



Review Of Literature On Eco-Critical Perspectives In The Novels Of Anita Rau Badami

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ABSTRACT:

The literature on the environment is critical as a separate area of inquiry and expression. Writings on the environment cover a broad spectrum of topics and ideas that delve into the natural world. To comprehend humans and their experiences, nature has been essential. In her writings, Anita Rau Badami uses the natural world to highlight aspects of the diaspora. The devastation of the environment and the construction of different obstacles have affected mankind severely and in many ways. Among these are the loss of one's home country, loneliness in a strange land, longing for and memories of one's former location, and difficulties adjusting to life in a new area for both men and women. The natural world is intricately entwined with human existence in her works, serving as symbols for spirituality, memory, and cultural identity. They highlight the deep symbiotic tie between nature and humans by reflecting the emotions and life cycles of the characters. The delicate balance of ecosystems is symbolized by the reciprocal dependence between flora and animals in Anita Rau Badami's works. Because of the connections between their survival and human behavior, they must be protected to preserve this fragile balance. Hence, it is important to understand why the author has mentioned various parts of nature in her novels and how it has been impactful on the lives of characters residing there. Thus, this study focuses on the representation of nature as mentioned by Anita Rau Badami, and its varied impact on humans.

Keywords:

Flora and fauna, characters, landscapes, migration, loss, assimilation, and acculturation

I. INTRODUCTION:

A prominent area of study in environmental literature examines many facets of how nature affects human well-being. Renowned Canadian-Indian author Anita Rau Badami explores the complexities of an Indian household and their problems on a different continent, deftly capturing their struggles and sense of belonging via their surroundings.

Anita Rau Badami was born in Rourkela, Odisha, on September 24, 1961. After completing her studies at Sophia Polytechnic and the University of Madras, she worked as a journalist in India until moving to Canada in 1991 with her husband and young son. After graduating with an MA from the University of Calgary, she released *Tamarind Mem*, her debut novel, in 1997. Since then, she has released three more books: *Tell it to the Trees* (2011), *Can You Hear the Nightbird Call?* (2006), and *The Hero's Walk*, (2001).

Badami describes herself as an astute observer of things, people, and circumstances. She shows that perception and representation align when she explains what she has observed. A biographical critique examines a literary work via the prism of the author's own experiences. Badami's characters represent her experience of being emotionally pulled in several directions. In addition to feeling cut off from their roots, they suffer from psychological distress. They are homesick for their birthplace. We are given insight into the numerous characters in these literary works through her personal experiences.

Badami's first novel *Tamarind Mem* (released as *Tamarind Woman* in some versions) depicts the complex relationship between a mother and daughter, Kamini and Saroja, and is based on her experiences as the daughter of an Indian Railways official. Kamini tells us about growing up in a railway colony, where she saw firsthand the tense relationship between her parents and her mother's frustrations and acrid tongue. The novel delves into the themes of adulterous relationships, solitude, and the mother's search for identity after becoming a widow, all while capturing the atmosphere of postcolonial India through its settings in several railway colonies. Since Kamini, the narrator, resides in Canada, memory, nostalgia, and the loss experienced by immigrants are major themes in her novels.

Her second book, *Hero's Walk*, is about an elderly man named Sripathi who becomes the guardian of their young, biracial daughter, whom he has never met after his daughter and son-in-law in Canada passed away in an accident. The traumatized granddaughter Nandana is mute, but Sripathi and his family try to understand her and support her as she goes through new situations. A subplot in the book also centers on Putti, Sripathi's sister, and her domineering mother, who forbids Putti from getting married. Putti's love affair with a neighbor from a different caste emphasizes how important it is to change social norms. The story also addresses issues of intergenerational conflict, challenging marriages, parent-child relationships, filial responsibilities, women's sexual urges, and the problems of the middle class in a fast-changing India in addition to its fundamental concerns about mourning and loss. The family left behind, as opposed to the immigrant, serves as the novel's primary lens through which to see the diasporic experience. The book was nominated for multiple additional major awards and received a Regional Commonwealth Literature medal.

In the novel *Can You Hear the Nightbird Call?* examines the experience of the Indian diaspora via the history of Sikhs in Canada. The novel tells the story of Sikh immigration to Canada (British Columbia) from the 1914 Komagata Maru incident through the stories of India's anti-British resistance, the partition, the Khalistan movement, the anti-Sikh riots of 1984, and the 1985 bombing of the Air India flight, through the interweaving of the stories of three women: Sharanjit Kaur (Bibiji), Nimmo (Sharanjeet's sister), and Leela (a recent immigrant). Important aspects of the story include the Sikh community's engagement in Canadian politics and the internal conflicts that exist among the Sikh and non-Sikh diaspora communities. The book emphasizes how many Indian faiths view life in an independent India and how various communities are impacted by migration, displacement, and loss of nature, loss of homeland, etc.

In the remote British Columbian community of *Tell it to the Trees*, an Indian immigrant family struggles with mental illness, social exclusion, marital abuse, and dark secrets. The novel, which is told from several points of view, opens with the Dharma family discovering their renter, Anu, dead in a snowstorm. The narrative follows the stories of Vikram Dharma's marriage to Helen (Harini), who mysteriously dies after leaving them; Varsha, the traumatized adolescent daughter; Suman, the second wife, who is submissive and abused by her husband; Hemant, their young son, who does as his half-sister commands; and Akka, matriarch, who notices patterns of violence repeating themselves and begs her daughter-in-law to leave while she can. The family's struggles take

on new dimensions because of each person's experience, and Badami's deft and perceptive depiction of each person's mind adds depth to the picture. The book sheds light on the trauma associated with immigration and intergenerational violence.

Jaidka, Dhar author of the book *The Routledge Encyclopedia of Indian Writing in English* speaks about the experiences of young female children in dysfunctional families, migration, domestic abuse, multigenerational trauma, and the resiliency of those who survive are among the major themes in Badami's novels. (2024, p.35).

Anita Rau Badami emphasizes the significance of nature and its influence on people in her literary works. In key texts like *Tamarind Mem* (1996), *The Hero's Walk* (2002), and *Can You Hear the Nightbird Call?* (2006), and *Tell it to the Trees* (2011), she crafts narratives that reflect real-world events to raise environmental awareness. Her writing explores recurring ecological themes, including detailed descriptions of diverse natural landscapes, the intricate relationships between humans and nature, and the consequences of environmental destruction.

The study centers on the environmental problems Anita Rau Badami highlights in her novels. Its goal is to draw attention to the understudied influence of the environment on experience and identity formation. It highlights the environment, how it affects people, and its nostalgic depiction. It draws attention to the possibility of expanding on the body of existing knowledge and deepening our comprehension of Badami's work.

Studying how nature is portrayed and affects people in Anita Rau Badami's works may be enlightening and have many facets. To observe how Badami uses nature in his books—as a setting, a character, or a symbol. Examine nature's metaphorical and symbolic applications in her narrative to see what messages are conveyed about human emotions and experiences. Analyze how the characters' encounters with nature affect their choices, development, and quality of life. To evaluate how nature affects people emotionally and psychologically, including how it might inspire, heal, or cause conflict or terror. Examine the relationship between cultural identity, customs, beliefs, and nature in the context of Badami's locations and characters. To scrutinize how the books portray environmental challenges and our duty to protect the environment, perhaps bringing attention to ecological issues.

Provide a fresh viewpoint on ecological and environmental issues to the literary interpretation of Anita Rau Badami's writings. Analyze Badami's books using ecocritical theories to further the multidisciplinary field of literature and environmental studies. Connect the dots between literary analysis, cultural studies, and environmental studies by providing perspectives that apply to a variety of scholarly fields. Examine how Badami's depiction of nature influences readers' attitudes and perceptions of the environment. Draw attention to the possible educational applications of her books for teaching about the relationship between nature and humanity. By exploring these facets, the study can offer a thorough comprehension of the ways in which Anita Rau Badami employs nature in her books and the many effects that this portrayal has on her readers, characters, and larger social and cultural contexts.

Human activities have an impact on nature significantly, which leads to various environmental issues. Modernization and urbanization have transformed the natural world, often resulting in habitat loss and biodiversity decline. Narrative characters often reflect on their altered surroundings with a sense of loss and nostalgia. Despite these changes, the elements of nature continue to play a crucial role in promoting human well-being, providing essential resources, mental health benefits, and a connection to the natural world.

The protagonists' treasured recollections of a natural environment and the brutal reality of its ruin are contrasted throughout Badami's novels. This demonstrates how human activity affects the natural environment. How environmental change is portrayed serves as a metaphor for the individuals' personal identity struggles—especially for those who have experienced diaspora. When their usual surroundings change, they question where they fit in.

II. OBJECTIVES:

To investigate the following facets of ecological issues in Anita Rau Badami's novels:-

1. The impact of human activities and, their impact on nature and the resulting issues.
2. The effects of modernization and urbanization on the natural world;
3. The characters' perceptions of their lost surroundings.
4. How the components of nature promote the well-being of man.

III. REVIEW OF LITERATURE :

3.1 Environmental Concerns in Badami's novels:

As Bhatt, UA. writes in her research paper titled 'Ecocritical Evaluation In Anita Rau's *The Hero's Walk* The Study Of Eco-Culture In Context With Indo-Canadian Ecology,' she focuses on the relationship between the environment and literature through the town Toturpuram, as depicted by Anita Rau Badami, The town is reminiscent of a portion of Madras before its transformation into Chennai since the author designed the city's structure and highways. The novel opens with a lovely scene of a seashore, boats, waves, foam, sand, and the sun signifying the interaction of human and non-human beings. This research paper critiques the novel's page-by-page thorough description of nature, the seashore, the seasons, and the influence of the environment on people and their actions. The development of Brahmin Street reflects the shift in ecology and culture. (2021)

ML González-Rodríguez in her written work titled 'The Overflow of Contained Emotions in Anita Rau Badami's *The Hero's Walk: An Analysis of Affects through the Imagery of Water*', speaks about the importance of water. This research looks at how the author depicts the non-physical reality of sensations and emotions using water imagery.

It is easy to observe how Badami uses a metaphorical conceptualization of intense emotional states associated to the psychological trauma that emerges from the loss of a loved one in the form of storms, floods, and other sorts of natural events related to this element. (2022)

R Kumari in her article 'A Study of Ecofeminism in *Afterwards* by Jaishree Misra', brings out the elements of eco-feminism and environmental crisis Her study aims to analyze Jaishree Misra's 2004 novel *Afterwards* by delving into the concepts of ecofeminism and the ongoing fight for existence in a hostile world with a key focus on Eco-feminism, environmental degradation, patriarchy, and gender exploitation. (2023)

V Pathak, U Dabir, and S Mishra in their book 'Contemporary Fiction: An Anthology of Female Writers', literature by women presents an "imaginative continuum" wherein they deal with several issues such as gender issues and roles, female subjectivity, the concept of 'other' in patriarchal society, etc. Some of the themes that the author focuses on in the writings of Anita Rau Badami include the image of the new woman, traditional Indian culture, the image of exotic India, globalization, migration, expatriation, diasporic consciousness, east-west confrontation, the conflict between tradition and modernity, socio-psychological aspect, independence struggle, and partition. (2008)

RE Field and C Chakraborty in their article 'Moving Ahead, Looking Back: New Directions in South Asian Canadian Literature and Culture' emphasizes the frequent theme in South Asian Canadian writing is the challenges that immigrants face. For diasporic women, moving to a new place presents two challenges. Many female writers focus on the difficulty of belonging in a new land. (2016)

M Sharma in his work 'The Local and the Transnational in Badami's *The Hero's Walk*' *The Hero's Walk* by Anita Rau Badami examines contemporary imperialism's consequences on society's macrocosm and the microcosm of families. According to Said's Introduction to *Culture and Imperialism*, writers are both influenced and determined by the events of their times, even while their cultures do not mechanically determine them. (2005)

HG Erney in his book 'Modernity and Globalization in Contemporary Literature: A postcolonial-ecocritical Approach' speaks about the recent works by South Asian authors and explores how these authors, as well as the characters they create, try to deal with the environment's destruction. Modern authors provide unique expressions of shared suffering, point out shared enemies, and propose strategies for fending off these destructive forces. (2006)

S O'Brien in his article titled 'Articulating a world of difference: Ecocriticism, postcolonialism and globalization' claims that while ecocriticism concentrates on the interface between culture and the physical environment, postcolonial theory views the world as made up of the political and economic systems that both shape and are shaped by culture. The relationship between culture and ecological becomes more complex because of globalization. (2001)

Emma Lansdowne in her research paper titled 'Rustling Shadows: Plants as Markers of Historical Violence and Diasporic Identity in Badami's *Can You Hear the Nightbird Call?*' brings the connection between the author and plants through the novel. As a passionate gardener and plant lover, Badami has decided to use plants in *Nightbird* to examine struggles with place, home, and memory. "Plants play a crucial role in the experience of being human," as Woodward and Lemmer contend in their introduction to the *Journal of Literary Studies*' 2019 Critical Plant Studies issue (24).². Because of their deep integration into human processes of placemaking and identity construction, as well as the significant roles that some plants have played in the history of colonial and postcolonial India, plants in *Nightbird* both reflect and actively support ongoing human negotiations of memory, power, and being connected as they manifest across transnational and temporal contexts. (2021)

F McCann in his research paper titled 'Post-Conflict Territories' mentions the chapter written by Angelo Monaco who talks about the representations of physical divisions and geopolitical reconfigurations within and beyond India in the novels *The Lowland* by Jhumpa Lahiri, *The Inheritance of Loss* by Kiran Desai, and *Can You Hear the Nightbird Call?* by Anita Rau Badami. He contends that imagined communities are upended in these transnational novels and instead turn into "sites of contestation." (2016)

3.2 Displacement Theory and Post-Coloniality Concept:

In a literal sense, displacement—whether deliberate or involuntary—refers to the act of leaving one's native location and can have an impact on economic, political, and social conditions. There are various types of displacements. They might take on different shapes. Exile, exodus, relocation, emigration, the diaspora journey, fleeing exile, discovering, and imprisonment are a few examples. Subjects who are displaced may experience feelings of grief, isolation, and disorientation; in other words, they may experience a taste of their newly acquired freedom and power. As an outcome of the dislocation, individuals go through an experience of metamorphosis that shapes the way they view themselves. Mohankumar, M. in his research paper 'Postcolonial dialectics in the select novels of Rohinton Mistry and Hanif Kureishi' tells us "Like many diasporic writers, she (Badami) has also explored the issues of diasporic existence in the alien land. Badami's first novel *Tamarind Mem* depicts the issues of cultural and psychic dislocation" (2016)

The twentieth century saw amazing advancements in globalization and extraordinary connections. Many people followed their fortunes in distant foreign places as a result. Even though human migration and mobility are essential aspects of existence, the massive movement and migration of the 20th century offered a once-in-a-lifetime opportunity. The ways that the emigrants bonded with their own country varied greatly. In the story parallel, the differently reconnected emotional need of twentieth-century migrants takes up a different space. According to Katz, C. and Smith, N. in their paper, 'An Interview with Edward Said' mentioned "Edward W Said was one of the preeminent literary critics of the 20th century, a public intellectual of the highest caliber, known throughout the world for his 1978 book, *Orientalism*, which inspired the founding of postcolonial studies and radically altered the trajectory of several established disciplines. He was one of the first—certainly the most trenchant among intellectuals to expose the connections between liberalism, the Enlightenment, and imperialism." (2003)

These experiences have led to a variety of proposed value standards in the modern era, as well as a confusion of racial, national, and class identities. These conflicting identities are modern historical inventions. Macwan, T.P. in his work 'Evolution Of I (Self-Identity) In Women In Select Fictions Of Amitav Ghosh and Manju Kapur' specified "the long struggle" that every character experiences "to reach their own identity" (2019)

The desire for identity is most dramatically and remarkably brought forth in postcolonial novels. Some of the major subjects covered in postcolonial literature are exile and alienation; uprising, struggle, and opposition against colonial authority; identity mixing or confusion; multiculturalism; and the creation of a cultural independence free from imperial influences. According to Mambrol, N. in his research paper 'Postcolonial Novels and Novelists' states that "postcolonial literature explores issues of cultural alienation, and it struggles to express the specificity and particularities of Indigenous cultures in languages that are not generally the original languages of the indigenous peoples but rather the languages of the former colonizers." (2019)

3.3 Identity Formation

It is solely due to their ability to exclude, leave out, and render outside that identity may serve as sites of attachment and identification. Thus, by the process of "othering," one's own identity is defined less by what one is rather than by what he is not, as Said (1978) contended. Derrida's and Foucault's "violent hierarchy" (which includes gender roles) are predicated on the notion that excluding or rejecting something forms the basis of one's identity.

[Identity] is intended to convey both the process of synthesizing a person's internal self and the external social reality, as well as an awareness of individual consistency and continuity inside oneself. It refers to the sense of owning a stake in both one's affirmation and oneself.

3.4 The Idea of Space and Conflict

In the field of diaspora-related cultural studies, space is a crucial component. Cultural studies using diasporic literature discover a relationship between the current land and the place of origin, motherland, or memory. The locations of recollection enable the characters and the immigrant narrator to have conflicting identities. Diasporic writers carve out a place for themselves to produce an existential outsidership that makes sense when considering one of Edward Relph's theories. As to the author, there exist seven different types of insidership and outsidership, all expressing their meaning at a distinct degree of experiencing involvement. But out of the seven types of experiencing engagement, existential outsidership is the most notable. Relph, E. in his work 'Place and placelessness' mentions place for a human being as an "experience, meaning, identity, belonging, memories and feelings." (1976)

Cultural critics draw attention to the fact that diasporic writers take advantage of third spaces to authentically portray a multicultural life in their stories. The narrators' ability to be adaptable and agile in constructing a hybrid identity is aided by the third space. Particular attention is paid to the third space of cultural negotiation and transition in postcolonial ideas about identity formation. Cultural identities are negotiated in contradictory and ambiguous areas in the third space. The diasporic texts take on new cultural significance with fresh perspectives when viewed within the framework of the third space. The cultural sphere is always challenging and stagnant. Conversely, it needs to be clearer-cut, continuously changing, and open to different interpretations. Moreover, cultural identities and meanings always leave traces in this area. Saharan, A. in her work 'Female Body: Site of Culture-A Study of Manju Kapur's The Immigrant' commented on the female character in Manju Kapur's novel questioning, "How does she balance the tightrope of maintaining her culture of origin while at the same time seeking a sense of belonging and acceptance in the host country?" the researcher focuses on this question that is faced by every immigrant in this world. (2012)

3.5 Anita Rau Badami's Views on Migration:

On September 24, 1961, Anita Rau Badami was born in Rourkela, Orissa. She studied at the University of Mumbai after first attending the University of Madras. Her father had to move for his job, therefore she grew up in many locations in India. She relocated to Canada and graduated from Calgary University with a degree. According to Smitha P.K. in her work 'Modern Need for Reinforcing Identities in the. In Maity J. Colonial and Postcolonial Literature Discourses, Disruptions, and Intersections' and 'Past Cultural Restrictions In Anita Rau Badami's 'Can You Hear The Nightbird Call?' And 'Tamarind Mem' by Johny S. "Badami establishes herself as a post-colonial writer who can assert and foreground her Indian experience powerfully." (2021)

She is an Indo-Canadian novelist who has written four outstanding books. With the publication of her debut book, Tamarind Mem, she rose to the status of one of the most recent authors in the thriving field of Indian diasporic writing. Her first novel, Tamarind Mem, won praise from critics for its accurate portrayal of Indian families and its strong, independent female characters. In Tamarind Mem, Anita Rau Badami centered the story on her early recollections while incorporating tidbits from her personal life and her native country. As mentioned in Ravi Kumar, Polamarasetty's thesis titled 'Existential Predicaments in the novels of Anita Rau Badami' mentioned "In response to a question as to what pushed her to write Tamarind Mem and about revolving the plot around her childhood memories, interspersing it with bits and pieces from her own life and from her motherland she says, "There's something about being away from your own country of birth that sort of generates all these nostalgic feelings and nostalgic images" (2017)

The second book by Badami is titled The Hero's Walk. Karthika C in her thesis titled 'South Asian immigrant Alienation and Reorientation in the Select Novels of Amulya Malladi and Anita Rau Badami' inferred about the second novel of Badami's 'The Hero's Walk.' She states "The novel explores caste discrimination, women's subjugation, mental chaos, cultural differences, generation gap and diasporic sensibility. The book depicts the life of a middle-class Brahmin family in the made-up Southern Indian town of Toturpuram. Sripathi Rao is employed by an advertising agency as a copywriter. Maya, her daughter, is sent to America to continue her education. (2019) Bhattacharya Indira in her work 'Globalization, Multiple Histories, and Contested Identities: Assessing Shauna Singh Baldwin, Rohinton Mistry and Anita Rau Badami's Fictions' noticed the journey involved in the novel. "In Anita Rau Badami's The Hero's Walk and Rohinton Mistry's A Fine Balance, we find journey both overtly as well as covertly coming in, surfacing the subtle message that harks the changes that was about to come to pass. All these and more with other examples from the same text and other texts establish the metaphorical nature of the trope 'journey'." (2016)

In contrast to identity, Anita Rau Badami's book creates frameworks for multicultural identification around immobility and disturbance that give rise to fresh interpretations of both collective and individual autonomy. It exposes the theoretical errors that result in transforming the notion of diaspora into yet another comprehensive metaphor of postcolonial subjectivity.

According to Monaco Angelo in his work 'Territorial Conflicts in the Contemporary Indian Novel in English' quoted "Anita Rau Badami's Can You Hear the Nightbird Call? (2006) – lies in the portrayal, incidentally, of the abuse and torture which have marked Indian history in the aftermath of 1947." According to Sharma Keah in her research work titled 'Of Love and Agency: Models of Motherhood in South Asian Diasporic Literature and Poetry' "Can You Hear the Nightbird Call? (that) chronicles the lives of three women from 1928 to 1986 as they navigate a constantly changing political landscape in both India and Canada. (2023)

Can You Hear the Nightbird Call? by Anita Rau Badami was also inspired by incidents such as the Komagata Maru disaster, which concluded with the sad explosion of Air India Flight 182 near the coast of Ireland in 1985. She stated in an interview that the most difficult part of creating Nightbird was keeping the past in the background without letting it overpower the narrative. It clarified the significance of real historical and political developments that are mixed in with the fictional work. Badami dedicates the book to the memory of the guy who stood on the Modinagar bridge as well as the Air India Flight 182 victims.

Bhatia Nandi in her written work 'Revisiting the Theatre of the Komagata Maru Incident' mentions the "story of the failed attempt of Indians to immigrate to Canada in the early part of the twentieth century. The history of the Komagata Maru belongs within a much wider socio-cultural landscape and bears multiple meanings. Such multiplicity is shaped not only by the various viewers and audiences of these artifacts — in Canada and India — but also by the voices that underlie such remembering." (2015)

According to Cvetkovic Tanja in his research work 'Sharon Pollock's Early History Plays – Walsh "The Komagata Maru, dealing with the recreation of the past, could be described in Hutcheon's terms as historiographic metafiction. Hutcheon's definitions of historiographic metafiction as self-consciously reminding us that "while the events did occur in the real empirical past, we name and constitute those events as historical facts by selection and narrative positioning. And, even more basically, we only know of those past events through their discursive inscription, through their traces in the present" (2013)

Failler Angela in her journal titled 'Remember Me Nought: The 1985 Air India Bombings and Cultural "Nachträglichkeit"' spoke about the tragic incident of the Air India flight. "The flight had originated in Toronto, destined for Delhi via Montréal and London. All three hundred and twenty-nine passengers and crew on board were killed in the crash, which was the result of a mid-air explosion. Among them were two hundred and eighty Canadian citizens, the majority of whom were of Indian (South Asian) backgrounds. Embarrassingly, Brian Mulroney, Prime Minister at the time of the bombings, offered his condolences to the Indian government for its losses, ignorant to the fact that the majority of those killed were citizens of the nation-state he represented." (2010)

According to Hubel Teresa, in her work 'Classifying Ethnicity for a Multicultural Nation: Representing the Air India Tragedy' commented about the silence that existed in Canada towards the Air India Tragedy. "the bombing of Air India 182 in June 1985, a silence about this Canadian event seemed to descend on the Canadian mainstream. And, given that the bombing of this flight and the massacre of all its crew and passengers represented the greatest act of terrorism in Canada's history, this was a striking and telling silence, a silence that spoke loudly about Canadian assumptions regarding its immigrants, Canadian values, and the much-vaunted but now clearly questionable Canadian ideal of multiculturalism."

After their honeymoon, Badami and her husband were returning to Delhi during the Sikh riots. She witnessed a Sikh man being tossed over a bridge after being set on fire through the bus window. The inspiration for *Can You Hear the Nightbird Call?* came from this horrific experience. According to Tungesh G.M., "A biographical critique examines a literary work via the prism based on the writer's personal experiences. The fundamental tenet of biographical critique is that readers must be aware of the author's details or experiences to comprehend some literary works." (2022) According to Apong Andrew in his thesis titled 'Walking toward the Call of Beauty: Beauty and Affect in Badami' "One common aspect is that her novels feature characters who, each in their own way, search for purpose, worth, and stability amidst impinging tensions that stem ostensibly from a confluence of various cultural sensibilities. The other shared feature is some significant narrative reference to travel between the Indian subcontinent and Canada, which seems an open autobiographical allusion to Badami's own experience as a member of the South Asian diaspora—Badami immigrated to Canada in 1991." (2015)

In the novel *Can You Hear the Nightbird Call?* the three female protagonists of the book are Bibiji (Sharan), Nimmo (Bibiji's niece), and Leela (Bibiji's Canadian friend and neighbor). Historical events such as the Komagata Maru incident, the partition of India-Pakistan, the killing of India's prime minister at the time, Indira Gandhi, and the sabotage of an Air India flight are mentioned in the novel. The action becomes more tangible and authentic because of the intense blending of the actual and imaginary worlds. Every fictional character and every actual event can be related to by the readers. It enhances the realism and plausibility of the tale. According to Anselmi William and Wilson Sheena in their research paper 'Terrorism Then and Now, Here and There: Canada, the Final Frontier' mentions about "terrorism (which) is both a trope and analysis of history as it

develops in other countries, as well as Canada.” As observed in the novel *Can You Hear the Nightbird Call?* the authors compare this novel “from a post-Twin Towers-attack perspective, (that) explores exogenous-endogenous terrorism between Canada and India, which culminates in the 1985 Air India Bombing.” (2009)

According to Bhatt Dhvani M in her research work ‘Memory and Identity in Diaspora Novel: A Critical Study of *Can You Hear the Nightbird Call?* by Anita Rau Badami’ emphasizes “The plot of the novel focuses on the effect of the partition on the Sikh community abroad, specifically the Sikh Diaspora in Canada.”

The first protagonist character is Sharanjeet Kaur. She has a range of hues to her character. She works hard to obtain the title of "Bibi-ji." She seizes her sister's opportunity and travels to Canada. She develops business and English language skills while supporting her husband in his firm. She is skilled in the art of blending in. She is not particularly good or awful. She entirely alters her demeanor to fit the needs of the circumstance. Sharan is a sensible woman. Her personality is the sum of all human characteristics.

The second protagonist Leela is a homemaker who immigrated to Canada along with her spouse. She lacks practicality when compared to Sharan. She stands for the ladies who are dwindling between their native country and a foreign one. The fight to get home marks the end of her life.

The third protagonist Nimmo is an ordinary woman. Her family is the center of her existence. She experienced the suffering of homelessness as a young child. Her persona highlights the plight of children, particularly girls, who lost their families because of India and Pakistan's split. She will always be afraid of what has happened. She had to relive the sorrow of losing family members during the 1984 riots. She ends up being left alone once more. (2016)

As Chodiganji Ravi states in his work ‘Blend of Tradition and Modernity in the Select Novels of Anita Nair and Anita Rau Badami A Study of their Women Protagonists’ “Suffering is the same for them throughout the centuries and women are not treated par with men in various spheres of human activity.” “Anita Rau Badami with each novel explores an updated analysis of the migrated Indian families in India and abroad. Her themes, however, remain universal – love, loss, separation, heroism, despair, happiness.” (2015)

Suman, in *Tell it to the Trees*, stands in for the women who put up with cruelty and injustice but keep quiet out of concern for their families' image. She is a submissive woman who is kept down by her family's patriarchal, violent, and violent reputation. Suman is directly across from Anu. She stands for a liberated, fearless, intelligent, and self-reliant woman. De, Swarnali in her thesis titled ‘Gender Politics A Study of Selected Work of Anita Rau Badami Kamila Shamsie And Monica Ali’ stated that “Anita Rau Badami attempts to give voice to the ubiquitous gender roles of our society through their fictional universe.” She explains “Gender is a social fact, the difference” lies “in the roles of the males and the females.” In the words of “Simon De Beauvoir in her ‘*The Second Sex*’ (1949) differentiates between sex and gender “with her statement: “One is not born, but rather becomes, a woman.” This sums up the way Suman is portrayed in the novel by Badami. (2019)

A dual-setting structure that has an "unhappily" married female protagonist looking to her South Asian homeland for equality and wholeness while creating an adoptive land that is fertile ground for hetero-patriarchal dominance and domestic violence quickly unsettles this reading. Thus, the book challenges us to critically refocus our attention away from the "Orient" as the exclusive symbol of a deplorable and dysfunctional alterity and toward the realities of gender and domestic abuse as uniquely "Canadian."

As Pirbhai M. states in his work ‘The Poetics and Politics of Snow: Re-Orienting Discourses of Gendered Violence and Spousal Sponsorship in Anita Rau Badami’s *Tell It to the Trees*’ “At first glance, Badami’s novel appears to simplistically mobilize prevailing stereotypes regarding South Asian diasporic identities, beginning with the by now familiar theme of the “arranged marriage.” However, this reading is quickly unsettled by a dual setting structure through which an “unhappily” married female protagonist looks to the South Asian homeland

for the restoration of equality and wholeness, while the adoptive land produces conditions ripe for domestic violence and hetero-patriarchal domination.” (2013)

In her fourth book, Badami explores the consequences of familial secrets and the price of upholding and safeguarding the family name in a closely focused domestic drama. Her expansive epic, *Can You Hear the Nightbird Call?* which spanned more than fifty years and humanized history by dramatizing it through the interconnecting lives of three women, stands in stark contrast to this literary and psychological riddle. *Tell It To The Trees* features a strong female cast as the gripping tale is told from the perspectives of Varsha, 13, her stepmother Suman, and Anu, whom she kept a journal while residing with the Dharmas. The "Dharma" family, who lead a secluded life in Northern British Columbia, is revealed in the story. In her research thesis paper titled 'Images of Women in the Fiction of Anita Rau Badami' Sharma Swati talked about Anita Rau Badami's novel "Can You Hear the Nightbird Call? explores the political and personal relations in the diaspora. She explores the situations and reality of survival in another country. The novel covers the period from 1926 India to 1985 Canada." (2015)

Many authors have taken advantage of conflict-related subjects, like tradition vs modernization and East-West encounters, but Anita Rau Badami stands out from the crowd due to her strong depiction of familial ties in opposition to colonial assault. In her books, Badami delves into the lives of immigrant and Indian families—basically, a family of women stranded in a home. Her mostly family-focused writings discuss the socio-cultural psychological changes that families experience, particularly when they relocate from one culture to another. They also address issues such as language barriers, nostalgia, alienation, discrimination, fear of losing one's identity, loneliness, hostility, exile, and dislocation.

D. Sam Sundar in his thesis titled 'Family in Indian English Fiction a Study of the Selective Works of Anita Desai Bharati Mukherjee and Anita Rau Badami' noticed "East-West encounter, collapse of traditional family structures, marriage as a viable social institution, man-woman relationships in and outside marriage, parental roles, gender stereotyping, resistance to patriarchal domination and such other related themes dominate the concerns of the fiction writers. These fictional representations can be best comprehended when located within the larger socio-cultural context." (2014)

Literature from the diaspora depicts how seeds are scattered by the wind and how their fruits evolve or establish new circumstances, spheres of influence, and locations where people battle to exist. Through Diaspora Literature, Badami offers an inventive path toward self-realization, acknowledgment, knowledge, and definition. Pathan, M. D. in his thesis entitled 'Projection of Diaspora Multiculturalism and Quest for Identity in the Selected Works of Jhumpa Lahiri Chitra Banerjee Divakaruni and Anita Rau Badami' "It is a bond of separation between the past and the present, where a writer makes efforts to the best of his ability to write about his/her homeland; he(or she) tries to emphasize the importance of their national identity and their cultural heritage." (2023)

Laurel Ryan in his work 'Constructing "Home": Eros, Thanatos, and Migration in the Novels of Anita Rau Badami' specified the concept of home. "Home, to borrow Stuart Hall's definition of cultural identity, is "a 'production' which is never complete" (234). However, home is also more than the production." (2008)

Jasmine Isaac M in her thesis titled 'Treading the unknown a diasporic insight into the fictional world of Jhumpa Lahiri and Anita Rau Badami' gives a review on all the novels of Anita Rau Badami. She quotes "Sarah Curtis reviews that *Tamarind Mem* is all about modernizing women having difficulty in making decisions. Both the daughters, Kamini and Roopa of Saroja want to escape from their eccentric mom. They could love their mother only when they are on the other side of the world, i.e., Kamini from Calgary and Roopa from the United States. In the diaspora, the immigrants can love their families back in India only from a distance. Geetha Doctor contemplates the novel, *Can You Hear the Nightbird Call?* under diasporic experiences, immigrant settlement of Punjabis, and their assimilation in Vancouver. Through the story outline, she comments on Badami's style

of writing as she tends to overdo it. The author's Calendar Art writing has a special effect to distract readers. There is an immense description of nature that reflects the life of the characters. The focus is on the style of writing. (2019)

Arun P. Mukherjee reviews *The Hero's Walk* in his research paper titled 'Whose post-colonialism and whose postmodernism? as a novel that straddles two worlds: India and Canada. He comments on the South Asian diaspora based on themes – grief and loss in a transnational migratory context. He analyses the minute description of Badami and proclaims her challenges among other Indian English writers. He concludes that Badami has achieved a balance between joy and sorrow, death of the old and beginning of the new, and beginning and ending of life. The author reviews the novel *Tell It to the Trees* as a literary text with the aspect of nature. He ascertains that there is a probable bond between the individuals and their surroundings. The characters represent 'frozen lives' and the imaginary setting of Merrit's Point as a 'living habitat.' He observes the novel from an eco-critical point of view focusing on the nature-based descriptions in the novels. The bleak and snowy surroundings reflect the sad mood of the characters. (1990).

IV. MATERIALS AND METHODS:

Methods such as Textual analysis and archival methods mentioned in the book 'Research Methods for English Studies' by Gabriele Griffin (2013), along with different theories such as Eco-criticism, Eco-feminism, Literary Criticism, Cultural Studies, Psychoanalytical theory, Colonial and Post-colonial theories, Orientalism, Intertextuality, Modernism, Imperialism, Colonialism, Modernist Narrative Strategies, Multiculturalism and Post multiculturalism, Gender Studies such as Masculinity, Feminism and Gender roles, and various gender theories such as Patriarchy, Feminist Literary Criticism, Space, Agency, Social, Political and Economic conditions, Indian Partition, World Wars, Historical events in the post-independent India, and the Labour Movement are considered for this research.

Almost twenty-four research papers, seven books, and nine scholarly theses on the environment, landscapes, migration, loss, assimilation, and acculturation related to Anita Rau Badami's novels were thoroughly reviewed. Further to these sufficient references, a search on Google Scholar was conducted online to gather the database. Unique, reviewed experts' articles in journals from both domestic and foreign sources make up the research that has been evaluated pieces.

V. RESULTS AND DISCUSSION:

Anita Rau Badami's books, including *Tamarind Mem*, *The Hero's Walk*, and *Can You Hear the Nightbird Call?* frequently have in-depth descriptions of the surrounding natural environment. The individuals' inner lives and cultural identities are reflected in these descriptions, which are more than just artistic. For example, *The Hero's Walk's* recurrent use of images of trees, rivers, and seasons represents the characters' bond with their native area and how the characters' emotional states are reflected in environmental changes.

Themes like the destruction of a certain type of environment brought on by human activity and the upsetting of natural cycles because of urbanization are commonly explored in Badami's works. The portrayal of urban areas encroaching on natural settings and causing a loss of biodiversity and traditional ways of life makes this clear.

The novels highlight how narratives about culture and ecology are entwined. For instance, in *Can You Hear the Nightbird Call?* the characters' displacement owing to political unrest is comparable to the natural elements' displacement because of human interference. By showing how these displacements result in ecological imbalances and a loss of harmony, the story challenges the anthropocentric viewpoint.

In Badami's novels, a few characters take on the role of eco-critical agents, raising awareness of environmental destruction. The books challenge unsustainable behaviors and emphasize the need for more peaceful coexistence with the environment via their points of view.

Women are portrayed in Badami's work as being more sensitive to the environment and more negatively impacted by its degradation, which is consistent with ecofeminist viewpoints. This is demonstrated by the interactions between the female characters in her novels and their environment; they frequently take on the role of caregivers for both their families and the natural world, creating a comparison between the exploitation of the environment and the oppression of women.

In line with their fight against patriarchal structures, women's resistance against environmental degradation is a common theme in the works. Their attempts to maintain traditional knowledge and methods that support environmental sustainability are a manifestation of this resistance.

Anita Rau Badami's rich and nuanced depictions of natural landscapes and the interaction between humans and nature in her novels demonstrate a deep-seated care for the environment, as can be shown from an examination of her works. Badami's stories highlight the importance of ecological consciousness and sustainable practices while criticizing modernism and its effects on the environment.

Through the eco-critical lens, the underlying ecological consciousness in Badami's work is revealed, revealing nature as more than just a background; it is a dynamic entity that engages with the characters and shapes the storyline. Her books promote a symbiotic relationship between humans and the environment, challenging the idea that humans are superior to it.

Badami's writing stands out from those of other modern Indian writers because of its prevalent yet nuanced eco-critical themes. Although some writers may make a point of addressing environmental issues, Badami takes a more integrative approach, incorporating ecological themes throughout her stories.

Her work presents a distinctive viewpoint by addressing environmental degradation and criticizing the historical and cultural factors that contribute to ecological crises at the crossroads of eco-criticism and post-colonialism.

Examining Badami's novels via an eco-critical lens provides opportunities for additional investigation into the portrayal of the environment in post-colonial literature. Future research should examine the eco-critical themes in the writings of other South Asian writers and compare the ways in which their environmental narratives are shaped by various cultural contexts.

There is also room for interdisciplinary research investigating how literature might inform more general environmental discourse and policy-making by fusing literary analysis with ecological investigations.

V. CONCLUSION:

Anita Rau Badami's novels exhibit a complex and diverse engagement with environmental themes, as seen by the eco-critical examination of her works. This shows her profound concern for the natural world and its interplay with human society. Badami's work highlights the significant effects of environmental degradation on human populations as well as the natural world through the integration of eco-feminist concepts, the portrayal of the human-nature relationship, and rich landscape descriptions.

The ecological imbalances brought about by urbanization, deforestation, and other types of environmental exploitation are highlighted in Badami's novels, but they also stress the cultural and spiritual aspects of these problems. Her books argue for a more harmonious and sustainable coexistence of humans and nature, criticizing the anthropocentric viewpoint.

Furthermore, her work's fusion of eco-criticism with feminist and post-colonial themes enhances literary discourse by providing a comprehensive grasp of the ecological issues that modern society faces. Badami's works challenge readers to contemplate their personal relationship with the environment and the wider consequences of their actions, by highlighting the interdependence of environmental, cultural, and gender concerns.

In conclusion, Anita Rau Badami's books shed important light on the environmental consciousness of post-colonial literature when read from an eco-critical perspective. Her writing pushes readers to reconsider how they interact with nature while also adding to the expanding corpus of eco-critical literature. This study calls for more investigation of eco-critical issues in the writings of other contemporary authors and emphasizes the value of literary studies in raising ecological consciousness.

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