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Impact of Indian Literature on Environment

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Introduction:

Since ancient times, Indian literature and the arts have portrayed the examples and interactions between human and business also communication aspects have been used to express various thoughts and emotions. The early **Indian literature** discusses in detail how necessary it is to protect and use communication describing it as the dharma i.e the religious duty of the man. The purpose of this paper is to study the aesthetic and artistic relation shared by the impact of business communication with the Indian literature.

The Vedas:

The Vedas are a collection of hymns and other ancient religious texts written in India between about 1500 and 1000 BCE. It tells us not only about the way of living but also about the importance of our environment and its conservation through various hymns, prayers, formulas and spiritual poems. The conservation of the environment was understood to be closely related to the protection of the *dyaus* or heavens and *prithvi* or earth. Between these two lies the atmosphere and the environment that we refer to as the *parvatan*. Many of the Rig Vedic hymns therefore vividly describe the *DyavaPrithvi* that is, they describe Heaven and Earth together. This in turn effect the impact of communication and suggest that how these parameters helps in creating connection between environment, communication, sustainability and Literature.

The significance of the seasons, climatic changes due to intervention of modern technologies and man has been highly emphasized by our myriad ancient manuscripts like Rig Veda, Sama Veda, Yajur Veda, and Atharva Veda. Earth, Nature and Environment have been considered as one of the supreme and divine constituents and entities since primitive times and were preserved by various sustainable measures. We find a clear mention in upanishads of the presence of a protective layer which saves the flora and fauna on the Earth from the harmful rays of the Sun which is popularly known as “The Ozone Layer”. “Do not harm the environment; do not harm the water and the flora; earth is my mother, I am her son; may the waters remain fresh, do not harm the waters... Tranquility be to the atmosphere, to the earth, to the waters, to the crops and vegetation.”

“*mātābhūmihputruahanprthivyāmadhuvātāhṛitāyatemadhuṣarantisindhavaḥmādvihnaḥsantuṣa dhi. madhunaktamutusāsūmadhumatpārthiva rajah madhuṣorastusuryahmādhirgābobhavantunaḥ*”^(Rigveda,1/90/6,7,8) This Vedic prayer invokes divine intervention to bliss and protect the environment.

The Theory of PanchMahabhuta:

PanchaMahabhuta theory states that everything in the physical creation is composed of these five elements. The very first element that comes to existence is **akash** (Ether), next element derived is **Vayu** (Air) then comes **Agni** (Fire), then **Jala** (water) element is formed and lastly **Prithvi** (earth) element is

formed. The *Upanishads* states “From Brahman arises space, from space arises air, from air arises fire, from fire arises water, and from water arises earth.” These five elements explain the theory of the formation of *Prakriti*(Environment) according to the ancient Indian texts. The human sensory organs are directly associated to these elements, thus establishing a strong man-environment relationship.

Not only this, but even the Indian mythology further elevates the importance of these environmental elements so much so that even these elements are considered as God themselves. For instance Varun Deva (the water God), Agni Deva (the fire God), Vayu Deva (Wind, the air god), Prithivi Devi (the Earth goddess), Surya Deva (the Sun god), Soma Deva (the Moon god), Samudra Deva (the Sea god).

Ashram Vyavasta:

The Ancient texts also talk about four Ashramas (the division of one's life), which are Brahmacharya Ashrama, Grihastha Ashrama, Vanprasta Ashrama and Sanyas Ashrama, each having a tenure of 25 years. Three out of these four Ashramas, are directly associated with the environment and the nature. The Brahmacharya ashrama is the first stage of an individual's life. The students stayed at their teacher's house (usually in Forest) also known as Gurukula. In the ancient times the environment played an important role in traditional classrooms. Here the students were given the Vedic and Spiritual knowledge and also the vital life lessons. Living in the natural habitat they learned self-defense and other human aesthetic etc. also healthy and sustainable intervention of man in the nature for instance, Surya Namaskar, perseverance and conservation of nature was promoted through various routine activities like first meal to be given to cows and some portion to be given to birds (in the names of ancestors), and the last portion of the meals to be offered to the dogs and many as such practices were performed which were responsible for the conservation of the environment. In Vanaprastha Ashrama a person has to dwell in Vanas (forest) and spend his retired life (51-75 years). Here a person involved in a household activities pass on the responsibilities to the next generation and indulged himself in a spiritual world. The Sannyas Ashrama is the stage of renunciation, peaceful, non-violence and simple life. An individual wanders deep in forest in search of Moksha in the last phase of one's life.

Communication and Contemporary Indian Literature:

Contemporary Indian writers deal with a variety of current subjects and social problems related to environment such as Eco-criticism, Naturalism, Eco Spirituality, Eco Psychology Eco-feminism, etc. in their piece of work. The writers such as Amitav Ghosh, R. K. Narayan, Manohar Malgonkar, Kiran Desai and few others have showcased the nature and environment from a different perspective.

The hungry tide by **Amitav Gosh** deals with Naturalism and Eco psychology to an extent and describes one of the most dynamic ecological systems of the world. It takes us to the Sunderbans and the hundreds of islands. It is about nature in both its full beauty and its ugliness. The description of their search for rare species of dolphins and the trips to the backwaters flow effortlessly from his pen Amitav Ghosh presents before us the wrath of nature and fragility of humans at the mercy of the former. The Sunderbans also abounds in the well description of the flora and fauna of the said region.

Kiran Desai's *The Inheritance of Loss* is mostly about the identity crises and existentialism but despite of these topics the setting of the novel in India is the foothills of the Himalayas, Kalimpong. She uses Nature and various objects from nature metaphorically for instance Kanchenjunga is often seen as the ultimate truth and makes appearance from time to time in the novel. The beginning and the end of the novel has the reference of the Kanchenjunga. Sai is flabbergasted by its magnificence, “Every now and then she looked up at Kanchenjunga, observed its wizard phosphorescence with a shiver.”⁽¹⁾ Towards the end of the novel, when Biju finally meet his father (the cook) The mountain is described as “The five peaks of Kanchenjunga turned golden with the kind of luminous light that made you feel, if briefly, that truth was apparent. All you needed was to reach out and pluck it.”⁽³²⁴⁾²

R. K. Narayan in his famous work called *Malgudidays*, fills the said place with life with his masterpiece. He characterizes the place and is seen in almost all his prose fictions bearing the same features. He has used Malgudi metaphorically and landscape has been one of his important themes in most of his novels.

Ruskin Bond wrote many short stories and poems which are a part of children's literature. One among them is *An Island of Trees* which not only tells us the story of Koki but also show a friendly relationship between human and nature (flora and fauna). It is spectacular that he makes us realize that we need nature and the nature needs us. In his short story "The Cherry Tree" is a small boy, full of nature and children's love. Through the boy Bond emphasis on the need to plant, the need to conserve the environment to maintain the ecological balanced and to keep the atmosphere safe and pure.

Since ancient times Indian literature is talking about the environment. It's conservation, it's importance, it's benefits for the human. Even in this modern and contemporary world no author fails to describe it in his/her own way. Not only the ancient and contemporary texts talk about it but also the medieval era has epic poem like *kavikalidas's Meghdootam*, which describes the scenic beauty of a whole region while guiding a cloud (megh). Here cloud acts as a messenger (doot), carrying a message of Yaksha to his beloved Yakshasi.

“स्थित्वा तस्मिन्वनचरवधुभूक्तकुण्जे मुहूर्तं
तोयोत्सर्गद्रुततरगतिस्तत्परंतर्मतीर्णरू।
रेवांद्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णा
भक्तिच्छेदैरिव विरचितां भूतिमंगेजसया।।”⁽¹⁹⁾³

In the above lines the Yaksha asks the cloud to take some rest on the mountain (allow itself to rain) and enjoy the chirping birds before moving forward. And he further exhorts it saying when it moves forward it would the river Narmada scattered in the valley of the Vindhya mountain ranges and would experience to have been bejeweled with various textures on the limb of an elephant.

Conclusion:

The environment and Indian Literature so synchronize with each other that one can feel every thought related to environment through high water mark literature and intellectualize emotions in literature through the science of nature. From ancient times till modern contemporary period, literature has shared a very strong and well-knit association with nature and environment. Literature vividly describes not only the beauty of the nature but also conveys a strong message of conservation and perseverance of the environment to the human race. The Vedic literature has guided mankind with various sustainable practices of nature and environment and also speaks about its power, charm and portrays its importance through various literary ways. We experience the art and the beauty of nature through literature on the other hand the nature and environment have always served and enhanced content of literature artistically, aesthetically and socially of all types and all times.

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