
IDIOSYNCRASY OF ECO-FEMINISM IN ANITA DESAI'S "FIRE ON THE MOUNTAIN"

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Abstract: Idiosyncrasy of eco-feminism is broadly interpreted in Anita Desai's (*Fire on the mountain*- 1977). She portrays women life is predisposed and totally integrated by nature. Nature and women are always devouring unique familiarities and they are juxtapositional. This paper concentrates on the theories of eco-feminists, like Catriona Sandilands (1964) and Erika Cudworth (1966). Eco-feminism is alleged as an interdisciplinary method which signposts the relationship between woman and nature and the resemblances that endure between them. Desai explains women, nature and their inner self are inseparable and she reveals in her novel women is the manifestation of nature. She depicts how nature is whittled and organized by culture and carnivals the culture of different people in different environments which are entirely different from each other. Desai illustrates Nanda Kaul, who is an Indian woman, believes and feels proud of her environmental culture with feminine sensibility. She demonstrates her character having strong hold over nature and compassion with culture.

Keywords: Culture, environment, Eco-feminism, feminine sensibility, Nature

Introduction: Eco feminism is the movement that links the philosophy of feminism with ecology. The term coined by the French writer Françoise d'Eaubonne in the year 1974. This philosophy interlinks the abuse and dominance of women with that of the environment. Eco feminists illustrates the female values, nurturing and cooperation are present both in nature and in the women. Women and nature are always inseparable. Eco feminists do not seek equality with men but they need liberation of women as women. In western society women are treated as trivial to men and nature is treated as inferior to culture. Their analysis reveals that women are not only closer to nature; they are preserver and conservator of nature.

Anita Desai is an eco-feminist diasporic writer with a finest language depicting nature by using camera eye technique. She is one of the eminent novelists handling the theme of ecofeminism in her novels competently. She was a legendary figure in the reprimand of the pervasive mode of writing fiction and the scrutiny of the humanity, and naturalism personified. She disparages the perception that the author is like a God. A new technique was requisite for in order to convey new radical concepts. Her characters are not palpably described as in the naturalist style but filtered through showing the characters are thinking and interpreting events. The sensitivity of the characters and the inner perceptions of existence take on a new connotation and in order to attain this omniscient chronicler have to be out of the scene.

Anita Desai's "*Fire on the mountain*" has eco feminists' Idiosyncrasy and she attempts to present nature in the basic concerns of the environmentalists and ecologists. She reveals feminine quest for self-identity and they try to correlate themselves with

nature. "*Fire on the Mountain*" portrays vividly the ecological food chain by which Eco consciousness constrains by foregrounding the landscape, interpreting human behaviour in animal terms, and to discover the diverse nature of mountain biosphere that aims at achieving an integral relationship between man and nature. This novel affords caution us against the man-made damage on nature in the form of over population, the Army digs, the Pasteur institute and its experimental killing of animal. She correlates the mind sets of people with nature; people are always happy in the midst of nature and they feel gloomy if they are apart from nature.

She depicts her characters through intense imagination and takes us to enjoy and glorify the beauty of precious nature. She is having her magic wand as narration in her hand that proceeds us to the past, unwavering clutches over the present and chisels her characters in the future. Busy schedule of a man leads him to get away from nature, so they are suffering from neurotic and psychic impediments.

To Desai the business of the novelist is to explore the human personality so as to achieve a vision of lives meaning. Her characters live, think and unfold time and leave their perception with the problems relating to it. As 20th century novelist she is not denying the importance of the external factors and also concentrates on the internal and upon the nature of reality as period of various psyches. She follows the trend of absolute smash from the conventional technique. Her novels carries all the traits characteristics of - Naturalism, eco-feminism, camera eye technique, internal monologue, suppression of plot, poetic style, stream of conscious and objective character descriptions.

Desai as the omniscient narrator she obtrudes the formal trend and her main characters flows on

through the minds of the various characters. Her novels never employ a story with a beginning, middle and an end. She usually begins her story in the middle and creates confusion by striking out boldly backward and forward. She deals with the sensational and momentous but with the ordinary experience of life. What she presents in her novel are moments in the lives of their characters, chained to each other by memories.

Anita Desai rides her novel as a jockey by having eco feminist traits in her hands and rides our mind like a horse who always obeys its master. We grasp the novel through her eyes. All our five senses arouse aesthetically by her vivid pictorial representation. We feel the nature and its presence throughout her novel, we smell the sweet fragrance of the ripen fruits and honey crammed flowers, we hear the musical note of bulbul in the forest lawn, we literally visualize the fire on the mountain and symbolically notice the fire on the eyes and minds of Ila Das, Nanda Kaul and even Raka, we also taste the delicious nectar overflowed from the ripen fruits and jam. The novel *Fire on the woods* is the visual packed treat for the readers who enjoy themselves in the midst of nature.

"The Fire on the mountain" has the note of ripening eco feminism by portraying the character of Nanda Kaul. This novel has the naturalistic note she is standing under the canopy of pine trees by enjoying the scented sibilance and she listens to the cicadas fiddling invisibly under the mesh of pine needles. Her minute observance of cicadas' melody always reminds Keats lines "heard melodies are sweet but unheard melodies are sweeter." Though the bird is invisible its musical note is mind throbbing and enchanting. Her age is described with the touch of naturalistic style by proving her good spirit and it emits the life of vivacious light and touch of a bird. She loves to live her life with the hub of nature. She never hides her personal and she reveals that her love to her husband is like arrow striking in her heart.

Desai often uses *canto* to describe nature. Her character inhales the delicious scent of roses, lilacs and the exquisite coolness of evening primroses. In her connotation the world wavered, quivered and threatened to burst into flames. Her marvellous discovery is that the human voice in certain atmospheric condition can quicken trees into life. "Leaves were alive, trees were alive", that much her naturalistic fortitude also alive. Her eye-catching depiction gives the flamboyant pictures of nature

which she watched from her window. The sparrows fluttering, rising and falling in jagged foundations were part of the patterns, the white and blue blared with black branches. These effects create the harmonious premeditation significant sounds of nature. She uses nature as a tool of representing her joys and sorrows.

Nanda Kaul wants to spend her entire life in solitude in the midst of nature. She never wants any intruder to come and disturb her loneliness at Carginano. While she stepped backward in her garden, she billowed up and threw the pine branches to curtain her. She wants to become a rain drop and merge herself in the sea that no one would find where she is like Dr. Faustus. But that thought never lost for a long time, the letter from the mail men intervened by conveying her granddaughter Raka is going to stay with her and she feels Raka is an unwelcomed intrusion and distraction to her.

Conclusion: This paper clarifies how women are close with nature and they create bondage between nature and themselves in the counterpart of their life. On the other hand their childhood memories have close relevance with nature and they incorporate their positive response with environment. Desai in her novel demonstrates women understand nature more than man can understand her. This paper illustrates how Desai painted the landscape with beautiful scenery and never leaving any minute picture for depiction. All the human problems are to be set right only when we get back to nature and surrender ourselves in the hands of nature. This is an intervention into a field in which women are closely mediated with nature and they seek happiness in their life only in the midst of nature.

This elusive quality is a hallmark of Desai's fiction, whose focus is on the inner experience of life. But this does not lead her to sacrifice the truth of life in favour of fantasy. She expresses the relationship of the mind with external facts. The works of Desai, we find a mosaic of moments sewn together by memory the capricious seamstress. Desai did not find feminism aesthetically acceptable and her concern is not with any movement but with womanhood as a whole. Desai vividly depicts the landscape of her respective country. She has a deep root in the classics of her country. Thus, her novel echoes the nature of man and Nature itself disappearing in a Words worth in a communion.

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