

JUXTAPOSITION OF ECOCRITICAL CONSCIOUSNESS IN THE MOVIE 'KADAMBAN' AND SARAH JOSEPH'S GIFT IN GREEN

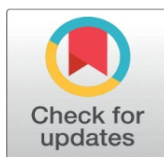
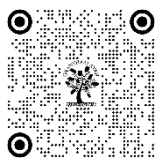
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ABSTRACT

Literature and Cinema are interconnected but they are also distinct in their own ways. It has long been one of the most intriguing fields of science with a profound effect on the human psyche. These are the forms of expression that can be accessed by all ages and employed as a medium to depict the social and environmental catastrophe in their works. The research paper focuses on the ecocritical consciousness in the movie 'Kadamban' and the fiction, Sarah Joseph's Gift in Green. The research article is about corporate greed and strong interests going up against a native, local population that would not leave its territory. A tribe of people who were satisfied to live in the jungle were suddenly attacked by shrewd businessmen. A city industrialist was anxious to get his hands on the large limestone dump that was recently discovered. For more money, the corporate world would do anything. It is more similar in the movie 'Kadamban' and the fiction Gift in Green. It is a unique book about the connection between individuals and the environment they live in is Gift in Green. In the novel, Young Kumaran would like to change his own native place. His plans for development, such as the construction of highways and bridges, suffocating aquatic life, driving birds and butterflies from fading mangrove forests, and allowing poisons to seep into rice fields that have provided food for hundreds of years. They were all destroying the forest in the name of capitalism, industrialism, modernism, colonialism. This article highlights how the locals overcame challenges and fought to preserve their own land through the movie, Kadamban and Sarah Joseph's Gift in Green.

Keywords: Capitalism, Industrialism, Modernism, Ecology and Ecofeminism



1. INTRODUCTION

Literature and film are extraordinary forms of art. But these two have unique characteristics and separate from one another. In the 18th and 19th centuries, literature was a popular form of expression. Only after the 20th century did cinema become widespread. Both are regarded as performing arts. Cinema is an art form that captures the aspirations, worries, and concerns of the audience for which it is made. Film serves as a means of historical preservation as well as pleasure for future generations. Theodore Baskaran, a film historian, disputes the argument that since feature films include elements of fiction, they cannot be used as historical evidence. He argues that historians believe a source is most valuable when its intended use is the most remote from their own. Filmmakers also live in the culture for which they make movies, thus their stories are often based on events that occur there. Literature is defined as writing with a beautiful style and subject matter. It is seen as being valuable in terms of thought or art. The plot provides information and raises questions pertaining to politics, religion, economics, psychology, science, and other important social and environmental issues, in addition to providing enjoyment. However, authors and filmmakers provide more than just a light-hearted idea. They promoted awareness of environmental issues through their writing and movies. This research article had a look at how literature and film address current environmental challenges in the context of modernization. This article discusses the problem of avaricious businesspeople waging war against the local and original inhabitants of the area in order to steal their resources and how the people overcome obstacles and battles to protect their own land through the film 'Kadamban' and Sarah Joseph's *Gift in Green*.

2. OBJECTIVE OF THE PAPER

- To critically examine how Tamil movies and Indian English literature portray nature and environmental issues.
- To investigate how social behaviour of individuals and communities in reaction to an ecological crisis is portrayed in film as well as in literature
- To examine the ecological perspectives of Tamil filmmakers and film academics in Tamil movies.
- To study the sufferings of indigenous people in the name of globalisation, modernism and urbanization through the movie "Kadamban' and the fiction *Gift in Green*.
- To create awareness among the native people about the strategy of corporate greedy minds and to save the natural resources and surroundings for future generations.

3. UNIQUENESS OF THE PAPER

The focus of the current study work is on the ecocritical awareness of the films "Kadamban" and "*Gift in Green*." Although the eco-critical is frequently used in literature, it can also be applied to fiction and nonfiction. These two art forms focus on the current problems of tribal or indigenous peoples being abandoned and having their land taken over by rapacious corporate people. In the book *Gift in Green*, Kumaran attempts to steal the athi from their own forefathers and plunder the environment. Similar to this, the antagonist of the film Kadamban tortures the native people while trying to take limestone from the forest. The corporate or capitalist

class believes that they are better than everyone else. They are free to take any action. They fail to remember that they are also a part of this lovely universe. If they plunder all the natural resources for financial gain, it will result in deforestation, the destruction of waste management systems and water contamination, as well as global warming and climate change. All of these have an impact on both the individual and future generations. The adage "As you sow, so you reap" thus serves as the conclusion of my research report.

4. FINDING

Literature and film are fundamental components of the arts. The audience will be delighted in addition to being amused. These types of art are utilised now as a way to raise awareness among a wide variety of people. Thus, in light of globalisation, modernization, and urbanisation, the films "Kadamban" and "Gift in Green," which are also works of fiction, address current environmental challenges. The capitalist businesspeople would injure the original settlers of the area by robbing it of its natural riches. To make money, capitalism is willing to do everything. If this situation persists, the word "nature" will only be used in dictionaries and not in the real world. The indigenous peoples are joining together and attempting to stop these terrible repercussions.

5. FUTURE SCOPE OF RESEARCH EXTENSION

It appears that the breadth of habitats and living things is likewise the scope of ecocriticism. The ecocritical eye can make the most of anything and everything that occurs on our planet. The enemy of ecocriticism is transcendence, which is also anthropocentrism. In the long run, our aspirations are probably going to cause major harm to the environment because big dreams and plans tend to be anthropocentric. All of these are the effects of severing the bond between humans and animals. The way we perceive, explain, discuss, and build the natural environment is known as the "culture of nature," and it is just as significant a geographical feature as the actual topography. From an old perspective, writers and filmmakers have always assigned morals to nature that precisely mirrored their well-known portrayal in the contemporary world. Modern authors and filmmakers have come up with their own techniques for employing ecology or nature as a means of expressing challenging ideas without presenting any indication of a leaning toward the mythological or allegorical conception. The fundamental idea that people are interconnected with and actively impacting the material environment permeates every aspect of ecocriticism. The fundamental idea that people are interconnected with and actively impacting the material environment permeates every aspect of ecocriticism. Ecocriticism relates human culture and the natural world, with a focus on literary and linguistic culture as well as in cinema. Being a visual and theoretical discourse that negotiates between humans and nonhuman beings, it has roots in both literature and cinema in the real world [Love \(1990\)](#).

6. ECOCRITICAL CONSCIOUSNESS IN 'KADAMBAN'

Indian movies frequently offer a striking depiction of Indian life and culture. The way that Indians view numerous facets of life, particularly how they view people and the natural world, has been influenced by the cinema. Humans and nature have long had a close relationship in India, dating back to early historical and cultural periods. The strong connection between nature and humans initially

became clear in breathtaking images and as a recurring motif when Indian cinema started to take shape. This occurrence might be analysed as an example of Indian cinema's ecocritical consciousness [Joseph \(2021\)](#).

The movie 'Kadamban' dealt with ecocritical consciousness. The movie was directed by N. Ragavan and released in 2017. In the film "Kadamban," he tried to show how greedy corporations weaved a web of deceit to strip indigenous people of their habitat and identity. Kadamban was a fearless tribal member who lived in a small clan high on a mountain in a forested area. He was kind of a defender for his woodlands because he loved them. [Ragavan \(2017\)](#)

The antagonist of the movie was Mahendra, the CEO of a business conglomerate, and his brothers intended to mine for alkaline metals illegally in the mountain range, thus they required the tribal people to leave their hamlet. The movie clearly picturised the minds of corporate people and they wanted natural resources. They were trying to loot the mountain, but their original inhabitants blocked the way and they wanted to save their land. They first turned to trickery before using force against Kadamban and the others when they were rejected. The corporate people did not have any humanity towards the people of Kadamban' forest. They blasted autobombs and used police authorities to repel the indigenous tribes. But the protagonist Kadamban thought wisely and used animals to fight against the authorities. It showed the tribe thought of every organism in the forest as their relatives and friends. They did not separate from nature. At the end of the movie, humans along with animals and other creatures also have the responsibility to save nature for future generations. But the capitalist or corporate people did not think that they were also humans and they needed nature to live peacefully. Money was not alone to live, they needed fresh air, water, and other nature. Thus, the theme of ecocriticism was passed through the movie "Kadamban'.

7. ECOCRITICAL CONSCIOUSNESS ON GIFT IN GREEN

The renowned Malayalam author Sarah Joseph's novel *Gift in Green* depicted the fear and anguish brought on by the breakage of the bond between humans and the environment. It also offered a glimpse of salvation through the recovery of an all-encompassing and integral strategy. She predicted the disaster that would befall humanity if man did not put an end to his crimes against nature and the environment. She accomplished this by identifying specific local and contemporary issues that develop into global and transnational identities. This matter concerned development and urbanisation, tourism, uprooting of trees, garbage management, contaminated water, and environmental pollution showed as the direct and personal issues of the residents of the picturesque town of Aathi [Heidegger \(1971\)](#).

The peaceful village of Aathi nurtured and guarded all living things. Up until Kumaran, a former inhabitant of Aathi, returned to it. It had successfully resisted the invasion of industrialization, urbanisation, and commercialization. Aathi's natural riches would be marketed by Kumaran, who left the country in quest of better opportunities and comforts. He stood in for all corporate entities and business moguls who assisted and acted as intermediaries in the process of being exploited by the world market. He tempted Aathi's defenceless populace with the deadly appeal of a market and consumerist culture. As did the international powers over the underdeveloped and impoverished countries that were abundant in natural riches, clean water, and fresh air, he towered above the citadel of primal simplicity of Aathi. Sarah Joseph demonstrated how patriarchy and the forces of capitalism's political hegemony coexist in all spheres of exploitation. Thus, the novel strived to denounce all power institutions engaged in exploitation and conquering.

Additionally, *Gift in Green* challenged the anthropocentric perspective, which placed humans at the centre of the cosmos.

According to deep ecology, humans only make up a small portion of nature, and there was no ontological difference between our species and those of other species. Martin Heidegger had argued that Man was not the universe's ruler, Man was the shepherd of Being. Every living thing on earth had a moral obligation to get an equal share of food, water, air, shelter, and dignity. "Nature has an undeniable intrinsic value, and humans have no special status within the natural world. Instead, than focusing on individual entities, emphasis is placed on value at holistic levels, such as populations, ecosystems, and the Earth as a whole (Barnhill 1)". Thus, the novel moved through several localised domains of pollution and misuse. The novel eventually arrived at a universal peril involving water politics and a global/colonial threat of expropriation by the wealthy countries. It also inspired optimism in our ability to find redemption by deliberate work, a green lifestyle, and other means. *Gift in Green* exhibited a strong ecological viewpoint. According to Glen Love's essay "Revaluing Nature Toward an Ecological Criticism", "nature-oriented literature offered a needed correction to our strictly anthropocentric vision of life, nature writing demonstrates care for the non-human and favours "eco-consciousness" over "ego-consciousness" (205). As a result, *Gift in Green* confronted the contemporary challenges that were most important with seriousness and conviction while also providing a redemptive message. [Barnhill \(2012\)](#)

8. CONCLUSION

By analysing "Kadamban" and Sarah Joseph's *Gift in Green*, it can be seen that they raise awareness among the general public. These two art forms explore the issues facing humanity in the anthropocene, a new geological time period in which humans play a role in reshaping the planet and conserving it for future generations. This study of ecocritical consciousness examines these two art forms in depth. It reveals how corporate people oppress indigenous people and desire to take over their lands. For the sake of money, they are prepared to do anything. The indigenous people must become aware of what is happening, band together, and struggle to reclaim or safeguard their own territory from rapacious capitalists. However, the corporation is aware that "You reap what you sow" means that its acts will come back to haunt it.

CONFLICT OF INTERESTS

None.

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None.

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