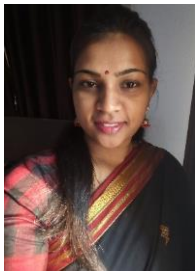


CLIMATE CRISIS: HETEROCHTHONOUS AND CORPOREALITY OF BRITISH RAJ IN
GOPINATH MOHANTY'S *PARAJA* AND *AMRUTARA SANTANA*

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ABSTRACT

Before colonisation, the indigenous world was unaware of deforestation and pollution. The link between colonialism and large-scale deforestation and pollution is apparent. The world is aware of the social, political, economic, and psychological effects of colonialism. However, less attention is paid to how it impacted the colonised countries' ecosystems and forests. The environmental wounds left by the colonial powers of Spain, Portugal, the United Kingdom, France, and Germany's never-ending quest of surplus extraction. Currently, Third World countries are blamed for carbon emissions, but who changed these previously conquered countries' pre-colonial sustainable lifestyles? This paper examines the relationship between the colonial laws and climate change with respect to Gopinath Mohanty's novels *Amrutara Santana* and *Paraja*

Key words: Colonization, Tribes, Laws and British

Introduction

Until colonisation, the indigenous world was oblivious of deforestation and pollution. The link between colonialism and large-scale deforestation and pollution is apparent. We are all aware of the social, political, economic, and psychological effects of colonialism. However, less attention is paid to how it impacted the colonised countries' ecosystems and forests. The environmental wounds left by the colonial powers of Spain, Portugal, the United Kingdom, France, and Germany's never-ending quest of surplus extraction. Currently, Third World countries are blamed for carbon emissions, but who changed these previously conquered countries' pre-colonial sustainable lifestyles?

The colonisers brutally exploited the natural and human riches of the colonised land.

Trees were felled to make way for mansions, and native animals were hunted for sport and to decorate their homes, nearly eradicating them. As a result, the arrival of the colonisers signalled the start of the Climate Crisis. The colonisers adopted agricultural techniques that were not common in the colonised areas. The native environment was harmed by the introduction of foreign species and the death of native animals. The extraction of forest resources accelerated with the start of the Industrial Revolution. Eugene F. Stoermer, a US biologist, invented the term "Anthropocene" (a period in which human activity has a dominant impact on climate and the environment), which he claims began with the Industrial Revolution. The tribes' sustainable coexistence with their environment was affected by the British regulations imposed on them. The anthropocentric regulations

were corporeal in nature, opposing the tribes' spiritual ties to the environment. The tribal human-nonhuman interaction was not based on vengeance or hostility. The tribes believed in a long-term give-and-take connection with non-human entities.

Gopinath Mohanty Paraja's and Amrutara Santana's writings portray the impact of British regulations on tribes, how they changed tribal relationships with their environment, and how intensive exploitation of nature resulted in climate change.

The purpose of this research is to examine how heterochthonous (Hed-rockloanos) agricultural techniques and British physical regulations degraded the lives of tribes and their environment. His two novels are not only tribal novels, but also novels about environmental dangers in British India.

In his works, Mohanty makes allusions to man-made calamities and climate change.

The first books about climate change in the Western world were Rachel Carson's *Silent Spring* and J.C. Ballard's *The Drowned World*, both published in 1962.

Mohanty had already warned about climate change in India, using corporeal methods and heterochthonous approaches that Indians were internalising. The novel *Paraja*, published in 1945, depicts the growing fear among the tribes about the disappearance of woods.

"The jungle was getting thinner every year; there was less and less rain" (*Paraja* 359)

The novels were written in the 1940s, just as India was about to gain independence.

This may depict all of the atrocities committed against tribes and woods throughout British reign, as well as anticipate what would happen as a result. Sukru Jani is the main character in *Paraja*. With his four children, he lives a modest and joyful life in the woods. He could excuse his wife's death in a tiger attack. He considered all living things to be equal. There were no anthropocentric sentiments in tribal life. Everything changed after the Forest Guard arrived. *Amrutara Santana* Mohanty demonstrates how indigenous ways became corporeal in nature in *Amrutara Santana* Mohanty's work. The connection to the land, family, and faith was broken, and tribes started getting attracted towards money. The novels make little mention of British colonisers' direct involvement. Only the colonial bodies, organisations, and laws are aware of their presence. These bodies and organisations were founded to maintain forest resources for their own benefit, not for the benefit of others. They contributed to the development of their native country by utilising India's forest resources. After destruction, natural resource exploitation, and the enslavement of natives, the colonisers sought refuge. The introduction of conservation laws was the subject of this cover. A vast number of trees were cut in India to make space for railway chambers and palaces. Tribes, on the other hand, were subjected to tree-cutting restrictions. Jhoom, or shifting cultivation, was seen as unscientific and a menace to the environment. However, colonisers cut down trees in the forests for their own purposes, therefore conservation rules benefited colonisers in two ways. For starters, it portrayed them as forest guardians. Second, it forced them to exclude the tribes in the name of conservation, allowing them to access the land whenever they wanted.

The protagonist Sukru Jani is fined by the forest guard in the novel *Paraja* for cutting down trees.

"They never felt that the timber which they were cutting down and burning was the Raja's property, so that they were criminals in the eyes of the law" (*Paraja* 33)

Diudu, the protagonist in *Amrutara Santana*, is drawn to the cash crops introduced by invaders. However, during the time of his father, Sorabu Saonta, the crops were farmed solely for their own consumption and not for sale in the markets. This demonstrates the tribes' changing nature. The *Paraja* and *Kandha* tribes revere the presence of the tiger in the forest. However, in *Amrutara Santana's* tale, the government authorises the slaughter of a tiger. It also deputises a hunter for this purpose, despite the fact that the tribes remain tense since they believe killing a tiger is unlucky. Mohanty depicts not only the loss of native forests and species, but also the heterochthonous invasion of foreign species. In *Paraja*, the protagonist Sukru Jani protests the orange plantation which may later leave the land barren.

“But the orange trees will suck all the juice out of the soil, and leave my land barren” (*Paraja* 295)

In *Paraja*, tribes did not contract to buy or sell anything on paper, and complaints were not filed in court, because the tribes believed in Dharmu (Justice God) who resides above the sky and Dhartani, the Mother Earth. However, after the installation of British laws, even the tribes found themselves in court. Money lenders took advantage of the tribes' ignorance of laws and language and snatched over more and more tribal forest holdings. The tribes used to have a spiritual and emotional affinity to their forests. The tribal people have never advocated for excessive stockpiling of what they require, preferring instead to believe in long-term coexistence. They have the norms of sustainable resource extraction engrained in them. But the laws passed by the British lead to upheavals in the tribal community.

“Anyone found collecting honey from the forests without a license or cutting down piasal tree for timber would be answerable to the Forest Guard” (*Paraja* 11)

“A tribesman’s life is so hemmed in that he seems to be in danger of breaking the law each time he sets foot outside his home” (*Paraja* 330)

Mohanty explains why the tribes began removing the trees at such a quick pace. In *Paraja* Mohanty, he demonstrates the consequences of placing restrictions on tribes' ability to produce whiskey and obtain other forest resources. The tribes were not only subjected to restrictions, but they also faced severe penalties if they were detected. *Paraja*, Mohanty's work depicts how booze is an inextricable part of tribal society. However, due to the constraints placed on it, it is forced to produce booze in secret. Mandia, Sukru Jani's son, is discovered producing whiskey in the forest and has to pay a large fine to the Forest Guard. This forces them to borrow money from the money lender, Sahukar, in exchange for which they must serve as bonded labour in his home until the loan is returned.

To repay the loan, Sukru Jani decides to remove more and more forest for cultivation. It also leads him to believe that the forest is pointless, and that he could clear the entire forest and farm on it. All of the colonisers' physical restrictions caused the tribes to lose emotional ties to the forest and to work hard to repay their debts. As a result, more and more woodland began to vanish. It is not written down like British rules for Mohanty, but the preservation of the forest lives and thrives within the tribes if they are left alone. Because of the colonisers' imperialistic outlook, their attachment and ideas are dismissed as irrational. As a result, imposing such bodily regulations simply serves to further devastate the woods and indigenous communities.

In his book *The Falling Sky*, Davi Yanomami, the Yanomami tribe's spokesperson, writes:

“The white people already have more than enough metal to make their merchandise and machines; land to plant their food; cloth to cover themselves; car and airplanes to move in. Yet they covet the metal of our forest to make even more of these things though their factories' foul breath is already spreading everywhere... its darkness may descend to our houses so that the children of our children will stop seeing the sun”. (Yanomami 340)

Until now, colonial powers have wielded power through businessmen. As an example, consider the current Amazon fires. In her book *Dancing with Disaster*, Kate Rigby claims that such climate fictions can “helpfully refocus current actions” (Rigby 147).

They provide a better comprehension of the wrongs that have been committed.

Finally, there is an immediate need to decolonize forest conservation by putting indigenous peoples in charge is the solution for climate change and the tribal problems.

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