

**REFRAMING THE LANDSCAPE: AN ECOCRITICAL ANALYSIS OF
KEDARNATH, KADVI HAWA AND MALAYANKUNJU**



*Project submitted to St. Teresa's College (Autonomous) in partial fulfilment of
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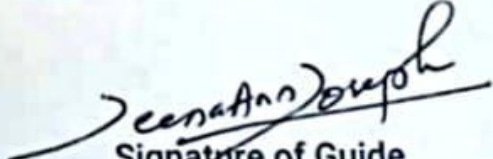


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I hereby declare that this dissertation entitled "*Reframing the Landscape: An Ecocritical Analysis of Kedarnath, Kadvi Hawa, and Malayankunju*" is a record of bona fide work done by me under the supervision of Dr. Jeena Ann Joseph, Assistant Professor, Department of English, and that no part of the dissertation has been presented earlier for the award of any degree, diploma, or any other similar title of recognition.



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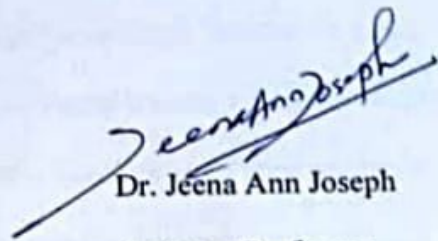
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I hereby certify that this project entitled "Reframing the Landscape: An Ecocritical Analysis of *Kedarnath*, *Kadvi Hawa*, and *Malayankunju*", is a record of bona fide work carried out by Kavya Rajesh under my supervision and guidance.



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Introduction

Climate change refers to the long-term shifts in temperatures and weather patterns. The reasons behind climate change are rising sea level, shrinking mountain glaciers, change in rainfall, increasing temperature etc. Human actions are one of the important causes that make the earth to warm by increasing the amount of carbon dioxide in the atmosphere. The main causes of climate change include emission of greenhouse gases into the atmosphere, deforestation for human settlements, over-utilization and exploitation of natural resources, pollution caused by human activities (burning of fossil fuels) etc. According to the WHO survey, between 2030 and 2050, climate change could cause 250,000 additional deaths per annum as a result of malnutrition, malaria, diarrhea, and heat stress. Climate change will alter patterns of comparative advantage, leaving some economies at disadvantage.

This project is a sincere study on how films have successfully depicted the horrors of sudden climate change. The movies taken for this project include *Kedarnath* which is a 2018 Indian movie released in Hindi language which is written and directed by Abhishek Kapoor, *Kadvi Hawa* is a 2017 Indian movie produced in Hindi language directed by Nila Madhab Panda, *Malayankunju* is a 2022 Indian Malayalam movie directed by Sajimon Prabhakar. All these movies represent sudden climate change in the form of natural calamity. In the first movie the natural calamity is flood, second movie it's drought and the third movie again represents flood. The common features of all these movies are that the main characters are the victims of the sudden climate change. The first and the second movie are based on real incidents that happened in India with regard to climate change.

Kedarath is a 2018 Hindi-language Indian movie directed by Abhishek Kapoor which blends romance and disaster. The story of the movie unfolds against the tragic backdrop of the 2013 North India floods, which wreaked havoc in the Uttarakhand region. The heart of the film is Mansoor Khan, portrayed by Sushant Singh Rajput, a muslim porter living in the town of Kedarnath, close to the Kedarnath temple. He falls in love with Mukku, a Hindu girl from a well-off family, played by Sara Ali Khan. When the things seem to get better a catastrophic flood strikes Kedarnath, leading to chaos and destruction. Therefore, the movie explores powerful themes of love, loss, and the strength of humans in the face of calamity.

Kadvi Hawa is a 2017 Indian Hindi-language movie directed by Nila Madhab panda. The film is set in a rural Indian village and addresses the critical issue of climate change and its impact on farmers. The narrative follows Heddu, a blind elderly farmer portrayed by Sanjay Mishra, who depends on his son, Mukund, played by Ranvir Shorey. Heddu's existence is closely linked to the weather, and he relies on his other senses to perceive the changing climate. As the weather becomes highly unpredictable, Heddu's crop began to fail, leading him into financial distress. *Kadvi Hawa* is a powerful and thought-provoking film that highlights the human consequences of climate change and emphasizes the necessity for sustainable living.

Malayankunju is a 2022 Indian Malayalam-language movie directed by Sajimon Prabhakar. The movie is set in the 1960s and 1970s in a remote village in Kerala. The story follows a massive landslide which strikes the village causing the death of many people. The main character of the movie Anikuttan is the only survivor of the disaster.

All these movies highlight the severe cause of climate change by analyzing recent Indian movies. These films create a sense of awareness among the viewers for sudden action to protect the planet from further climate changes.

Climate change is a critical issue in the current scenario of the society. There are many reasons which cause climate change. Films can be considered as a medium which can bring the horrors of climate change through its visual effect. In films mostly climate change is mentioned just in one or two scenes, and the presentation of it's gravity is highly emphasized. Climate change and the need for environmental protection are considered as global issues. From the study it's evident that considerable attention has been taken by government and public media but the issues are not fully understood. The definition taken by the United Nations Framework Convention on Climate Change (UNFCCC) concentrates only on the human activities which cause change in the climate.

The negative effects of climate change include changes in temperature which will make a shift in the life of living beings and well as the species connected to nature. It increases soil erosion and lead to flooding, may reduce lake and river levels, and most importantly increase loss of agricultural productivity and leading a loss in the food production. The solutions for climate change include investment in renewable transport, afforestation, producing awareness programmes etc. The study of climate change comes under the field of ecocriticism.

Ecocriticism is an interdisciplinary field that combines literature with nature studies. This field emerged in the late 20th century as a response to increasing environmental issues and seeks to explore how literature reflects these environmental

issues. Ecocriticism is often defined as the study of the relationship between literature and the physical environment. The background of this field can be traced back to nature writing and romanticism, which celebrated nature's beauty and power. Writers like Henry David Thoreau, Ralph Waldo Emerson, and John Muir advocates for deep ecological thought. The first wave of ecocriticism concentrated on nature writing and wilderness celebration. The second wave of ecocriticism believed to be started in the 21st century, a philosophical approach advocating for a major change in human attitudes towards nature, emphasizing deep environmental consciousness. In the era of climate change, deforestation, and biodiversity loss, the field of ecocriticism play a pivotal role for a better change. By giving focus to these areas this study on climate change in the selected movies gives a critical awareness about the future of the nature.

This thesis is divided into two chapters. Each chapter proposes to analyze this concept of climate change in different perspective. The first chapter will try to understand the concept of ecocriticism. Chapter two is the analytical study of the three movies taken for the study of climate change under ecocriticism. Chapter one of the thesis traces the history of ecocriticism. It deals with the connection between humans and nature. This chapter deals with environmental issues, cultural issues and the attitude towards nature is analyzed. This chapter also analyzes how the main goal of ecocriticism, that is how individuals in society behave and react with relation to nature and ecological terms.

Second chapter is the theoretical analysis of climate change in three movies, *Kedarnath*, *Kadvi Hawa* and *Malayankunju* respectively. All these films highlight the fact that nature was benevolent to people, it provided everything they needed but due to climate change nature turned out to be like their enemy. Nature is seen as both a

destroyer and preserver of their life. The films also give hope that even though climate change stands as a major issue, nature always gave the people hope, even if it takes away something it would give back something better. This chapter also studies the relation between man and nature.

Chapter 1

Understanding Ecocriticism

The study of literature and culture with an emphasis on the interactions between humans and the natural world is known as ecocriticism. It first appeared in the 1990s as a reaction to the developing concern about the effects of human activity on the environment and environmental deterioration. Ecocriticism or ecological criticism came into discussion at the end of the 20th century, by making a strong impact on literature and cultural theories, primarily as a response to the changing state of the environment. Ecocriticism is also known as “green” criticism. It took place in England during 1960s. Ecocriticism analyses issues such as environmental issues, cultural issues related to environment, human attitude towards nature. The features of ecocriticism highlights that this is an interdisciplinary branch, studies nature etc. The term ecocriticism is derived from the Greek word ‘oikos’, which is Latinized as ‘Eco’. This concept initially appeared in Western Literary Association Conference.

The term ecocriticism was coined by William Rueckert in 1978 in his essay “Literature and Ecology: An Experiment in Ecocriticism”. Ecocriticism officially came into being with the publication of two notable works, both published in the mid-1990s: *The Ecocritical Reader*, edited by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination*, by Lawrence Buell. Ecocriticism is known by other names such as “green studies”, “ecopoetics”, and “environmental literary criticism”. Western thought has often held a utilitarian attitude to environment that is nature is for serving human needs. It was observed that all western notions in science, philosophy, politics were human-centred or man/male centred. However, after the dawn of eighteenth century

there was a call for the reconstruction of the relationship between man and environment and also man's view of nature.

Arne Naess, a Norwegian Philosopher, developed the notion of "Deep Ecology" which focused on the basis connection between all life forms and natural features. Ecocritics thought that human culture is connected to the external world. Therefore, they widened the notion of "the world" to include the entire ecosphere. Joseph Meeker in an early work, *The Comedy of Survival: Studies in Literary Ecology* (1972), used the term "literary ecology" to refer to the study of biological themes and relationships which appear in the literary works.

Some of the notable works which depicts ecocriticism includes, Donald Worster's *Nature's Economy* (1977) which is considered as a seminal work for the study of ecological thought through ages. The historian Arnold Toynbee highlighted the effects of human population upon the nature and land in his work *Mankind and Mother Earth* (1976). Some other works like *Nature and the Orient* (1998) by Richard Grove and *Nature, Culture, Imperialism* (1995) by David Arnold and Ramachandra Guha plays an important role in the environmental history of India and Southeast Asia.

According to Buell, the term ecocriticism is an umbrella term which refers to the environmentally oriented study of literature and less often, the arts more generally, and to the theories that underlie such critical practice (138). In the essay "The Environmental Imagination" Lawrence Buell spoke of finding better ways of imaging nature and humanity's relation to it. It's seen that the term ecocriticism is presented in different ways by the scholars yet their concerns are the similar. It is evident from the studies so far that the mid-1980s and early 90s has shown a great change in the development of

environmental literary studies. Environment/nature has been considered as one among the soul part of any literature. This theory aroused over many years so it's very difficult to trace the evolution of ecocriticism. It is believed that ecocriticism comprises of mainly two waves the first and the second. The first wave of ecocriticism mainly focused on nature in connection with literature which includes nature writings, nature poetry etc. On the other hand the second wave of ecocriticism focused on the environmental issues and social ecocriticism, "the discourses of science and literature must be read both with and against each other (Buell 19). Marland, a pioneering critic mentions ecocriticism as an umbrella term.

...a range of critical approaches that explore the representation in literature (and other cultural forms) of the relationship between the human and the non-human, largely from the perspective of anxieties around humanity's destructive impact of the biosphere. (1507)

Nowadays films are considered as an important medium which conveys the idea of protecting natural environment. So, films/movies try to depict the relationship between a human and environment. This includes examining nature, problems with the environment, and the representation of ecological themes in films and analyses how these representation shapes the vision of the viewers to the natural world around them. The portrayal of ecocriticism in cinema comes under different aspects which includes the representation of nature, issues related to environment, the relationship between nature and human beings etc. Therefore, films can be considered as a major source of creating awareness among people regarding environmental issues by challenging the continuing attitude towards nature thus promoting the need to act for a better worldview for the

protection of nature.

Climate change is now considered as one of the main issues that is affecting human species. This causes harmful effects both for nature and its humans. The World Health Organisation (WHO) claims that natural disasters due to climate change impacts nearly 160 million individuals around the world. Climate change is caused mostly due to human activities. So the film directors by portraying ecocriticism/climate change as the main plot of the films convey the need to preserve nature and the need to act against the cause for the destruction of the environment. While looking especially into Indian cinemas/ films its evident that most of the films tries to portray the harmful effects of climate change in nature through which mostly the people suffer.

While emphasizing on the theory of ecocriticism this project tries to focus the effects of climate change on people through the Indian films *Kedarnath* (2018), *Kadvi Hawa* (2017) and *Malayankunju*(2022). The movie *Kedarnath* through the lens of ecocriticism showcases the effect of sudden climate change in the form of flood which affects the characters in the film which contrast to the sudden climate change in the Indian subcontinent. This film is primarily based on the 2013 Uttarakhand floods. In the movie *Kadvi Hawa* climate change is shown in the form of drought which creates a strong impact on the rural communities of India. Also, by looking into the title of *Kadvi Hawa* means “Bitter Wind” in English shows the harsh realities of climate change. The movie *Malayankunju* represents the sudden climate change in the form of flood which killed many of the characters in the film to depict the harsh reality of the effects of flood in human population.

Films in recent years have gained great achievements for the depiction of nature related issues as they can visually narrate ecological issues through which they gain emotional human responses and can make people to think more about the issues faced by the environment. While looking into literature it depends on words to portray environmental issues whereas films use visual effects and imagery to convey the tragic effects of environmental issues. Therefore, ecocriticism in films is a serious method of analysing elements of nature, environmental crises and the relationships between humans with nature. So, films concerning ecocriticism create an impact for thinking towards nature. Films are considered as the best source through which human emotions can be revealed. Particularly, Indian cinemas give significant socio-environmental realities through which it creates a place for the representation of ecocritical analysis. The relationship between environment and humans is frequently depended on people's value on culture. The main aim of ecocriticism is to make people give more attention towards environmental issues. Kathleen R. Wallace in her *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism* points that,

Ecocriticism offers a critical perspective beyond nature writing that enlivens literary and theoretical fields. The environment includes not only the natural or wilderness areas, but it involves the cultivated and built landscapes as well as cultural interaction with those natural elements. (18)

The great poet of all time William Wordsworth who is also known as Nature Poet uses nature as the main themes of his poetries. There is a genre called "Nature Writing" but it seems to be harmful in today's society. It is identified that with introduction of factories and industries it has created destruction in nature. "Nature per se is not the only

focus of eco-critical studies of representation. Other topics include the frontier, animals, cities, specific geographical regions, rivers, mountains, deserts, technology, garbage, and the body” (Glotfelty xxii). It seems that most of the movies portray nature or environment as a motherly figure to highlight the importance to take care of the environment as we take care of our mothers. Nature provides everything we need .so it’s our responsibility to save nature from calamities which causes destruction to the environment.

Through the lens of ecocriticism this project highlights the need for sudden action to act against the unexpected climate change in nature due to human activities. As the historian Donald Worster explains, humans are going through a global crisis today which is not because of how the ecosystem functions but because how the human ethical system functions. The famous writer Henry David Thoreau also advocated for the connection between human life and the natural world. There are certain other theories which goes hand-in-hand with ecocriticism, like ecofeminism which highlights the exploitation of nature as well as women through which it’s evident how the patriarchal societies create destruction to nature and builds inequalities among the gender.

Deep Ecology is another term which is closely connects with ecocriticism. It argues for the in-depth view of nature/environment. The Indian writer Amitav Ghosh is considered as a person who took effort in showcasing the effects of climate change in his certain works. So, literature or films which depict ecocriticism that tries to create an awareness among the its audience for the betterment of the environment. Looking into the recent issues on nature, climate change has caused a great threat to human society as well as to environment. Deforestation is as always one of the major reason for natural

disasters. Therefore, ecocriticism can be considered as a movement against all those acts that lead to disasters.

It's believed that the great American writers like Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau celebrates nature as a life-giving force in most of their works. The great American poet Robert Frost uses nature as the main theme in his poems. He tries to show the beauty of nature through his poems. Looking into the context of India, it's a land rich in biodiversity. It's evident that Arundhati Roy's *The God of Small Things* depicted the exploitation of nature.

Karla Armbruster in his work *Beyond Nature Writing: Expanding Boundaries of Ecocriticism* states:

A viable eco-criticism must continue to challenge dualistic thinking by exploring the role of nature in texts more concerned with human cultures, by looking at the role of culture in nature and by attending to the nature-focused text as also a cultural-literary text. (Armbruster 4)

Ecocriticism happens to discuss everything that is connected to nature like water, sky, land, plants etc. It is also noted that nature provides shelter and comfort but still human beings try to harm the environment. Film or literature by depicting the issues of the environment, aims to advocate the conservation of nature. By representing environment as the main feature in a film or in a literary work the director/the writer advocates for the rejection of human centric point of view and claims their audience to view plants and nature as equal to them. If nature is destroyed then human species will also be destroyed. The preservation of environment was a major concern since ages. But

recently the issues related to nature has increased which paved way to high risk for the cause of sudden climate change.

The destruction of nature causes calamities like flood, drought, landslides, climate change issues, earthquake etc. So, the project uses an ecocritical stern to explore the after effects of climate change in people's life through the films *Kedarnath*, *Kadvi Hawa* and *Malayankunju*. So, it's evident that nature plays an important role in everyone's life. So, the preservation of nature is not an individual task rather everyone who is a part of this environment should take responsibility in this long process. Films in this era hold a great importance in depicting the need to preserve the environment as it can make emotions of the audience through visual representation. Through this a great sense of feeling to act immediately for the betterment of nature will be created. There are many Indian movies that explore environmental issues as the major theme but ecocriticism still holds its relevance. Murray Bookchin, one of the great social ecologist through his work *Remaking Societies* quotes that "nearly all ecological problems are social problems" (24).

Some of the major theorists in the field of ecocriticism are Jonathan Bate, Cheryll Glotfelty, Laurence Coupe, and Patrick D Murphy. The ecocritics examine the works of literature from the ecological point of view. They try to see how human life is presented in proportion to nature. They examine human civilization along with nature.

In conclusion this chapter focuses on the evolution, background, features of ecocriticism with respect to its importance in the films. This chapter emphasizes on the relationship between humans and environment for a bright future, for the need to preserve nature from rapid climate change. From the basis of the argument, it's evident that through films it would be easy to make people understand the need to act immediately.

So, through the lens of ecocriticism this chapter provides environmental and ecological consciousness.

Chapter 2

Eco-Narratives: A Critical Analysis of Climate change in *Kedarnath*, *Kadvi Hawa*, and *Malayankunju*

Climate change is considered to be one of the most recent issues which is being discussed across the world. One of the medium which deals with the issues of climate change and natural disasters is movies. This study is an analysis of how Indian movies like *Kedarnath*, *Kadvi Hawa* and *Malayankunju* depicted the horrors of climate change. *Kedarnath* (2018) is an Indian movie written and directed by Abhishek Kapoor. More than a romantic movie, the background of the film is based on sudden rain in Uttarakhand (2013) which caused severe flood in the area. This situation is used by the filmmaker in the movie to show the horrors faced by the people during the time of disaster. *Kadvi Hawa* (2017) is another Indian movie directed by Nila Madhab Panda, which depicts drought prone Bundelkhand region, Rajasthan. *Malayankunju* (2002) movie directed by Sajimon Prabhakar, shows how the landslide took away the lives of many people.

Rather than a grand depiction of nature, the above-mentioned movie makers showed great concern towards ecological concerns. In the movie *Kadvi Hawa*, a drought-stricken village in the northern fictional village Mahua is depicted. In the village it is seen that farmers committing suicide. These people are caught under the chaos of agricultural crisis. So, the movie is a best example of climate change and global warming in India. The sudden climate change has also affected their personal life. These farmers find it difficult to repay their debts as the drought affected their agriculture. The movie is based on true stories from drought prone Odisha.

The movie *Kedarnath*, records a great significance as it focus on the issues of climate change. In the year 2013, the state of Uttarakhand faced a heavy flood particularly in the holy place of Kedarnath which caused massive destruction. About 144 bridges and 400 villages were washed away, roads were damaged and also the people and the animals suffered a lot due to this sudden climate change. *Kedarnath* is a romantic movie with a real-life disaster background. The film successfully represented the depth of the disaster through its visual presentation and storytelling. The catastrophe is depicted not merely as an instrument for destruction rather it's seen as a force that reshapes the bond between human beings and their beliefs.

Kedarath is a 2018 Hindi-language Indian movie directed by Abhishek Kapoor which blends romance and disaster. The story of the movie unfolds against the tragic backdrop of the 2013 North India floods, which wreaked havoc in the Uttarakhand region. The heart of the film is Mansoor Khan, portrayed by Sushant Singh Rajput, a muslim porter living in the town of Kedarnath, close to the Kedarnath temple. He falls in love with Mukku, a Hindu girl from a well-of family, played by Sara Ali Khan. When the things seem to get better a catastrophic flood strikes Kedarnath, leading to chaos and destruction. Therefore, the movie explores powerful themes of love, loss, and the strength of humans in the face of calamity.

The characters Mukku and Mansoor are the central figures of the movie who are the main victims of the sudden climate change. The beginning of the movie shows the aesthetic beauty of the land of Kedarnath, where the main character Mansoon is seen taking the pilgrims to Kedarnath. In the movie in a scene the elegance of the land is depicted through small lake flowing through the side of the road, the mountains, shops on

both sides of the road which gives beauty to the scene. The camera angle captured the entire view of the place. The bridge through which the pilgrims pass gives a distant view of the Kedarnath Mountain. In another scene the snow covered Kedarnath Mountain is shown.

The scenic beauty is seen as the characters walk their way up and down the route to Kedarnath temple. There is a dialogue between Mansoor and his mother which shows the background of the families living there “Mansoorji, when you are poor every rupee counts. There are no gold coins in your palace” (*Kedarnath*, 00:25:45). The next scene of the movie opens with a wide view of the houses near the small streams on both sides. The song scene also mentions the beauty of the place rather than being a romantic one.

A drastic change in the climate is depicted with the heavy flow of the streams and the river indicating the increase in rainfall which is not a good sign. The conversation between two people indicates the situation “Roy, a warning has been issued” (*Kedarnath*, 01:13:32). Later it is seen that some of the villagers are requesting Mansoor's parents to leave the place “leave Rambara and everything here, take Mansoor and leave” (*Kedarnath*, 01:13:49). This scene is crucial in the depiction of the sudden climate change. The Chorabari Lake suddenly gets flooded and buildings are destroyed. Mukku, the female lead character is seen helping other people who lost their houses in the flood but her fate was that her mother Bindu got drowned in the flood.

Towards the end the heavy flood engulfs the village and Mansoor finds it difficult to escape and he dies. The climax of the movie shows how the real Kedarnath flood affected the people at that time. In the end there is a news report of the incident which states that Kedarnath was completely destroyed and devastated by the flood. Around

4300 people died in the Uttarakhand tragedy, 50,000 people were rescued by Indian Armed forces, 70,000 people reported missing and finally it took almost three years for the land to go back to its old beauty. Through the movie, the director brings forward ecological concerns creating awareness regarding the need for environmental protection.

The movie *KadviHawa* seen as a powerful contribution to the area of ecocinema. In this movie drought stands as the reason for the sudden climate change. The movie is set in the grimy landscape of Bundelkhand region of Uttar Pradesh, a northern state of India. The plot of the story revolves around the life of a blind father who finds it difficult to pay the loans taken. As the place faces severe water scarcity due to lack of rainfall, the characters struggle to lead a good life. All the people in that place do farming for their living but the drought made a shift in their life. Through the movie it's evident that due to their inability to lead a good life, the farmers started committing suicide. The movie also features a song "*Main Banjar, Main Banjar*", which speaks about the harshness caused by drought in their land.

Kadvi Hawa is a 2017 Indian Hindi-language movie directed by Nila Madhab panda. The film is set in a rural Indian village and addresses the critical issue of climate change and its impact on farmers. The narrative follows Heddu, a blind elderly farmer portrayed by Sanjay Mishra, who depends on his son, Mukund, played by Ranvir Shorey. Heddu's existence is closely linked to the weather, and he relies on his other senses to perceive the changing climate. As the weather becomes highly unpredictable, Heddu's crop began to fail, leading him into financial distress. *Kadvi Hawa* is a powerful and thought-provoking film that highlights the human consequences of climate change and emphasizes the necessity for sustainable living.

The starting scene of the movie shows the deserted place, the hilly mountains. The main character of the movie is seen travelling to Dholpur to check the details about the loan his son has taken from the bank. From the bank scene it's evident that the officials are not showing any sympathy to the farmers who are severely affected by the drought. The main character is presented as living in a hut and the women of the places walk kilometers to collect water. The instance of a farmer committing suicide is also depicted in the initial part of the movie. Towards the end, the main character is seen wandering through the deserted land and his son commits suicide. This movie is wrapped under the agricultural crisis and mainly focuses on the conditions of farmers in India. This movie is a good example of sudden climate change due to global warming. "Droughts have a substantial impact on the local ecosystem and agriculture, including drops in crop growth and yield and loss of Livestock"(Maslin,80).The main character of the movie Heddu walks with a scope for himself in the deserted place.

Through the movie the director tries to show that with the increase in global warming climate changes rapidly and it affects natural water resources like rivers which lead to the drying up of the land. The scene where Heddu drinks water from a plastic packet on his way to the bank symbolizes the destruction of the natural resources. Heddu's meeting with Gunnu Babu with his buffalo Annapurna and a water bottle is considered as the only ambiguous scene in the movie. This movie is a representation of the real drought which hit the land of Odisha. The tragic ending of the movie portrays the suicide of Mukhund.

Malayankunju is a 2022 Indian Malayalam drama thriller movie directed by Sajimon Prabhakar. This movie shows how the villagers are dependent on nature. The

main character of the movie Anikuttan lives in a remote area which is surrounded by lot of trees. The effect of climate change is global but countries like India suffer a lot due to global warming and climate change. The damaging effects of flood are really crucial. Flood causes disruption of roads, rail lines and electricity supply system. Flood causes population risks and can damage the entire society. Throughout the movie the audience can witness the drastic climate change which causes sudden rainfall.

Malayankunju is set in the 1960s and 1970s in a remote village in Kerala. The story follows a massive landslide which strikes the village causing the death of many people. The main character of the movie Anikuttan is the only survivor of the disaster. The first instance of rainfall is seen as the main character is seen standing outside a police station. As the movie progress, the severity of rainfall increases. It is evident in the conversation between Anikuttan's mother and their neighbor "we can't say how the roads will be at night"(Malayankunju, 01:02:21). Anikuttan's house gets flooded and gets covered with mud. Anikuttan tries his best to escape from the flood and looks in vain for his mother. He is seen saving a little child, who becomes a beacon of light in his remaining life. One of the main reasons why these people were affected by flood was that they ignored the warning regarding climate change and decided to stay in their own places.

Global warming is considered as one of the critical aspects of climate change. It is seen as the change in average weather conditions. This can be considered as a threat to millions of lives. The main causes of sudden climate change are greenhouse gas emission, deforestation, air pollution etc. The fossil fuels like coal, oil, and gas are the largest contributor to global climate change. While the biggest cause of climate change

is human activities. Other natural causes like volcanic eruption, the earth's orbital changes, ocean currents, solar variations are natural causes of climate change. The consequences of climate change include storms, heat waves, intense drought, rising sea levels, melting glaciers and warming oceans. It's very harmful for animals as well as humans' lives. The sudden change in the climate has caused a decline in the water supplies, in turn reduced agricultural yields.

Climate change is a major threat to our planet but there exist many solutions for it. As the climate changes, people face health problems like respiratory issues due to poor air quality. Farmers struggle with unexpected weather, which affects food and production. Additionally, people living near coastal areas are forced to relocate due to climate change. Planting more trees, conserving energy, and recycling can help. Government can announce for nature conserving drives. Climate change also affects ecosystems and wildlife. It can affect the habitats, causing animals to migrate or become endangered.

The movie *Malayankunju* is a visually adaptive movie which shows how the landslide buries the main characters under the ground. The main character Anikuttan lives with his mother and makes his living by repairing electronic goods. He is also struggling with the flashbacks of his past life. The well-structured first half of the movie portrays how the people living there is adapted to the climate in the area. The story unfolds against the backdrop of warnings of an upcoming natural calamity. All the three movies taken for the analysis depict the climate change in the daily lives of the people. In the case of *Kedarnath* it's the heavy flood that become the reason for the destruction. In *Kadvi Hawa* it's drought which made the poor farmers of north India to suffer a lot. In the movie *Malayankunju* the sudden flood is the cause of destruction. As climate change

is a relevant issue in the current society, Films can help the audience to understand it's depth with visual effects. Films or visual representation mediums can play a powerful role in creating awareness among people against the rising global warming.

These three films also delve into the psychological and social consequences of climate change through the characters. These films can be further analyzed using Lawrence Buell's concept of "environmental apocalypse". One of the most important aspects of these films is how they combine human emotions with natural calamities. The visual representation of these natural disasters might create a disastrous effect in the mind of the audience through which the film makers can immediately create consciousness in the mind of the viewers. The increase in global warming is a threat to earth. It can affect the livelihood of people as well as animals which is key aspect of the planet. Human activities can cause negative effect in the sustenance of the earth. Water vapour is the biggest overall contributor to the greenhouse effect and humans are not directly responsible for emitting this gas in quantities sufficient to change its concentration in the atmosphere.

There is a concept called climate "forcings", which is a factor that either increase or decrease the effects on the climate system. Positive forcings such as excess greenhouse gases warm the earth while negative forcings, such as the effects of most aerosols and volcanic eruptions, actually cool the earth. Global warming potential is a term that describes the impact of each gas on global warming. To reduce climate change, we can switch to renewable energy sources like solar and wind power. It's a serious threat to our environment and lives. By making sustainable choices, we can slow down it's effect and protect earth for future generations.

Conclusion

Through the selected Indian movies *Kedarnath*, *Kadvi Hawa* and *Malayankunju* the consequences of sudden climate change have been brought to the fore frame. This project has contributed to the growing study on climate change in Indian films casting light on the ways in which movies serve as a powerful medium for raising awareness, encouraging sustainability.

Kedarnath highlights the destructive consequences of climate change, particularly in vulnerable regions. *Kadvi Hawa* throws light on the human cause of climate change, particularly for the marginalized communities, and emphasized the importance of sustainable development. *Malayankunju* explores the themes of survival and hope during climate related issues. These findings contribute to deeper insight to the ways in which climate change is represented in Indian cinema. Climate change is a shift in temperatures and weather patterns. According to the WHO survey by 2050 severe climate change will lead for death of around 250,000 people.

This project is a sincere study on how films have successfully portrayed the horrors of sudden climate change. *Kedarnath* is a 2018 movie released in Hindi – language which is written and directed by Abhishek Kapoor. *Kadvi Hawa* is a 2017 movie produced in Hindi-language which is directed by Nila Madhab Panda. *Malayankunju* is a 2022 Malayalam movie directed by Sajimon Prabhakar. In the first movie the type of climate change is flood, in the second movie it's drought and in the third movie it's again flood. The first and the second movie are based on real incident of climate change that took place in India. The plot of all these movies is made in such a

way that it creates awareness among the audience for the urgent call for action against sudden climate change.

Kedarnath by Abhishek Kapoor is a story that combines romance with disaster. The backdrop of the story unfolds the 2013 North Indian floods, which created great destruction in the Uttarakhand region. The source of the film is Mansoor Khan, played by Sushant Singh Rajput, a muslim porter living in the town of Kedarnath which is near to the Kedarnath temple. Mansoor falls in love with a girl named Mukku, a Hindu girl from a well-off family, portrayed by Sara Ali Khan. As the movie progresses things seem to get better but a catastrophic flood strikes Kedarnath leading to angst and destruction. Therefore, the movie explores the powerful themes of loss, love, the unity of humans in the face of calamity.

Kadvi Hawa is a 2017 Indian Hindi-language movie directed by Nila Madhab Panda. The film is set in a rural Indian village and addresses the critical issue of climate change and its impact on farmers. The narrative follows Heddu, a blind elderly farmer portrayed by Sanjay Mishra, who depends on his son, Mukund, played by Ranvir Shorey. Heddu's existence is closely linked to the weather, and he relies on his other senses to perceive the changing climate. As the weather becomes highly unpredictable, Heddu's crop began to fail, leading him into financial distress. *Kadvi Hawa* is a powerful and thought-provoking film that highlights the human consequences of climate change and emphasizes the necessity for sustainable living.

Malayankunju is a 2022 Indian Malayalam-language movie directed by Sajimon Prabhakar. The movie is set in the 1960s and 1970s in a remote village in Kerala. The

story follows a massive landslide which strikes the village causing the death of many people. The main character of the movie Anikuttan is the only survivor of the disaster.

All these films highlight the severe cause of climate change by analyzing recent Indian movies. These films create a sense of awareness among the viewers for sudden action to protect the planet from further climate changes.

This thesis is divided into two chapters. Each chapter proposes to analyze this concept of climate change in different perspective. The first chapter will try to understand the concept of ecocriticism. Chapter two is the analytical study of the three movies taken for the study of climate change under ecocriticism. Chapter one of the thesis traces the history of ecocriticism. It deals with the connection between human and nature. This chapter deals with environmental issues, cultural issues and the attitude towards nature is analyzed. This chapter also analyzes how the main goal of ecocriticism, that is how individuals in society behave and react with relation to nature and ecological terms.

Second chapter is the theoretical analysis of climate change in three movies, *Kedarnath*, *Kadvi Hawa* and *Malayankunju* respectively. All these films highlight the fact that nature was benevolent to people, it provided everything they needed but due to climate change nature turned out to be like their enemy. Nature is considered as both a destroyer and preserver of their life. The films also give hope that even though climate change stands as a major issue, nature always gave the people hope, even if it takes away something it would give back something better. This chapter also studies the relation between man and nature.

Climate change is a critical issue in the current scenario of the society. There are many reasons which cause climate change. Films can be considered as a medium which can bring the horrors of climate change through its visual effect. In films mostly climate change is mentioned just in one or two scenes, and the presentation of its gravity is highly emphasized. Climate change and the need for environmental protection are considered as global issues. From the study it's evident that considerable attention has been taken by government and public media but the issues are not fully understood. The definition taken by the United Nations Framework Convention on Climate Change (UNFCCC) concentrates only on the human activities which cause change in the climate.

The negative effects of climate change include changes in temperature which will make a shift in the life of living beings and well as the species connected to nature. It increases soil erosion and lead to flooding, may reduce lake and river levels, and most importantly increase loss of agricultural productivity and leading a loss in the food production. The solutions for climate change include investment in renewable transport, afforestation, producing awareness programmes etc. The study of climate change comes under the field of ecocriticism.

Ecocriticism is an interdisciplinary field that combines literature with nature studies. This field emerged in the late 20th century as a response to increasing environmental issues and seeks to explore how literature reflects these environmental issues. Ecocriticism is often defined as the study of the relationship between literature and the physical environment. The background of this field can be traced back to nature writing and romanticism, which celebrated nature's beauty and power. Writers like Henry David Thoreau, Ralph Waldo Emerson, and John Muir advocates for deep ecological

thought. The first wave of ecocriticism concentrated on nature writing and wilderness celebration. The second wave of ecocriticism believed to be started in the 21st century, a philosophical approach advocating for a major change in human attitudes towards nature, emphasizing deep environmental consciousness. In the era of climate change, deforestation, and biodiversity loss, the field of ecocriticism play a pivotal role for a better change.

By giving focus to these areas this study on climate change in the selected movies gives a critical awareness about the future of the nature. In conclusion this project has succeeded in conveying the value of ecocritical understanding of the representation of climate change. As we move through the face of climate uncertainty, it is important to explore and understand the ways in which films can be seen as a medium for creating awareness and for promoting action on climate change.

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