An Ecopsychological Understanding of Amitav Ghosh's Sundarbans Trilogy

Swarachita Dasgupta
Independent Researcher

Abstract

The presence of ego complicates our understanding of the link existing between the human self and the non-human other, negating the wider connection between the two in the face of the cosmos. This stands as a hindrance in accessing the ever-flowing stream of memory which is not merely a constrictive individualized recollection of sensory experiences but a mode of identification to a collective whole. In the Sundarbans trilogy of Amitav Ghosh, consisting of *The Hungry Tide*, *Gun Island*, and *Ghost-Eye,* the phenomenal nature defies the passivity of a background and foregrounds itself as an active site of the interaction between the human and the non-human. With the coinage of the term Ecopsychology, Theodore Roszak attempted to give shape to the impalpable tie that exists in between humans and the Earth in which they inhabit. It emphasizes on the recognition of the psychological interrelatedness as an essential product of existence on Earth. In my paper, I have attempted to portray how Ghosh's Sundarbans trilogy adopts Roszak's Ecopsychology as a means to create awareness about the environment and the marginalized beings who depend on it for their very sustenance. A blend of history, myth and scientific minutiae contributes in revisiting the archives of the collective memory, focusing on the need for peaceful coexistence. Thus, compelling the readers to acknowledge and take charge of the crisis they have plunged their environment into.

Keywords*:* Nature, Memory, Ecopsychology, Environment, Interrelatedness

Introduction

The dichotomy between Nature and Culture came out as an essential byproduct of what we think as the progress of the human civilization, its modernization. Today when we turn our gaze towards the indigenous or shamanistic practices, we feel distinctly shocked about how intricately were their lives woven around Nature, their Culture was Nature because it provided shelter, succour, ways to heal, and peace of mind. Their practice of animism is more than just divine reverence; it is the way they recognize the workings of the cosmos in bringing about their lives. It is what Freud in his *Civilization and its Discontents*, calls as the "oceanic feeling": "a sense of 'eternity', a feeling of something limitless, unbounded" (Freud 4). He further talks about how in a new-born child there exists no line of demarcation of the within and without, which shows the inclusivity of our original being. The present ego which contends itself with inward pleasure is "a shrunken residue of a far more comprehensive, indeed all-embracing

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feeling, which corresponded to a more intimate bond between the ego and the world around it" (Freud 7). Since the ego strives for pleasure or a sense of happiness it tries to detach itself from anything that does not contends itself. We can infer from this that a civilization which has progressed on the line of industrialism and has upheld the rhetoric of economic status as a marker for happiness is responsible for the reckless attitude of the modern humans towards their environment which they no longer see as a part of themselves. Such a feeling of alienation also creates the desire to master it.

While describing the effect of the wilderness on the mind, Robert Greenway, talked about how such an interaction gave rise to the feeling of the need for a language that would reveal "the dynamics of the human-nature relationship" (Greenway 122). His efforts to improve the psychological well-being of the modern humans trapped within the constraints of the urban capitalist society through the mind's exposure to the wilderness is what he termed over the years as 'Psychoecology' where the participants talked about being at 'home' amidst the spontaneity of Nature. It is a testament to how Nature is but an extension of our own mind. In fact, dwelling upon the Buddhist viewpoint, he states: "Mind is an immanent property of the universe" (Greenway 129) adding how it extends beyond the human brain. Mind is therefore, not limited to lived experiences, hence, what it remembers is not individual as well. One can here easily find a parallel with the Jungian collective unconscious which is "anything but an incapsulated personal system; it is sheer objectivity, as wide as the world and open to all the world" (Jung 17). Carl Gustave Jung insisted upon a pre-existing psyche that acts as a storehouse of archetypes, patterns, and codes that exist in a space which is not taught but inherited and essentially recognized. The primeval instinct within us can never be removed, it can only be suppressed through the rhetoric of the civilization. Again, Greenway assesses how intimacy with Nature is crucial to keep us from becoming mad (Greenway 127). Truly, it is madness which leads us to destroy the very Nature that we are part of.

Rozak and Ecopsychology

The above discussed works find their culmination in, what Theodore Roszak terms as, Ecopsychology which "seeks to heal the more fundamental alienation between the person and the natural environment" (Roszak 320). In my discussion on Roszak, I will be using the words 'Nature' and 'Earth' interchangeably. In his Preface to *The 'Voice of the Earth'*, Roszak questions the very notion of sanity: "The sanity that binds us one to another in society is not necessarily the sanity that bonds us companionably to the creatures with whom we share the Earth" (Roszak 13). Our anthropocentric way of life has led us to live in a lie of not carrying any obligation towards the non-human and more-than-human aspects and parts of Nature. With the term "ecological unconscious," Roszak reiterates the connection that exists between the humans and the planet which they inhabit, a memory that has been part of the existence of human kind. Justly estimating the ecological imbalance we have created through various exploitative practices, Roszak speaks about how our crisis mirrors the one we have plunged the Earth into. Previous to urban industrialization when it was Nature that governed our way of life, it was in her that we found solution to all our problems, but now, we are deaf to the 'Voice of the Earth' leading to the disruption in the link between the macrocosm and the microcosm.

He rejects the possibility of a well-marked divide between the sciences and the mind and records how in the study of ecology which "embrace the human mind as an integral part of any ecosystem it would study fully, if only because the values that reside in that mind determine the relations between people and their environment" (Roszak 46). Reason and passion are both required for successful ecological conservation efforts: "What the Earth requires will have to make itself felt within us as if it were our own private desire" (Roszak 47). It is only when we will be able to expand our ego to its original state and integrate in it the mind of the Nature, that we will be able to understand the need for peaceful coexistence for our very own sustenance. Doing away with the hubris that comes from considering the human race as superior is important: "By becoming so aggressively and masterfully 'human,' we lose our essential humanity" (Roszak 70). No wonder Roszak goes as far as comparing the brutal atrocities wrecked by the urban-industrial systems on the biosphere to the systemized slaughter during Holocaust at Auschwitz (Roszak 72-73). He takes up Freud's conceptualization of the Id to bring forth how the suppressed fragment of the mind is actually the "treasury of ecological intelligence" (Roszak 290) and acts as a reserve of the collective memory that transcends individual history. It is through the Id that one can access the interrelated web of relationships between all forms of planetary beings. The ones living in close proximity to the Nature, who have not been numbed by the urban industrial rhetoric of progress continue to access and apply this symbiotic relationship in order to survive; they have preserved this knowledge to be passed down to generations to come through various oral myths that serve as potent metaphors. This mode of preservation of the knowledge is an instance of the 'ecological ego' which carries a "sense of the ethical responsibility with the planet that is as vividly experienced as our ethical responsibility to other people (Roszak 321).

Amitav Ghosh and Climate Discourse

Amitav Ghosh, a pioneer of the climate fiction, begins *The Great Derangement: Climate Change and the Unthinkable* with a striking question: "Who can forget those moments when something that seems inanimate turns out to be vitally, even dangerously alive?" (Ghosh 3). The use of the word 'seems' effectively conveys that as humans we have conveniently assumed ourselves to be the center of anything concerning life and vitality. He moves on to point the importance about 'recognition' which is different from introduction: the latter is the exposure to something new while the former suggests "an already existing awareness" (Ghosh 4). The recognition arises from something external triggering something within us to surface, Ghosh talks about certain moments when the external environment stirs something within us, thus, in line with Roszak's 'ecological unconscious'. Ghosh recalls an incident during his college days when he found himself within the eye of a tornado that caused a significant destruction around him but he was left without any harm; he could not shake it off as mere coincidence (Ghosh 14-15). Nature's interaction with the human appears mysterious because its types are encoded deep within us and the urban metropolis life has left us with no means to decode or remember them which is significantly the cause for turning a blind eye to the rapidly changing climate and its dire effect on the margins.

Bitterly, Ghosh remarks how our pride in superficial awareness is actually the time of the 'Great Derangement' (Ghosh 11). He distinctly notes how talking about climate change is

limited to the arena of non-fiction and even if we come across fictions taking it up, they are categorized with the science fiction (Ghosh 7-8). There is a lack of seriousness when it comes to discussions about climate change when it is one of the most serious challenges we are faced with today. Paired with this is the politicization of spaces and bodies: the ones in power decide which places and people are worthy of saving. The ones to suffer the first-hand effects of the climate change are the ones living in close proximity to the environment; they find their habitat altered and means of sustenance affected. Heavily dependent on the ecology for their survival, these humans see themselves a part of the of their environment and not against it: they have what Roszak calls the 'ecological ego'. Ghosh in his Sundarbans trilogy consisting of *The Hungry Tide*, *Gun Island*, and *Ghost-Eye* takes up the task to portray how the coherence of life on Earth can only be understood through the essential unity between the mind of man and the mind of the Nature. In an interview Ghosh stated: "The general thrust of bourgeois culture has been towards a kind of triumphalism, a sense that the external world had been overcome and tamed. These attitudes are of course, intimately connected with issues of race, colonialism and conquest – for 'Nature' too was seen as a domain to be conquered, dominated and used. The prevalence of such attitudes is an obvious barrier to effective action on climate change" (Ghosh, Asian Prespectives on Climate). Ghosh's training in anthropology is reflected in his works: they read like the records of fieldworks, serve as an archive of memory, and is a storehouse of the nuances of the culture he deals with.

Ecopsychological Reading of the Sundarbans Trilogy

First to appear, *The Hungry Tide*, with its setting rooted like the mangroves in the Sundarbans islands, deals with the highly politicized construction of history, the erasure of memory, and focuses on the life in the margins. Ghosh also stresses on the need for the combined effort from both the global and the local to achieve the shared goal of environmental conservation. Ghosh's rendition of the Sundarbans strips her off the image of docile and calm retreat for the people of the metropolises and shows us the lived reality of inhabiting such an arena where the background defies any narrative of passivity and foregrounds itself as an active agent in controlling the lives of all the characters involved. Such a portrayal echoes Roszak's negation of a 'denatured environment' which is "a blank, characterless, somewhat bothersome background to 'real life'" (Roszak 65). The critical question that Ghosh faces us with is: how the humans can peacefully coexist with the non-human and more-than-human other. The power struggle is effectively brought out between the desire in humans to gain control over everything alien to them through the creation of norms and rules to adhere by in the 'civilized' society and the force of Nature which is unyielding with a mind of her own that cannot be chained.

The people who live in the margins such as the Sundarbans islanders have come to accept this fatalistic fact – we see the description Nilima gives about the women who dress up as widows once their husbands have ventured out into the water, because they are always expected have their guards on and live in the fear of bad news. The daily flooding of islands, recurrence of cyclones, sudden change in the course of the rivers, and the unpredictability of attacks by tigers and crocodiles have made the local inhabitants fling the constructs of the civilized society in order to access the primal energy humans are originally imbued with and fight back. Such a struggle for survival comes as a shock to outsiders such as the American cetologist, Piya who

remains in utter dismay after a tiger is trapped by the local villagers in the livestock pen and set fire on. Piya, whom we see as the spokesperson of the global environmental conservation efforts is so constricted in her approach and conception of the environment that she is blind to the "human cost" that comes with implementation of conservation policies that do not account for the lives of the people living in proximity of ecological hotspots such as that of the Sundarbans. While Piya serves as the voice of the reason, her lack passion, according to Roszak, makes her lose her essential humanity. While she provides a lot of insight on endangered wildlife species such as *Orcaella brivirostris* or the Irrawaddy dolphins, her rather detached outlook towards life has prevented her from forming any emotional and empathetic bond with the people in general. It is only after she comes in contact with the local fisherman Fokir, with whom she shares a common feeling of being at home in the waterbody, does she finally come to understand the conception of Nature in totality. The episode concerning the cyclone at the end shows how all natural beings both human and the non-human are equally vulnerable in the face of this great, vast, and unpredictable force, that they are all connected in the fight for survival.

Kanai, the middle-aged urban bourgeoise businessman, too, is humbled. Initially too full of himself and carrying a condescending attitude towards the locals of the island, Kanai is shown to be a product of the man-made social hierarchies, who has been conditioned into thinking that his privileged life and economic security are enough to command superiority over the Other. His narrowed down vision that solely prioritizes comforts of the polite society suffers a jolt when Fokir leaves him alone on an island where they had spotted the marks of tiger paws. The isolation in the face of the unknown makes him psychologically connect with Nature and her beings as he finally understands and shares the fear the people of the margins live under; he learns to hear the 'Voice of the Earth'. Through the incorporation of the Morichjhapi massacre, Ghosh had sought to delineate how the lives of these marginalized humans are considered as leftovers. The refugees forced to migrate from islands under East Pakistan due to the partition of India found themselves without hope as they were sent off to the dry and desolate camps of the Dandakaranya in Madhya Pradesh. The collective memory they had shared with their natural habitat of the water and the mud agitated them to the point that they decided to reclaim their space they had been separated from. What Ghosh notes in following this hugely hushed up tragic incident is the failure of the government made by the people, to serve its own people. The brutal atrocities wrecked on these people occupying the Morichjhapi island, a tiger reserve, raises the question Kusum asks: "Who are these people, I wondered, who love animals so much that they are willing to kill us for them" (Ghosh 233). They are after all the people who know best how to coexist with the non-human other as depicted through the chronicling of the myth of Bon Bibi, the goddess of the forest. The figure of Bon Bibi with her brother Shah Jongoli, are said to have relieved the people of the island from the attacks of the demon Dokkhin Rai who often took the guise of a tiger, by demarcating the arena into two halves – one suitable for human habitation while the other reserved for the wilderness. In fact, dolphins are regarded as Bon Bibi's messenger who bring her the news of the waterbodies and help fishermen like Fokir to track the path of fishes to catch them. The presence of this symbiotic relationship between the human and the non-human serves to show why these people revere the elements of the natural world, placing them on a divine pedestal. They have grown

up believing themselves to be a part of the natural world and not as the lot pitted against it, their minds are well tuned to its rhythm and patterns, they have the 'ecological ego' preserved in them. Therefore, violating their existence through constant deprivation and negligence is violence against Nature itself.

With *Gun Island*, Ghosh has carried on with the exploration of the climate and environmental crisis only on a much larger transnational scale. The themes of home and homelessness reverberate throughout the novel as we come to face how the climate crisis has forced people living in the fringes, like that in the Sundarbans, to abandon their roots and migrate to the European nations with the meek hope of bare sustenance and survival. The structure of the plot rests largely on the myth of Manasa Devi, the goddess of snakes, and her wrath upon the Bonduki Sadagar (the gun merchant), which has been recontextualized by Ghosh for a better understanding of the time old tussle between Man's hubris and the unyielding power of Nature. The character of Piya, who mouths the scientific minutiae focusing on the present crisis of the Sundarbans ecology with its rising water level and the gradual depletion of its biodiversity due to recklessness of the rising industries in the area, and the character of Cinta, an Italian scholar who helps decipher the meaning of the myth through tracing its historical significance relating it to the 17th century trade routes through the Mediterranean and the ushering in of capitalism, helps us understand the present better through the lens of the past. While referring to the indifference and hushing up of news and reports concerning the climate crisis we are heading towards, Ghosh flatly puts out: "One way in which inequality contributes to this indifference is that it helps create the illusion that privilege will provide some protection against the severest impacts of climate change. But this is a complete delusion: the fact is that climate change will not spare the middle classes or the wealthy" (Ghosh, We are teetering towards the edge of a new era).

The novel presents a journey of inner transformation as the protagonist Deen or Dinanath Datta, a dealer of rare books living in Brooklyn, travels to his roots to come to terms with the fact that Nature is beyond the scope of logical progressions, that she has a mind of her own, and can wreak havoc when tried to be proliferated or challenged. What he initially perceives only as a literary archive of texts and manuscripts, is actually a means that leads on to a collective memory of the people of the land who knew how to map the dangers the Nature issues; it is in this sense that the myth also functions as a warning. After analyzing much of geological data in relation to sudden environmental changes throughout the history of life on Earth, Ghosh states in *The Great Derangement*: "Nature does certainly jump, if not leap" (Ghosh 20). An interesting parallel can also be seen between the Little Ice Age of 17th century and the Dead Zones of the 21st century: just as the former climate change drove the Gun Merchant from the hostile and unpredictable flux in the Sundarbans, the latter concerning the depleting oxygen level in the oceans is driving the aquatic fauna away much like the climate refugees escaping a drowning land. While talking about myths and their importance Ghosh remarks: "These stories are telling the contemporary world something that it has lost sight of, at great cost to itself. Think of all the stories that convey messages like 'Be ambitious', 'There are no limits' or 'Just do it'. In contrast, there are very few that urge people to seek contentment in what they already have, and to accept that without staying within certain limits all beings cannot co-exist on our small planet" (Ghosh, Between the Lines). The figure of Manasa Devi stands as a

metaphor for the Sundarbans, who demands respect from the profit-mongering humans who have intruded upon her sacred enclosure with the sole intention of exploiting her resources. People living in this marginalized area have accepted her as their protector because throughout generations they have learnt to understand and pass on the knowledge of living peacefully with the non-human other. It is only by mapping their movements and changes in behaviour that previously the locale has been able escape catastrophe; the modern human mind which considers itself superior to its ecological counterparts would find themselves completely wiped out if they do not bow down and listen to the signs, at a global level.

Rafi recalls how his grandfather, a fellow fisherman had taught him to listen to the movements of the crabs burrowing inside an embankment to understand when would an embankment possibly collapse: one truly needs to hear the 'Voice of the Earth'. Deen's almost hypnotic interest in unraveling the myth's hidden significance making him travel across continents, witnessing a forest fire from an airplane, the biting of a snake leading to Tipu, a westernized youngster having strange and uncanny visions, and finally the collective effort of the non-human other to protect the ship full of migrants to Italy from being detained: such series of episodes dramatize the need to recognize the Sundarbans, and ecology as a whole, as an autonomous agent resisting passivity. Additionally, the fits or seizures Tipu experiences after the snake bite can be read in line with Jung's conception of the shadow: "The meeting with oneself is, at first, the meeting with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well" (Jung 17). Tipu experiences what Ghosh has called the flashes of recognition, his 'ecological unconscious' surfaces as a result of which his mind regains the connection with the natural world. However, such a conception of Nature and environment is not limited to micro-cultures alone, Ghosh also includes the threat that a global city as Venice is under. Built upon water just like the islands of Sundarbans, the rising water index poses a constant threat of the city being engulfed by the water. Moreover, the treat to the city posed by the shipworms who are eating out the wooden foundations of the city serves as a reminder of the futility of human efforts in the face of the Nature.

Ghosh's most recent work, *Ghost-Eye*, in its very core, emphasizes the spiritual interrelatedness and interdependency of all Earthly beings. Drawing heavily upon the concept of reincarnation, that thrusts much of his plot forward, the author brings in speculations about the workings of the mind and its cognition. What starts off simply as a story revolving around a psychologist's case study soon takes on a deeper significance as Ghosh brings forth a study of how the gap between humans and the non-human has continued to widen with each passing generation. The focal narrative persona is Dinu or Dinanath Datta, with whom an acquaintance had already been formed in *Gun Island*. The fabric of narrative moves back and forth, as is typical in Ghosh's works, the present is set in the Covid-19 pandemic-stricken world while the past is presented in a multifold form with the individual memories of Dinu and Varsha contributing to delve deeper into the understanding of the collective memory of Man's association to Nature. Ghosh here attempts to bring in the supramundane, the Ghost-eyed people for a better understanding of the ecological crisis surrounding us in the 21st century, which is generally glossed over or rather turned a blind eye to in an era that has attempted to keep it concealed under the narrative of progress and development. What the normal eye eludes cannot be kept

hidden from the Ghost-eye. Such a fantastical element is not merely for sensationalism because with the inclusion of the Buddhist belief and practices in its theorizing, Ghosh has elevated it to the level of philosophical speculation.

Although the novel is not predominantly set in the Sundarbans and much of the actual action takes place in metropolises, she remains ever present and uppermost in the mind of all the characters and helps to bring them together psychologically, if not physically. When asked why kept on coming back to writing about the Sundarbans, Ghosh replied: "The Sundarbans has an environment that makes it vividly apparent that the Earth is a living being. Just as the boundaries between land and water are very fluid in the Sundarbans, so too are the lines between different groups of people" (Ghosh, Between the Lines). The reincarnating self like Varsha who remembers her past life as a fisherwoman in the Sundarbans through the memory of her personal tragedy, shifts the focus from the urban cosmopolitan centers to the harrowing struggles that comes with living in the margins and periphery. In fact, it is distinctly tinged with the haptic experiences of her previous life's proximity to her natural habitat and environment. Varsha's remembering of this past life serves as a testament to the interrelatedness of her mind with that of the ecosphere of the Sundarbans, echoing Roszak. This is further stressed upon by the character of Tipu, who believes that by learning to channelize her abilities properly, Varsha would be able to save the island of Lusibari from a coal mining project that would disrupt the biodiversity of the neglected fringe of the country. These Ghost-eyed people who appear to be enlightened enough to connect with the mind of the Nature are not to be considered as specially-abled but to be understood as the ability that we, as human kind, were primarily imbued with but have gradually lost the way to use. The consciousness of all the elements of Nature, human and non-human, are woven together into an intricate web, the pattern of which we have failed to decipher with the evolution of civilization that has constricted us from reaching out to anything that we fail to physically identify with. The past self of Dinu, though a specificity in itself, strengthens the Ecopsychological ethos. Dinu, in his initial years showed the tendency and behaviour of an aquatic fauna; he is revealed to be the reincarnation of an otter that was trained by Isha (Varsha's past self)'s father as a sustainable form of fishing. But he eventually fell prey to the conspiracy of large-scale fishing industries that were ready to jeopardize the habitat of the fresh water fishes by making it a saline water farm for prawn culture, for the sake of profit. These people who live in the periphery are the ones possessing the true knowledge of living in harmony with their natural surroundings and their Nature within is in tune with the phenomenal Nature without.

It is important to note how Ghosh has dealt with the theme of suppression of memory throughout the novel: the urban society has conditioned the characters to remember only the part of their lives that it considers to be normative, it functions as a police of silence, determining which things are supposed to be presented out loud and which ones to be chocked and stifled to the point of considering absent. With the sudden outburst of Varsha's past life, her mother, Dipika, is forced to remember an incident where she had encountered in a forest, people of a certain tribe who were visibly distressed and enraged with the destruction of the hill they consider sacred, by an industrial institution owned by her father. They lament the loss of the reptile population of the hill and hold Dipika and her like accountable for such an ecologically irresponsible action. The recurrence of the myth of Manasa, the goddess of snakes,

further shows how these forest-dwelling tribes revere the non-human other not something beneath them but as having reverend spirits of their own. These tribes around whom the so-called civilized society has woven a narrative of hostility, have been isolated because of their choice to remain closer to their natural habitat and protect it from the exploitative practices done under the façade of progress and development. Even for Varsha and Dinu, they are forced to come to terms with the all the parts of their psychological making, remembering a collective past. Ghosh negates any claims of absurdity in their compatibility due to their physical form, the former being a human and the latter an otter, because in the wider ecological sphere they both are animals trying help each other in order to survive. Both of them reincarnating into bourgeois families and eventually ending up in the 'first-world' country of America seems as if Sundarbans's way to make herself heard and seen, expressing a desire to be included in the grand and global narratives and discourses on environmental activism. The novel rightly demonstrates the "synergistic interplay between planetary and personal well-being" (Roszak 322).

Conclusion

The bifurcation with which we treat our planet is, therefore, an anomaly, a sort of diversion from our original state of interrelatedness. The narratives concerning the power and superiority of the human civilization has restricted our access to the Id and has kept our primeval instincts towards Nature suppressed. As a result of this our ecological preoccupation does not really surface leading us to believe that we owe nothing to that which is not human. With Roszak's conception of Ecopsychology we come to face the truth about our well-being being intrinsically connected to the well-being of the planet. We laud ourselves for being the most superior animals yet we deserve the most scorn. The developed mind which we pride ourselves in is bend upon destroying the very Nature that has made our life possible: we are the bane of our boon. Amitav Ghosh's concern towards the ongoing ecological crisis and its effects on the mankind finds an apt voice through his Sundarbans trilogy. His narratives focus on how none can exist in isolation; he states in an interview: "I think the problem lies in part with the word 'Nature' itself. This is a word or concept that comes into being during the Enlightenment and all sorts of dualisms are written into it: it has come to signify the opposite of the human" (Ghosh, Current Conservation). His use of history and myth aptly shows how Nature has forever been a part of our lives. Moreover, these novels are not a mere appeal to the emotion and sentiments; the inclusion of thorough data and facts about the continuous degradation of our ecology like the depletion to the aquatic fauna, rising water levels, increase in climate migration, the constant economic struggle people in the margins face to keep practicing sustainable ways of livelihood are dealt with depth and urgency to bring about the emphasis and appeal to alter the way we see our environment. It is not a space to be conquered and contested as we are made to believe by the urban industrial rhetoric, but a psychological making that urges us to recognize the role and importance of all the beings on Earth for a better life.

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