



Resisting imperial expansion and environmental injustice through indigenous ecologies in *The Living Mountain*

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Abstract

Imperial expansion is not dead. Forms have been changed but one of the targets and goals of this enterprise, devaluing other's identity, and submerging integrity through dominance and coercion, remained intact. The word imperialism is associated with kingdoms and conquest of territories in a battle. But it has disturbed and challenged indigenous ecologies equally. However, ancestral wisdom envisioned potentials to sabotage imperial expansion and environmental injustices through indigenous knowledge formations that inform the Mahaparbat of Amitav Ghosh's *The Living Mountain*. The study revealed extractive tendencies weakened indigenous cosmologies about the mountain within the South Asian Himalayan context of extractive colonial modernity.

Keywords: Indigenous knowledge, climate health, resilience, resistance, environmental injustice, cultural legacy, de-colonial attitude, imperial expansion, cultural root

Introduction

The dominance over resources is not a new phenomenon. Geopolitical developments like Russia's invasion of Ukraine, Israel's invasion of Gaza can be read as contemporary instances of imperial expansion, territorial disintegrity and failures of political coordination by some scholars. But this expansion is not limited to geographical reach only. It creeps into the ecological domains in modern times that threatened the environmental sustainability. Ghosh's *The Living Mountain* is a powerful representation of ecological crises created through imperial motifs in many aspects. It demonstrated the repercussions into the ecological world when it is being attacked and conquered by the arrival of a new species 'Anthropoi' overlooking the integrated indigenous practices and wisdoms within the South Asian context of extractive colonial modernity and ecological dispossession. It is the poverty of modern imagination to address these complex trajectories and find preventive measures. Literary discourse of South Asia played a crucial role in resisting decolonialism, imperial expansion and saving indigenous understanding of the planet. The non-acceptance of the ecological values and harmony, integrated ways of life bring chaos and the need to restore the sedative charm of indigenous knowledge and practices is crucial. Too much pro-techno thinking erodes moral ground of respect for indigenous knowledge formations as found in *The Living Mountain*. In environmental crises, literary voice of Amitav Ghosh has become very emancipatory. *The Living Mountain* advocates respect for ancient ritualistic performances and building ethical foundations for the planet. The behaviours of the outsiders in the form of 'Anthropoi' concerned with economic stability at the cost of unsustainable extractions. *The Living Mountain* has become a parable for inclusive living by cooperation and deeper tolerance for ancient value systems. They become means of controlling environmental injustices and imperial expansions motivated by emerging

technological infrastructures reflecting MacKenzie argument that "imperialism was more than a set of economic, political and military phenomena. It was a habit of mind, a dominant idea in the era of European world supremacy which had widespread intellectual, cultural and technical expressions" (MacKenzie 1988, IX). And one of the critical impacts aggravated by this supremacy in the novella is destruction and annihilation of cultural bond between the Mahaparbat and its people. This bond enhanced through ritualistic performances and oneness among the local dwellers of the Mahaparbat. MacKenzie although discussed the aspect in perspective of 'hunting' but it carries an equal weight in modern scenery of a planetary crises created by human intervention. This imperial expansion of the 'Anthropoi' in the book "exercised in the relationship between humans and the natural world" and making the theoretical framework of the concept of expansion more relevant because it has changed only form of exploitation not the targets and its evil intentions (MacKenzie 1988, IX). Drawing on Sultana's idea of coloniality that creates "sensories of being and not-being, of belonging and not-belonging, of deficiency and capaciousness, of giving in and resisting" reflecting how indigenous knowledges are embodiments of alternative strong resistance of resources exploitation in Ghosh's narrative revealing its potentials and capaciousness and they must not be taken as deficient to address the imperial forces of the 'Anthropoi' (3). Indigenous understanding of the mountain that it has a life demonstrated through an old woman dancing in the narrative reflects what Simpson called "resurgence is our original instruction" (Simpson 2017, 24) ^[19] demonstrating resilience and ecological balance. Imperial expansion disconnects the bond between ecological awareness of the locals especially not to climb on the mountain and what as Simpson argued "the intention of the structure of colonialism is to dispossess" (Simpson 2017, 46) ^[19] as by the 'Anthropoi' in the text of 'grounded normativity'

belonging to the ‘Varvaroi’ arising the need to “dismantle the structure of colonialism in all forms” (Simpson 2017, 47) ^[19]. However, the research paper also unpacks the gravity of dangers of climate collapse along with imperial motif. Negligence of indigenous means surrender to imperial expansion and environmental injustice. Expediting the necessity of a de-colonial perspective to counter the dominant narrative patterns is imperative to control settler colonialism characterized by a group of people called the ‘Anthropoi’ in the novella and their devastating impact into the ecological world.

Imperial Expansion through Commodification of the Ecological World

Amitav Ghosh regrets how mainstream literature has shunned environmental crises and the planet’s terrible future especially among the writers who can positive contribute for a sustainable future. His non-fiction *The Great Derangement* demonstrated how the derangement is caused by the sheer indifference of the mainstream fiction writers to write about this crisis. Amitav Ghosh raised this fact also in one of his fictions called *The Nutmeg’s Curse* where a simple nutmeg becomes an object of territorial expansion and unprecedented violence on the people of the so-called Banda islands. Thereby, environmental injustices not disappeared but the mode has changed drastically to camouflage the real intentions of the exploiters. Ghosh has shown how immense objectification of nature invites grave dangers when profit becomes the drivers of this adventure. *The Living Mountain* demonstrated how the tragic fate of mountain dwellers developed this understanding when the mountain is reduced to extractable value in terms of profit ignoring epistemological understanding of a living and relational beings.

But Ghosh believes story in the form of indigenous knowledge has a great potential to save the planet. Amitav Ghosh is a brilliant writer whose writings are marked by the immediate need to address the climate crisis, values and harmonious quality of indigenous knowledge. The ecological world envisioned by him is very rich and coherent site of living together as in *The Hungry Tide*. In *The Great Derangement* it is crucial that Amitav Ghosh described that no political leaderships is accountable for any kind of positive roles and active participation in the process of amelioration of climate crises and intervention into environmental world reminding of “the Gramscian theory of hegemony by asking how ecological imperialism is rooted in everyday practices and supported by state institutions and thus normalized in a way in which its imperial character remains hidden” (Brand and Wissen 2012, 551) ^[2]. It is imperial in character in *The Living Mountain* since it is based on mainly “appropriation of the resources” and exclusion of a certain community in the region as Amitav Ghosh has envisioned (Brand and Wissen 2012, 555) ^[2]. The local people bear “divergent opinions over the extent to which nature influences human affairs, some taking up a position of limited environmental determinism, others insisting that culture determines all” but most importantly its impact is never annihilated (Worster 1993, VIII) ^[24]. Worster discussed the order of existence of the local people may change but “nature is permanent” and in the novella *The Living Mountain* it exists in the form of mountain indicating “the order of the whole cannot be altered by any force, including humans acting with all their power”

(Worster 1993, 10) ^[24]. In the novella the revenge of the mountain comes in a cruel way when human exceeded its limit of greed for more exploitation of resources disregarding any value systems of local knowledge sarcastically reflecting “the common boast that man has become master of his world has a hollow ring to it when we recall the recurrent floods and famines” (Grove and Damodaran 2009, 23) ^[7].

Methodology

The concerned paper is mainly qualitative in nature informed by ecocritical concerns and decolonial environmental theory aligning important textual nuances with some strong theoretical grounds from Said, MacKenzie, Fanon and many others for better argumentation, and their observation concerned with how with the changing era of the evolution of the form of injustice especially environmental injustices taking place drastically. The research paper took a decolonial turn to spare the indigenous cosmologies and its different divine dimensions of spiritual value systems and connection as seen by the people about the sacred mountain in *The Living Mountain*. Defining what exactly imperial expansion, resistance is in eco-narrative and how the text criticizes extractivist worldviews emphasizing ecological ethics. Decolonial perspective of indigenous knowledge to counter the form of hegemony changed from territorial annexation to territorial resourcefulness becomes undeniable. The paper tried to critique anthropocentric visions. The research paper also took close reading to unpack the motifs of relational co-existence and ecological wisdom and spontaneous resistance.

Environmental Injustices

Normalizing violence to suit imperial motif and environmental injustices in the form of race superiority still remained intact and reflected in *The Living Mountain*. In a simpler term “an environmental injustice occurs when a particular social group—not necessarily a racial/ethnic group—is burdened with environmental hazards” (Pellow 2000, 582) ^[17]. But the terms are loaded and wide-compassing. The concept is not simply exposures to different calamities for a vulnerable group but how the sustained and integrated ways of life of a particular community of *The Living Mountain* got alienated by the adventure of commercial robbery by the ‘Anthropoi’. The mountain becomes a victim of systematic torture. Amitav Ghosh’s *The Living Mountain* is a short but powerful eco-literary response respects that the relationship between the humans and the natural world symbolized by the Mahaparat which has a divine grace nurtured through the long beliefs systems of the community dwellers. One of them is dancing to the Mahaparat bearing a sacred role with the environmental stability and resilience. Surprisingly, the Mahaparat does not want anything back from the local people except just to tell stories about it. Telling stories has always given it a new and holistic substance since “quite possibly, it is the principal way of understanding the lived world. Story is central to human understanding—it makes life livable, because without a story, there is no identity, no self, no other” (Lewis 2011, 505) ^[13]. And it is not surprising that “the link between the ecological question and imperialism is determined by the domination imposed by the core” and in the novella the ‘Anthropoi’ are acting as the

agents of the core and the monopolists in economics terms who exploit the mountain deeper until the 'Varvaroi' at "the periphery is located at the opposite pole of supply" especially when they have less supply of climbing materials as compared to the 'Anthropoi' (Pedregal and Lukic 2024, 114) ^[16]. With the manipulation of techno-rich governance the 'Anthropoi' disproportionately harming the most innocent and the vulnerable communities making environmental injustices when their indigenous knowledge are disregarded and their common ecological intuition are bypassed impacting their livelihood deeply especially when piles of glacier started melting terribly. Environmental injustices happened when there is a complete erasure of trust in the divine graciousness of *The Living Mountain* which is not inert but took part spontaneous participation of the daily life of the local people. Those ritualistic beliefs systems are described as unscientific and have no real-life basis by the group called 'Anthropoi'. However, the 'Anthropoi' comes from far land with their dominant beliefs systems, and they have no respect for the 'Varvaroi' and they started invalidating the beliefs that sustain resilience and alternate ways of saving the plant. It is clear that unlike the 'Varvaroi' the 'Anthropoi' bore no epistemic humility, and taking excessive pride in their too much rational temperament concealing their cunning motives creating boundaries of dominant knowledge formation to hide the importance of the knowledge formation of the local community. The emergence of capitalism is another factor to enhance this process of resource extractions especially rich materials and it "wins every time the need for economic growth is used as the excuse for putting off the climate action" and to resist imperial motif of the 'Anthropoi' (Klein 2014, 22) ^[12]. Since this is the age of the 'Anthropoi' as described in the text, there is no urgency on the part of the 'Anthropoi' to value the transformative impact of the mountain and it is only accessible to those who are devoid of evil motif. Any knowledge coming down to a new generation is to be respected and protected because it bears not only the legacy but a "dimension of historical practice lies in attention to the context in which the knowledge and assumptions of our predecessors were produced" as the form of indigenous knowledge preservation in the text by the local people of *The Living Mountain* (Grove 1995, 79) ^[8].

As Karmakar and Chetty argue that "indigenous communities utilize oral traditions, ancestral and historical knowledge, and cultural resources to analyze contemporary occurrences and indigenous perspectives in ways that align with traditional worldviews and cosmologies" (Karmakar and Chetty 2024, 318) ^[11] as mentioned in the novella called the 'Magic Tree' and how people around it very much proud not only because of different benefits like its "roots nourished rare mushrooms" and its flowers are capable of "scented honey" compelled the locals to feel the bounty and mystery of nature (Ghosh 2022, 08) ^[5]. Another speciality of the divine qualities of the Mahaparbat is that only dances that are performed by skilled women are capable of arousing the feeling of the spirit of the mountain. They are called 'Adepts'. All these indigenous knowledge formations are very crucial for saving the life of the common folk who live these experiences and they are vital enough to make their living eco-systems stable and healthy.

One of the Eurocentric visions Amitav Ghosh has revealed that writing plays an important role especially for writing

the fates of others who are none other than the indigenous people of the mountain. This is hinted in the story "the stranger listened with great care, and wrote everything down" to justify their impending arrival and violence systematically in the heart of the mountain (Ghosh 2022, 12) ^[5]. Paradoxically with the help of the narrative of the local people, the 'Anthropoi' wrote a new history of colonization, started harming the mountain, denying its existence and the 'Varvaroi' succumbed to them, and even ultimately started climbing the mountain with the 'Anthropoi'. This demonstrated not only cultural surrender but a lingering death of their long-cherished ritualistic performances. Once the mountain was a holy place for the locals but commercial adventure turned it into a commodity. Hegemonizing environmental injustices and sustaining imperialistic journey happens in two modes of authentication first it happens through territorial attack and its consequent disintegration through deployment of a new army called the 'Kraani' who created fear among the locals. The 'Varvaroi' resisted them but failed miserably. Secondly, they dismantled completely that the locals have no scientific vision to understand the better prospectus at the top of the mountain. The locals are simple and easily persuaded at the prospects. The 'Anthropoi' started "hegemonizing the indigenous people and assaulting the mountain for commercial benefit" once they came to the secrets of conquering the mountain (Thakur et al. 2024, 64) ^[21]. Another striking difference created in the story is one by the greed of 'Anthropoi' who emerged with skills of war to disturb the serenity of the Himalaya, and the upheaval and turmoil after reaping the benefits of the mountain is mitigated by indigenous practices. Ghosh validates that indigenous knowledge has immense potentials to save the fate of a planet and to fight colonialism. Initially the local people demonstrated a strong refusal to the proposal of the 'Anthropoi' but they succumbed to the 'Kraani' because they have no technical superiority and advanced understanding. But ultimately what prevailed is the defeat of the invaders despite so much technical sophistication, and the victory of the cultural legacy once called 'pagan superstition' by the 'Anthropoi'. Maansi's dream has sheltered in the great Himalaya which has, not to mention also, historical importance as Guha has uttered:

Through the nineteenth century European travellers and officials were frequently given to lyrical descriptions of peasant life in the Himalaya, comparing it favourably not merely to social conditions in the adjoining Indo-Gangetic plain but also to the everyday existence of British and Irish villagers (Guha 1990, 15) ^[9].

Guha's observation bears the marks of historical significance of the place. Its natural scenario has enriched the intuitive vision of the local people. The local people living there are divided by their opinions, but they are one and unique when they nurture the binding principle of not "to set foot on the slopes of the Great Mountain" (Ghosh 2022, 7) ^[5]. The commitment and integrity of their beliefs towards the mountain are unwavering. The mountain is famous for "the miraculous nuts, rare mushrooms, fine honey, herbs and the like" attracting the extractive zones for foreigners (Ghosh 2022, 9) ^[5]. The story also manifested how the presence of 'sacred mountain' turned into 'once-sacred mountain' indicating the mountain is losing its gravity and seriousness once so respected and appreciated in the living imagination of the locals. The complete rejection

of the local cosmologies happened through addictive superiority of the ‘Anthropoi’ who declared that “this was the Age of the Anthropoi” and which had no place for ‘inherited ideas’ of the ‘Varvaroi’ (Ghosh 2022, 26-28)^[5].

Environmental injustices happened through exclusion of indigenous cultural practices and their lingering deferral of inclusive values inherently implicit in them. The novella also issued strong warning to the need of what Hendry cried for critiquing “Western identity narratives and replace them with more diverse, nonunitary, contingent ones” to counter the commercial venture of the ‘Anthropoi’ (Hendry 2007, 488)^[10]. Oral traditions and ritualistic actions have intervened to bridge the gap of insufficient realization of the nexus between the planet, different stories around it and humanity on the whole. The colonization of mindset, the resources of rare values and land are important. Fanon stated that a land is imperative since “the land which will bring them bread and, above all, dignity” and the land is very important in the novella since the people of *The Living Mountain* used to sell very rare materials coming from the land for their livelihood to ‘the visiting merchants’ acting as the shields (Fanon 1963, 44)^[3].

Imperial expansion also aggrandized environmental injustices happened through forbidding “ceremonies and songs, stories and dances” of the locals considering them as ‘worthless’ by the dominant group called ‘Anthropoi’ and they must not be performed and uttered by anyone except women who usually do so to respect the mountain illuminating what Fanon called “every effort is made to bring the colonized person to admit the inferiority of his culture” and this possible through” (Ghosh 2022, 16; Fanon 1963, 236)^[3, 5]. This dictation is bold and initiated a sense of insecurity among the common dwellers of the mountain. This, moreover, generated what Fanon argued that “aggressive patterns of conduct in the native” because when their identity is robbed through “the negation of the native's culture, the contempt for any manifestation of culture whether active or emotional” the response becomes spontaneous and turning them into abysmal “state of degradation and despair” (Ghosh 2022, 17; Fanon 1963, 238)^[3, 5]. In *The Living Mountain* the adverse impact of imperial expansion is seen when the ‘Anthropoi’ develops a certain sense of persuasive language to legitimize the extractive monopoly as natural. Emerging knowledge formations of the ‘Anthropoi’ are understood as unchallenged. They started defying the local cosmologies of the common folk through institutionalized power dissemination and started restructuring of the people, land and other resources around the mountain, even the exclusion of women from participating in the divine practice what is called as ‘epistemic sabotage’. The resistance of the local people became futile unpacking how the dominant views symbolized by the ‘Anthropoi’ are challenging the alternative ways of world views and their ecological affinity, memory and respect for environmentally sustained perspective of ‘Varvaroi’ what Said has already visualized in *Orientalism* 1979^[18]:

There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions, and judgments it forms, transmits, reproduces. (Said 1979, 19-20)^[18]

Authority in power follows more or less the natural course of action creating different kinds of taste and values systems to appear colonialism as persuasive and the same motif is in *The Living Mountain* to cope up with not only people of the Mahaparbat and its resources but also with their antic ways of sustaining healthy ecosystem.

There is a gradual enslavement of the local people, and under constant fear of threat if new orders from colonial settlers are not followed, changing of administrative and monitoring patterns are environmental injustices channelized through what Tiffin argued that by “assuming a natural prioritization of humans and human interests over those of other species on the earth, we are repeating the racist ideologies of imperialism on a planetary scale” (Tiffin 2007, XV)^[22]. Harming these deep ecosystems of the mountains, people, and livelihood to expand their imperial motif also stimulated climate crises escalating at unimaginable speed aligned with what Bassey argued that “the climate crisis confronting the world today is mainly rooted in the wealthy economies’ abuse of fossil fuels, indigenous forests and global commercial agriculture is not in doubt” thereby people’s hopes and expectations particularly in *The Living Mountain* are throttled by the yoke of lavish imperialism and what is more shocking is “what has been obfuscated is how to respond to this reality” (Bassey 2012, IX)^[11].

As observed by Okpadah “the extraction of natural resources which amounts to the exploitation of the environment and ecology of local people will continue to escalate with time” serving the uncanny environmental injustice, the loss of rich bio-diversity and this is not simply confined in the world of *The Living Mountain* only (Okpadah 2024, 01)^[11]. At the same time “indigenous performance ecologies, traditional theatrical and performative knowledge systems of native people” are actively countering the imperial projects and colonial mindset of the ‘Anthropoi’ in *The Living Mountain* emerging as the embodiment of strong resistance (Okpadah 2024, 03)^[11]. The local folk are thinking through the roots of environmental ethics, and they nurture and pamper the ideological beliefs systems to push for better conditions of their precarious existences caused by the arrival of the ‘Anthropoi’. Thereby, they are efficiently capable of handling tensions generated by the demonizing people like the ‘Anthropoi’ and take recourse to the narrative of telling the stories about the mountain. This only happened through complete submission with humility to the Mahaparbat, and humility must be shown as tokens of love.

Asymmetrical Patterns of Epistemic Colonization and its Evil Impact

Ghosh’s *The Living Mountain* acknowledges the importance of narrative through indigenous knowledge formations. Amitav Ghosh is deeply aware of asymmetrical patterns of thinking created by the modernization of ‘Anthropoi’, and challenges that lay to debunk those patterns. It is not easy task but in most of his writings he provides the source points of insufficiency of integration. The theme of imperialism is not simply confined to *The Living Mountain* but in *The Great Derangement* too. Thereby, environmental injustices are happened at the cost of these deep-rooted ulterior motives. And climate crises through environmental injustices that aggravated by empire motif and imperialistic attitude in *The Great Derangement* (Ghosh 2017, 117)^[4] is

also systematically reminiscent in *The Nutmeg's Curse* where the Dutch emerged and intimidated the local folk of the Banda islands that harbours the invaluable nutmegs. What Amitav Ghosh found asymmetrical is that the Dutch people never ever thought of a kind of trauma created in the mind of local folk. They have no respect for the people of the Banda Island causing havoc in the environmental bodies of the island. The Dutch or Westerners are allegorically embodiment of the 'Anthropoi's thinking-process in *The Living Mountain*. They are inimical to the local people demonstrated in *The Living Mountain* or *The Nutmeg's Curse*. It is called the nutmeg's curse because the excessive greed, false narrative and hidden propaganda and disregard of environmental injustices are invited at the cost of inhuman sufferings caused by the deaths of the Banda Island and the same obnoxious motives are outrageously flared up in *The Living Mountain*.

The implicit desires and expectations of the colonizers behind their enterprising exercises either in the lap of the Mahaparbat or in the heart of the Banda Island never got clearly understood immediately because of their false narrativizing camouflaging the covert intentions emancipating from the actual values of lands, rich minerals, nutmeg, its market values, and substantial amount of ignorance on the part of indigenous community for which they easily got betrayed. Dancing connected the people of the Mahaparbat to their ancient value systems and oneness of belonging. This dancing sustained their worldviews. Forgetting this fabric means loss of survival eroding their moral convictions and disappointment. The gradual losing and complete disappearance of 'Adepts' women not only indicated the greater amount of fear but also what "human and environmental relationships have many possible values, including, among others, spirituality, sustainability, senses of place or home, and communion with nonhumans" (Whyte 2018, 128) [23]. A greater sense of belongingness among the local folk of the Mahaparbat is systematically unidentified and devalued by colonial propaganda bringing a total chaos in the ecological understanding and living species of *The Living Mountain* by the atrocities of 'Anthropoi'. As Whyte further observes that climate change is not a simple process but "part of a looping process that, in conjunction with ongoing colonialism, engenders violence and environmental injustice against Indigenous peoples" (Whyte 2018, 142) [23]. But a strong resilience is emboldened by the 'Varvaroi' towards the 'Anthropoi' through courage, determination and indomitable spirit to the injustices of different natures perpetrated by 'strangers'.

Ghosh's *The Living Mountain* is an unequivocal testament of corporate robbery in modern sense, and it is symbolized in the conversations of the 'Anthropoi' having no ethical considerations. What is most crucial for them are benefits reaping from environmental world neither they bear any moral accountability for the local folk. By subalterning the local as people of non-scientific temperament, inferior, and other, Amitav Ghosh is certainly targeting that these are the manifestations of imperial projects that are naturalized in the terrific actions of environmental injustices. What is most rewarding is but to enrich the pockets of the 'Anthropoi' at the cost of the environmental degradations, and derailed ecosystems? Another imagery that Ghosh used to describe the 'Anthropoi' that they are called 'strangers' to justify evils intentions embedded in their hearts and the burdens of their violent actions on the 'Varvaroi'. Ghosh is aware of

the fact that when the 'Anthropoi' leaves the region with the huge amount of profits through resources, the mountain no longer be able to sustain the 'Varvaroi' because the spiritual connection through telepathic performances will not be established as people have already forgotten the cultural performance like dancing through which the mountain communicates with the people of the Mahaparbat.

Research Outcomes

The research paper strongly emphasizes the nexus between indigenous knowledge formations of a particular community, their pristine identity, and the importance and moral accountability of oral narrative that transmitted through generations to that community in Ghosh's *The Living Mountain* and to confront imperial expansion happened over natural resources in postcolonial sense. The text expedites that a land fertile enough, rich enough can be colonized at any excuses. The text is simple and concise but the message is wide-encompassing. *The Living Mountain* is also important as it enhances the cultural bonding, collective efforts and its resilience in adversity. It created chronotope of a legacy not to be jeopardized by the intervention of alien or foreign forces. This is because the mountain is life-form and a symbol of cultural root that provided reasons to worship and respect. *The Living Mountain* becomes an embodiment of radically strong enchantment of debunking the environmental injustices by the 'Anthropoi'. The research paper also situates the importance of connective values associated with indigenous stories. Ghosh actually turned down so called the scientific temperament when destruction of ecosystems is the main agenda. Ghosh is interested in preserving the authenticity of deep land rooted knowledge and their importance to mainstream literature. In *The Living Mountain* that Ghosh revealed epistemic shift that played crucial role in inflicting the environmental injustices defying the divine grace of the mountain through step by step intervention of the 'Anthropoi'. The people of *The Living Mountain* lost rationalizing vision of their old legacy of their predecessors because of their blind trust to the propaganda of the 'Anthropoi' making imperial expansion normalized in Ghosh's *The Living Mountain* but survived through respecting ancient belief systems that sabotaged their propaganda.

Conclusion

The legacy of imperial motifs haunts modern sensibilities like Amitav Ghosh who through literary intervention raised the values of indigenous knowledge formations. They are capable of climate amelioration and betterment of a healthy ecosystem. What *The Living Mountain* also reproduced the tendencies of colonial enterprises over natural resources to satisfy the hidden menu of corporate imperialism that have no respect for the common folk and their cultural traditions except for the resources. Equally important, the colonial forces in the forms of 'Anthropoi' who do not believe in oral stories of the 'Varvaroi' as it has no reason and logic. This paved the way for creating epistemic biases towards their long-preserved tradition of *The Living Mountain* that it is a sacred and deserves attention and respect. Invoking epistemological inferiority among the innocent dwellers of the mountain is of top priority for the 'Anthropoi' because the ordinary folk easily got deceived and yielded to their fabricated story-line. Thereby, capture over resource becomes easy and unquestionable. The worldviews of the

people of *The Living Mountain* is robbed and delegitimized through imperial motifs. The text advocates for reciprocity, inclusiveness and ecological co-existences are the ways to claim a sustainable future not through marginalization of indigenous knowledge, the local beliefs and supporting extractive models. Environmental crisis is not spontaneous but deeply embedded in coloniality. However, *The Living Mountain* is a short but concise exploration of how imperial expansion happens, and the amount of violence that is contagious, and the resistance through indigenous knowledge formations become indispensable and imperative.

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