

HUMAN NATURE HARMONY: AN ECO CRITICAL VIEW OF TRIBALS IN FILMS AND FICTION

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ABSTRACT

The purpose of this study is to analyze the ways in which novels and films depict indigenous cultures as those who are at one with the natural world. The Indian film industry and Indian literature have become a means by which tribal culture can be presented to the outside world. The leisure activities of contemporary man, such as viewing films and reading books, contribute to a better understanding of tribal life around the world. Urbanites make no effort to learn about and empathize with rural communities. Movies and books assist educate the city dweller by depicting and describing tribal life in understandable terms. The film Jai Bhim and the book The Immortals of Meluha are used as examples in this study. The movie Jai Bhim does a great job of depicting everyday life among the Irula people. The film also highlights the reverence with which the indigenous people see the natural world and its inhabitants. This film is a great example of the use of visuals to convey information about tribal life. The novel The Immortals of Meluha is given as an example of how tribal life has been portrayed in literature. The protagonist Shiva is portrayed as a member of a primitive society who struggles to adjust to urban life and the luxuries of the upper class in the novel. Both paintings are examined via an ecocritical lens in order to highlight the tribal life depicted within them, and the study shows how the tribes live in harmony with nature.

METODOLOGY:

Methodologically, this research reinterprets environmental challenges through a close reading of the text. Ecocriticism is used as a lens through which to examine the story's themes, protagonists, and antagonists. To decipher the author's ecocritical stance, this research adopts an approach that entails a thorough examination of the ecocritical ramifications of the environment in the text, which is set within the sociocultural and environmental settings at the same time. In addition to a close reading of the primary text, similarities are found to the current environmental crisis. No quantitative data were gathered and analyzed because this was a qualitative study.

Key words: *ecocriticism, climate fiction, nature, tribal literature, environmental concerns*

I. INTRODUCTION

“The poetry of Earth is never dead.”

-John Keats

The natural world possesses a superiority that surpasses all other entities present on the planet. Nature serves as the fundamental basis for all civilizations and plays a crucial role in every facet of life's processes. Tribal communities are widely regarded as the earliest human settlements within the development of civilizations. Prior to the establishment of permanent communities, forests served as the primary habitat for

human beings. The sustenance of their existence was derived from the natural world. They possess a unique bond with the planet Earth and all organisms inhabiting it. The indigenous population developed a cultivation of respect, modesty, and mutual exchange due to their profound spiritual bond with the Earth. Furthermore, it is founded upon a rich history spanning thousands of years, encompassing various subsistence need and deeply ingrained cultural values. The act of hunting, collecting, and fishing for sustenance encompasses the procurement of food for personal subsistence, familial nourishment, sustenance for the old, sustenance for the community, and sustenance for ceremonial purposes. All resources are acquired and utilised under the principle of extracting only what is necessary, while exercising caution and mindfulness regarding the quantity obtained and consumed. This approach is crucial to safeguard the well-being of future generations. The documentation of such existences in literary works required a considerable amount of time to transpire. In the past, the act of being recorded was not highly regarded. The significance of their presence was not comprehended. In due course, individuals hailing from tribal communities emerged as self-appointed advocates, undertaking the task of documenting and preserving their ancestral narratives, which had hitherto been transmitted solely through oral tradition. These texts can be classified as tribal literature.

Tribal literature encompasses the oral narratives, poetic expressions, and traditional tales of the indigenous communities. This literary work is available in two distinct formats. One kind of literary expression is orature, while the other is modern written literature. 'Orature' refers to the body of literature that is derived from and transmitted through oral tradition. In India, a significant number of tribal literary works have been produced in English as well as other prominent Indian languages. The emergence of tribal literature, in its initial stages, can be understood as an endeavor to establish a distinct tribal identity, while also shedding light on historical and contemporary experiences of external exploitation and threats to tribal identity and well-being. The act can be interpreted as a form of resistance on their behalf. Tribes are indigenous communities that maintain a harmonious coexistence with the natural environment, minimizing their impact and ensuring minimal harm is inflicted. The indigenous communities residing in India have developed their distinct cultural identity in close proximity to the natural resources that have significantly influenced their customs, economic activities, social structures, religious narratives, and expertise in production. Over the course of time, they have developed a mutually beneficial relationship with their indigenous environment. As per the indigenous communities, land holds significance as a symbol of cultural identity and life, extending beyond its role as a mere means of sustenance. Nevertheless, with the implementation of liberalization in the Indian economy, the introduction of open markets led to the influx of manufacturers.

Consequently, this led to a significant increase in the demand for the natural resources of the indigenous tribes, such as water, forests, and land. The consequence of this phenomenon was the forced relocation of indigenous communities from their original habitats to alternative locations, driven by the high demand for resources by corporations. Indigenous populations in post-colonial India have endured significant hardships, experiencing marginalization not only in terms of development initiatives but also in relation to their own ancestral lands. These corporations depleted the natural resources by forcibly displacing indigenous communities from their ancestral territories. Indigenous communities have experienced marginalization throughout various domains of social existence, since prevailing developmental processes have engendered disparities in social spheres. Consequently, the tribes experienced a loss of both their cultural identity and means of sustenance. Hence, tribal literature serves as a means to protect and preserve tribal identity and existence amidst growing exploitation, rather than solely serving as a platform for the presentation of their songs and poetry.

Indigenous writings discuss not only the tribes' existence and identity, but also how they live in harmony with the natural world. The depiction of the link between tribes and nature has been represented through a diverse range of written, oral, and visual mediums. Cinema and novels serve as significant mediums for portraying the tribal way of life. This paper aims to elucidate the role of movies and novels in articulating the lived experiences of indigenous communities and their profound connection with the natural world.

The Tamil film industry has consistently examined the industrial revolution and subsequent modernization in the post-1950s era, focusing on its implications on the natural environment. Tamil films have consistently generated discussions on many Sustainable Development Goals (SDGs) pertaining to the environment and climate change, including but not limited to issues such as environmental protection, climate change communication, preservation of ecosystem and forests, agricultural crisis, and water scarcity. Culturally, the Tamil ethos encompasses a deep-rooted reverence for nature, wherein rivers hold a spiritual significance,

leading to the construction of numerous temples along their banks. The veneration of village deities, which involves the worship of many gods and goddesses by diverse communities, primarily centers around the natural world and seeks to save the environment. A significant number of village deities are revered for their role as guardians of the land, agriculture, public health, and the overall well-being and prosperity of the local inhabitants. The establishment of ponds and gardens within large temples was a cultural practice aimed at demonstrating reverence for and appreciation of the natural world. Tamil films inherently incorporated narratives that criticized technological progress and emphasized the significance of the ecology. The contexts have been integral components of numerous film tales, even though they may not overtly address the topic of environmental conservation. Following the recognition of the repercussions associated with global warming, numerous governments across the globe have acknowledged and contemplated the urgent need for environmental preservation. In recent decades, there has been an increasing focus on the examination of scientific issues related to globalization and climate change.

Tamil cinema has explored narratives centered around the potential hazards associated with biotechnology advancements that deviate from natural and ethical considerations, posing risks to both the environment and humanity. The film "Naalai Manithan" (1989) explores the repercussions of the unethical use of scientific advancements on the human condition, under the genre of science fiction horror. The film Dasavataram (2008) explores the themes surrounding the development and utilisation of bioweapons by humans, as well as the occurrence of natural disasters such as tsunamis. The film Enthiran (2010) explores the implications of Artificial Intelligence, specifically focusing on the consequences that arise when an exceptionally capable robot develops a desire for dominion over humanity. The film 7aum Arivu (2011) explores the implications of biotechnology risks on the progress and security of nations. This observation underscores the susceptibility of those impacted on a large scale because of biological warfare. The video placed significant emphasis on the necessity and significance of traditional medicinal knowledge. The film E (2006) portrays a narrative centered around the clandestine experimentation of illegal bioweapons on poor individuals, conducted without their informed consent. The film Maatraan (2012) explores the themes of food adulteration, mass animal husbandry, and the associated health risks. The film "Kaapaan" released in 2019 explores the narrative of a National Security Officer who also happens to be an organic farmer. The central plot revolves around his efforts to publicly thwart the destructive impact of artificially created locusts on agricultural crops. The film titled "Film 2.0" released in 2018 portrays the detrimental effects of radiation on the delicate ecology that serves as the foundation for human survival. The renowned actor Akshay Kumar has been selected to portray the role of an Ornithologist who exhibits deep worry on the potential impact of cell phone radiation on the declining population of sparrows. The individual's inability to effectively confront the matter at hand leads to a state of depression, ultimately resulting in their demise. The individual in question assumes a supernatural role with the intention of challenging the government to comprehend and address the issue at hand, thereby introducing an alternative reality inside the tale.

II. TRIBAL LIFE PORTRAYED IN MEDIA:

The majority of tribal populations in India exhibit cultural characteristics that are comparable to those seen in tribal communities elsewhere. The individuals coexist in a state of unity and harmony. They exhibit a lack of interest in creating revenue or utilising work as a method of accruing interest and money. The individuals in question hold the belief in the inherent capacity of humans to grasp and comprehend truth, while also embracing a comprehensive perspective that acknowledges the interconnectedness of nature, humanity, and divinity. They prioritise intuition over reliance on reason. The individuals perceive their environment as sacred rather than profane, and their understanding of temporal progression is subjective rather than objective. Consequently, the disparity between the conceptualization of reality in tribal imagination and modern Indian culture is substantial. The manifestation of imaginative transactions assumes a self-aware form when a society adopts a secular framework of creativity, wherein the role of the divine is supplanted by the creative. In contrast, the tribal mind continues to possess a notable degree of dream-like and psychedelic qualities. This phenomenon facilitates a smooth integration of many dimensions of reality and temporal strata. In tribal legends, it is believed that oceans traverse the sky akin to birds, mountains navigate the sea resembling fish, animals engage in communication akin to humans, and stars flourish akin to plants. The narrative is not constrained by a specific arrangement in terms of space or time. The assertion being made is not that tribal works are devoid of standards or regulations; instead, it is recognised that they embrace the notion of emotional connection to the narrative

motif. Stars, oceans, mountains, plants, humanity, and animals have the capacity to experience emotions such as anger, sadness, or joy in a similar manner.

Cinema serves as a medium that captures the attention of a wide audience and serves as a mirror reflecting various aspects of society, including social, economic, cultural, and contemporary trends. The desired aim is not solely amusement, but also the cultivation of a reasoned attitude towards the prevailing unfairness and injustice within society. Indian cinema has emerged as a famous and influential medium for addressing many societal themes through the utilisation of a screenplay. Since its inception in 1913, cinema has functioned as a prominent medium for the dissemination of social ideas and narratives, while also serving as a crucial form of entertainment for the general populace. Determining the causal relationship between films and society can be a challenging task, ascertaining if films have a significant impact on society or if society shapes the content of films. Films centred around tribal and caste-based narratives have provided a platform for marginalised communities to showcase their experiences of hardship and adversity. Throughout history, films have consistently endeavoured to obscure the boundaries between those who are oppressed and those who oppress them. Indian cinema has undertaken extensive exploration of many genres in an effort to develop a successful formula that simultaneously captivates audiences and generates substantial financial returns at the box office. Ecology and environment-focused films constitute a category within the realm of cinematic productions. Cinema stands out as a unique art form that has successfully fostered unity among individuals from diverse social classes and castes in India. In the context of eco-based films, this medium has effectively shown the lives of indigenous tribes who maintain a profound connection with the natural world. The existence of tribal communities is inherently interconnected with the natural environment.

There exists a prevailing perception among individuals residing in the lowlands that tribal communities exclusively inhabit mountainous regions. The individuals in question lack knowledge of the presence of indigenous communities residing in close proximity to them, as exemplified in the film. The Irular community residing in the plains demonstrates reverence towards the shared resources present in their environment, including land, water, and the deity Mullai Nilam. In certain regions, individuals identify themselves as Villiers. Anthropologists hold the viewpoint that the individuals in question are not associated with the Irular community residing in the forest. However, they overlook the fact that these two groups possess comparable perspectives on the world.

This research paper examines the concept of tribal apartheid as portrayed in the selected films and novels. Tribals always have a special connection with nature. Like a balanced ecosystem these tribals maintain the environment in an unconscious way.

TRIBAL LIFE POTRAYED IN NOVELS:

Most Indian tribal populations have cultural characteristics in common with most other tribal tribes worldwide. Individuals coexist in a state of unity and harmony. They exhibit a lack of interest in creating revenue or utilizing work as a method of accruing interest and money. The individuals in question have the belief in the inherent capacity of humans to apprehend and grasp truth, while also embracing a worldview that acknowledges the inseparable interconnection between nature, humanity, and the divine. They prioritize intuition over rationality. The individuals perceive their environment as sacred rather than profane, and their perception of time is subjective rather than objective. Consequently, the disparity between the conceptualization of reality in tribal imagination and contemporary Indian civilization is substantial. The manifestation of imaginative transactions assumes a self-aware form when a society adopts a secular framework of creativity, wherein the role of the divine is supplanted by the creative. In contrast, the tribal psyche continues to exhibit a notable degree of dream-like and psychedelic characteristics. This phenomenon facilitates a smooth integration of many dimensions of existence and temporal strata. In tribal legends, there are accounts of oceans traversing the sky akin to birds, mountains navigating the water resembling fish, creatures engaging in communication like to humans, and stars blossoming akin to plants. The narrative is not constrained by a specific spatial or temporal sequence. It is important to note that tribal works do not necessarily lack norms or regulations. On the contrary, they recognize the notion of emotional identification with the story motif. Stars, oceans, mountains, plants, humanity, and animals have the capacity to experience emotions such as anger, sadness, or joy in a similar manner.

Tribal communities initiated the practice of creating tribal arts as a means of documenting their cultural heritage. To save their cultural heritage, tribal communities have transitioned from relying solely on oral tradition to embracing the creation and expression of tribal arts. The distinctive characteristic of tribal arts is in their distinct approach to organizing space and imagery, sometimes referred to as "transcendental" in nature. Tribal artists have a nuanced comprehension of verbal or pictorial space, which is characterized by a flexible "frame" in both narrative and visual modes of communication. The distinction between art and non-art has become increasingly blurred. The commencement of a tribal epic may be initiated by a seemingly mundane occurrence from daily life, wherein the integration of tribal artwork and living spaces manifests a harmonious fusion. There is an absence of deliberate effort to adhere to a chronological order in both the narrative and the shown imagery. The spoken anecdotes and visual representations have the semblance of dreams, characterized by their seeming disorderliness.

In order to ensure the preservation of tribal songs and stories for posterity, efforts are being made to convert them into English, a globally recognized language. While translation is unable to fully capture the original intricacy and cadence, it plays a significant role in rendering tribal music more accessible, comprehensible, and enjoyable. The preservation of these unique tribal literary works would have been imperiled indefinitely in the absence of translation.

Sustainability Communication in films

Climate change fiction, or "cli-fi," is a new genre of fiction that has emerged in the twenty-first century that explores the causes, impacts, and outcomes of global warming. The notions of climate change have predominantly emerged as prominent themes in Hollywood films, effectively emphasizing the perils associated with climate change and the potential extinction of humanity. The predominant environmental challenges we encounter may largely be ascribed to contemporary modes of cognition and ways of life that regard nature and humanity as fundamentally distinct things. The antipathy aimed towards the natural world leads to scientific experiments that do harm to the fragile equilibrium of the ecosystem, ultimately resulting in catastrophic occurrences of natural provenance. The Indian cultural perspective holds that the entire cosmos is perceived as a profound embodiment of the divine, in alignment with their religious system. In this conceptual framework, the Earth is attributed with divine qualities, serving as a provider of food and caretaker for all living organisms. Moreover, rivers are regarded with sacred reverence and are the recipients of veneration. Moreover, the absence of explicit references to overconsumption, pollution, or desertification in the ancient scriptures implies the potential absence of these calamities throughout that historical period. The incorporation of this ecologically mindful perspective played a pivotal role in the conservation of our ecosystem. Nevertheless, as time progressed, various external influences started to exert a detrimental influence on the prevailing circumstances, resulting in a substantial upsurge in the exploitation of the natural environment. Presently, contemporary society is faced with a myriad of pollution concerns, including a diverse range of manifestations. Furthermore, the global community is currently facing the detrimental consequences of climate change and ecocide, predominantly caused by the occurrence of global warming. This phenomenon can be ascribed to a variety of contributing factors.

In contemporary times, there has been a notable upsurge in environmental consciousness and apprehension observed in both Indian and Western communities. Consequently, the field of ecocriticism has experienced substantial growth, embraced a diverse array of literary genres, and incorporated multiple cultural and literary theories that have been influenced by both the social and natural sciences. Ecocriticism is a scholarly and interdisciplinary methodology that entails the evaluation of literary works in relation to ecological matters. Within this framework, researchers and critics engage in the analysis of texts to identify and explore environmental concerns. In addition to researchers and individuals with a keen interest in the natural world, contemporary literature is also devoting considerable focus to the matter of environmental challenges.

IV. ECOCRITICISM

Ecocriticism is an interdisciplinary framework that examines the relationship between literature and the environment. It involves the integration of several scientific disciplines to evaluate the environment and propose innovative solutions for addressing contemporary environmental challenges. The term "ecocriticism" is attributed to William Rueckert, who is believed to have coined it in 1978. Rueckert defines ecocriticism as the utilization of ecological concepts and principles in the analysis of literary works. The emergence of ecocriticism as a scholarly field may be traced back to the publication of two influential works in the mid-1990s: *The Ecocriticism Reader*, edited by Cheryll Glotfelty and Harold Fromm, and *The Environmental Imagination*, authored by Lawrence Buell. Within the realm of literary studies, ecocriticism is a theoretical framework that investigates the intricate interplay between human beings and the natural environment. This study investigates the expression and examination of environmental concerns, environmental culture issues, and viewpoints towards nature. One of the primary objectives of ecocriticism is to examine the behaviors and responses of individuals within society in relation to nature and environmental conditions. In recent years, there has been a notable increase in attention towards this form of critique, primarily driven by the growing societal focus on environmental degradation and advancements in technology. Consequently, this creative approach contributes novel perspectives to the realm of literary and conceptual studies, so enriching the area.

The names "Green (cultural) studies," "ecopoetics," and "environmental literary criticism" are employed interchangeably to denote the field of ecocriticism, which encompasses a purposely broad range of perspectives and methodologies. In Western perspective, nature has always been perceived through a utilitarian lens, wherein its primary purpose is to cater to human wants. However, after the seventeenth century, a multitude of perspectives emerged that pushed for a reevaluation of humanity's relationship with the natural world, as well as our understanding of nature. The phrase "Deep Ecology" was introduced by Arne Naess, a philosopher from Norway. This concept emphasizes the inherent interconnectedness between all living beings and environmental attributes. It promotes a comprehensive and mutually beneficial perspective, rather than one centered solely on human interests. Historical literary and cultural theories have traditionally prioritized the examination of class, race, gender, and geographical location as key factors and subjects for critical analysis. In the latter half of the twentieth century, a novel peril has surfaced, namely ecological catastrophe. Humanity is confronted with a multitude of grave environmental challenges, including but not limited to nuclear warfare, the depletion of extensive natural resources, population growth, the proliferation of exploitative technology, the utilization of space as a waste disposal site, pollution, and the loss of habitats (but not only affecting humans). The subject in question has been increasingly examined within the realm of contemporary literary theory, thus becoming a focal point of scholarly discourse within this context. The emergence of green movements has been observed on a global scale, with certain movements even attaining political representation.

V. ECOCRITICAL STUDY OF THE MOVIE JAI BHIM

Jai Bhim explores the lives of Sengeni and Rajakannu, a tribal couple, through a compelling blend of mystery and drama. Rajakannu (Manikandan) and Sengani (Lijomol Jose) are a married couple residing in a tribal town, who exhibit a profound sense of affection and satisfaction within the confines of their impoverished circumstances. The situation undergoes a transformation when Rajakannu and many individuals are apprehended by law enforcement authorities on charges of robbery, then subjected to severe acts of torture. The police subsequently conveyed that the suspect had evaded apprehension and that their current location remained undisclosed. Sengani, an individual anticipating the arrival of their second child, seeks the assistance of Advocate Chandru (portrayed by Suriya), a proficient legal professional, in order to unravel the enigma surrounding the disappearances of her spouse and other individuals.

In addition to the narrative depicting a significant act of injustice towards the tribal couple, the film contains other instances of ecocritical proof that warrant attention. The film contains instances in which the tribe's harmonious relationship with the natural environment is prominently displayed. The following component of the film will be subjected to thorough analysis in order to elucidate the ecocritical implications inherent in the depiction of their existence. In addition to the cinematic portrayal, this analysis will examine many authentic customs and practices of the Irula tribes in order to substantiate the argument.

At the commencement of the film *Jai Bhim*, individuals belonging to the tribal group are instructed to apprehend rodents that were causing disruption in the agricultural land owned by the village leader. Sengani, Rajakannu, and their colleagues employ a method wherein they create perforations in the field in order to introduce smoke generated from heated smoke pots, with the objective of coaxing rats to emerge from their burrows. Sengani assumes a prepared posture, positioned at the other end of the hole, equipped with a sack to capture the rats that emerge from said holes. She successfully captures numerous rats within her sack. Among the items, she discovers an infant rat within her bag. The individual removes the object from its current location and releases it back into its natural habitat. When Rajakannu inquires about the matter, she asserts that the size of the being in question was insufficient to warrant termination, so rendering the act of extinguishing such diminutive organisms unnecessary. In accordance with Rajakannu's acknowledgment of the value of the young rat's life, she acquiesces to the sentiment and proceeds to release the juvenile rodent. This sequence in the film elucidates the characters' profound reverence for all forms of life on our planet, regardless of their magnitude or classification. This can also be interpreted as a demonstration of their mutual reliance on nature, as nature provides them with the means to survive while they, in turn, allow nature to thrive. On a subsequent occurrence inside the scene, Rajakannu's young daughter is observed providing sustenance to the avian fauna by offering grains on the field. This scene exemplifies the capacity of even the younger individuals among them to establish a connection and demonstrate empathy for other forms of life beyond the human species. During the same evening depicted in the scene, there is a significant downpour of rain. Despite being exposed to heavy rainfall, female individual proceeds to relocate the goats to their designated shelter to secure them and shield them from precipitation. The individual displays a high level of concern for the well-being of animals, as evidenced by their action of donning a sack over their head and escorting the goats to their designated shelter. The following day, Subbulakshmi, the wife of Kathirvel, the President of Ramapuram, observes the presence of a snake beneath the closet where she stores her precious jewelry and expensive items. Rajakannu has been summoned to the presidential residence to apprehend the snake. Rajakannu abruptly requests medication from Sengani. Rajakannu inquires, prompting Sengani to procure the medicine, engage in a religious supplication to their deity, and thereafter administer the medication to him. Subsequently, Rajakannu hastily proceeds to the residence of the president in the company of the individual who summoned him.

Upon arriving at the residence of the president, he engages in a brief act of prayer before ingesting the medication. The individual initiates the process of detecting the snake's existence by relying on olfactory cues. The individual conducts olfactory examination around the premises and detects the presence of the odor emanating from the voluminous rice stockpiles within the storage area of the residence. He successfully captures the snake without causing any harm. The individual transports the object and subsequently releases it within the forested area. The individual possesses a profound understanding that their sustenance is solely derived from the natural environment, and furthermore acknowledges that the presence of poison in a snake's tongue is not a deliberate defect on the part of the snake. The way it was formed on the Earth is as follows. He refrains from expressing dissatisfaction regarding the poisonous characteristics of the snake. In another scene, Sengani imparts knowledge to the neighboring villagers regarding the diverse medicinal remedies for varying snakebite incidents. She possesses a comprehensive understanding of many botanical leaves with therapeutic properties and their corresponding applications. She generously imparts her oral knowledge to fellow people without any charge. The individual expressed a desire to raise awareness among her community on the therapeutic properties associated with various leaves and plants found within the surrounding woodland, without any intention of profiting from this endeavor. The film provides evidence that demonstrates the enduring connectivity between the Irula tribes and the natural world. They extracted resources from the natural environment and returned appropriate reverence to nature.

Irulas are classified as one of the six indigenous tribal communities in the state of Tamil Nadu, India. The Irula community is primarily located in the northern regions of Tamil Nadu, which is situated in the southern region of India. The presence of Irulas is prevalent in the Cheyyar region, with their distribution extending to each individual settlement within the area. The etymology of the term "Irulas" can be traced back to the Tamil word "Irul," which translates to "black" and serves as a reference to their skin pigmentation. The term "Irula" is used to refer to a group of individuals commonly known as the "people of darkness". "This could potentially allude to their melanin-rich skin tone or the customary practice of conducting significant rituals during nocturnal hours. The Irulas are individuals who possess natural fluency in the Irula language. As a part of the Dravidian language family, it has close linguistic connections with Tamil, Yerukala, Sholaga, and other Tamil languages. The language utilized in the script is Tamil. In the past, individuals engaged in the activities of hunting and gathering forest resources, all the while residing in rudimentary dwellings. Subsequently,

individuals commenced inhabiting dwellings constructed from bamboo and progressively acquired the knowledge and skills necessary for agricultural practices. Due to the limited availability of bamboo, individuals commenced the practice of constructing dwellings from sand and stones. Indigenous individuals commenced their ingress into their respective settlements. Historically, rice consumption was limited to festive occasions. As a result of an agricultural deficit, rice has emerged as the primary staple food for the population. Cattle breeding becomes the primary source of revenue. In addition to honey, firewood, and several other natural resources were also extracted.

The principal occupation of the Irulas community has always been around the capture and control of serpents and rodents. During the periods of sowing and harvesting, individuals also engage in laborious activities as agricultural workers, commonly referred to as "coolies," on the fields owned by the landlords. In addition, fishing is also a prevalent activity among them. The initial occupation of these individuals involved the capture of rats and snakes. The clan was compelled to abandon their nomadic way of existence and establish a means of sustenance within a skeptical mainstream society subsequent to the prohibition of snake trapping by the Indian government. The populace has successfully established its presence in the periphery of several settlements, endeavoring to sustain their livelihoods by engagement in agricultural work as well as serving as indentured workers in rice processing facilities. The individuals in question exhibit a lack of literacy and essential vocational competencies. In conclusion, the film "Jai Bhim" serves as a representative depiction of the experiences and challenges faced by the Irula community. Despite encountering numerous challenges, individuals have consistently demonstrated a respectful and harmonious coexistence with the natural environment, refraining from any form of mistreatment towards it.

VI. ECOCRITICAL STUDY OF THE NOVEL THE IMMORTALS OF MELUHA

Shiva and his tribes are battling for survival in Manasarovar, Tibet, at the start of the novel. Consequently, they go to Meluha as immigrants. Shiva was presented with the rejuvenating beverage known as Somras, resulting in the manifestation of a blue hue on his neck. The Meluhans bestowed upon him the title of Neelkanth, perceiving him as their messiah. Subsequently, he was dispatched to Devagiri, the capital of Meluha. The work frequently references Prakriti, a figure commonly regarded as the maternal embodiment of Nature and the protector of all humanity. The narrative pertains to Shiva and his tribes' expedition over Manasarovar Lake, situated in Srinagar, Kashmir. The region is renowned for its captivating landscapes, encompassing picturesque valleys, snow-covered mountain ranges, vibrant hues of flora, melodious avian species, flowing rivers, and other sensory delights. The reader is captivated by the content. The primary means of transit in the region of Meluha is predominantly reliant on water-based modes. The region of Punjab is traversed by the rivers Indus, Ravi, Beas, Chenab, and Satlaj, which collectively give it the epithet "the land of five rivers."

"The vast valley was covered by a lush green canvas of grass. On it was painted the masterpiece that was Kashmir. Rows upon rows of flowers arranged all of God's colours, their brilliance broken only by the soaring Chinar trees, offering a majestic, yet warm Kashmiri welcome. The melodious singing of the birds calmed the exhausted ears of Shiva's tribe, accustomed only to the rude howling of icy mountain winds"(Tripathi, 2010).

Modern lifestyles and modes of thought that pit humans against the natural world are primarily to blame for the environmental problems we face today. The animosity directed towards the natural world gives rise to scientific studies that inflict harm upon the delicate balance of the environment, ultimately culminating in disastrous ecological events. In accordance with Indian cultural beliefs, the entirety of the cosmos is regarded as a profound manifestation of the divine arrangement, wherein the terrestrial realm assumes the role of a deity that provides sustenance and support to all living beings. Additionally, rivers hold a sacred status within this tradition and are subject to veneration. Furthermore, the ancient books do not provide specific mention of overconsumption, pollution, or desertification, indicating the absence of these tragedies during that time period. The implementation of this environmentally sustainable concept played a crucial role in preserving our ecosystem from exploitation. However, over time, external influences have contributed to the degradation of the situation, leading to an intensified overuse of natural resources. Currently, society is confronted with a multitude of pollution issues, encompassing many forms of environmental degradation. The global community is also grappling with the adverse effects of climate change and ecocide, which are mostly attributed to the

phenomenon of global warming. This complex predicament arises from a combination of numerous contributing elements.

In recent times, there has been a surge in environmental awareness and concern in both India and Western societies. As a result, the discipline of ecocriticism has experienced significant expansion, encompassed a broad range of literary genres and incorporated numerous cultural and literary theories that draw inspiration from both the social and natural sciences. Ecocriticism can be defined as an interdisciplinary approach that entails the examination of literature and ecology, wherein scholars and critics analyze texts with a specific focus on environmental concerns. In addition to scientists and nature enthusiasts, current literature is also addressing environmental challenges with notable emphasis. The Shiva Trilogy employs the mythological figure of Shiva as a symbolic representation of contemporary civilization, wherein the deterioration of the environment persists despite the efforts made by governmental and commercial entities. Amish has conducted a comprehensive analysis of the ecological ramifications associated with the consumption of Somras, a sacred beverage manufactured by the Meluhan kingdom by the utilisation of Saraswati water. The provision of perpetual youth and extended lifespan through the elixir Somras not only has detrimental effects on the environment, but also serves as a symbol of the political authority wielded by Meluha. It becomes customary for individuals to engage in consumption without exhibiting any regard for the surrounding environment. This paper seeks to establish the significance of environmental conservation for the collective benefit of humanity by examining the matter of Somras production through the broader lens of ecocriticism.

“Sweat and urine released from the body even after a person has drunk the Somras for years remains toxic. so, you have to eject it from the body and make sure that it does not affect anyone else.” (Amish, 2010, p.137)

The Immortals of Meluha not only presents a captivating portrayal of the natural world, but also showcases an aesthetically rich setting that underscores the significance of human engagement with the environment. The artwork can be interpreted as a superficial representation that conceals a broader inclination to appreciate the physical aspects of nature. However, it fundamentally challenges the dominant societal perceptions and beliefs around the concept of nature.

VII. CONCLUSION

The preservation and protection of our environment are significantly influenced by the role of literature. The purpose of literature should encompass both the celebration and the cultivation of an enhanced awareness of the aesthetic qualities inherent in the natural environment. An imperative within the field of Ecocriticism is to prioritize an examination of the fundamental aspects of tribal existence, which encompass their culturally enriched lifestyle, rather than solely concentrating on the challenges they confront. Ecocriticism is a scholarly field that examines the relationship between humans and the environment. It explores several aspects of this relationship, including the causes and consequences of ecological issues. The theoretical framework of ecocriticism finds its expression in diverse forms of artistic and cultural production, such as fine arts, literature, and media. According to Buell (1995), ecocriticism can be defined as the scholarly examination of literature and the arts, with a particular focus on the environment. This field of study encompasses the exploration of many ideas that serve as the foundation for critical analysis in this domain (Buell, 1995, p. 138). The idea presents a cautionary message to humanity, warning that the prolonged mismanagement of natural resources will result in an imminent ecological catastrophe.

In the contemporary context, there exist multiple avenues for the portrayal of the lifestyles of indigenous populations. Film and fiction both hold significant roles within this context. Both mediums, namely entertainment and hobbies, have gained popularity among a wide range of individuals due to their ability to captivate and engage a broad audience. Movies and novels have a significant impact in portraying the lives of tribal tribes. Furthermore, an ecocritical analysis provides a more comprehensive comprehension of their inherent interconnectedness with the natural world. Coexistence with nature leads to a reciprocally harmonious existence, wherein nature bestows upon us a life characterized by harmony.

“Nature is not a place to visit. It’s a home”

-Gary Snyder

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