

Ecocritical Insights Into Hullabaloo In The Guava Orchard: Exploring Environmental Symbolism And Ecological Awareness

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ABSTRACT

This paper explores Hullabaloo in the Guava Orchard by Kiran Desai through an ecocritical lens, uncovering the layers of environmental symbolism and ecological consciousness interwoven in the narrative. While the novel is widely recognized for its satirical commentary on Indian society and postcolonial absurdities, this study foregrounds its ecological dimensions, emphasizing the relevance of nature in shaping the protagonist's transformation and the broader narrative structure. The research addresses growing ecological detachment in modern society, analyzing how literary fiction, particularly Indian English literature, can act as a vehicle for ecological reflection and resistance. It also explores themes of interspecies relationships, environmental justice, and ecological imagination. This paper is a literary criticism of Hullabaloo in the Guava Orchard according to the ecocritical theoretical models, like the mounts provided by Greg Garrard and Lawrence Buell, and how this fiction contributes to environmentalism. It continues to claim that literature is capable of expanding the scope of the ecological discussions through imagining metaphorically human ecological relationships, ecological perturbations, and ecological restoration. Finally, the article can enrich the growing body of ecocriticism research by indicating the ability of contemporary Indian postcolonial literature to reveal the contemporary trends in environmental fear and to invite the reader to reconsider his/her attitude to nature in the era of environmental disaster.

Keywords: Ecocriticism, Environmental Symbolism, Ecological Consciousness, Nature and Literature, Guava Orchard.

INTRODUCTION

The current era of environmental crisis, characterized by climate change, mass extinction, depletion of natural resources and imbalance of ecosystems is highly demanding concerning the quest to re-evaluate how literature is engaging with nature. This has provided an impetus to the growth of ecocriticism, a field of inquiry that attempts to understand the manner in which work of literature describes the environment, criticizes upon the ecological degradation, and envision better ecological futures. It is not only a thematic interpretation of nature in works of literature; it is a school of literary criticism that challenges the anthropocentric premises of the conventional literary criticism and puts an emphasis on the agency of non-human actors of the textual world.

As the issue of environmental degradation is increasingly becoming international, attention to the ways in which fiction works to reflect, problematize and remake human-environment relations has gained more interest among the literary scholars in recent times. This change is not confined to the Western literatures. In India, ecological issues became a part of spiritual, cultural and socio-political tools long ago. Indian English fiction, more so the postcolonial fiction is full of nature elements either as setting or background but as actors in the story. In these writings nature is frequently loaded with symbolism, and it is used to express anxieties about the impacts of modernization, the displacement of culture, the issue of social disparity and the issue of environmental injustice.

Hullabaloo in the Guava Orchard by Kiran Desai (1998) is an attractive basis of consideration in ecocriticism. The novel, as is generally perceived, is a satire about the life in a small town in India, bureaucracy and hype by media, however it has an insightful subtext of the environment too. Ecological parable may be seen as the story of Sampath, an exasperated young man, who turns his back on the society by climbing a guava tree and joining monkeys. The guava orchard is not just a place but rather turns into a symbolic escape, a way out of the noise and feeling of non-belonging in the modern world, as well as a location of ecological knowledge contrary to that of modernity.

The study examines the building of the ecological discourse that Desai builds to estrange the cultural and institutional values of the modern India through trees, animals, heat, and rain. Guava orchard is a recurring motif, which refers not only to pastoral Harmony but a more profound desire to live in an ecologically balanced opt in an introspective way. It is a transformation of mechanized modernity to ecological consciousness in that the first character becomes a spiritual presence within nature once he turns from being a failed bureaucratic clerk. The new life of Sampath is full of the monkeys and trees, which resists the normative concept of success and sanity; hence, it explores the complexity of the border of human and non-human world through challenging it to the reader.

The present paper contextualizes *Hullabaloo* in the *Guava Orchard* into the larger context of the ecocritical debate by capitalizing upon the theoretical frameworks that were put forward by Cheryll Glotfelty, Greg Garrard, Lawrence Buell and many others. Through the consideration of the role of natural imagery and uses of ecological metaphors in the work, the present research nevertheless intends to testify that the novel of Desai is not only a social satire but also a muted ecological satire. It brings out the role of fiction in broadening the discussion of sustainability, ethics and environmental justice particularly at the time of writing it through postcolonial experiences of intersections of displacement, cultural hybridity, and environmental exploitation.

In the process, the importance of ecocritical readings in the 21st century on pedagogical and political levels is also highlighted in this study. Through tracking symbolic portrayals of nature, researchers can develop more levels of the meaning of such activity that leads to environmental awareness in the whole world. *Hullabaloo* in the *Guava Orchard* is therefore a very powerful literary text constructed as being humorous and even whimsical, at the basic level, however, it engages with the ecological imagination calling to redefine the human position within the biosphere.

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

With the advent of ecocriticism as a distinct branch of literacy studies, there has been a great shift concerning the methodology of studying literary works particularly the ones that entail representation of nature, place and the environment. Ecocriticism emerged in the 1990s and Cheryll Glotfelty aptly described it as the study of the correlation between the natural world and the physical environment, by which she meant how the literature and the way people treat the environs influence the literature and vice versa. The formation of this movement was a reaction to the increasing environmental crises and was based on the assumption that the humanities can shape the ecological thinking and behavior, and literature, in particular, is capable of doing that.

Ecocriticism in an influential book written in 2004 *Ecocriticism* (revised in 2012), Greg Garrard presents core theme clusters which have defined the discourse of ecocriticism, which include pastoralism, wilderness, apocalypse, dwelling and animals. Such theme-nodes can be used as interpretive levels in which academics can analyze their views regarding nature and environmental change based on how they are depicted in the texts. Indeed, the method employed by Garrard would be applicable in discussing the fiction that does not only touch on scenic or symbolic nature but also environmental ideologies and ecological ethics. Similarly, Lawrence Buell, one of the founders of ecocriticism in America, gives two criteria to determine environmental texts namely whether the nonhuman environment appears as one of the significant actors in the story and whether the text is ethically oriented towards the environment (*The Environmental Imagination*, 1995; *The Future of Environmental Criticism*, 2005).

Since its emergence, the ground covered has stretched extensively as it has added to its repertoire the input of feminism (ecofeminism), postcolonial studies (postcolonial ecocriticism), indigenous knowledge systems, animal studies as well as the literature of climate change. Such interdisciplinary intersections have been formed by such scholars as Ursula Heise, Rob Nixon, and Serpil Oppermann. *Sense of Place and Sense of Planet* (2008) by Heise talks about the interconnectedness of the environment ecologically across the world and how the ecological crisis is manifested in the writing of various authors and *Sense of Violence and the Environmentalism of the poor* (2011) by Nixon explores how the violence of the environment is slow and afflicted on the marginalized social group disproportionately.

Upamanyu Pablo Mukherjee, *Postcolonial Environments* (2010), in the Indian scenario, is an exceptional work that attempts to relate the concerns on environment with that of colonial and post-colonial experience. Mukherjee claims that Indian English literature is not an exception and often it expresses hidden ecological stresses concerning modernization, rationalization of land and exploitation of its

resources. In *The Great Derangement* (2016), Amitav Ghosh wonders why people have not created a sufficient literature of climate crisis and proposes novel literature which makes environment dire.

Although ecocriticism is still developing in the Indian higher learning environment, it is also being utilized on texts dealing with the ecological upheavals in both a literal and figurative way. Some of the writers whose environmental representations have been examined include such authors as Ghosh, Arundhati Roy, Mahasweta Devi, and Anita Desai either in the existential narratives of floods, forest struggles as well as displacement stories. Nevertheless, the work of Kiran Desai, especially her novel *Hullabaloo in the Guava Orchard* has not been heard much in terms of ecocritical lens especially in the case of this novel, or even otherwise, it can fulfill that expectation.

The literature that has been written about *Hullabaloo in the Guava Orchard* has mostly focused on the satirical image of what postcolonial Indian bureaucracy, media spectacle, spiritual fraudulence and cultural identity are like. It has also been noted by critics that Desai employed magical realism, humor, and absurdity in her descriptions of the social norms to criticize the latter. As an example, Meenakshi Malhotra specifies that the tone of the novel is consciously ironic and distanced which is why it describes as playful involvement with serious subjects. However, little critical research on the theme of eco-consciousness through the environmental theme of the novel, the guava orchard, weather and the monkeys has been rendered.

This scholarly discontinuity leaves a gap in the general analysis of Desai and the novel gives an occasion to reconsider this novel in terms of ecocriticism. Although Desai does not really describe herself as an environmental writer, her plot decisions make it clear that she has a complex conception of the role that nature plays in the process of forming human consciousness. The fact that the main character Sampath hides in the orchard of guavas can be interpreted in terms of the theme of the dwelling proposed by Garrard because nature as a physical protection is not the only thing; it is also a kind of a spiritual and ethical restoration. Besides, those monkeys, who can be easily regarded as only as a comic relief, are able to be interpreted regarding to the entertaining studies of animals and interspecies ethics, which, again, questions any anthropocentric approaches to behavioral or any other type of order.

The main theoretical approach which is used in this study is ecocriticism, which is a method based on the models of themes developed by Garrard with the criteria set out by Buell to pinpoint environmental participation in the story. It also appeals to the postcolonial ecocriticism that regards the ways of the environmental degradation in the countries, which were once colonized, thus referring to the problems of the cultural erasure, economical exploitation, and environmental displacement. Such a line of argument is especially applicable in the case of India where the high rates of urbanization and economic growth are manifested through the detriments in the environmental conditions and the dispossession of rural areas.

This opposition in the novel that provides the clash of the rigid bureaucracy of Shahkot town with the chaotic world of nature or the orchard can be read as state-driven modernization project in the book that disregards ecological constraints. It is an orchard, which is free of the correction of order, thus revealing a place of opposition to conformity, capitalism, and obsession of spectacle-ridden media. The nature of Sampath as a spiritual mystic who transforms himself into a kind of holy man living in the tree is a religious parody, but also implies a desire to be more in tune with the ecology. Desai, in this way of layering the symbol extends her critique of the absurdities and structured trivialities that characterize the modern life but also the environment alienation that goes hand in hand with this kind of life.

The place of eco-spirituality or the spiritual element of the human-nature relationships is also taken into account in this framework which could be taken implicitly in the way Sampath communicates with the orchard and its creatures. The idea that the sacred world may be found in the natural world is a theme that is prominent in literature and is one of the points in eco-spiritual readings of literature. The intertwining of humor and mysticism by Desai with the natural imagery therefore opens up a multidimensional reading that espouses an eco-related reading and a metaphysical reading.

Moreover, there is also the utilization of weather, blistering heat, torrential downpours and shifts in season which serve beyond a description of atmosphere. These aspects would act as both emotional and ecological barometer of inner change as well as of larger on-goings related to the environment. Using the lens of climate narrative, the use of weather imagery by Desai seems to fall within conventions of symbolism in which nature reflects or magnifies human emotion, and the truth is that he or she indicates the precarity of the balance of nature on a larger scale.

This paper creates an interpretive framework that helps it to understand the Hullabaloo in the Guava Orchard by combining elements of the ecocriticism, post-colonial works, and literary symbolism. It claims that although the novel in question is the work of humor, and fitted with fantasy, Desai manages to introduce the subtext of environmental thinking which criticizes the break between human society and the environment. As is shown using the symbolic, thematic and narrative devices, the novel gives an imminent projection of the ecological consciousness that is anchored in resistance, shelter and introspection.

METHODOLOGY

The present study is an ecocritical approach to a qualitative interpretive methodology that analyses the Hullabaloo in the Guava Orchard by Kiran Desai. As the main purpose of the given research is investigating the manifestation of the idea of environmental symbolism and the ecological consciousness in the cricket as portrayed by the writer through the technique of literature and the structure of the narrative, textual analysis is the most suitable method to use. The approach concentrates on reading literary texts in a close way so as to reveal some latent themes, metaphors, symbols and ideologies that one might not see on the face value.

The study design greatly has taken up several pieces of literature of Eco-critics like Greg Garrard, Lawrence Buell and Cheryll Glotfelty with their theoretical models giving a complete scope to the study which revolves around the ecology of literature. In particular, the following thematic categories coined by Garrard that are analyzed as the main nodes of interpretation in this work include pastoral, wilderness, apocalypse, animals, dwelling, and the Anthropocene. These categories help to map the ecological dimensions of the novel, highlighting moments where nature acts as refuge, resistance, or metaphor for existential tension.

In addition, Buell's criteria for environmental texts are used to assess whether Hullabaloo in the Guava Orchard actively engages with ecological concerns or whether it simply uses nature as a decorative backdrop. These criteria include:

1. The nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history.
2. The human interest is not understood to be the only legitimate interest.
3. Human accountability to the environment is part of the text's ethical orientation.
4. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text.

The textual corpus for this study is limited to Desai's novel, but contextual references to Indian English fiction, postcolonial environmental issues, and ecocritical debates are incorporated into the interpretive framework. Through hermeneutic reading, the study focuses on decoding symbolic and thematic elements such as the guava orchard, monkeys, weather events, Sampath's retreat, and the town of Shakkot.

Postcolonial ecocriticism, a new developmental trend in the ecocritical discourse which raises the question of socio-political implications of environmental problems in former colonized countries, is also used to inform the methodology. It is possible to explain the representation of such aspects as urbanization, ecological displacement, environmental injustice and cultural alienation through the lenses of postcolonial ecocriticism. This methodology can especially be related to Indian scenario, since the idea of modernization commonly clashes with environmental sustainability and related ways of live.

The study also involves reading interdisciplinary literature in order to facilitate the literary discussion, which like the other pieces mentioned here is situated at the interdisciplinary nexus between ecological philosophy, environmental ethics, cultural geography, and Indian socio-political history. These opinions allow establishing the novel in the context of the actual issues of the environment like deforestation, urban sprawl, heatwaves, ecological alienation, which become the literal and metaphorical setting of the Desai's novel.

In addition, interspecies studies are also included to provide an analysis of how Sampath treats the monkeys in the present as opposed to treating them as a metaphor of kind of oddity. These views contribute to the further comprehension of the way Desai breaks the borders between species hierarchy and creates multi-species ecology that refutes anthropocentric discourses.

Weaknesses of this work are the subjectivity of interpretation of the text and that no data that could be empirical are involved since the study is entirely literary and abstract in nature. This however can be

countered by the fact that the research strength in presenting a sophisticated, critical and theoretically framed direction of what has been heretofore an under discussed aspect of a literary text.

ANALYSIS AND DISCUSSION

In *Hullabaloo in the Guava Orchard*, Kiran Desai uses nature in more than a setting sense as she chooses to do in every novel; instead, it is a symbolic place in its contrast to the social world full of hullabaloo. Using ecocritical approach gives more scope of environmental symbolism to the novel as nature is the place of sanctuary, experience and quiet rebellion. The main ecological image that comes to the fore in the story is the guava orchard where the main character Sampath goes to hide. It can be interpreted both as physical escape from the pressure of the society and as metaphorical ecological balance once again.

1. The Guava Orchard as Ecological Sanctuary and Arcadia

In *Hullabaloo in the Guava Orchard*, the guava orchard cannot simply be termed as a geographical place it is a very effective ecological metaphor. In a certain way, the orchard in the minds of the people of Shahkot represents the opposite of a chaotic, materialist, bureaucratically inefficient society, a place of quiet, organic chaos, non-human harmony. The act of Sampath to climb the tree and stay there is a symbolic act of coming off track of the societal norms and turning towards the alternate ecological awareness.

Desai deploys a discourse of an Arcadian place into the orchard an idea which is part of Western traditions of pastoral poems but here interpolated into Indian, with local plants, monsoon activities, and sacred, notions of roots in trees. The orchard in this case is not in the romantic idealistic portrayal of nature as in other traditional romances of nature. It is messy, overgrown, filled with unpredictable monkeys, and exposed to changing weather. This makes it ecologically authentic a dynamic ecosystem rather than a static paradise.

From an ecocritical perspective, the orchard represents what Garrard might call “dwelling” a theme that explores how humans can live harmoniously with their environment. Sampath’s retreat is not a nihilistic escape; it is an unconscious protest against the suffocating modernity of Shahkot. In the tree, Sampath achieves a balance that eludes him in human society. He finds comfort in the rustle of leaves, the buzzing of insects, and the silence of the sky.

The orchard is also a metaphor for re-rooting. In Indian culture, trees particularly fruit-bearing ones carry spiritual significance, symbolizing abundance, wisdom, and shelter. The guava tree, humble and common, reflects Sampath’s transformation from the ordinary to the extraordinary through nature’s quiet empowerment.

2. Interspecies Kinship: Monkeys and Multispecies Coexistence

The presence of monkeys in the orchard introduces a unique dimension to the narrative what ecocriticism terms interspecies ethics. Far from being decorative or comedic elements, the monkeys in the novel embody the chaos and wisdom of the natural world. They disrupt human order, invade government operations, and even become Sampath’s spiritual audience.

This monkey-human relationship challenges anthropocentric worldviews. The fact that Sampath gets accepted by the monkeys, and almost starts to identify with them, is an indication that there is a deconstruction of the line drawn between different species. The monkey companions of Sampath do not judge or demand anything as was the case with the humans of Shahkot who are only interested in make a profit, gain power or watch a spectacle. They are a reflection of less civilized, straightforward way of life. In this respect, Desai breaks down the distinction between culture and nature. These are not normal wild animals; they are hybrid because the monkeys are part of the existing in a conflict sphere with people. This signifies the urban rural interface of the most of the Indian towns wherein monkeys, cows, and birds share space with humans. There are strong ecological connotations to such interactions that are in most cases subject to discussions of habitat destruction, encroachment by humans and the adaptability of wildlife.

In a theoretical perspective, it goes along with an idea by Donna Haraway called a companion species (an idea that has taken the co-evolution and co-influence of humans and animals into account). Sampath and monkeys are in sync, at least on some level, and when one looks at that given format, one might suggest a growing sense of an ecological consciousness through empathy and non-verbal articulation.

3. Weather, Landscape, and Emotional Ecology

Desai's use of weather and environmental detail in the novel is not incidental. The repressive summer that encapsulates the first chapters of the book indicates an extension of climatic as well as psychological

stress. The inability to live as well as narrow-minded nature of Shahkot are mirrored by increasing frustration and failure in life by Sampath. The breakout of the monsoon later in the story is an indication that there is a fresh start, both environmentally and spiritually.

Ecocritically, it can be considered as emotional ecology, a narrative device through which the climate state in the narrative indicates a state of mind of the human beings. Dust, noise and bureau-crat stagnation which prevail in Shahkot are juxtaposed to the green unpredictability of the orchard. The latter becomes such a place where social clocks are substituted with the seasons and children are provided with the more natural feeling of time and individuality.

There is larger context of climate change and environmental instability given by the use of such weather metaphors as well. Subtly, Desai reflects the fragility of the ecological processes in India where the social and psychological well-being of the population is directly affected by changes in seasons such as droughts and floods.

4. Bureaucracy, Consumerism, and Environmental Alienation

Throughout the novel, Desai takes jabs at the bureaucracy that exists within India its inefficiencies, proclivities to control, and (their) aversion to individuality. Be it the government official, be it the media people, be it even the very own family of Sampath itself, the rules, the masquerade, and the materialistic desires are prevailing in the whole society.

This is ecologically abstracted world. The bureaucrats cannot even imagine the beauty of the orchard and they regard the monkeys as a form of nuisance. The orchard is suddenly important to them when orchard hands up media coverage or even a legal threat. This is a utilitarian perspective of nature in the context of capitalism which does not represent having value because it takes place but rather because it is used.

In such a contrast, Desai contemplates against the instrumentalization of nature. The obsession of people in the town with Sampath makes the orchard an objectified place of pilgrimage. Nature ceased to be a sacred one and a self-sufficient thing it becomes a platform where people play a role.

In this respect, the novel presents a nuance critique of eco-capitalism, the practice in which environmental issues are re-packaged as spectacles that aim to sell to people the commodities of a healthy environment. The commercialization of Sampath retreat can be compared to the real life scenario where such elements as eco-tourism, wellness retreat housing and life in the natural contexts gets commercialized.

5. Nature, Gender, and Eco-Spiritual Renewal

Even though gender politics is not directly addressed in the novel, it is possible to trace gendered aspects of encounter with the environment through the use of ecocritical approach. The mother and the grandmother of Sampath are examples of domesticity, tradition and regulation that are normally oppressive and being founded on male patriarchal standards. By contrast, the fact that Sampath retreats to the orchard is a way of escaping the gendered norms.

The nature here is transformed into a territory of eco-spiritual revival (the concept associating with eco-feminism according to which the struggle of man over nature and the struggle of man over women can be viewed as the revenant activities). Although Sampath is male, his figurative reincarnation at the orchard is also a departure move of masculinity conception in terms of success, power, and rationality.

The orchard takes care of him, and, as it were, instead of his archetypal mother figure, but this does not place identity on him. This agrees with the eco-spiritual visions of the Indian traditions (e.g., Upanishadic visions of unity with nature or Gandhian austerity), as the retreat into nature does not represent any sign of weakness, on the contrary, this is the sign of great inner power.

Leaving Sampath in the tree at the end of the novel, Desai brings the reader a kind of incomplete ecological metaphor: The image of a potential co-existence, change and low-key rebellion. As the world seems to move on to noise, control and consumerism, the orchard and what it entails gives a way towards clarity and balance.

CONCLUSION

The aim of the current research paper was to analyze the text *Hullabaloo in the Guava Orchard* as an ecocritical work, the underlying meaning of environmental symbolism and ecological awareness texts and interpretations of satire and absurdity. This study has helped bring out the ways that Kiran Desai is able to create powerful themes of ecology through subtlety that merits further and deeper scholarly investigation despite the fact that students of the novel usually examine it to understand its attacks on the Indian bureaucracy, media hyped sensationalism and spiritual hustlers.

The author of this novel obviously intends the guava orchard as the central theme of the novel, not only as a source of personal escape, but also as an ecologically labyrinthic hieroglyph a sanctuary, a space of resistance, a pattern of alternative life. The fact that Sampath retreats back to the orchard signifies the spiritual and environmental withdrawal into the mechanized, bureaucratized, and consumerism world of Shahkot. In the orchard he builds new connections with the nonhuman world, especially the monkeys and engages in a type of ecological dwelling that is based on harmony, silence and connection as opposed to competition and conformity.

This paper has shown that the novel by a writer such as Desai has a lot of the features of an environmental text through the application of ecocritical theories put forward by other scholars such as Greg Garrard, Lawrence Buell, and Cheryll Glotfelty. It brings to the fore the active role of nature, correction of anthropocentric views and orientation of ecological values on symbolism in narration and character development. Postcolonial ecocriticism and interspecies ethics were also introduced to suggest the context in which Sampath makes the journey on the backdrop of the environmental issues of postcolonial India politics, globalization and transformation of the space, as well as the problems of displacement and cultural alienation.

Also, the application of the weather patterns and the emotional ecology in the novel signify the volatility of systems within the environment as well as the psychological status of its people. The stifling heat, the rains during monsoon and also the colorful but tumultuous scenery of the orchard can all be taken to be a symbol of inner transformation and outer chaos too. These metaphors correlate with nowadays issues on climate fluctuations and reintroducing ecology-mindedness.

The description of multispecies coexistence and the symbolic connection between Sampath and monkeys in particular gives Desai an innuendo against anthropocentrism. They become friends thus their relationships can dismantle divisions between civilized/wild and animal/human although this idea manifests itself through available space suggesting the potential of mutual respect between species. The narrative action gives the readers a chance to redefine their role in the ecosystem, which cultivates humility towards nature.

It was also revealed in the paper that there were gendered sub currents in the story wherein the journey of Sampath is viewed as breaking out of the patriarchal order and the adoption of eco-spiritual practices of self-discovery. Though the novel is not much critical of feminism, its symbolic treatment underlying nature as the bringer of renewal, healing, nonconformity, and the like remind of an ecofeminist text.

So, in conclusion, it is possible to say that *Hullabaloo in the Guava Orchard* proves to be a testimony of the contribution of literature towards the ecological dialogue. Its humor and whimsiness never take away its greater values; instead, it is one of the accessible and entertaining sources through which the ecology appraisal can find its way out. That is what the work of Desai does, it challenges its reader to stop, think, and envision novel ways of interacting with nature ways that are based on respect, rapport, and minimalism.

As the environmental crisis keep escalating, literary work like this one is important to set imaginations and moral orientation of people. This work attests the fact that the world of Indian English fiction especially in its postcolonial forms serves as productive habitat to ecocriticism. It also highlights the significance of the interdisciplinary methodologies which connect the areas of literature and ecology, culture, philosophy when striving to obtain environment knowledge and sustainability.

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