Hugging Trees in the Himalayas

Birthing a Global Movement to Conserve Mother Earth

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One way to understand the sentiments behind hugging trees is to read the simple prose of Shel Silverstein’s 1964 book, *The Giving Tree*.

Translated in over 30 languages, and one of the best-selling children’s books of all time, *The Giving Tree* tells the story of a relationship between a young boy and a tree. The tree provides the boy branches on which to swing, shade in which to sit, fruits to eat, branches with which to build a home. As the boy grows older he requires more and more of the tree. The tree in acts of selfless love willingly gives him what he asks for, even letting the boy cut it down so he can build a boat to sail in. The boy leaves the tree, now a stump. Many years later, the boy, now an old man, returns and the tree notes that it has nothing else to offer. The man says he does need much now, just a quiet place to sit and rest. The tree happily offers its stump.

Is it the nature of the tree to give? Is it the nature of the human being to take?

*Earth provides enough to satisfy every man’s need, but not every man’s greed.*

*Mahatma Gandhi*

*The issue, is not development vs. environment. It is extinction vs. survival.*

*Sunderlal Bahuguna*
The Chipko (literally “hugging” in Hindi) movement in India to conserve mother earth came to public attention in April 1973 when a group of women in Mandal village, located in the mountainous Himalayan region of Uttarkhand, “hugged” trees in order to prevent them from being felled. In the next several years, more than a dozen confrontations between women and lumberjacks occurred in Uttarkhand -- all non-violent and effective, enshrining forever the term “tree hugger” in conservation parlance.

In 1974, an especially notable confrontation occurred in Reni Village of Uttarkhand where a women’s group led by Gaura Devi blocked an army of lumberjacks singing: “This forest is our mother’s home; we will protect it with all our might”. They admonished the lumberjacks: “If the forest is cut, the soil will be washed away. Landslides and soil erosion will bring floods, which will destroy our fields and homes, our water sources will dry up, and all the other benefits we get from the forest will be finished.”

Stories and photographs of women’s bodies in Mandal and Reni villages, interposed between the trees and the gleaming axes of timber cutters, spurred word-of-mouth buzz in neighboring communities, and made interesting news copy for local, national, and global media. The notion of “Cut me down before you cut down a tree,” generated a lot of media coverage, bringing with it a new humanized morality to abstract environmental concerns.

Two local activists -- Chandi Prasad Bhatt, a Marxist, and Sundarlal Bahuguna, both inspired by Mahatma Gandhi, led the Chipko movement, albeit
somewhat independently. They both exuded characteristics that fuelled the spread of Chipko bringing it to the national (and international) consciousness. Well networked with journalists, they both wielded a prolific pen, writing with ease in both Hindi and English and thus mobilizing their rural and urban elite constituencies.

Chandi Prasad Bhatt was greatly inspired by Gandhian follower Jayaprakash Narayan, whom he met in 1956 in Uttarakhand, and felt compelled to respond to Narayan’s call for serving the nation. As a youth leader in Uttarakhand, Bhatt led various initiatives premised on Gandhian ideals, organizing villages to be self-sufficient, promoting socio-economic development, and propagating moral and ethical public conduct, including the non-consumption of alcohol and cigarettes.

Sundarlal Bahuguna was also greatly inspired by Gandhian ideals and became active in the freedom movement in 1940 at the age of 12, being mentored by an older friend Sridev Suman. Like Bhatt, Bhaguna was also charismatic, credible, and spoke forcefully in both Hindi and the local Garhwali dialect.

In the Uttarkhand region, the communication media underlying the Chipko movement was remarkably small-scale and low-tech, emphasizing local knowledge, local resources, local leadership, local language, and
locally relevant methods of communication. Poets and singers were frontline motivators, writing verse and songs for public performance to inspire grassroots participation. Ghanshyam Sailani emerged as the poet laureate of Chipko, penning verses such as

“Let us protect and plant the trees
Go awaken the villages
And drive away the axemen.”

Poetry, singing, and public performances to inspire participation in the Chipko movement

When women of Uttarkhand heard that the lumberjacks were on their way, they would sing such songs and walk toward the forest. The chorus would get louder and strident when the timber-cutters arrived. The women would hold hands and form a circle around the tree, hugging it as a group. What could the lumberjacks do? They were rendered powerless even with their axes and saws.

The Chipko movement gathered rapid momentum as it rode the wave of spirituality. *Bhagwad kathas* (large prayer meetings) were routinely organized in forest areas of Uttarkhand, emphasizing that God resides in every living being, including in trees. To protect the trees was a sacred act, blending environmental science with deeply-ingrained spirituality.

Chipko’s appeal was uniquely wide-ranging. Thus the movement was co-opted, shaped, and popularized by groups as diverse as local and global journalists, grassroots activists, environmentalists, Gandhians, spiritual leaders, politicians, social change practitioners, and feminists. The feminist movement popularized Chipko, pointing out that poor rural women walk long distances to collect fuel and fodder, and thus are the frontline victims of forest destruction. The Gandhians accentuated the Chipko movement through symbolic protests such as prayers, fasting, and *padayatras* (ritual foot-marches). Further, Chipko is synonymous with the growth of ecology-conscious journalism in India and around the world.

The media that the Chipko movement generated went beyond the notion of just saving trees but, rather, was imbued with the belief that the forest belonged to the people, and only they could ensure its wise use. And, as the movement spread, and generated more media, it humanized environmental concerns for local, national, and global audiences.

In India, the media generated by Chipko put the notion of saving forests squarely on the political and public agenda of the country. Sundarlal Bahuguna brought the movement into national and international prominence by undertaking a 5,000-kilometer trans-Himalaya march in the early-1980s, gathering
support for the Chipko movement one village at a
time, and presenting the peoples’ call to save India’s
forests to Prime Minister Indira Gandhi. Subsequently,
Mrs. Gandhi’s government legislated a 15-year ban on
felling of green trees growing over 1,000 meters above
sea level in the Himalayan forests. This decree was
extended to the tree-covered forests of India’s Western
Ghat and the Vidhya mountain ranges. Mrs. Gandhi
hailed the Chipko movement as representing India’s
“morally conscience” gift to the world.

Tree-hugging caught on all over the world,
a symbolic act to conserve and honor Mother Earth.
Thousands of little Chipkos sprouted everywhere. For
instance, a German youth organization, Grüne Jugend
Freising, established a tree-hugging campaign with the
motto: “Preserve, what preserves you.” In Netherlands,
Princess Irene, launched a heartfelt movement to put
issues of environmental protection, climate change
and nature preservation on the political and public
agenda. The simple act of tree-hugging had caught
the imagination of conservationists, activists, and
artists on a global scale.

Environmental artists Agnieszka Gradzik
and Wiktor Szostalo took a novel approach in creating
Chipko art. Gradzik and Szostalo ask local participants to
gather branches, twigs, vines, and flowers, and
fashions these materials into groups of natural figures
“hugging” trees. The artists’ stated intention is to
“remind us that we humans are still very much a
part of our natural surroundings.” Gradzik’s and
Szostalo’s art installations have occurred in cities all
around the globe, including an exhibit she fashioned
in India with the pioneering women of Uttarkhand
who gave birth to the Chipko movement.

The Chipko movement, born in India, has inspired
many initiatives and activists to use the symbol of
tree-hugging to conserve and preserve our environment.
The symbol reminds people to honor the “giving” tree
and treat it with love and care as Mother Earth.
References


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Endnotes

1. This case and some of the featured quotes draw upon Singhal and Lubjuhn (2010). Photos are taken from Mark Shepard’s website http://www.markshep.com/nonviolence/GT_Chipko.html where permission is granted for use: “May be freely copied and shared for any noncommercial purpose as long as no text is altered or omitted.”

2. Silverstein (1964). Also, see http://en.wikipedia.org/wiki/The_Giving_Tree

3. The summary of the story is adapted from http://en.wikipedia.org/wiki/The_Giving_Tree


17. source: www.treehuggerproject.com

18. source: www.treehuggerproject.com/mission.html


