VEDA'S
JOURNAL OF ENGLISH LANGUAGE AND LITERATURE (JOELL)
An International Peer-Reviewed (Refereed) Journal
Impact Factor (SJIF) 6.002 http://www.joell.in

Vol.13, No.4
(Oct.-Dec.)
2026

RESEARCH ARTICLE

ISSN: 2349-9753

ECO-CINEMA IN INDIA: NARRATIVES OF CLIMATE CHANGE AND ENVIRONMENTAL CONSCIOUSNESS

Dr. Ayush Gaur

English Faculty, Department of English, Aligarh Muslim University, Aligarh, Uttar Pradesh, India

Email: ayushgaur4@gmail.com

DOI: https://doi.org/10.54513/JOELL.2026.13404

ABSTRACT

Over the years, Indian cinema has been known for its colourful stories and cultural relevance, and it has now become a platform to express ecological issues and climate change discussions. This paper will delve into the nascent field of eco-cinema in India and place the narratives of climate change within other strands of environmental narratives in cinema. It asserts that cinema, as a form of popular culture, is not just a mirror of but also a producer of public understandings of climate change, ecological degradation, and environmental justice. The paper uses a qualitative research approach grounded in cultural studies, ecocriticism, and film theory to examine how Indian films (both parallel and mainstream, including Bollywood) confront water scarcity, deforestation, floods, and the Anthropocene. In addition, special focus is placed on movies such as *Kadvi Hawa* (2017) and *Kaun Kitney Paani Mein* (2015), as well as films from various regions that have explored agrarian issues and ecological sensitivity in detail. The study emphasizes the double nature of cinema, both as a repository of ecological memory, a record of the person's lived experience of climate change, and as a force for environmental consciousness, a call to collective imagination and resistance. The research employs critical discourse analysis to analyse the complex layers of narration, metaphor and visual aesthetics of eco-cinema in India, highlighting areas of intersection with the global climate change debates and localization in socio-cultural context. This paper makes a significant contribution to the climate humanities by focusing on the importance of Indian eco-cinema as a cultural platform that can reimagine ecological futures and climate action. In conclusion, the paper shows that eco-cinema in India is not just a medium of entertainment but also a place for ecological ethics, resistance, and thought for sustainability, which is an area of significant engagement in the era of climate change.

Article history:

Received on: 05-09-2026
Accepted on: 24-09-2026
Available online: 21-10-2026

Keywords: *Eco-cinema, Indian cinema, Climate change narratives, Environmental consciousness, Ecocriticism*

.

Author(s) retain the copyright of this article. Copyright© 2026 VEDA Publications.

Author(s) agree that this article remains permanently open access under the terms of the Creative Commons Attribution License 4.0 International License.

VEDA'S
JOURNAL OF ENGLISH LANGUAGE AND LITERATURE (JOELL)
An International Peer-Reviewed (Refereed) Journal
Impact Factor (SJIF) 6.002 http://www.joell.in
Vol.13, No.4
(Oct.-Dec.)
2026

INTRODUCTION

Film is one of the most influential cultural expressions of the twentieth and twenty-first centuries, capable of communicating social reality, providing a basis for collective consciousness, and encouraging critical reflection. Cinema offers more than any other art form: a blend of story, sound, and image that is close to the audience and whose message is easily grasped by the masses, giving it particular importance in addressing themes of identity, politics, and the environment. In the global climate crisis, cinema has an even more important role to play, not just as a source of entertainment but as a reflection of concerns about climate change, ecological memory, and projections of sustainable futures. Cinema is an archive and an agent, recording lived experiences of ecological change and imagining pathways to resilience and sustainability, in an age in which climate change has moved from scientific discussion to an existential threat to humanity.

Climate change has featured prominently in Hollywood productions, often in apocalyptic and spectacular forms, due to Hollywood's technological and financial power. *The Day After Tomorrow* (2004) and 2012 (2009) are cases in point of environmental collapse presented in dramatized, catastrophic terms, making them more about spectacle and immediacy than about slow, incremental, and less visible degradation. Though these films are worldwide, the focus of many of them is on a sudden event or a crisis that has already happened rather than a lived crisis that is structural and unevenly distributed with climate change. Indian movies, on the other hand, have been more local and humanistic in nature, given their cultural, economic, and political framework. It frequently emphasizes agrarian crises, droughts, floods, and the difficulties faced by marginalized groups most vulnerable to ecological hazards.

The Indian eco-cinema, mainstream Bollywood, regional Malayalam, Tamil and Marathi cinema alike, is an expression of the Indian socio-cultural landscape. Some recent films like *Kadvi Hawa* (2017) reflect farmers' dismay at the erratic weather patterns that are the result of climate change, and *Kaun Kitney Paani Mein* (2015) lampoons the politics of water scarcity. Regional films such as *Carbon* (2018) and *Kaadu Pookkunna Neram* (2016) emphasize the close relationship between indigenous peoples and the natural world and their stories go beyond representation to reflect ecological ethics and justice. In contrast to Hollywood's focus on big-budget spectacle, these movies use allegory, realism, satire, and folklore to depict the multifaceted nature of the environmental crisis in India.

To place Indian cinema in the context of climate humanities is also critical as it allows us to catch an inkling of how climate change is not just a scientific or technological problem, but also a cultural one. Climate humanities is interdisciplinary and aims to examine how story, symbol and cultural forms contribute to our experiences of climate change and to collective action. The narrative form of eco-cinema is a medium for communicating ecological concerns within the cultural contexts of caste, class, religion, and postcolonial identity in India. Doing so challenges the hegemony of Western-centered climate narratives and helps create a more pluralistic global understanding of climate change.

In this study, the researcher aims to explore the phenomenon of eco-cinema in India and its

contribution to climate change and environmental awareness. The study highlights the direct and indirect engagement of films with ecological issues and their potential to convey the slower violence of climate change, enhance marginalized voices, and raise awareness of environmental issues among a variety of audiences. The paper situates Indian cinema as an important area of climate discourse within the wider field of climate humanities, from both the perspectives of academic research and the cultural politics of ecological imagination in the Anthropocene.

LITERATURE REVIEW

In the past twenty years, scholarship on "eco-cinema" has expanded significantly, notably in the disciplines of environmental humanities, film studies, and cultural criticism. Eco-Cinema, as a body of work, was conceived by Scott MacDonald (2013) as both an embodiment of ecological themes and a call for an "ecological" mode of spectatorship. Paula Willoquet-Maricondi (2010) also claimed that cinema could foster ecological literacy by inviting viewers to change their perception of their relationship with nature. In the Indian context, however, the systematic and scholarly study of eco-cinema has not been done to the extent as it has been in the Western world, although there is a rich set of ecologically themed films. Films such as *Peepli Live* (2010), *Kadvi Hawa* (2017), and regional-language films in Tamil, Malayalam, and Marathi present compelling ecological issues such as agrarian distress, water scarcity, and deforestation. Recent studies (Buell, 2005; Heise, 2008; Ghosh, 2016) in the field of ecocriticism have stressed the importance of viewing climate change not merely as a scientific issue, but as a cultural and narrative one as well. This paper, however, draws from such insights and situates Indian eco-cinema in the interdisciplinary space of the climate humanities.

RESEARCH METHODOLOGY

The method used in this research is qualitative research, using three approaches: textual analysis, critical discourse analysis, and ecocritical approaches. The films studied have been chosen because they explicitly address topics related to climate change, environmental degradation, or ecological consciousness. The research explores how the Indian film industry addresses ecological realities and climate consciousness through narrative strategies, representation, character development, and thematic issues. Secondary literature from film studies and the fields of ecocriticism and cultural theory is used to create an interdisciplinary structure. The methodological approach is to be more detailed than broad, more interpretative than statistical generalisation. This method is particularly appropriate for climate humanities research, where meaning, symbolism and narrative resonance are significant.

ANALYSIS AND DISCUSSION

The term eco-cinema in India is best understood as a free and fluid genre with no set conventions, but rather a habit of attention. Indian films have tended towards a different approach to the catastrophic event, with the flood burying a city and the storm providing a protagonist with a deadline, starting after the disaster has become normal. Their subject is the third successive harvest failure, the dry well, and the repayment notice that arrives on time in a year with

no rain. These stories center on farmers, forest-dwelling communities and the urban poor, who have contributed the least to the carbon build-up in the atmosphere and absorb the effects first. This is a tendency that is true and may be described carefully, but not necessarily stated as a rule. Rising rivers and falling mountains are not new to Indian cinema, as *Kedarnath* (2018) shows by reconstructing the 2013 Uttarakhand floods as the setting for a romance, or as the Malayalam film *2018* (2023) shows on a much larger scale. But Western cinema has also made great movies of quietness, with *Beasts of the Southern Wild* (2012) perhaps the most obvious example of a struggling community facing rising sea levels and having little to no choice but to be the main actors. The contrast looks more justifiable and more interesting if it is presented as a dominant tendency rather than a national identity; it then suggests the question of why there is such a tendency.

History is part of the answer, for the tradition is much older than the critical vocabulary used to describe it at the present time. The Eco-Cinema began to take its roots in film studies with the work of Scott MacDonald in his essay "Toward an Eco-Cinema" in 2004; this field was consolidated over the next ten years with the writing of Adrian Ivakhiv on *Ecologies of the Moving Image* (2013), the edited volume: *Ecocinema Theory and Practice* (2013) edited by Rust, Monani and Cubitt and Pat Brereton's work on environmental ethics and film. The concept of the "ecological cinema" was not up and around in India, however, until half a century later. *Do Bigha Zamin* (1953) by Bimal Roy is based on the dispossession of a farmer's land due to development. *Mother India* (1957) is Mehboob Khan's film, which constructs its ethical framework around the themes of flood, debt, and hunger. *Ashani Sanket* (1973), Satyajit Ray's film, does not portray the Bengal famine of 1943 as a natural disaster but rather as one created slowly, step by step, by the administration: the disaster comes to the village as rumor and rising prices, indeed, before it comes as starvation. *Titash Ekti Nadir Naam* (1973) is a film by Ritwik Ghatak about the people who depend on the river for their livelihood and the river's siltation and death. These films are not standalone works of social realism but can be read as precursors to the contemporary preoccupation with ecological vulnerability in India, rather than as imports from global climate discourse.

Rob Nixon's *Slow Violence and the Environmentalism of the Poor (*2011) is the theoretical framework best suited to this work. The harms he identifies are of the kind that occur over time and are not readily apparent. The problem he encounters is the problem of visibility, that is, their problem of representation, in journalism, in cinema. This poses the main formal question of eco-cinema: how can a medium organized by the visible record capture a process that looks like nothing? The novel shares Amitav Ghosh's problem, as explained in *The Great Derangement* (2016): The realist tradition has trained itself towards the probable and the individual, and is ill-suited to dealing with planetary disturbance. Dipesh Chakrabarty's "*The Climate of History: Four Theses*" (2009) adds another layer of complexity by asserting that two conflicting accounts of the human must coexist: that the human is a geological force and that it is a radically unequal sufferer. In *Sense of Place and Sense of Planet* (2008), Ursula Heise provides terms to describe the scalar

tension of Indian eco-cinema, in which the crisis of the village must somehow be made into a crisis of the planet. These frameworks can be seen as a formal answer to a representational deadlock, when taken together, rather than a purely thematic answer to the representational question.

The most obvious example of this is *Kadvi Hawa* (2017), whose architecture is more complex than one might think given its title 'drought film'. Set in the Bundelkhand region, a drought-stricken area, Hedu, an old blind man, lives in fear that his indebted son, Mukund, will end his life as many other farmers in the district have done. The antagonist, Gunu Babu, from Odisha's coastal area, a cyclone-prone region where the coastline is eroding, carries out his mission to move his family out of the place where the coastline is disappearing. Two people in the film who are vulnerable to climate change are on opposite sides of a debt transaction, one suffering from drought, the other from flooding, with a financial institution in between. This structural choice does much conceptual work, as it avoids the moral simplicity of a victim/villain dynamic and places the violence within the mechanism rather than in either man. The project's beginnings are documented in a 2005 shoot in Odisha, where Panda was told that the villages had been extirpated, and it still has a kind of documentary focus on landscape and time. The title has a similar implication: Hedu, a blind and illiterate character, is the one who has the most sophisticated feeling of how the climate has changed over the years, and in that part of his character, the person who is most sensitive to climate change is the least suited to understand the documents that will determine his family's future.

The film, *Kaun Kitney Paani Mein* (2015), also does not attempt a realistic depiction of scarcity; the way it creates it is particularly precise. The film is set in Odisha, in two neighbouring but antagonistic villages, Upri, in the hills and Bairi, below, where two lovers across the divide killed each other in the film's prologue. Upri is a place associated with a broken royal family and is dry; Bairi is an area where people are still in the fields and has plenty of water. In this film, scarcity is not weather-driven but historic: a result of the improvidence of a feudal elite and the differing labour and water management histories. Water can be used as the narrative's currency and is also an item of barter, and thus, the literalization of the process of commodification that environmental scholarship generally needs to advocate. It is important to note the context of the production of the film in any serious critical account: the film was made by the One Drop Foundation, with the support of WaterAid India and in the context of an explicit arts-based approach to changing behaviour in relation to water and sanitation. This prompts a question that the scholarship on Indian eco-cinema has not so far seriously engaged with and that explores the implications of development institutions being involved in the financing of a film, as well as of advocacy funding limiting the range of endings a narrative can reach.

This is not the ecological reading that *Peepli Live* (2010) is often accorded. The explicit issues in the movie are agrarian debt, land, media sensationalism, political opportunism, and comparatively little direct mention of drought, irrigation failure, or climatic irregularity. There is an ecological interpretation, but this is not a given; it must be argued, and the best

way to argue for it is through the compensation scheme that produces the plot. A downtrodden cultivator announces that he will take his own life so that his family can receive state compensation – and news reporters, bureaucrats and politicians flock to the village to await the event. So, this is the form of a society's response to ecological and economic failure—almost wholly a form of showmanship without repair. If read this way, the film is a document of the institutionalisation of rural distress, wherein the machinery that has been created to recognise the suffering becomes something else: a mechanism that is supposed to remedy the suffering. *Jal* (2013) is more at ease in the realist mode, on the other hand, placing its entire narrative economy in the pursuit of water in Kutch, where withholding it can be the source of competition, betrayal, moral wobbling and nothing more—no allegories are necessary.

The repertoire is extended much more widely in popular and regional cinemas and the formal variety of these is itself an argument. In *Kaththi* (2014), the mass-market path into climate justice is exemplified through the vehicle of corporate land grabs, groundwater extraction, and farmer dispossession, a star vehicle complete with songs, fights, and a double role, reaching audiences who would never ever find themselves before *Kadvi Hawa*. Any serious commentary on the film must also acknowledge what the film has given up when it demands structural analysis in order to meet the formal demands of popular movies, especially the one that demands individual heroic action to resolve systemic conflict. Of the more recent literature, one that is essential for a discussion of folklore and ecology is *Kantara* (2022) which brings together a local deity, disputed forest land and a clash between the villagers and the state in one story, and dramatises the collision between customary and legal claims. *Village Rockstars* (2017), however, presents recurrent flooding in Assam as the setting in which childhood actually happens, an ambient condition of the medium, if you will, in which the slow violence is the purest cinematic depiction in recent Indian cinema. *Sherni* (2021) brings human-animal conflict into the realm of the procedural, the world of the forest department administration; *The Elephant Whisperers* (2022) and *All That Breathes* (2022) push the field outwards to urban air pollution and interspecies care respectively.

The most fruitful line of analysis for this set of films is not about the nature of climate change in Indian cinema, but about how it gets there. In all these stories, ecological crisis does not manifest itself as 'weather'. It appears as a document. In *Kadvi Hawa*, it makes its appearance as the loan file and the periodical visit of the recovery agent. In *Peepli Live*, it is a compensation scheme with a name, a sanctioning authority, and a budget line. *Kaththi:* a land acquisition agreement; *Kantara:* a forest boundary recorded on paper, but one denied to a community that has lived on the land for generations; *Sherni:* a series of departmental orders and clearances. The populations which these films represent are mediated by climate change, not directly felt; this is mediated through institutions – banks, forms, permits, surveys, schemes and notices. This could be called paper weather and it indicates that Indian eco-cinema has come to a formal solution to the issue Nixon points to. Slow violence is hard to represent because it is dispersed and invisible but

bureaucratic documentation ascribes a place to dispersed harm, a signature, and a human face to it. A camera can document soil degradation over 20 years but a camera can document a man putting his thumbprint on a piece of paper that he can't read.

The important part of this formulation is its linkage with the existing scholarship on the state and the poor. In *Red Tape: Bureaucracy, Structural Violence, and Poverty in India* (2012), Akhil Gupta demonstrates that the fate of the poor in India is not a result of malicious intent on the part of the bureaucracy, but of the ordinary workings of procedure, arbitrariness and indifference. The account of bureaucratic rationality, further developed by Michael Herzfeld in *The Social Production of Indifference* (1992), and the concept of slow death, by Lauren Berlant in *Cruel Optimism* (2011), frame the attritional erosion of populations in the context of ordinary life. Under all of these lies P. Sainath's *Everyone Loves a Good Drought* (1996) that continues to be the documentary armamentarium for the agrarian anguish that these films dramatise. The link is not just implied; at least one review of Kadvi Hawa makes it explicit: the one who foretells the death is a bank recovery agent, instead of the traditional village moneylender, and that this shift is a sign of formal financial institutions as the main adversaries of rural disaster. This is an analytic moment, a small plot maneuver that takes agrarian suffering from a feudal register to a modern institutional one, since it is the transition from moneylender to bank agent.

The wilted, weathered state of paper is most readily visible in the narrative of *Kadvi Hawa*. If Gunu will never visit Hedu's own house where his debtor son lives, then Hedu will help Gunu by informing on his neighbours and provide information as to who has money and when it might be best to approach them. The debt apparatus does not only harm the poor, it also enslaves them: it makes a victim an informer and a protection of one family the survival of the community. This is a much more forceful alternative to the claim that the movie shows suffering, for it reveals the mechanism that breaks down collective solidarities that could otherwise have shaped resistance, under the pressure of ecological and economic factors. On this interpretation, slow violence is not only slow, it's also fractious, and its power is that it can make its victims collaborators in its action.

From this an opposition can be generated throughout the field, between embodied knowledge and documentary knowledge. On one side are the water diviner who plies her trade in the field in Kutch, the customary use of forest land at Kantara, and the accumulated judgement of the agrarian world, which instructs the cultivator when to sow. On one side are the water diviner who works in the field in Kutch, the customary occupation of forest land in Kantara, and the accumulated judgement of the agrarian world, which tells the cultivator when to sow. On the opposite side the loan agreement, the government scheme, the survey map and the boundary line. Climate change in Indian cinema is often represented as a contestation between these two epistemologies; in which the poor has the former and the state & capital the latter, and in which the latter is legally binding while the former isn't. By the framing it can be discussed as more than just a list of problems in society inasmuch as it can be seen as a

common formal and philosophical pattern shared by films that vary considerably in genre, language, and budget.

This is confirmed by two subsidiary observations. The first is with regard to monsoons. The connection between rain and romance, renewal and erotic possibility, is so much a reflex of popular Hindi cinema that it has become a convention of the film form that dates back decades. Eco-cinema quietly removes that meaning; in *Kadvi Hawa*, rain is completely absent, while in *Kaun Kitney Paani Mein*, water is now an exchange and a coercive device. Since they already know what rain in the context of Indian films should sound like, they are not told to call out climate change when it doesn't happen, but that is the only way they can get their point across without being expository. The second one is about duration. The concept of waiting, in the expectation for rain, compensation, remission of a loan, the return of a river, almost all these narratives are built on, makes the Indian eco-cinema an outgrowth of the themes of slow cinema and endows a phenomenological existence to Nixon's category. There is waiting for slow violence, from within.

A responsible account should also have provisions for objections that may be raised against it. Most of these films are produced by urban, educated cinematographers about rural, agrarian, and tribal worlds; although Gayatri Spivak's query about subaltern speech is relevant here, Panda himself was also brought up in a village in western Odisha and used to walk a lot each day to school. The threat of the ecological noble savage is ever present when dealing with films on forest people, which can be countered by Ramachandra Guha's discussions on the universalisation of environmentalism and by Guha and Gadgil's *This Fissured Land* (1992). A film's size and the extent to which it is available for viewing determine what can be produced and who will see it; and claims about its distribution to mass or rural audiences need to be substantiated by box-office or festival or distribution data and cannot be simply asserted. The most important of which is that the definition of 'Indian eco-cinema' as an intervention and not representation is a significant one and would need audience reception studies, evidence of policies in reply or proof of rural non-commercial screenings to maintain. Until such evidence can be found, it seems defensible to say that these films are designed for intervention and rhetorically frame themselves as interventions, claims about form and address, not effect.

Combined, these factors indicate that overall, Indian eco-cinema is not a genre, but an overlapping formal experimentation of making attritional harm visible, not a national school, but a collection of them. What makes it unique is not its content, which is common in environmental cinema everywhere, but the mediating mechanisms that are evident in the film's form—the document, the institution, the inherited inequality and the waiting time. These help make the planetary emergency local, on-screen, manageable, and survivable, and it is in these that it preserves, as its main character, those who are most unlikely to be remembered elsewhere in the context of climate change.

FINDINGS

The analysis provides us with a number of findings. Indian eco-cinema is not a genre with conventions, it is a cluster of overlapping formal experiments, and its

uniqueness does not lie in the subject matter it explores, which are shared with environmental cinema elsewhere in the world, but in the mediating structures that it has developed. Second, the contrast between Indian and Western eco-cinema is not necessarily a binary contrast; there is disaster spectacle in Indian films, as well as quietness in Western films, and the contrast can be more usefully framed as a question of why this tendency exists than as a claim of difference in national essence. Third, the tradition is far older than its critical vocabulary, and *Do Bigha Zamin, Mother India, Ashani Sanket,* and *Titash Ekti Nadir Naam* are all works that have deep roots in Indian concerns about land, water and rural precarity, from which contemporary climate narratives are best understood as continuation, rather than importation. Fourthly, and most importantly, the study reveals a consistent structure in works that span the boundaries of language, genre, and budget: ecological crisis arrives to these populations as a document, not as weather, and always via loan files, compensation schemes, land agreements, forest boundaries, and departmental order. This pattern, which I am calling paper weather, is a formal response to the representational deadlock Rob Nixon finds, because the spread of the harm becomes a place, a sign, a human face, and the camera captures it. Fifthly, the results suggest that this process happens extractively, but also divisively, as *Kadvi Hawa* reveals by placing his victim in his neighbours' shoes: slow violence erodes the solidarities that could otherwise lead to resistance. Sixth, a constant epistemological opposition establishes itself between the knowledge of the body of the poor and the knowledge of the document of the state and capital, and only the latter has a legal force. Finally, the study reveals that the available evidence on the audience reception of these films is scarce, as policy response documentation and distribution data are largely missing. So the only defensible conclusion is that these films rhetorically constitute themselves as interventions, not as manifest interventions, a conclusion that addresses form but not demonstrated effect.

CONCLUSION

Eco-cinema in India is a significant cultural initiative to address climate change. Indian cinema extends the cultural imagination of climate change by incorporating ecological aspects in stories that emphasize humanity's resilience, vulnerability, and ethics. This research shows that cinema is no longer a mirror of the environment, but also an agent of environmental consciousness. In a world of intensifying climate change, the importance of Indian eco-cinema will continue to rise, becoming a cultural arena for envisioning, discussing, and reimagining an ecological future. Future research should further expand this inquiry by investigating regional cinemas, conducting studies on audiences, and examining cinema and grassroots environmental movements. This work will provide greater insights into the intersection of eco-cinema, art, and climate activism in times of climate crisis.

REFERENCES

Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.

Carbon: The Story of Nabo. Directed by Venu, Poetry Film House, 2018.

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. U of Chicago P, 2016.

Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford UP, 2008.

Jal. Directed by Girish Malik, One World Films, 2013.

Jalpari: The Desert Mermaid. Directed by Nila Madhab Panda, Eleenora Images, 2011.

Kadvi Hawa. Directed by Nila Madhab Panda, Drishyam Films, 2017.

Kaadu Pookkunna Neram. Directed by Dr. Biju, Indrajith Films, 2016.

Kaththi. Directed by A. R. Murugadoss, Lyca Productions, 2014.

Kaun Kitney Paani Mein. Directed by Nila Madhab Panda, Eleeanora Images, 2015.

MacDonald, Scott. "Towards an Eco-Cinema." *Framing the World: Explorations in Ecocriticism and Film*, edited by Paula Willoquet-Maricondi, U of Virginia P, 2010, pp. 19–45.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard UP, 2011.

Peepli Live. Directed by Anusha Rizvi, Aamir Khan Productions, 2010.

Ship of Theseus. Directed by Anand Gandhi, Recyclewala Films, 2012.

Valu. Directed by Umesh Vinayak Kulkarni, Zoo Films, 2008.

Willoquet-Maricondi, Paula, editor. *Framing the World: Explorations in Ecocriticism and Film*. U of Virginia P, 2010.