

Chapter V

Conclusion:

Convergences and Exchanges in John Steinbeck and Easterine Kire

And the little screaming fact that sounds through all history: repression works only to strengthen and knit the repressed. – John Steinbeck, *The Grapes of Wrath*

Remember that kindness and cruelty cannot live together. One will always have to give way to the other. – Easterine Kire, *When the River Sleeps*

From the readings of the different aspects of milieu, memory, mysticism, the surfaces of Literary Naturalism, and the concerns of Deep Ecology in the works of John Steinbeck and Easterine Kire respectively, it has been possible to arrive at strange but logical intersections in the writings of both the authors. This study observed striking and interesting conjunctions in the two novelists. Studying Steinbeck and Kire through the comparative angle, emphasizing on the principles of Deep Ecology and Literary Naturalism, has thus brought to light the convergences and exchanges of informative resemblances between both the novelists belonging to the two extremes of the living world.

One of the most essential features of literature is the ability it offers to those outside the society, culture, or group to learn about the other groups. This opens ways for comparing the cultural past of different cultures and assemblages. This further leads to the comparative study of the resemblances and divergences. Comparative Literature, as a way of studying different pieces

of literature, is the method of comparison of one literature with another literature by doing which different human histories, traditions, beliefs, and expressions around the globe are learnt. Henry H. Remak defines Comparative Literature as

the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology), the sciences, religion, etc., on the other. (3)

National and international boundaries serve as the essential element in the study of different literatures. Comparative Literature or comparative study of literature covers a wide spatial location of literary production. The element of space forms a basic standing of Comparative Literature. Usually, a comparative study is undertaken between two countries demarcated by boundaries, or between two authors belonging to different nations or nationalities, or even may be taken up to understand the similarities or contrasts between a country and an author. Literary works across one's fortifications are taken into study. Generally, it covers the study of themes, the emphasis, the motives, which includes the motifs, symbols, etc. like the myths and folklores, in the quest of finding the similarities or dissimilarities between two national bearings. In this, the varied cultural phenomena of a nation like its historical antiquity, societal practices, philosophical outlooks, psychological expressions, which an author integrates in his literary presentation, are compared to with the other nations of interest.

By comparing two different literatures not only the vast array of information gets gathered but its study leads to critical thinking by analyzing the varied phases through which a nation grew and a group/ society advanced. The cultural traits of the nations, the literature of

which are focused upon, come to universal visibility. No boundaries, and no borders can delimit the exchange and the grasping of the life lived by the other counterpart. It is only when a comparative study of different cultures is explored, the value and characteristics of one's own culture also gets a thorough understanding.

Though John Steinbeck and Easterine Kire appear to be highly different from each other owing to their locational distances, era of writing, and physiological differences based on gender, the study so conducted, undertaking a comparative study of the selected novels of John Steinbeck and Easterine Kire in terms of the Naturalism and Deep Ecology, brought forth a wide spectrum of convergence between them. An array of commonalities in them and their writing has been detected.

John Steinbeck and Easterine Kire, the two writers of great words, belonging to the extreme opposite ends of the world got the urge to write from an early age. Reading them for the study brought to light this similarity of their dream. John Steinbeck hatched the desire to be a writer at a very early age and later claimed his desire by winning the Nobel Prize in Literature in 1962 for his fictional work *The Grapes of Wrath* which covered a vast range of social issues caused because of the political and social disarrangement of the Great Depression of the 1930s the Americans were experiencing. Steinbeck from the very young age knew that writing about the social condition was essentially needed to bring to discussion the unseen picture of the social reality that was taking place. He was aware that writers were not much welcomed. Steinbeck's desire to be a writer was not only to sustain his living by providing him with dignified recognition and economic reserves, but it was much more than the attainment of such recognition. For him writing was to be an eye-opener to humans everywhere about the situation around, both good and bad, and to take up the responsibilities of bringing a change concentrating

on better living states. As Robert DeMott also expresses in his Introduction to *To a God Unknown*, for Steinbeck writing was more as an expression of the “condition of existence” (DeMott viii) and so he started writing early in his life. Writing was embedded in the heart and soul of Steinbeck.

The similarity of the early desire to write about her people took birth in Easterine Kire at a very early age with her first book being the poetry collection *Kelhoukevira* in 1982. She was only twenty-two then. In a personal interview with Kire, while narrating her childhood memories, she remembered the times she had spent with her grandparents where every night it was a household practice for a grandparent to tell a story. It was since then the deep desire to let the stories of the past be sent out to not just her people, living in the physical milieu of Kohima of the Naga Hills, but even to people outside her region who were still unaware of the ancestral past, started to build a room inside her. K. B. Veio Pou in his book *Keeper of Stories: Critical Readings of Easterine Kire's Novels* has acknowledged her zest for writing when he says “...she is lauded as a “one-woman cultural renaissance” who has transformed the literary landscape of the Nagas....” (4). This commonality about the deep-rooted early desire to write, spread enlightenment, and let their vision be known to people stands a proof with the following statements made by both:

Steinbeck “remarked in 1931, ‘When there is no writing, I feel like an uninhabited body’” (DeMott vii) and the November 1933 statement when he said, “As long as [I] can eat and write more books, that’s all I require” (DeMott viii) and Kire’s response, “‘I also write because it is what I love to do and I believe it is my God-given role for my life’” (Longkumer and Menon 8).

Another parallel seen is in Steinbeck and Kire’s attachment to their respective places which talk about their deep sense of belongingness. Just the way Steinbeck’s writings covered

the shared memories of history, society, and cultural beliefs of the American people during “a period in American history from the westward migration of the latter half of the 19th century to the Dust Bowl tragedy of the Twentieth” (Sreenivasan 68) which is well witnessed in all major works of fiction thus presenting a clearer picture of America and the hierarchical setup of the Americans with the place so deeply rooted in him, Kire ceaselessly worked towards excavating the values found in her own culture and tradition. Taking Kohima hills as her setting she amalgamated the whole of the Naga region. Her writings, which have now crossed borders, were primarily for her own people because she believed somewhere the memories of the past has been lost in the contemporary rush towards modernity. The indigenes should be made aware of the rich stories their ancestors once shared about the natural and the spiritual worlds. So, both Kire and Steinbeck aroused belongingness in the readers by connecting them to their respective places through their writings.

Both saw their respective places with the deepest of regard. Man’s concern for the milieu as an element of nature which has value attached to it and without which there can never be sustenance walks in harmony with the “intimate relationships with a particular landscape (or Nature taken in its entirety) ...” (68) as state Bill Devall and George Sessions in *Deep Ecology: Living As If Nature Mattered*. The ecocentric principle about all elements having immense qualities for letting lifeforms sustain is based on the understanding and realization that just the basic necessities of life i.e., food, shelter, and water are not the only elements one need thereby marking them as superior to the other elements. Rather individual as well as the group has to realize that one’s sustenance is only with the mutual respect and interdependence, and an intimacy of relationship which is to be created with everything that exists in nature, living as well as the non-living, and place is one such essential element of nature’s entirety. Only when an

intimate feeling gets built up for a particular place, with compassion for everything thriving in it, man becomes a mature human living in a harmonious blend.

Steinbeck, from the early stage of the beginning of his career showcased a close affinity and hunger for his native country and his home ground, California's Monterey County, and the Salinas Valley. He was so attached to his place that in a conversation with Albee in 1933 he said, "I think I would like to write the story of this whole valley, of all the little towns and all the farms and ranches in the wider hills. I can see how I would like to do it so that it would be the valley of the world" (qtd. in Steinbeck, *To a God Unknown* xiii) as Robert DeMott brought this expression in his Introduction to the novel.

No doubt his place attachment, because his valley was of deep value to him, takes a solid ground in most of his novels, and because of this intimate love for California everything about this place came to the view of all in its totality. This resemblance of an intimate relationship is seen in Kire's description of Kohima. In most of her works, the hills and glades of the Kohima take a deep note. "Using Khonoma village as the setting for her novel, Kire describes the precolonial life of the Nagas, their clash with the British colonisers and the changes that swiftly overtook and unsettled their once solid community life" (191) writes Emisenla Jamir in her "Oral-traditions, Christianity and nature: a study of Easterine Kire's novels." This sense of value attached to the non-living land makes Steinbeck and Kire the propagators of attachment to a place which is an essential feature of Literary Naturalism and Deep Ecology.

Comparatively studying both the writers to understand their method of collecting factual information for their novels, it is observed that in her writing Kire creates characters who serve as the carriers and the disseminators of the past ancestral practices of the natives as well as the historical encounters of the days of Second World War and the Japanese invasion of Kohima, the

Battle of Khonoma, the Indo-Naga conflicts, etc. She expresses this to Wati Longkumer and Nirmala Menon saying, “With all my books, I do research, interview people, and try to get information on the place or period of history I am writing about. If it is scientific information or botanical information, I interview the relevant persons” (8–9). Kire in her *Spirit Nights* fictionalizes the darkness that suddenly covered the land as a popular mythical belief which she puts forward by saying, “Rengma village of Tseminyu has some of the most unusual origin and settling stories” (Kire, *Spirit Nights* 173) and a “major festival of the Chang tribe is a celebration of light coming to dispel the great darkness” (Kire, *Spirit Nights* 175). Her first-hand communications with the tribesmen are a proof of the rightful evidence she gathers and fictionalizes in her works. For the novel *Spirit Nights*, Kire collected the information about the popular mythic lore of darkness which the Chang Naga tribe believes. She made use of the actual names, and the incidents from the lore about which she was narrated by the Chang Naga tribal men. This tale became an essential base for this particular fiction through which she wished to pass on to the people about the Christological teaching of letting the light of goodness take over dark bad character traits and deeds.

Steinbeck was regarded as the foremost documentary stylist of American writing. This was owing to the practical experiences he gathered doing several odd jobs throughout the twenties when sometimes he worked as a day laborer, a journalist, a surveyor, at times an attendant to the fish hatchery, a ship steward, and other such odd jobs. All this gave him a lot of experience which he could incorporate into his stories, sometimes as the grounding on which he built his vision, and sometimes as the real projection of the times. However, in his forty years of writing career, he was not fully adhering to realistic mode. To him reality was a different definition. He defined it “to include seen and unseen, physical and metaphysical, quotidian and

psychological, elements” (DeMott xiii). Steinbeck’s Nobel Prize winning momentous novel *The Grapes of Wrath* is a striking example of his documentary method of writing true life novels. For this work, he did a lot of research by having first-hand conversations with the Californian migrants of the Dust Bowl era because he was not someone who would write anything from anywhere. His true writer’s heart made him traverse roughness and collect convincing facts for his thought-provoking novels. Steinbeck in the midsummer of 1941, was working for the Office of the Coordinator of Information (COI) and encountered the refugees, the displaced, from the occupied countries of Europe. He started to have communication with the refugees about the problems they had been facing which made them run for life. The stories narrated by the banished citizens about the resistance actions taking place in their native lands made him come up with another of his fictional writings. He decided by September 1941, as Donald V. Coers expresses, “[T]o write a work of fiction using what he had learned about the psychological effects of enemy occupation upon the populace of conquered nations” (114). *The Moon Is Down* is the result of his communicative method of collecting information.

A commonality that comes to light in the narrative style of both Steinbeck and Kire is their employing of the elements of nature, events, and characters to produce a metaphorical understanding. The situations, the location, the social constructs, family, and entities of nature both the living and the non-living, act as symbolic learning and understanding. One of the narrative traits of Steinbeck was the microcosmic representation when he laid a miniature symbol to encapsulate the larger features. For instance, taking the bunk house in *Of Mice and Men* as a metaphorical representation, Steinbeck opens the fact to George and Lennie of the hard life they are to live by bucking wheat, living in closed quarters where even the air to breathe had to tightly pass through the three little windows only which were on the three walls of the long

rectangular concrete building. This tight bunk house had eight bunks and a little empty apple box, with two shelves, which was to be used as the cupboard for placing the belongings of the laborers securely, as though their security mattered. Steinbeck by using the miniature symbol of this bunk house intended to show the tightened life of the ranch workers whose freedom of movement, and of growth were being jailed. They could not look for open space to breathe freedom. His metaphorical representation further speaks of human life which was no better than an animal, rather worse than the animal. Making someone live in a room full of animal fodder is the saddest representation of the value human life is acknowledged with by the techno-industrial rich capitalist, the landlords. Crooks, in *Of Mice and Men*, was a negro stable buck who was made to live in a bunk house full of straws. It spoke of the deplorability of the migrant workers who had to live under the domination of the owners. Life was boxed for them. Steinbeck carefully and informatively used this representation to present the bigger picture of segregation which was practiced.

Like Steinbeck, Kire made use of the miniature copy, the miniature symbols to encapsulate the larger feature, in some of her fictional works namely *A Respectable Woman*, *Mari*, *Bitter Wormwood*, etc. The dilapidated town of Kohima and the cow-shed in *Mari*, the abandoned house in *A Respectable Woman*, and the Jungle in *Bitter Wormwood*, metaphorically support Kire's narrative style. All these give a minuscule representation of the larger loss. After the war, the families, who had to be displaced for safety of life, returned to their village. The joy of returning home turned to brokenness at the sight of the changed face of their village with their houses shattered down. The abandoned houses were their only resting place for the night. Khonuo, in *A Respectable Woman*, narrates, out of her memory, about that lonely night when they were in the abandoned house and how they had slept off after eating the little they could

save. They did not even bother about the chilling breeze which was entering the house through the holes. Kire's use of the image of the holes in the wall talks about the loss of living a comfortable life people have to face in the wake of war or any disturbances. The big horror of the war and the lasting trauma of losing everything by the suppressed at the hands of the dominants are pictured by these symbols. Thus, their use of metaphorical narration is aligned to the Naturalist study of the suffering of the minors.

Another convergence between Steinbeck and Kire appears in their use of names which carry meanings. In *Of Mice and Men* the two main protagonists, George Milton and Lennie Small, are introduced by Steinbeck, with their appearance, as he states:

The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a tiny and bony nose. Behind him walked his opposite, a huge man, shapeless face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. (Steinbeck 4)

By appearance Lennie was the toughest, as George also mentions to the boss that Lennie could do any kind of work, but it was Lennie who was like a small child who knew no vices of the people and was as honest and dependent on George as a small child on his parents. The word 'Small' here also stands to represent the poor living standard, it talks of poverty, of being submissive, of being subordinates to the rich. The proletariat, as though, were born with the destiny of being the insignificant group which even their names reflected. Steinbeck giving Lennie the surname 'Small' was a symbolic representation employed by Steinbeck.

It is a traditional belief of the natives of the Naga hills that a child born must be named immediately and his name is to be a big and a significant one so that they live a powerful life. A name with heavy meaning is a metaphor to represent what the person is to become. Lalthansangi Ralte expresses, “the names she gives her characters become very relevant as the story progresses” (226). Kire, like Steinbeck, used this method of metaphoric narration in the *Son of the Thundercloud* when the protagonist was named ‘Pelevotso’ which meant “faithful to the end” (Kire 12). Pelevotso who suffered sorrow and grief met Kethonuo, Siedze, Mesanuo, and her son Rhalie, and their goodness revived hope in him. Not of any familial bonding, yet Pelevotso remained with them in all the highs and lows and was faithful till the end, till the time he buried the grief-stricken Mesanuo in the soft soil of the village “‘Nouzie.’ ‘Compassion’” (Kire, *Son of the Thundercloud* 148) as the name stands for.

The saddening effect of the political-economic growth the power mongers were looking for, and the resulting social conditioning of the people was too deep to be forgotten. Both the regions had to pass through the stage of social and political upheavals. Steinbeck and Kire bring out the traumatic memories of the past people suffered owing to war and the technocratic growth which devastated everything making not just the present difficult for the ones who directly suffered, but also the generations who followed unwillingly faced the haunting of the past. The trauma left by the gun culture for gaining power and rule, Steinbeck and Kire presented in their works demonstrating their compassionate sentiments of sympathy on one hand and contempt on the other, thereby forwarding a realization for putting a halt on the gun culture which only brings lifelong traumatic remembrances.

The claims of Naturalism in literature are starkly visible in the works of both Kire and Steinbeck. K. Sreenivasan in his work “Steinbeck’s Image of Man” contributed in R.K. Sharma’s

1986 book, *Indian Response to Steinbeck: Essays Presented to Warren French*, quote Edmund Fuller's emphasis about how man is picturized in the present-day fiction when Fuller says, "the obvious product of despairing self-hatred, extended from the individual self to the whole race of man, with its accompanying will to degradation and humiliation" (qtd. in Sreenivasan 51) supports how milieu of a man affects his behavior and living state. This pairs with Emile Zola's focus on the effect of heredity and environment which causes a human to act under the domination of his "race, milieu and moment" (Taine) as states the French critic Hippolyte Taine in *The Encyclopaedia Britannica*. This Literary Naturalism of Zola, emerging out of the harsh adverse effects on the minorities because of the nineteenth-century scientific discoveries, became a subject of utmost concern.

Steinbeck was one of the American Literary Naturalist writers who would write about the normal everyday living and experiences of that range of human hierarchy who were living ordinary lives. He used the image of a commonplace man upon whom he would construct his visualization and revelation. Steinbeck's Naturalism depicted the ill fate of the dominated proletariats, the hands, and the migrant workers. Seclusion, estrangement, deprivation, abuse, survival in the deplorable unpleasant environment, economic discrimination, etc., which were the effects of the milieu on the people, were portrayed by Steinbeck in some of his novels namely, *Of Mice and Men*, *To a God Unknown*, *East of Eden*, etc. The same portrayal was done in his war novels like *The Moon Is Down*, *In Dubious Battle*, where the machineguns, the gunshots, the fear, and the anger seeing the public punishment, etc. speak of the social environment's dominance on men who are left with no option but to confirm to the mistreatment. Kire too records the destruction meted out to the indigenous people, residing in Khonoma village, when the Japanese invasion of the land took place in 1944. The coming of the Japanese brought with it

a lot of hardships. Fear loomed at the sound of bullet shots unaware of whether it was the Japanese bullet or the British gunshot. The war brought a humanitarian crisis. In the quest to survive the natives had to surrender to the demands of the dominating force. They were the marginalized, hiding in thick forest covers, leaving behind their homes and hearths. Families separated, there was hunger, wild animals gave them fear of death, rape, molestation, fear of being shot by the forces holding guns, injuries, diseases, etc. were faced by them and they could not but accept their fate. The war brought suffering and the trauma remains. *Mari, A Terrible Matriarchy, A Respectable Woman, or Bitter Wormwood*, all draw a vivid picture of the suffering of the people at the hands of the power-hungry colonizers. Hence, this study evidently brings to light that both, Steinbeck and Kire, elaborated on the shared memories of the sufferings people had to undergo, an essential focus of Literary Naturalism of Emile Zola. Thus, belonging to two different ends of the earth, both are one as the Naturalist writers of literature.

Ecological consciousness played a crucial role in the writing of Steinbeck and Kire. An individual's own realization that nothing exists on the earth in isolation from the other and sustenance only happens when the human world sees oneself as equal to the nonhuman world, not someone superior to it, is the crux of living. This understanding is the way to respect and show adoration that must be attached to all the elements residing in nature. Only when the entities are regarded as having value for one another will there be a mutually peaceful coexistence of all in a biological egalitarian environment. 'Self-realization' and 'biocentric equality' (Devall and Sessions 66) the two fundamental norms of Deep Ecology are vividly present in Steinbeck and Kire. In their writing an all-persistent relationship exists when, through their works, the entities of their respective landscapes are expressed with fundamental concern

and respect attributing this to the prevalence of intrinsic value in all the human and the nonhuman world.

Ben Hutchinson in his book *Comparative Literature: A Very Short Introduction* mentions, “Often undertaken through the pursuit of overarching categories—such as sources, influences, motifs, genres, and myths—comparative literature constructs its arguments through as wide a range as possible of examples and counter- examples” (13). Folktales and myths play an important part in the narration of Steinbeck and Kire. Remembering the traditional practices of the indigenous natives occupying the wilderness, the countryside, the farmsteads, etc., Steinbeck brought to light the mythic spiritual and the supernatural’s residence in nature, and the practice of rituals as a sign of respecting the elements that make up the ecology of human survival. Offering respect to the oak tree in the ranch of Joseph Wayne in *To a God Unknown*, Joseph sacrificing his blood to appease nature and to send down rain in return in the same novel, Juana preparing a poultice of brown seaweed to soothe the pain of Coyotito in *The Pearl*, has striking similarity with the indigenous practices of the Nagas living in the hills of Nagaland as Kire picturizes in her novels. Every element— human, nonhuman, spiritual, and supernatural are valuable and so they are to be regarded with a lot of veneration. The practice of directly conversing with the tree which the spirits direct to be brought back to the village for the new gate in Kire’s *Spirit Nights* is equally similar to Joseph Wayne’s conversation with the oak tree in which he sees his dead father in Steinbeck’s *To a God Unknown*. Again, in the *Bitter Wormwood* of Easterine Kire, Mose plucking the bitter wormwood and making it into a paste to heal the cut Neituo bore while in the jungle is akin to what Juana does with the brown seaweed in John Steinbeck’s *The Pearl*, speaking strongly of the folktales and myths as essential elements to comparative literary studies. It, certainly, brings an awe of amazement to understand how two

contrasting cultures have so much of similarities to the extent of learning that even the developed powerful West believe and practice the mythic realities which are common to the developing and the underdeveloped nations. Steinbeck and Kire shared their similarity in professing spiritual humanism by looking into the pleasure and contentment one should achieve by warding away all the vices that bring darkness which is in lines to their adherence to the Supreme. They share their mystic obedience as Spiritual Naturalist and Spiritual Deep Ecologist because they found the mystic essence in nature and this essence needs to be revered if a life of happiness and satisfaction is to be lived.

Belonging to the two different extremes of the world with varied cultural traditions, it becomes a general belief that the two writers are dissimilar in their thoughts, beliefs, and writings. However, this comparative study of Steinbeck and Kire negates the made-belief of them being dissimilar. It has clearly come to be drawn that Steinbeck with his deep understanding of the ecological environment, and Kire with her understanding of the indigenous inhabitant's reliance on nature, both attempted to establish a biocentric world where man's narrow domestic desires are not to make him a practitioner of harsh anthropocentric beliefs. Through their literary writings, they displayed the suffering of people conditioned by their heredity of existence, the milieu of growth and moment of living, their attached sentiments with the life of the common people, and presentation of their gathered experiences through their fiction, all act as a proof to their Naturalist portrayal. This displaying of life based on Naturalism acts as an influence to people to know their past cultural traditions, revive their lost culture, build in themselves the spirit of goodness, and live in harmony with nature knowing that it is only by mutually respecting each other's value, as Deep Ecology forwards, existence can be achieved. Study of Steinbeck and Kire through the comparative angle has thus brought to light the

convergences in them, and exchanges of informative thoughts. This relational background in their writing of society and nature is a step forward towards preservation and reverence to all the human and the nonhuman elements in nature so that they are not lost in time and with globalization. In fact, their understanding has been positively affecting the writers, of both the extremes, to portray the society and display the faults and the disappointments of the people towards their counterpart and their nature. By doing this the writers of Literary Naturalism and Deep Ecology will get the ground to establish the path for improvement rendering each and everyone their identity. Steinbeck and Kire, though different in their locational relations, are one in their writing of the societal man-nature concomitance.

This comparative study of John Steinbeck and Easterine Kire, from the perspective of Literary Naturalism and Deep Ecology, has widened the spectrum of understanding the convergence in their thoughts and feelings towards human and the nonhuman worlds. Their place attachment, spiritual adherences to nature, the mythical beliefs and practices, the memories of the land thus become a “resource in the articulation of environmental unconscious” (Buell 44) inspiring all to hold tight to the belief and the understanding that the conscious being a human is certainly not someone separate from nature, but is an integral part of nature and so once nature is protected it will directly be protecting the individual self. The mutual existence of one and all is to be the theory in mind. The deeply rooted inhabitant’s attachment to their landscape, as shown by Kire and Steinbeck, surmises that they were more attuned to the nonhuman environment in a transpersonal way. Considering Naturalistic bearing and Deep Ecology’s principles it can be inferred that they projected for an ecological self where one must leave the “narrow egoic sense of self” (Kerr and Key 1). They projected, through their fictional works, how the understanding of interdependence on the biological envelope can only lead to mutual

thriving and for this to happen the human world has to especially leave behind their ego of superiority. Through their convergence of thoughts, as their works bring to light, they open the thought process of every human world to live in harmony with the nonhuman world not as someone who is out of it but someone who is a part of it, letting nature reside in both the sensible sense as well as the insensible state of mind keeping in awareness John Muir's words when he says, "The sun shines not on us, but in us. The river flows not past us but through us" (qtd. in Kerr and Key 1). Only when we take ourselves as a part of nature there will be a spontaneous emergence of the urge to live with the entities in a supportable way. The environmental unconscious pertaining to Steinbeck and Kire's non-anthropocentric attachment to nature, furnished in their studied works, makes an individual a part of nature thereby motivating all individuals to live a more ecologically sustainable life not just for today but for ages to come respecting all human and nonhuman entities irrespective of their heredity as well as the physical and social conditions of living.

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