

**Deep Ecology: A Study of Eco-divergence, Place and Space in  
*Midnight's Children and the Glass Palace***

**Raghavendra Nayak**

**Ph.D. Research Scholar**

**Dept. of English**

**Pondicherry Central University**

**India**

**Abstract:**

The paper sets forth my views on the Deep ecology in *Midnight's Children* and *The Glass Palace* novels. Deep ecology is objectified the conditions of human lives with Nature rather than quantified the higher standard living beings. It also simplifies the protagonists unfold experiences, reality, aspects of right to live in place, eco-divergence and holistic views. It shows they are the real flux of nature that is most accurate to the other species of the ecosystem. By Saleem, it brings out to preserve the stability, integrity and beauty of *Midnight's Children* Conference that seems as the biotic community. The protagonist of *The Glass Place*, Rajkumar, resides in the 'depth' and 'a hopeless quest' (D. Grey's word) of life that set of values. The paper also analyses the historical loss, ecological burden, loss of space, socio-cultural diverge and an absence of their place. And their decentralized life provokes an intercross and mongrel relationship with the others. It finally points out the outgoingness, mutual inter-mingling and re-earthing.

**Key Words:** Deep Ecology, Ecodivergence, Place, Space, Decentralization, etc...

There are places where space provided and there are spaces where places molded. There is a Place where there is a Space, where there is no Space there is an ardent Place. In Postcolonial epoch, the authors are keener to quest for place as well as space. Space is located beyond our sense. It is adjudicated and arbitrated over the surrounding in the colonial time. Place is sensed, pleased, loved and touched. It is geographically located and adjusted. Here, the protagonists are, Saleem and Rajkumar, tried to be adjusted but their behavior entirely arbitrated beyond our capabilities. Through, the Deep ecology is now an objectified the conditions of human lives with Nature rather than quantified the higher standard living beings. It simplifies their unfold experiences, reality, aspects of right to live in place, eco-divergence and holistic views. It also shows they are the real flux of nature that is most accurate to the other species in the ecosystem. Eco-divergence includes bifurcation of life, the concept of deep ecology, the concept of place and space, the sense of dislocation, depletion of natural resources and destruction and creation of place and space in these two novels

And Nature creates place as well as space. It is placed and spaced in culture. If it ever changes roots and angles, culture will also be altered in the life style of human beings. Salman Rushdie's *Midnight Children (1980)* and Amitav Ghosh's *The Glass Palace (2000)* novels are similarly connecting Indian historical roots, ecological separation and cultural legacy. It focuses on ecological divergence and bifurcation in all spheres of human life within land of physical departed of the colonizer. Here, Eco-divergence means ecological separation, bifurcation and variation from/with the colonized rule. The divergence of entire colonized dimensional field, in Indian, was entreating to which the field flow behaves like a source or a sink at a given point. It was created (Space) and local measured (Place) of its outgoingness and otherness the extent to which there were more existing infinitesimal regions of space, place than entering. It is more rigorously divergence of colonial rule. It points out the colonizer were defined as the limit of the net as the web flow of colonial across the smooth boundary or regions, which has divided by the strength of colonizer as colonized shrinks to the colony. It means that the eco-divergence measures the rate of expansion of a power-element and developed the ecological imperialism. So, they allowed it to flow with colonize. The point is that the originality of decentralization, of Saleem and of Rajkumar, cannot surrender with false perception of identity and sole restoration of self-rejuvenate. Rushdie's Saleem and Amitav's Rajkumar, both characters are portraying their root of life and divergence. This power of dividing in ecologically way that emerges in a

third place as well. It encodes and evaluates the process of signs of utilitarian lives and totalitarian system in every living species. This is called adcentralize mode in postcolonial era. It breaks and divides the truth, the liberation, often stands over the facts of global village life. Identity is, especially in postcolonial works, always a dominant ambiguity as well as order in socio-cultural spheres. The two protagonist characters, Saleem & Rajkumar, have psychologically depressed, ecologically burden, socio-cultural diverged, absent in political activities and totally depressed by the effect of colonial ruled. With this eco-divergence image, we acknowledge the dualistic pleasure and fear that they socially constructed power difference which has highly provoked and inspired. This intercross and mongrel relation made the 'third place' in postcolonial works. This power politics with nature and native peoples is an association of two original roots, and emphasizes their mutual inter-mingling with nature and also natives. These novels also share the agency of subaltern subjects, political muteness and action against hegemonic rule and language muteness, process of recombination.

Eco-divergence means to change roots of ecological and geographical life style, then it caused to bifurcation in species and human beings life in local interest as well as global interest. Influence of Eco-divergence in *Midnight's Children* portrays with historical connection and Indian nativism in the freedom movement. It maintains Indian diversity and geographical picture, division into the Islamic nation of Pakistan and secular nation of India. It also exposes Indianness. In the novel *The Glass Palace*, it has gone together by the colonializing and deforestation. When Ecological divergence made in Raj Kumar's life, his life became the modest commercial empire with Doh Say, a business partner. Here nature acts as a big commodity in colonial period. It explores intricacies of colonialism, their exploitation; natural pollution and resource depletion.

Salman Rushdie's *Midnight's Children* and Amitav Ghosh's *The Glass Place* – are traditional historical novels but based on nature, culture and colonial –imperial rule in India and in other Asian nations. These novels have different history of places, images of land, changing natural roots and cultural barrier in life of the protagonist characters Saleem Sinai and Rajkumar. Rushdie's *Midnight's Children* revealed the images and connection of lands-India, Pakistan and Bangladesh. Ghosh's *The Glass Place* connected Burma, India, and Malaya. Both novels revealed the brutality, the greed of colonizer, natural depletion, desolate landscape, the loss of place, space and so on.

The term 'Deep ecology' was coined by Arne Naess in 1973. He reveals man is also one among the species of the biotic community. The concept of Deep ecology shows the wholeness and integrity of Rajkumar's and Saleem's life that has been gone together with the principle of what Arne Naess called 'biological equalitarianism'. It based on egalitarianism. It means man is a plane citizen and integral part of nature, not over or above nature. For instance, Saleem's family later came to know that Ahmed Sinai was not the biological father of Saleem, after his diversity enhances the potential of survival, the chance of new modest of life, the richness of forms. Saleem's struggling life and his survival should be interpreted in the loss of places, the sense of ability to coexist and cooperate with the midnight's children, especially Shiva, with him, which was complex relationship. Saleem's ecological principal life 'live and let live' is more powerful rather than Shiva's 'either you or me'.

The sense of dislocation-Place and Space: The sense of dislocation interprets ecological and geographical imbalance. It is failure to find exact location, land ownership and place rather than space. This makes confusion and contrast, creates biological 'invisibleness', but that life gives importance existence of universalism rather than individualism. It is a new kind of attempt that I called it 'invisible doubleness', what Rushdie's called 'magic realism'. Invisible doubleness is transparent, which means invisible things or people have a magical power or quality which makes unable to see them. It is a realistic experience, breaks boundaries, bifurcated life that's so ambiguity, decentralized mode of identity- these are points taken under shelter of colonizer and colonized time. For example, when Saleem Sinai born at the stroke of midnight, India got the freedom, we called him and other children of the midnight 'peace protector', but throughout Saleem's life filled with suspensions and sorrows. He has been looking for peace and free, finally we blessed him-peace in rest when he was no more. So this 'invisible doubleness' creates incredible experience and lack of place.

"...I contended myself with discovering, one by one, the secrets of the fabulous beings who had suddenly arrived in my mental field of vision, collecting them ravenously, the way some boys collect insects, and others spot railways trains; losing interest in autograph books and all other manifestations of the gathering instinct, I plunged whenever possible into the separate, and altogether brighter reality of the five hundred and eighty-one" (MC. Pg. 274)

It creates space in the mind where there is no place to find the field. In mentioned above lines, it shows Saleem realises the “mental field of vision” that is space (Special Voice of Vision). It is different than place. The concept of place, according to Walter, Eco critic, place is seen, smelled, touched, loved, hated, imagined, feared etc...so place is the history of communal location and humanity boundary. By the effect of colonial and imperial administration, places were detached, and then deforestation, natural sources depletion, and animals sold to the western countries. By forcibly, kings also departed and dispatched from homeland to alienated places. Then colonizer sensed and smelled the places, this sense of displacement was reinforced the ideas of place, then build identity. That’s why places are ‘center of felt value’.

Thus, the eco-divergence image showed invisible doubleness, egalitarianism and deep ecological principles of life in the novels. It is finally acknowledged by the dualistic pleasure, Saleem as narrator and creator of his place and space. This mongrel relationship with the colonizer, in *The Glass Place*, made them as expansion of power element, and then often made the natives absence in political field. It showed our bifurcated cultural norms and rituals. So, this new attempts is not only depicts cultural depletion but also excavation of natural resources and desolate landscape.

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