



About Us: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

Contact Us: <http://www.the-criterion.com/contact/>

Editorial Board: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>



ISSN 2278-9529

Galaxy: International Multidisciplinary Research Journal
www.galaxyimrj.com

Location and Landscape in a Text: A Study of Gita Mehta's *A River Sutra*

Sapinder Singh

Research Scholar,

Centre for Comparative Literature

School of Language Literature and Culture

Central University of Punjab, Bathinda-151001

Punjab, India.

&

Dr. Zameerpal Kaur

Associate Professor & COC

Centre for Comparative Literature

School of Language Literature and Culture

Central University of Punjab, Bathinda-151001

Punjab, India.

Abstract:

Ecocriticism is one of the recently established interdisciplinary field of literary criticism. It refers to a study of literary texts involving the physical environment. Ecocriticism, since its inception in 1990s, has become an established theory in the field of literary criticism and the literary texts are being perceived from a new perspective of ecocriticism. Ecocriticism studies the human-nature relationship in literature, film and other cultural expressions.

Literature is not an isolated field but it creates the web of relationship between all living and non-living creatures on this earth and beyond the earth. It is quite strange that this web of relationship has been neglected in the interpretation of literary texts. This study focuses mainly on the impact of landscape to shape up the psychology of the characters in the novel *A River Sutra*, a novel by a prominent Indian English writer Gita Mehta.

The advent of the theory of ecocriticism has imputed the depiction of natural phenomena such as landscape, flora and fauna. This study analyses the role of physical environment in the plot construction of the novel. The novel deals with the beautiful depiction of landscape. The writer has focused on the impact of biosphere on the characters. The study discusses the interconnectedness of all beings and explores how a place or bioregion is important and plays its role in a novel.

Keywords: Nature, Ecocriticism, Landscapes, Location, Psychology, Human and Non-human world, Flora and Fauna

Ecocriticism has emerged as an interdisciplinary field of literary and cultural studies. Ecocriticism focuses on the role played by natural environment in shaping the imagination of a cultural community. It analyses the envisioned relationship between human and nature through textual interpretation from environmental perspective. Once, Lawrence Buell remarked in his book *Future of Environmental Criticism: Environmental Crisis and Literary Imagination* that literature is slow to react against environmental issues. He says that "the

belatedness and liminality of the recent environmental turn in literary-critical studies seems strange” (Future 1). Lawrence Buell comments on the belatedness of the literary turns towards environmental as strange and dormant. It is always an interesting phenomenon for creative art and critical theory to reflect how the material world is engaged, absorbed, and reshaped by theory, imagination, and *techne* (Future 1). Literature is not an isolated field but it also creates the web of relationship between all living and non-living creature on this earth and beyond the earth. It is quite strange that this web of relationship has been neglected in interpretation of literary texts. Credit to use the word ecocriticism goes to William Rueckert in his essay “Literature and Ecology: an Experiment in Ecocriticism”. In the essay William Rueckert states that ecocriticism is inevitably an “application of ecology and ecological concepts to study of literature” (107). Until the meeting of western Literature Association it remained silent in the field of literary criticism. But in 1990 Cheryl Glotfelty sowed the seeds of the new developing approach of criticism. In her anthological work *The Ecocriticism Reader* with Harold Fromm focused on the emergence of the term and its various aspects. Cheryl Glotfelty is recognised as the founder of Ecocriticism in the United States of America. She defines ecocriticism as the study of relationship with literature and environment, likewise the relationship of literature with other subjects of social science and science.

...the study of relationship between literature and physical environment. Just as feminist criticism examines language and literature from gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth centred approach to literary study. (17)

With the inception of the theory of ecocriticism or the Green Study in the field of literary criticism has opened the gate for new exploration in literary field. The literary theory has made successful mark to trace the environmental consciousness in literature. Literature always keen to appreciate natural beauty and its related phenomena, but a serious concern has been missing since ages. It can convey a message to human beings that living with nature and extracting limited resources is the only way to live in harmony. Nature has been the theme of earlier writings, but serious concern of ecology seems to be lacking in the earlier works. It has been a successive element of the stories of several nonfiction writings. These writings assert that the protection of the environment is very important not for the present times but also for the future. It recommends a link between literary and environmental study to extend the knowledge in both the fields. Ecocriticism treats literature as a model, we recall the critics who are in favour of this approach believe that people should adopt the same pattern they find in books.

Ecocriticism is a recently developed approach in the field of literary criticism. In simple words ecocriticism is an environmental approach to literary texts and evaluate them from environment perspective. Literary texts are looked upon from ecoconscious eyes of the critics and they seek the environmental consciousness of writers in a work of art. Most environmental conscious literary texts deal with a common concern of environmental degradation caused by several human activities. Man has crossed the age of environmental limits consequently damaging the planet’s ecological (basic life cycle) system. Several efforts to restore environment is the basic moral duty of a human being so that upcoming disasters

can be avoided. It is also necessary to identify the role to protect environment. Acceleration in the progress of science and technology has attributed to the imbalance of the eco-system. Depletion of ozone layer, pollution of atmosphere through emission of harmful gases, excessive use of natural resources, etc. are the effective causes of environmental destabilisation. Human beings with their selfish nature exploit the natural resources. Today's world is witnessing the scarcity in natural resources. Science is trying to ameliorate these damages and minimise the detrimental impact of human life on the environment. The challenging task before the human community today is to look for sustainable development without destroying the environment. It seems quite difficult to retrace the steps and return to a primordial life without machines and technology.

The study of environmental consciousness begins with the depiction of landscape, flora and fauna in a piece of literature. Landscape is observed a very appealing phenomena to sustain the psyche of a character in a piece of literary work. It is believed that:

Human beings are moulded physically as well mentally, emotionally by natural atmosphere as they are by their surrounding social, cultural, educational and similar environments. That is reason why we have so many human races and culture with their distinctly characteristic features. (Selvamony 195)

Eco consciousness of the writer is witnessed by the depiction of landscape. Primarily, ecocriticism involves the phenomena of natural environment; it includes plants, trees, forests, lakes, ponds, streams, rivers and landscapes etc. The word landscape includes nature in general and also a number of phenomena or manifestations that are the parts of nature. Human being is not only the crucial part of nature or landscape, but also a product of it. In the essay "Mapping Island Mindscapes: The Literary and Cultural Uses of a Geographical Formation", Jean Arnold suggests that island is a crucial thing within which the new ideas develop:

Islands have been useful to writers because their distinctive geographical formations have supplied narrative setting that isolate ideas... Because literary island forms setting for writers' imagined solutions to cultural or perceptual problems, these island also have the power to reveal the unconscious concerns of the culture in which the writer lives and from which the literature arises. (24)

The given concept is certainly true for the novel. Not only does the physical place supplies a setting for the narratives, but plays an important role in the plot of the novel. Place or location plays a significant role in the theory of ecocriticism. Buell states that "an awakened sense of physical location and of belonging to some sort of place-based community has a great deal to do with activating environmental concern" (56). Environmental concerns relate to the protection and preservation of places from destruction. In a broader form the planet earth is also seen as a place which always remains in centre of environmental movements to protect it from the effects of human-generated destruction. In the twenty-first century place and planet is perceived as an interdependent phenomenon (Buell 77). Place can be examined as of different types: from tiny space, to dwelling, to neighbourhood, to cities, to region, to the entire earth.

The word setting substituted by place is used to refer to “physical and sometimes spiritual background against which the action of a narrative takes place” (Selvamony 189). The term place in literature is an internal element of a literary work. The term ‘physical setting’ is a more comprehensively used term rather than the term place in literary works. NirmalSelvamony argues that “it is not a mere setting for the action of the personae but the world where the personae have their being, for this reason space becomes an ontological determinant shaping up the nature of the personae” (189).

It is a fact that literary critics and readers have overemphasized the field of consciousness and neglected place or real space. This is because the literary art, like the other art has increasingly become a mental and individual oriented activity rather than a physical. Ecocriticism has made a remarkable contribution to discover this real space in a literary work. Glotfelty calls ecocriticism a redeeming ray of hope in the ocean of literary theories. Glotfelty says that “its redemptive force lies in its emphasis of place as the basic criterion of Literature or any cultural endeavour” (18). Arguably, ecocriticism focuses on the real place in the literary art. The setting of the novels *A River Sutra* is occupying the real place in its plot construction. For instance, in the novel the setting of the novel at the bank of Narmada is the real place.

In Indian culture rivers play a very significant role. The novelist has attempted to concentrate on the river through a very articulated bond of words. The river Narmada in *A River Sutra* provides a link which shows the connection of the human psyche to the locality of the river. In the novel, the river has a distinguished space of respect. Besides that, the river helps us to understand the different religious and mythological concepts. The myth of their origin lies in Indian mythology. The river has a cultural string behind their origin. Nature and culture are interconnected phenomenon as Glotfelty opines: “Nature and culture do not exclude each other, but be entangled with each other in multiple ways” (15). The river marks the line that connects nature with culture on a single ground. The myth of the Narmada is tied inextricably to Shiva’s intervention. It is based on the legend of a severe drought which caught the earth. The gods and men approached Shiva to find a solution to the crisis. In response, Shiva began severe penance along with Parvati. The penance released sweating in such quantities that it formed the river that fell down the slopes. It then became a woman who propitiated Shiva in a way that he blessed her to remain holy and inexhaustible. The sprightly movement delighted Shiva and called her ‘Narmada’, meaning the one who gives pleasure (Unni 5).

The river Narmada is the fifth longest river of India. It covers 1,312 km area, and drain through the Gulf of Khambhat into the Arabian Sea, 30 km west of Bharuch city of Gujarat. The river Narmada flows from the hill of Amarkantak in Madhya Pradesh. It flows through several states of India including Madhya Pradesh, Maharashtra, Gujarat, and after covering 1310 kilometer area it merges into the Arabian Sea in Gujarat’s Bharuch district. The basin of the river occupies 98,796 km² areas (Kumar 795). It covers large area in the state of Madhya Pradesh, Gujarat, and Maharashtra. The lower hill area of Gujarat is full of vegetation diversity. The novel *A River Sutra* is set “halfway up a hill of the Vindhya Range which is covered with forests” (Mehta 2).

Gita Mehta, a prominent Indian English writer started her career in America to make western readers familiar with Indian society and culture. Her writing mainly deals with

Indian culture and mythology. In the novel *A River Sutra* the writer has accumulated six stories of different communities on a single platform. The setting of the novel is on the bank of the river Narmada. The novel keeps the portal of the well-known river Narmada. However, the obvious thread that connects the novel is the river. Gita Mehta in her novel *A River Sutra* explores the abiding visual and oral traditions underpinning the myth of Narmada. The river Narmada's image, therefore, is connected with Shiva's divine power. The river Narmada is manifested as the universal female impulse. In the novel, Mehta presents the realistic picture of the river as discussed in Indian mythology. Mehta tells the mythological appearance of the river Narmada in the stories of the novel. In the novel, the river is presented in the form of a goddess. Mehta ponders the divine myth of the river Narmada. In this way, Mehta performs an act of revision that resurfaces throughout the novel. The novel celebrates the presence of myth as a tool that connects the past with the present. Mehta's sexually potent description of the origin of the river in the novel employs powerful erotic images of desire:

It is said that Shiva... was in ascetic trance so strenuous that rivulets of perspiration began flowing from his body down the hills. The stream took on the form of a woman – the most dangerous of her kind: a beautiful virgin innocently tempting even ascetics to pursue her, inflaming their lust by appearing at one moment as a lightly dancing girl, at another as a romantic dreamer, at yet another as a seductress loose-limbed with the lassitude of desire. Her inventive variation so amused Shiva that he named her Narmada, the delightful one, blessing her with ...you shall be forever holy, forever inexhaustible. (8)

The river Narmada is deeply associated with cultural practices. Narmada is one the holiest rivers of India and the main spot of several cultural practices which enhances its significance. The river is known for the pilgrimage. In the novel, the bureaucrat expresses his religious views on pilgrimage and say that the practice of pilgrimage endure to generate “the heat that links men to the energy of the universe, as the Narmada river is thought to link mankind to the energy of Shiva” (8). These views show that the river is linked with ideologies of Hindu Religion. The Narmada river is the multiple manifestation of Indian culture: “a mere glimpse of the Narmada's water is supposed to cleanse a human being of generations of sinful births” (151). It is supposed to contain four hundred billion sacred spots on her banks and is believed to link mankind to the energy of Shiva.

The very location of Mehta's narrative is within the waterscapes of the Vindhya Range area where the river flows. The river Narmada is a powerful signifier of purity, and homogeneity. *A River Sutra* makes clear its involvement with the sacred in the landscape at every turn. The river is the central character of the novel. In the beginning of the novel the landscape is described as sacred and connected with mythic description:

...the bungalow's proximity to the Narmada River was its particular attraction. The river is among our holiest pilgrimage sites, worshipped as the daughter of the god Shiva. During a tour of the area I had been further intrigued to discover the criminal offense of attempted suicide is often ignored if the offender is trying to kill himself in the water of the Narmada. (2)

The sacred landscape is observed by the bureaucrat. He gives an account of the river Narmada and its surrounding area. The river Narmada is the only source that attracts the

bureaucrat to the place where he works on the post of a manager. The bureaucrat was deeply agitated with the city life and he joins at post of manager at the Rest House which is built on the bank of Narmada. It gives him immense pleasure while living with nature. He accepts that after the death of his wife, he feels lonely and wishes to spend his rest of life with nature. After joining at the Rest House he says that he has come out from the busy life of the cities:

The Government still pays my wages but I no longer think of myself as a bureaucrat. Bureaucrat belongs too much to the world, and I have fulfilled my worldly obligation. I am now a Vanaprasthi, someone who has retired to the forest to reflect. Of course, I was forced to modify tradition, having spent my childhood in Bombay and my career as civil servant working only in cities. Although my desire to withdraw from the world grew more urgent at I aged I was simply not equipped to wander into the jungle and become a forest hermit, surviving on fruit and roots. (1)

Thus, his inner revolt against hustle bustle life of cities develops his deep affection to live in the peaceful place. It reflects that nature is the only thing that befriends a human being when the feeling of loneliness tries to conquest over human beings. He is deeply fascinated by the location of the rest house. He is also attracted to the natural beauty of the landscape, forest, sky and especially of the river. He finds the place very calm and pure in comparison to the city's polluted atmosphere. A true and clean picture of nature illustrated in the novel discloses the uncontaminated life of nature and its inhabitants. The birds, animals, plants, all seem to live in an interconnected harmony with one another. The bureaucrat longs for such a harmony and seeks inspiration from the place:

On entering the jungle for my morning walk, I loiter under the tree... I admire the red blossom shaken from the flame trees by clambering monkeys. Or I pause between the branches rooted in the soil around an immense banyan tree... to watch birds guarding their nest from the squirrels streaking through the flat leaves. (43)

Although he has escaped himself from the life where he has direct access to all the convenient things of modern life, but his transformation into forest life gave him immense pleasure which he never experienced in his entire life while working in the cities. The bureaucrat accepts that it was his first experience of living with nature: "... having spent my childhood in Bombay and my career as a civil servant working only in cities..." (1). Nature plays a prominent role in shaping the mind of the characters. A balanced ecosystem enables human to live a harmonious life. The bureaucrat's attraction towards the natural world shows his protest against the industrialism. Famous critic Jonathan Bate argues that the Romantic poet William Wordsworth's works "form a coherent protest against the dominant ideology of political economy and industrialism" (Clark 15). In addition to that Timothy Clark observed that nature stimulates the inner sense of human being. The bureaucrat's decision to escape is the result of stimulation of the nature, so his inner sense compels him to live with nature.

Following the description of the landscape of the river Narmada, the nameless bureaucrat goes on to describe his own activities as an attempt to come to terms with this place. His wandering around the place supplies the background to the underlying myth of the origin of the river Narmada which he reveals in the stories of the novel. This initial description of the narrative projection of the Narmada suggests innocence, lightness, and an

aimlessness that belies any sense of responsibility. It merely reflects an aesthetic aim rather than a political aim of the narrator.

The landscape provides the pleasure to the bureaucrat that he seeks from the place. It also evokes him to give an account of his past life. The setting of the novel is a crucial phenomenon. It reveals several other interlinked tales which the nameless narrator narrates while wandering in the forest around the rest house. The place is totally lonely and gives him full time to look back into his past life's incidents.

The term ecology, the study of the interrelationship of living things to each other and to their environment, is concerned with the Romantic conception regarding nature in which nature is perceived as a holistic living agent or the spirit in which all participate and interact (Clark 16). The romantic ecology respects the green earth because it endorses the belief that "neither physical nor psychologically can we live without green things" (Clark 16). The statement makes more sense in the case of the bureaucrat in the novel *A River Sutra*. The psyche of the bureaucrat develops "an intimate connection between the condition in which we work and the way in which we live with nature" (Clark 17). The mental instability while living in cities seems true in Ruskin's statement where he says that "no pleasure anywhere is taken in modern buildings, and we find all men of true feeling delighting to escape out of modern cities into nature: hence... that peculiar love of landscape..."(qtd. in Clark 17).

The river Narmada is depicted as the 'Sutra' or the link in the novel. It connects all the six stories through a single string. Besides the account of bureaucrat's personal experience, the river gorges the setting of all the other six stories. There are common things in all the stories that they all are set at the same place. It is the landscape which helps to unfold new story related to the place. The place gives the preface to the stories and effects the characters of all the stories. The characters are also deeply attached to the place. The novel presents the picture of a tribal village of Vano situated on the bank of the river Narmada. The Vano village lies on the way from the rest house in the jungle where the bureaucrat daily goes for a morning walk. One day he encounters some tribal women from the village. They warmly welcome him and he is astonished at being welcomed by those with whom he is not familiar at all. A few days staying at the rest house he meets with the tribes of the village as some of them serve as the guards of the rest house. He gathers information and reveals the historical incidents related to the tribes:

Our bungalow guards are hired from Vano and enjoy a reputation for fierceness as descendants of tribal race... the Vano village deity is a stone image of a half woman with the full breasts of a fertility symbol but the torso of a coiled snake, because the tribes believe they once ruled a great snake kingdom until they were defeated by the god of the Aryans. Saved from annihilation only by a divine personification of the Narmada river, the grateful tribals conferred on the river the gift of annulling the effects of snakebite. (6)

Nitin Bose, an executive in Calcutta's oldest tea company, visits the rest house. Here, the place becomes the setting of another interlinked story in the novel. Nitin Bose gives his diary to the bureaucrat, which is based on his experience that he got from his association with the tribal lady. While living in the rest house on the bank of the river Narmada, Nitin Bose falls in love with the lady named Rima. He enjoys her company in the darkness at the bank of the river. The place provides them full protection and opportunity to make love. In the case of

Nitin Bose, the peaceful place becomes important when he hears the sound of the lady calling him by his name from the dark distant place. He expects that she will come close to him in the lonely place, but, to his dismay, she does not come. Consequently, he becomes the victim of insanity. He runs after the voice coming from a bush. As he describes:

Heedless of the low branches whipping against my body, I ran after her through the jungle calling her name, my voice loud in the night. (133)

Nitin Bose follows the voice and reaches the place where Rima is standing with a lantern at her feet. When Nitin Bose tries to touch her, she disappears in the darkness leaving Nitin Bose alone with his soul possessed by her. Nitin Bose was discovered in an unconscious state lying in the jungle. Next morning he is cured by a tribal priest who tries to free his soul from the possession of Rima's spirit. When the priest failed in his effort, he suggests him (Nitin Bose) to visit the shrine situated on the bank of the Narmada river. Following the priest's advice, Nitin Bose visits the place with the help of the bureaucrat. Finally, after the performance of tribal ritual under the guidance of the tribes Nitin Bose is freed from the possession of Rima's spirit.

The river Narmada is a place of life in the case of Nitin Bose who recovers from lunacy after appeasing the goddess. The site of the river is observed as heterotopias in Foucault's term. It is the constant transitive site for the bureaucrat, bandit, ascetic, archeologists, civil servant, and tribes. In Foucault's terms their space is called heterotopias, which refers to "actual location that can both reflect and challenge the stratification of other social spaces, or time in a single locale" (Banerjee 116). The river befits in heterotopic space, and its environment are both a sacred (where people gain release from the cycle of birth and rebirth), and a profane space (where child prostitution, abject poverty, killing are a part of everyday life).

The bureaucrat is attracted to the beauty of the river and he cannot detach himself from the site. He views the river from the terrace of the rest house. He admits that when he had finished Nitin Bose's diary, the story made no sense to him. At early morning when dawn lightened the sky, he saw the Narmada River "leaping headlong through the distant marble rocks, the spraying waterfalls refracting the first rays of sun into arcs of color as if the river were a woman adorning herself with jewels" (139). The river is described as a bride: "I watched the water slowly redden, catching the reflection of the rose, colors of dawn, and imagined the river as a woman painting her palm and the soles of her feet with vermilion as she prepared to meet her lover (139).

Thus, the landscape shows the direct connection of human psyche to the landscape. It is observed the physical location of a play an important role in the text. In the case of bureaucrat he feels relaxed at the peaceful place. It is the landscape which gives the satisfactory pleasure to the bureaucrat despite being a part of city life, the landscape also reminds him the regards to nature for the solution of environmental crisis of today's life. In this novel the writer has depicted the sustainable solution to the environmental crisis. The novel shows that without nature human being is not fulfilling his desires despite being the part of technological advancement. Nature is the only source which provides mental calm and peace which is far from the reach of technology.

Works Cited:

- Arnold, Jean. "Form on Literature of the Environment." *PMLA* 114.5 (1999): 1089-1104. Web. 12 Dec. 2015.
- "Mapping Island Mindscales: The Literary and Cultural Uses of a Geographical Formation." *Reading Under the Sign of Nature: New Essays in Ecocriticism*. Ed. John Tallmadge and Henry Harrington. Salt Lake City: U of Utah P, 2000. Print.
- Banerjee, Bijalpita Julie. "Unchasted Goddesses, Turbulent Waters: Postcolonial Constructions of the Divine Feminine in South Asian Fiction." Diss. University of Toronto, 2010. Web. 14 June 2015.
- Bate, Jonathan. *Romantic Ecology: Wordsworth and The Environment Tradition*. London: Routledge, 1991. Print.
- Branch, Michael P. "Defining Ecocritical Theory and Practice." *Association for the Study of Literature and Environment* (1994): n. pag. Web 10 Sep. 2013.
- Buell, Lawrence. *Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. New Jersey: Wiley- Blackwell, 2005. Print.
- . *The Environmental Imagination: Theoreau, Nature Writing, and the Formation of American Culture*. Massachusetts: Harvard UP, 1995. Print.
- Clark, Timothy. *The Cambridge Introduction to Literature an Environment*. New York: Cambridge University Press, 2011. Print.
- Corporaal, AstridBracke, and Marguerite. "Ecocriticism and English Studies: An Introduction." *English Studies* 91.7 (2010): 709-712. Web. 01 Nov. 2013.
- Estok, Simon C. "A Report Card on Ecocriticism." *AUMLA* 220.38 (2001): n. pag. Web. 09 Oct. 2015.
- Garrard, Greg. *Ecocriticism*. London: Routledge, 2004. Print.
- Glotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader: Landmark in Literary Ecology*. Athens: University of Georgia, 2005. Print.
- Glotfelty, Cheryll. "Introduction: literary Study in An Age of Environmental Crisis." *The Ecocriticism Reader: Landmark in Literary Ecology*. Ed. Cheryll Glotfelty and Harold Fromm. Athens: U of Georgia Press, 1996. 15-22. Print.
- Kerridge, Richard. "Environmentalism and Criticism." *Literary Theory and Criticism*. Ed. Patricia Waugh. London: Oxford University Press, 2006. 530-541. Print.
- Kumar, Rakesh. "Water Resources of India." *Current Science* 89.5 (2005): 794- 811. Web. 5 Jan. 2016.
- Love, Glen A. *Practical Ecocriticism: Literature, Biology and The Environment*. London: Virginia UP, 2003. Print.
- Plumwood, Val. *Environmental Culture: The Ecological Crisis of Reason* London Routledge, 2002. Print.
- . *Environmental Culture: The Ecological Crisis of Reason*. London: Routledge, 2002. Print.
- Selvamony, Nirmal. "Place and Ecocriticism: A Reading of R. K. Narayan's *The English Teacher*." *Essays in Ecocriticism*. Ed. Nirmal Selvamony Nirmaldasan and Rayson K. Alex. New Delhi: Sarup and Sons, 2012. Print
- Silko, Leslie Marmon. "Landscape, History, and the ueblo Imagination." *The Ecocriticism Reader: Landmark in Literary Ecology*. Ed. CheryllGlotfelty and Harold Fromm. Athens: U of Georgia Press, 1996. 264- 276. Print.
- Unni, K. Sankaran. *Ecology of River Narmada*, New Delhi: A.P.H. Publishing Corporation, 1996. Print.