evil and he gets his comeuppance when he is arrested for forgery. Sampath in the eponymously titled novel (1949) is a mixture of the Tamasic and Rajasic evil but Narayan humanely spares him a tragic end, allowing him to make amends for his evil propensities. Sampath's natural do-gooder attitudes, I believe, save him, as Narayan works out the theory of good and bad Karma in Sampath's progress. The innocence of Swami and Chandran and of Savitri, Ponni and Mari in *The Dark Room* is contrasted with the sexuality of Raju and Rosie and that of Raman and Daisy. Everything is interconnected and the problems of one character in a profound way impinge on the lives of others. This is because of the moral attitudes generated by Narayan's acceptance of the Hindu idea of Purusharthas.

The Purusharthas—the four ends of a good life—frame life in Malgudi. The four-fold ends are Dharma, Artha, Kama, and Moksha. Every Hindu is enjoined to pursue these ends subject to the over arching frame of the Dharmic life. Dharma is righteousness, Artha is the economic life, Kama is the instinctual and Moksha is the final liberation every Hindu seeks. A Malgudian can pursue the materialistic life, provided he does it under the control of Dharma. The Instinctual life is also acceptable so long as it is not Adharmic like Raju's love for Rosie or Raman's for Daisy or Sampath's for the movie actor. Narayan is conscious of these values and though he encounters and depicts a materialistic and venal India he is always gesturing towards Dharma. In *Waiting for the Mahatma* (1955) Bharati and the hero, Sriram remain tantalizingly on the brink of marriage

but the Mahatma who has blessed their union is murdered. They probably marry but true to their Gandhian commitment they live for Dharma, the country and the nation. On the whole Narayan in addition to the Purusharthas, believes in the Hindu idea of the four-fold division of life into Brahmacharya, Grahastya, Vanaprasta and Sanyasa and many of his characters go through life with these ideals informing their actions. Chandran almost detaches himself from life to become a mendicant before he is firmly married off to perform his Grahastya duties. Raju becomes a recluse and an accidental Sanyasi after a life of debauchery and immorality. The Vendor of Sweets, Jagan, becomes a sanyasi who wants to hand over his business to his son and go up the mountain and live among the gods. Of course he decides to keep his cheque book as a precaution! Narayan is sly in this. Upsetting the order is not acceptable to Malgudi and Narayan, who would like characters to move up to the last stages of Moksha after living life well in Dharmic terms. The worldly interpenetrates the spiritual. Other characters through six decades of writing for Narayan, marry, carry on their family commitments and fight battles with evil in various forms and come out successful. Narayan seems to have an implicit faith in this good and moral life. We must not forget that Narayan was taken up by the *Mahabharata* which he summarized (1978) and the *Ramayana* of Kamban, which he was devoted to due to the exhortations of an uncle and wrote a version of (1992), and that he also wrote about Puranic Characters in *Gods, Demons and Others* (1993). Narayan knew the great myths of India. And it is significant that he identifies himself with the Harikatha exponents in the villages and their leisurely and timeless way of telling stories. The timeless matters for Narayan and he was clearly conscious of the metaphysical and transcendental dimension of Indian life and his realism is tempered by his commitment to the Transcendental. History modulates into myth and Naipaul (1968) who accused him of representing a static India hardly takes into consideration this blend in Narayan. He is complex in his fusion of transcendence and immanence, of history and fiction, of myth and reality. That reality is solidly specified. We know that when Malgudi was visited by the Mahatma its population was small but by the time he writes in the 60s Malgudi has become a town with 1,00,000 people. Malgudi continues to have its Post office and its rural bank, it has its banyan tree under whose shade the Money lender or the astrologer would ply his trade. There is the Municipal Building and the Chairman and there are politicians. There is the vendor of sweets whose Gandhian qualities distinguish him from other traders and whose sweets are better than those at other eateries. In other hotels the intellectuals of Malgudi gather for gossip and news and

talk. Malgudi still believes in the old style arranged marriage and marriage scenes are described by Narayan with elan. He is brilliant when he describes food and food for Malgudi is important even if it is only the morsels which the children get from loving grandmothers who are the repository of old world wisdom. It is not for nothing that Narayan wrote his wonderful *Grandmother's Tale* (1992) as a tribute to Malgudi's senior citizens and to his own formidable grandmother. Funerals are described as in *Waiting for the Mahatma*, where Narayan cocks a snook at priests and other sundry venal types by causing the grandmother of Sriram to rise from the dead so to speak. Narayan in his own way is rebellious but never will he break the norms of ultimate acceptance and conformity. But moral issues are fought out and nothing in a Narayan novel can be predicted because like P.G.Wodehouse's, it is a slippery world, pointing to the mutability of reality and life. Thus in Narayan, I would argue that we have a great novelist who gestures in the direction of a world wholly interconnected and where Nature is seen as human and God pervades both. This is a whole lot different from the predatory writings of John Smith or Defoe.

### 3

I shall now turn to some contemporary poetry where these links between nature and the cosmos and man are more concentratedly evoked. Ted Hughes, for example, was a contrast to The Movement writers who were part of a civilized discourse, that is poets who valued an almost 18<sup>th</sup> century sense of decorum and propriety and indeed were called genteel. Hughes was raw and violent and he was influenced by Blake and Lawrence in his openness to experience and willingness to put himself forward like his wife, Sylvia Plath, the American Confessional poet, did. Hughes in poems like "Thought Fox" attempts to get into the consciousness, so to speak of birds and beasts, in this case a fox, and makes a connection between nature and the poet and the business of creativity. He is a shaman in this respect and moves out of the human into the non human as an act of reparation for all the damage caused to the environment. He is a nature poet but not quite in the way Wordsworth or any of the Romantic poets were. In the latter there are vestiges of the Cartesian Subject-Object divide and the poet's ego plays a role in any representation of Nature though it is in the service of a final unity. In other words the subjectivity of the poet determines the kind of response one has to nature. In Hughes this distinction is collapsed and we begin to see things from the consciousness of the non human. In one poem he

makes a Crow speak to us from its vantage point in the sky looking at the human world and contemplating violence. It is almost as though Hughes believes that nature's revenge through violence may have a therapeutic effect on human beings and that the poet is the transmitter of this non human message. His "The Horses" are so different from Philip Larkin's horses in "At Grass," the latter genteel and tired and dignified, the former threatening violence and aggression against human presence. In poem after poem Hughes links himself with Nature, obliterating his ego and personality. In a different way the same sort of thing happens in Seamus Heaney where we have a variation of the theme. Heaney is an Irish nationalist intent on digging into the earth to get to the ancient roots of his culture. He writes what are called *Disenncheas* poems where, as he himself put it, the poet connects with his ancient roots by digging. His poem "Digging" is a case in point. Heaney through this procedure shows that archaeological digging is a way to connect with nature and the cosmos and with national identity. In other words the nation comprises nature, the land and the human presence and promoting one at the expense of the other is against the laws of the environment. One more example and this is from some of the poets of the American Deep Imagist School which in the Sixties and Seventies uncannily anticipated the Deep Ecology of Arne Naess. Deep Ecology is expected to formulate a comprehensive philosophical and ecological world view and poets like Bly, Merwin, Simic and Wright go deep into consciousness to do precisely that. While they do not work with personal materials like the Confessional poets, they concentrate in the finest traditions of ecology, on Nature as an objective reality, on landscape, and obliterating the subjective ego, escape from the self into the mysterious sources of energy in Nature. Examples are poems like "The Night of the Shirts" by W.S. Merwin, "Knife" by Charles Simic, Robert Bly's "Moving Inward at Last" significantly titled, and James Wright's "The jewel" which I quote:

There is this cave

In the air behind my body

That nobody is going to touch:

A cloister, a silence

Closing around a blossom of fire.

When I stand upright in the wind

My bones turn into dark emeralds. (Ramanan 23-24)

The poem, in Richard Howard's words about Charles Simic, draws on the "remote elements of the imagination of hinterlands" and it has the aura of the sacred. Unlike a Hopkins who would dramatize his struggle with God, or Robert Lowell who would balance the public with the personal, and historicize his deepest urges, Wright here frankly writes about the eternal, about the ultimate, about the cosmos and the environment. His poem participates in the collective unconscious of the race and is profoundly suggestive of a voyage inwards. In some ways it is a poem by an initiate about initiates to the initiated and it has its special dictional qualities. He obliterates his ego, but nevertheless, dives deeply inwards and makes common cause with nature by relating his deepest urges to that of Nature and both to the larger cosmos. There is nothing here like the public debate in a Yeats poem. It is hermetic, closed and even obscure unless you do the mental leap towards it and understand that here Nature itself is speaking in the voice of a shamanic poet who is possessed. In this sort of poetry there is a complete abandonment of the subject-object binary. The blurring gives us intimations of immortality and it is in poetry like this that poets, conscious of the threat to the world from global capitalism and the environmental disasters imminent, can fight a rearguard action to salvage mankind. It is consciousness of Nature and environmentalism with a new look. They speak in the voice of Nature in the form of birds and beasts like mooses and these poets are making amends and making friends with nature who in her revenge could very well create a tsunami or a Pralaya. We in India understand this sort of thing and our classical poetry is a poetry of accommodation of Nature. Tamil poetry has the Tinai poetics of the Aham and Porul, the subjective self and the objective Nature speaking to each other, one in terms of the other.

If we want to save ourselves we have to befriend Nature and my essay is a suggestive attempt for us to reorient ourselves and seek a common destiny with Nature and the cosmos. We must necessarily become Ecosophists.

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