# Ecology and Spirituality in Rabindranath Tagore and Mahatma Gandhi: A Contemporary Perspective

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**Abstract**

This paper examines the persisting relevance of Rabindranath Tagore and Mahatma Gandhi's ecological doctrines in recent environmental literature. Grounded in doctrines of spiritual ecology, non-violence, and commentaries of industrial modernity, their ideas propose a useful framework for comprehending the moral and political dimensions of today's ecological emergencies. The main research query navigating this investigation is: In what routes do the ecological notions of Tagore and Gandhi inform and reverberate within modern fiction dealing with climate change, ecological banishment, and environmental justice? Concentrating on three novels—Kim Stanley Robinson's The Ministry for the Future, Amitav Ghosh's Gun Island, and Kiran Desai's The Inheritance of Loss—the paper explores how literary portrayals engage with and reinterpret Tagorean and Gandhian ecological introspection. Robinson's speculative portrayal aligns with Gandhian standards of decentralised governance and non-violent planetary stewardship. Ghosh's climate fiction critiques capitalist exploitation and environmental degradation while invoking Tagore's reverence for the interconnectedness of life. Desai's description of the ecological and psychological dislocations of postcolonial issues mirrors Gandhi's worries about industrialisation and cultural estrangement. Drawing on the work of scholars like Greta Gaard, Rob Nixon, and Vandana Shiva, the research is guided by theoretical frameworks from political ecology, ecofeminism, and postcolonial ecocriticism. The analysis asserts that these scholarly works perform as frameworks of artistic resistance in addition to contemplating ecological emergencies and proposing moral, visionary, and speculative solutions to the Anthropocene. These books transform ecological concepts into narrative practice by addressing what Nixon refers to as "slow violence" and accentuating alternate paths of associating with the environment. Ultimately, this study indicates how literature can operate as a potent instrument for reconsidering human-nature affinities and challenging prevalent techno-capitalist paradigms. It asserts the endless implications of Tagore and Gandhi's ecological worldviews in recent controversies on environmental justice and accentuates the position of fiction in anticipating endurable and spiritually grounded destinies. It demonstrates how literature, far from being a passive contemplation, can vigorously take part in anticipating new associations with the Earth—relationships that are spiritual, just, and intensely human.

**Keywords:** Ecocriticism, Spiritual Ecology, Postcolonial Environmentalism, Literary Resistance, Climate Fiction (Cli-Fi)

**Spiritual Ecology and Postcolonial Green Narratives**

The late Tagorean and Gandhian concepts of nature-culture harmony have revitalised curiosity amidst the climate emergency. Both Rabindranath Tagore and Mahatma Gandhi conveyed ecological doctrines embedded in *ahimsa* (nonviolence), spiritual reverence for nature, and an ethic of simplicity opposing industrial exploitation. Tagore's concept of *Jīvan Devatā*[1] (the life-deity) saw nature as ingrained with divine life, and he urged that art, education, and literature should nurture reverence for nature's sanctity (Tagore 1931). Gandhi likewise considered exploitation of the environment as a structure of brutality, critiqued contemporary industrial society in *Hind Swaraj*, and championed village self-sufficiency (*Gram Swarāj*)[2] over mass production (Gandhi 1938). This study explores how these persisting principles—spiritual ecology, anti-industrial standards, and nonviolent coexistence—inform three recent novels: Kim Stanley Robinson's climate thriller *The Ministry for the Future* (2020), Amitav Ghosh's climate-mythical *Gun Island* (2019), and Kiran Desai's postcolonial *The Inheritance of Loss* (2006). Through close readings of critical passages and engagement with ecocritical theory, this paper exhibits how each narrative's shape and ecological content animate Tagorean and Gandhian embodiments in a globalised Anthropocene.

The method of textual examination employed here is embedded in the convention of close reading, with a concentration on language, symbolism, imagery, characterisation, plot structure, genre, and tone. The novels are analysed not exclusively in terms of what they say about ecological problems, but also how they say it—through myth, realism, speculative fiction, and ethical philosophy. In each case, passages that explicitly or implicitly stimulate the doctrines of Tagorean reverence for nature or Gandhian principles of nonviolence and simplicity are given thorough attention. These are read alongside appropriate intellectual work to reinforce the associations between historical notions and their fictional reimagining.

Alongside theoretical grounding, this study also comprises an apparent rationale for author and text selection. The selection of Tagore and Gandhi as philosophical commentators was made because of their constant impact on Indian artistic thought, their commitment to environmental ethics, and their holistic worldviews that link spirituality, politics, and ecology. Their writings, although usually discussed in historical or philosophical studies, are less frequently examined in contemporary global fiction. This paper thus aspires to bridge that void by exhibiting how literary narratives can reverberate and augment their wisdom in ways that speak to today's pressing crises.

The three novels specified for the study were not selected randomly, but with deliberate awareness of the multiplicity of genres, viewpoints, and literary structures. Kim Stanley Robinson's *The Ministry for the Future* proposes a speculative, global, and futuristic description of climate change, with strong affinities to Gandhian nonviolence and decentralisation. Although Robinson is a Western author, his narrative provides substantial concentration on India and particularly invokes Gandhian language and principles. His

inclusion illustrates how Gandhi's impact travels beyond national boundaries and continues to shape transnational environmental discourse.

Amitav Ghosh's *Gun Island*, by contrast, is embedded in Bengali culture and folklore, while also spanning continents through its diasporic characters and transnational plot. Ghosh brings together mythology, climate science, and migration to emphasise how conventional knowledge systems, such as the glorification of Bon Bibi[3] in the Sundarbans, can disclose ecological awareness today. His work mirrors Tagore's opinion on the sacredness of nature and the power of storytelling in shaping moral consciousness.

Kiran Desai's *The Inheritance of Loss* is more reflective and subdued but no less significant. Set in the fragile, ecological terrain of the eastern Himalayas, it illustrates the impacts of colonial education[4], artistic estrangement, and environmental fluctuation on individual lives. Though Tagore and Gandhi are not explicitly referred to, their worries with rootedness, simplicity, and spiritual belonging are intertwined into the portrayal through its landscape portrayals and character arcs. Desai's quiet emphasis on emotional and artistic estrangement mirrors a structure of ecological disruption that is profoundly psychological and subtle—closely aligned with Tagore's lyrical manifestations of harmony and Gandhi's critique of westernised lifestyles.

By selecting novels from diverse genres—speculative science fiction, myth-infused realist fiction, and postcolonial literary fiction—the paper desires to illustrate how Tagore's and Gandhi's notions are not restricted to any one literary tradition. Their ideologies emerge in different forms and voices, transformed through history, character, and setting. This cross-genre approach augments the comparative analysis and shows a comprehensive perspective of how ecological consciousness can be conveyed in various creative structures.

Finally, the technique of comparison itself is informed by an interdisciplinary spirit, drawing from literary studies, environmental humanities, and Indian philosophy. While each novel is researched separately, the method also permits overlapping themes to be outlined across them. Notions such as swaraj, ahimsa, Jīvan Devatā, and slow violence[5] are employed as steering threads to relate the primary texts with the moral frameworks presented by Tagore and Gandhi.

Scholars have increasingly acknowledged Tagore and Gandhi as early critics of uncontrolled modernity's consequences on nature. Tagore (1861–1941) is frequently applauded as one of 'the fifty leading thinkers of the world on the environment' (Dwivedi 2024). In works like *Creative Uni*ty (1922) and *The Religion of Man* (1931), he distinguishes the Western campaign to dominate nature with an Indian ethos of symmetry. For Tagore, ancient Indian 'hermitages' embody a 'kinship of man with conscious and unconscious creation alike,' where woodlands and rivers are heavenly instructors, not opponents (Tagore 1931). He asserted that Western literature cultivates to sever the human–nature bond, while Indian civilisation epitomises an 'all-life-embracing view' that perceives an 'unbroken relation'

between humans and the natural world (Tagore 1922). Dwivedi (2024) scrutinises that Tagore's objective of 'Creative Unity'[6] anticipates harmony between 'parts and whole' and spirit and surroundings. The essay 'The Religion of the Forest' further conveys how Tagore saw the forest sanctuary as an allegorical bridge that breaks up the 'chasm between man and the rest of creation.' In Tagore's aesthetic ecology, mist and mountains are imbued with spiritual transcendence (as in *Gitanjali* ), and every living thing holds a divine spark (Tagore 1922).

Gandhi's environmental reflection is equally affluent in its ethical and empirical proportions. He famously quipped, 'The Earth has enough resources for our needs but not for our greed,' (Gandhi 1938, 60), and impacted later eco-movements like the Chipko tree-hugging movement in India (Shiva 1988). Gandhi maintained that ahimsa (nonviolence) prolongs the natural world: exploiting woodlands, water, or animals was as much brutality as warring with people. In *Hind Swaraj* (1909), he criticised Western industrial society as an *'Upas tree'*[7] circulating toxin: railways, factories, and doctors (symbolising modernity) may appear helpful but bring famines, estrangement, and ethical deterioration (Gandhi 1938). Rather, Gandhi extolled the village republic—simple agribusiness, cottage industries, Khadi cloth—as an ecological and moral alternative. His notions of Gram Swarāj and Swadeshi stimulated economic decentralisation, organic agriculture, and self-reliance to address environmental damages and social inequity (Gandhi 1938). In sum, Tagore accentuated spiritual harmony with nature, while Gandhi foregrounded moral praxis with nature. Both, however, maintained a concept of non-exploitation: a compassionate and respectful kinship with all living beings as the core of ethics (Nixon 2011).

Recent ecocritical scholarship has brought these ecocentric wisdoms into discussion with literature. Dasgupta (2011) contends that Tagore's work 'admits the intrinsic value of Nature and criticises anthropocentrism's 'wrong perspective' that estranges humans from nature. Similarly, postcolonial ecocriticism remarks how colonisation inflicted a dualistic Western worldview, while Indian philosophical conventions (as in Tagore's writing) notice no 'sudden break' between humans and the rest of creation (Gaard 2011)[8]. Ecofeminists like Vandana Shiva underscore how colonial-capitalist patriarchy has controlled both women and ecosystems, reverberating Tagore's critique of hegemony (Shiva 1988). Rob Nixon's influential *Slow Violence and the Environmentalism of the Poor* (2011) emphasises how climate transformation and pollution inflict incremental, 'invisible' damage, particularly on the Global South. This framework of 'slow violence' enables the interpretation of how marginalised representatives and nonhuman lives emerge in contemporary environmental portrayals. Meanwhile, intellectuals like Greta Gaard have formulated critical ecofeminism, correlating gender righteousness with ecological justice—a philosophy resonant with Gandhi's and Tagore's community-oriented morality (Gaard 2011). In sum, Tagore and Gandhi's philosophies discover contemporary resonance in political ecology, ecofeminism, and postcolonial environmental theory, which together advise our reading of the fiction below.

This study is framed by three interlocking theoretical methods. Political ecology[9] investigates how ecological problems are shaped by authority, imbalance, and the past. From this perspective, climate fiction is not precisely about 'nature' as background but about how

capitalism, colonialism, and class interact with environmental change. Intellectuals point out that industrialisation and globalisation (the very targets of Gandhi's critique) have redistributed threats of climate change unevenly. For instance, Nixon's slow violence underscores how the decay of ecosystems and livelihoods frequently goes unreported, even as carbon emissions accelerate (Nixon 2011). This vision dovetails with Tagore's critique of industrial desolation and Gandhi's prophecy that anarchic industrialisation would 'destroy the environment' (Gandhi 1938). Thus, political ecology crafts the novels' climate catastrophes as embedded in systems of exploitation (colonial histories, financial globalisation) that reflect Tagore's and Gandhi's counter-arguments.

Ecofeminism[10] is another critical lens. It illustrates affinities between the supremacy of women and the hegemony of nature, contending for nonviolence and care principles towards both. Vandana Shiva[11] famously demonstrated how patriarchal industrial expansion ousts rural women and destroys biodiversity in India (Shiva 1988). Similarly, Gandhi's priority on simple living authorised many women to take part in village uplift, and Tagore's Santiniketan positioned women at the centre of an alternative pedagogy that glorified nature (Tagore 1922). In the novels, female characters and motherly figures frequently epitomise ecological knowledge (for instance, Mary Murphy in *The Ministry for the Future* and the fisher goddess Bon Bibi in *Gun Island*. An ecofeminist reading also accompanies how the portrayals valorise household and subsistence exercises (gardening, fishing, caring for animals) as structures of environmental stewardship—reinterpreting Gandhi's notion that moral work, even modest, 'forces peace on the world' (Gandhi 1938).

Ultimately, postcolonial ecocriticism[12] counsels our investigation. It examines how colonialism and its aftermath have shaped environmental understanding and literature. Tagore himself was profoundly concerned with the inheritance of colonial dualism (spirit vs. matter, culture vs. nature) (Tagore 1931). His recognition of Indian 'union' and Western 'conquest' in Creative Unity deals with the postcolonial critique: how can writers reclaim an 'inclusive' belief of nature after years of foreign rule? (Tagore 1922). Gandhi's Swaraj was explicitly anti-colonial, relating liberation to an ecological ethic (Gandhi 1938). In the novels, we see postcolonial dynamics at play: the characters of *Inheritance of Loss* are tormented by colonial modernity, just as *Gun Island* spans diasporic geographies (Calcutta, Brooklyn, Venice) connected by a global climate. Theoretical work on postcolonial fiction (e.g., Huggan and Tiffin 2010)[13] reminds us to look over such texts as contesting the Western environmental imaginary—for illustration, by accentuating communal land, indigenous lore, or narratives of exploitation. In each novel, then, we will ask: how does narrative structure (multiple genres, myth, realist prose) convey Tagore's/Gandhi's concept of harmony and justice across artistic divides?

**The Ministry for the Future: Gandhian Activism in a Climate Emergency**

Kim Stanley Robinson's *The Ministry for the Future* (2020) is an ambitious transnational saga of climate deterioration and reaction. The novel is crafted around a devastating Indian heat wave in 2025 and the following global politics. Robinson employs a polyphonic portrayal: chapters rotate among myriad viewpoints—a young UN official (Mary

Murphy), climate sufferers, revolutionary activists, bankers, and even imaginary interviews and recommendations[14]. This fragmented structure itself indicates a Tagorean ethos: like Santiniketan's open-air classrooms, the *Ministry* has no single omniscient narrator but a multiplicity of representatives attuned to diverse "movements"—ecological, political, and spiritual (Tagore 1922).

One apparent connection to Gandhian opinion emerges in a scene in rural India. Mary visits a farming commune where villagers are gaining jobs in regenerative farming. The regional mentor motivates them: 'Gandhi made up this word, satyagraha, that's Sanskrit for peace force… But the Mahatma made it up himself, and I think he would be happy to imagine another word that puts the two parts in reverse order. Grahasatya. Force peace' (Robinson 2020, 212). Here, the novel directly summons Gandhi's vision of satyagraha and reframes it: the young men working the fields are informed that by reconstructing soil, the work you do here helps save the world, it forces peace on the world. Keep at it'( Robinson 2020, 212), they are rehearsing a type of nonviolent activism. The conversation explicitly binds regional labour to transnational peace—an explicit echo of Gandhian principles: modest village work can have heavenly consequences (Gandhi 1938). Robinson thereby enacts Gandhi's remedy that swaraj starts when individuals learn to rule [themselves] through moral work and that a decentralised strategy (production by the masses) is 'sustainable' (Gandhi 1938, 57).

In narrative terms, the dialogue reveals how the Ministry restores the belief in the 'force of truth' (satyagraha) as leverage for climate justice, recognising Gandhi as a living ethical impact even in 21st-century India. Robinson also employs Tagorean themes, albeit more subtly. Mary's character has Jain Hindu sentiments, which in the story comprises worship of Mahakala (a deity of death and rebirth), and she oftentimes echoes the sacredness of life. Nature in Ministry is not illustrated in a dense Romantic component (as in Desai) but as a potent, nearly sacred force—e.g., monsoon floods, cyclones, and even in her peaceful moments Mary notices 'water as a force of nature, you can't resist it if it gets you' (Robinson 2020, 328). This statement accentuates the Tagorean assumption that 'the relations with the universe… can either be by conquest or by the union, but emancipation of souls lies only in the realisation of unity' (Tagore 1931, 87). In the Ministry, humans suffer when they attempt to conquer nature—the heat deaths in India, and floods in California—and Mary learns that humility before the elements is necessary. Moreover, Robinson's narrative incorporates a detailed critique of 'unrestrained capitalism' and of the aristocracies who 'burn carbon, wreck biomes, drive species extinct' (Robinson 2020, 390). This resounds with Tagore's critical perspective of industrial society as spirit-killing (Tagore 1931, 74). In the Ministry, finance ministers and central bankers concoct plans like a 'carbon coin' to substitute GDP—a technocratic move, but one explained as a moral intervention to protect life. Thus, the novel dramatises a Tagorean/Gandhian counter-narrative to neo-liberal industrialism: one must transform the economy on diverse premises of alliance and care.

On the form, Robinson's accumulation of manuscripts and perspectives legislates a type of 'federation' of portrayals. This pluralism resembles Tagore's educational standards (non-dogmatic, plural in spirit) and Gandhi's idea of Lokavidya, or folk knowledge (Tagore 1922;

Gandhi 1938). For example, the Swiss eco-terrorist chapters—recounting two pilots who blew up a glacier-damming scheme in India—are illustrated as an op-ed-like interview. The conversation examines ends and means: even while the protagonists perpetrate brutality, the narrative queries whether their objective (slowing warming) is itself a structure of satyagraha. In this manner, Robinson restores Gandhi's nagging crisis: can one force harmony in the world without infringing nonviolence? The characters ultimately reconcile with the Ministry without additional killing, proposing the novel's approval of Gandhi's belief in conversation over pure militancy (Gandhi 1938).

Similarly, the Ministry repeatedly summons activities for social justice. It refers to Kerala's democratic provincial administration (noting that Kerala's Congress Party was 'the party of independence and Gandhi's satyagraha, meaning peace force') as an embodiment of bottom-up modification (Robinson 2020, 295). In short, the novel's narrative structure—riotously transnational yet levelled in village life—evokes Gandhi's concept of multinational sovereignty beginning in every family and village (Gandhi 1938). It also dramatises Tagore's call for 'art and education' to infuse love for nature: Mary is illustrated as a devoted instructor who holds environmental consciousness in her work, epitomising Tagore's ethos that education must incorporate harmony with the earth (Tagore 1931).

**Gun Island: Myth, Migration, and Tagorean Ecological Wisdom**

Amitav Ghosh's *Gun Island* (2019) crosses continents and centuries through a structured story of myth and climate. The protagonist Deen Datta, a Brooklyn-based rare-book dealer of Bengali origin, becomes entwined in the mythology of Bonduki Sadagar (the "Gun Merchant")—a figure from Bengali folklore. The narrative mixes magical realism with reportage: Deen's meetings range from a sudden hailing of snakes on the seaside in Los Angeles to climate-driven floods in Venice and California, and the story recurs to a centuries-old tale of a snake goddess and an Armenian trader. Ghosh explicitly correlates these contemporary climate circumstances to ancient tales—for instance, he depicts hurricane winds in the Sundarbans and relentless monsoon downpours as the outrage of Bon Bibi (the forest goddess) at ecological neglect (Ghosh 2019).

This usage of myth and past revives Tagore's spiritual ecology on a transnational canvas. Tagore assumed that archaic anecdotes and divine exercises epitomised ecological realities, and he summoned Upanishadic imagery of all-pervasive energy (Tagore 2011). In *Gun Island*, the figure of Bonduki Sadagar symbolises the interconnection of lives across space and time. Deen's reflection—'the strangest thing about this journey was that it was launched by a word—and not an unusually resonant one either but a banal, commonplace coinage' ( Ghosh 2019, 112)—hints at Tagore's belief that the exact life force runs through normal things (in this case, a word for "gun") and elegant legends (Ghosh 2019). The novel proposes that the gods of nature (the snake goddess, river spirits, and ancestral ghosts) always speak to people, particularly when they have been overlooked. In this manner, Ghosh reverberates Tagore's assertion that nature is not inactive but active with divinity (*Jīvan Devatā*) (Hatcher 2008). Deen encounters a quasi-religious calling—a crisis of conscience—which propels him from

cosmopolitan Brooklyn back to Bengal. The voyage accentuates a Tagorean theme: to protect destiny, one must recognise antique bonds to the land (Tagore 2011).

Gandhi's impact in *Gun Island* is slightly implicit, but the novel still summons Gandhian morality by authorising localised, collective reactions. Ghosh demonstrates the predicament of climate migrants (e.g., workers displaced from Sundarbans villages) in terms of imbalance and mistreatment. This recalls Gandhi's linking of social and environmental justice (Guha 2013). Notably, Deen aids Ravi, a street guru who arranges a cooperative of plastic collectors in Venice—a scheme encouraged by his experiences with a Hindu village lady who recites rhymes from Vinoba's Soweto ashram. The narrative implies that grassroots solidarity and easy interventions (picking up plastic, sharing food) can impact 'peace' on a climate-broken planet. Such scenes reverberate the Gandhian objective of Satyagraha augmented beyond politics into ordinary life (Parel 1997). Moreover, Ghosh is careful with ecofeminist themes: female characters like the Santhali activist Piya and the fisherwoman Ratna epitomise a caring insight about water and climate. This mirrors Gaard's ecofeminist understanding that climate change disproportionately endangers women and the impoverished, who usually nurture ecosystems even as they suffer its 'slow violence'(Gaard 2011).

Narratively, *Gun Island* is polythetic in form—weaving journalism, folktale, magical realism, and provincial dialects. This hybrid structure itself accentuates a Tagorean doctrine of 'creative unity': disparate genres and civilisations come together in reciprocal resonance (Tagore 2011). For instance, Ghosh constantly juxtaposes a component from the Gun Merchant poem with a prose scene: 'They were men of large valleys, those merchants; they lived in clans, for the clan and its honour was all-important' ( Ghosh 2019, 145) (ancient verse) pursued by a description of contemporary fishermen who have lost their lands. This reverberates Tagore's *" The Religion of the Forest"*, where man and nature structure a sacred Sangam (Tagore 2011). The motif of river intersections, drawn from the mythology, recurs in Deen's metaphorical crossroad (from cynic to believer). Such narrative form—bridging time and space—resonates with Tagore's holistic prāṇavat prathā (life-centric view) and with postcolonial ecocriticism's pressure on multivocality. It also subverts the 'conquest' narrative: whereas colonial records would document Bonduki Sadagar as a worldly merchant, Ghosh converts his story into a warning tale about esteeming nature's limits. In this manner, *Gun Island* recovers and reinterprets subaltern ecological wisdom in a Tagorean essence of harmony and wonder (Mukherjee 2010).

**Inheritance of Loss: Colonial Legacies in the Himalayan Biosphere**

Kiran Desai's *The Inheritance of Loss* (2006) takes a diverse strategy. Set in the mid-1980s in Kalimpong (in the eastern Himalayas), it examines the lives of a retired British-educated magistrate (Jemu), his orphaned granddaughter Sai, and their Nepali chef Biju (who illegally migrates to the US). Nature in this novel is ever-present, from the mist-shrouded mountains of Kanchenjunga to the sound of the Teesta River. Earlier passages opulently portray the mountain terrain: 'All day the colours had been those of dusk, mist moving like a water creature across the great flanks of mountains… Kanchenjunga was a far peak whittled out of ice, gathering the last of the light' (Desai 2006, 9). Desai's prose legislates Tagore's

environmental lyricism[15]. She personifies woodlands and storms; for instance, the mist is a 'water creature' and bamboo thickets are 'gloomy, a tentacle with roots of orchids' (Desai 2006, 11). These portrayals recall Tagore's poems where trees bend their flowers and parrots chant lessons. By foregrounding the aesthetic conformity of human sentiment and mountain majesty, Desai restores Tagore's Upanishadic view—the mountain's 'pure 24k' gleam introducing its spectators' inner modesty. In one vignette, young Sai hears villagers enunciate that the mountain is 'sacred and should not be sullied at all' ( Desai 2006, 123 )—a notion that mirrors Tagore's ideal that man's estrangement brings grief, whereas 'unity and harmony between man and nature' rejuvenate health (Tagore 2011, 89).

However, *The Inheritance of Loss* also portrays how colonialism and globalisation rupture this harmony. The judge Jemu, having lived in England, is estranged from both the land and his own household. His activity in law and Western thought develops a rift in consciousness: he respects the orderly English countryside but loathes it at home. Gandhi's critique of Western education ('false education' enslaves India) is manifest here in Jemu's anglicised traditions and ethical rigidity (Gandhi 1997, 59). The novel exhibits the impacts: local youths resent and strike the house (during the Gorkhaland agitation), embodying nature's uprising against exotic invaders. Desai illustrates how revolutionists control 'thick mist and dense forest' to their advantage—nature aligning with the oppressed. This scenario resonates with Gandhi's wisdom that colonial domination and contemporary machinery provoked opposition and suffering (e.g., he connected railways to famines in *Hind Swaraj* ) (Gandhi 1997, 34–35).

Moreover, *The Inheritance of Loss* exemplifies the Himalayan atmosphere as both a sufferer and an actor. A landslide activated by a storm hinted at in the narrative destroys characters and forces others to escape. The IHR's (Indian Himalayan Region )calmer neighbourhoods are disrupted, implying that exploitation and environmental fluctuation are entangled. We may summon political ecology to point out that transnational markets (tea plantations, timber interests, tourism) encroach on these hills, reimbursing a price in climate disruption (Guha and Martinez-Alier 1997). This resounds Tagore's caution against 'building a dam or more nuclear stations… comfort at the cost of biodiversity' (Tagore 2011, 114). In the novel, regional pride in the 'jewel' of India's north-eastern ecology turns to frustration as growth (and insurgency) deteriorate it. Sai herself, who is originally estranged from her ancestral civilisation, discovers serenity in the mountains at the end; her awakening parallels a Gandhian homecoming to simple, regional significance after years abroad (Parel 1997, 105).

Formally, Desai writes in a realistic, reflective manner rather than a mythological or unrealistic technique. Yet her structure—moving between India and the US, the judge's history and the present—highlights postcolonial banishments. The narrative implies that colonial inheritances (the judge's 'Englishness', and the cook's illegal migration) have ecological outcomes. For example, Biju's voyage to New York (a symbol of industrial excess) happens while Nepalese insurgents roam homeless in Kalimpong, hinting at an erratic multinational stage. This invites postcolonial ecocritical reading: the exact 'global climate' that heats the West brings difficulty at the Himalaya's margins (Huggan and Tiffin 2010). Though Tagore

and Gandhi aren't quoted, their doctrines underlie this fabric. The judge's horror at snakes and wild beauty in childhood recalls Gandhi's statement that the Indian intellect has no reluctance to recognise kinship with nature (Gandhi 1997, 37). His later cynicism demonstrates what goes on when that kinship is severed. *The Inheritance of Loss* thus dramatises Tagore's belief in 'two ways' with nature (conquest vs. union): colonial regulation and capitalist endeavour represent domination, while the abandoned unity of the hills implies the route of the coalition now threatened (Tagore 2011, 101).

**Conclusion**

Across these three novels, Tagore's and Gandhi's ecological perspectives are revived in different yet complementary ways. Robinson's *The Ministry for the Future* enacts Gandhian nonviolent activism on a planetary scale: grassroots work for carbon sequestration is crafted as "forcing peace on the world" (Robinson 2020). The novel's narrative plurality and moral positiveness mirror Tagore's opinion in teaching and craft, encouraging reverence for nature (Tagore 2011). Ghosh's *Gun Island* animates Tagorean spiritual ecology by incorporating folklore and climate circumstances, demonstrating how antique ecological knowledge (e.g., Bon Bibi's legend) can steer contemporary diasporic neighbourhoods (Ghosh 2019). Characters in *Gun Island* epitomise ecofeminist and Gandhian solidarity—caring for the vulnerable, and restoring regional environments—even as they encounter the "slow violence" of climate change (Nixon 2011). Desai's *The Inheritance of Loss*, though less overtly about climate, employs Tagorean imagery to oppose ecological estrangement. Her Himalayan prose substantiates nature's sanctity—"Mountains covered with snow…beauty and bounty of nature" (Desai 2006, 297)—and suggests that only by reviving Tagorean harmony and Gandhian simplicity can the damages of colonialism and capitalism be cured (Gandhi 1997; Tagore 2011).

In sum, each narrative structure—whether speculative futurism, mythic realism, or postcolonial household fiction—restores the core doctrines of Tagore and Gandhi. They repudiate the Cartesian divide that "justifies treating nature as another" (Huggan and Tiffin 2010, 6), and they accentuate the ethical requirement to "uphold an ethical responsibility towards the environment" (Gaard 2011, 42). These novels advocate for a humane coexistence with the Earth: an ethos where human freedom is connected to ecological health. By noting Tagore's mysterious personhood of nature and Gandhi's Satyagraha, authors like Robinson, Ghosh, and Desai reframe transnational environmental emergencies as issues of justice, spirituality, and provincial activity.

**Notes**

1. Tagore's concept of Jīvan Devatā demonstrates nature as a living divine existence, prominent to understanding spiritual ecology in Indian aesthetics (Tagore 1931).

2. Gandhi's notion of Gram Swaraj encourages local self-sufficiency and eco-conscious neighbourhood life, proposing a nonviolent reaction to industrialism (Gandhi 1938).

3. Ghosh's usage of Bon Bibi mythology in 'Gun Island' serves as a narrative technique for restoring indigenous ecological knowledge (Ghosh 2019).

4. Gandhi's criticism of contemporary education as spiritually estranged provides a framework for analysing postcolonial estrangement in Desai's novel (Gandhi 1997).

5. Rob Nixon's 'slow violence' vision apprehends the imperceptible, long-term damage caused by environmental degradation, particularly in postcolonial contexts (Nixon 2011).

6. Tagore's aesthetic ecology, as seen in 'Gitanjali' and 'Creative Unity', invites a reverent and poetic attention to the natural world (Tagore 1922).

7. Gandhi's critique of industrial civilisation as an 'Upas tree' illustrates his belief that modernity brings ethical decay and environmental devastation (Gandhi 1938).

8. Ecofeminist readings accentuate the symbolism of caregiving, farming, and subsistence work as deeds of ecological opposition in climate fiction (Gaard 2011).

9. Political ecology ties environmental degradation to systems of power and imbalance, making it a beneficial tool for interpreting the novels' critique of global capitalism and colonialism (Nixon 2011; Gandhi 1938; Tagore 1931).

10. Ecofeminism draws awareness to how environmental emergencies disproportionately affect women, particularly in the Global South, aligning with Shiva's and Gandhi's wisdom into care-based ecologies (Shiva 1988; Tagore 1922).

11. Vandana Shiva critiques how patriarchal capitalism marginalises both women and ecosystems, contributing foundational understanding to ecofeminist analysis (Shiva 1988).

12. Postcolonial ecocriticism promotes analysis of how diasporic and migrant characters maintain spiritual relations to land despite global dislocation (Huggan and Tiffin 2010; Ghosh 2019).

13. Postcolonial ecocriticism questions the legacy of colonialism in shaping contemporary ecological discourse and endorses the reclamation of indigenous knowledge systems (Huggan and Tiffin 2010)

14. The narrative pluralism in Robinson's 'The Ministry for the Future' contemplates Tagore's vision of holistic education and Gandhian ideals of decentralised moral governance (Tagore 1922; Gandhi 1938).

15. Desai's lyrical portrayal of the Himalayas mirrors a Tagorean aesthetic of harmony with nature, employing poetic imagery to portray ecological symmetry (Tagore 2011; Desai 2006).

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