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REVIEWER'S REPORT

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Title: ECOLOGICAL DISCOURSE IN 21ST CENTURY'S HINDI LITERATURE: AN INTERDISCIPLINARY DIALOGUE FOR RESILIENCE AND SUSTAINABILITY

Recommendation:

- Accept as it is
- Accept after minor revision.....
- Accept after major revision.....
- Do not accept (*Reasons below*).....

Rating	Excel.	Good	Fair	Poor
Originality			
Techn. Quality			
Clarity			
Significance			

Detailed Reviewer's Report

The paper undertakes an ambitious and timely exploration of ecological discourse in 21st-century Hindi literature, situating it within the broader context of the Anthropocene and global environmental crises. The central argument that contemporary Hindi literature functions as an interdisciplinary bridge between scientific environmental knowledge and lived human experience is both relevant and intellectually significant. The author successfully identifies a shift from romantic depictions of nature to a more politically alert, ethically grounded ecological consciousness in modern Hindi writing. The introduction clearly establishes the urgency of ecological discourse and links it to consumerism, capitalism, and anthropocentric attitudes. However, while the thematic direction is strong, the argument would benefit from a sharper thesis formulation. The paper sometimes moves descriptively rather than analytically, which slightly weakens the force of its central claim. The section defining ecology draws upon Ernst Haeckel's coining of the term and references scholars such as Irfan Habib and the ideology of the Chipko Movement. The explanation of ecological discourse as a corrective consciousness opposing greed and exploitation is conceptually sound. The invocation of the Chipko slogan "Ecology is permanent economy" effectively contextualizes Indian ecological thought.

However, the theoretical framework remains somewhat introductory. While ecocriticism is mentioned in the keywords, the paper does not engage deeply with ecocritical theorists such as Rachel Carson or foundational ecocritical frameworks. A stronger engagement with literary theory, deep ecology, ecofeminism, postcolonial ecocriticism would have enhanced the academic rigor and interdisciplinary claim of the paper. The discussion of novels forms the core strength of the paper. The author examines works like *Kuiyanjan* by Nasira Sharma, *Marang Gora Neelkanth Hua* by Mahua Maji, *Rah Gayi Dishayen Isi Paar* by Sanjeev, *Hidimb* by S. R. Harnot, and *Taaki Bachi Rahe Hariyal* by Anant Kumar Singh. The analysis of *Kuiyanjan* effectively foregrounds the water crisis and connects environmental scarcity to everyday life in Rajasthan. The integration of statistical reference (0.5% freshwater availability) strengthens the argument. Similarly, *Marang Gora Neelkanth Hua* is insightfully discussed in terms of tribal displacement, mining, radiation, and capitalist exploitation. The paper convincingly shows how ecological degradation intersects with class and indigenous identity.

The treatment of *Rah Gayi Dishayen Isi Paar* introduces biotechnology and cloning as ecological distortions, adding a scientific dimension. This reinforces the paper's interdisciplinary claim. Likewise, *Hidimb* and *Taaki Bachi Rahe Hariyal* are presented as critiques of globalization and agricultural corporatization. However, most discussions remain summary-based. The paper would benefit from closer textual analysis, quotation, narrative technique, symbolism, and stylistic strategies rather than plot description. A comparative dimension across these novels could also have strengthened the analytical depth. The section on short stories such as *Kalyan Ka Ant*, *Nadi Gayab Hai*,

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Aabhi, Bhram Ke Bahar, and Vajood effectively demonstrates how ecological themes permeate shorter literary forms. The disappearance of rivers, ponds, forests, and wildlife becomes symbolic of moral and social decay. Particularly strong is the discussion of Nadi Gayab Hai, where the interplay between river, glacier, government, and religious faith reflects ecological and cultural fragmentation. The paper insightfully connects environmental crisis with myth, faith, and local belief systems.

Still, as in the novel section, the analysis tends toward thematic paraphrasing. Greater attention to narrative voice, metaphor, irony, and structural elements would have elevated the critical engagement. The poetry section is one of the most compelling parts of the paper. The inclusion of Naresh Saxena's "Naksha," Rajni Tilak's "Buddha Chahiye Yuddha Nahi," and Kumar Ambuj's "Kahin Koi Zameen Nahi" effectively illustrates ecological anxiety through powerful imagery. The interpretation of "Naksha" as symbolic of representational emptiness maps without living reality is insightful. Similarly, Rajni Tilak's anti-nuclear war stance expands ecological discourse into peace studies and anti-militarism. Kumar Ambuj's builder imagery sharply critiques capitalist urbanization. This section demonstrates stronger textual engagement than earlier sections. However, the analysis could further explore poetic devices, tone, and linguistic strategies to deepen literary interpretation.

Overall, the paper makes a meaningful contribution to the study of ecological discourse in contemporary Hindi literature. It successfully demonstrates that modern Hindi writers have moved beyond aesthetic celebration of nature toward critical engagement with environmental justice, displacement, agrarian crisis, and capitalist exploitation. With stronger theoretical grounding, deeper textual analysis, and clearer structural cohesion, the paper has the potential to become a significant scholarly work in the field of Hindi ecocriticism and environmental humanities.