

ECOCRITICISM: A STUDY OF RELATIONSHIP BETWEEN LITERATURE AND ENVIRONMENT

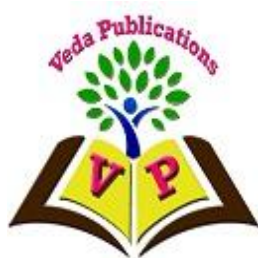
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ABSTRACT




The environment has represented an extraordinary threat to human culture and in addition to the mother earth. The broad abuse of characteristic assets has abandoned us at the precarious edge of discard. The rainforests are chopped down, the petroleum derivative is quick diminishing, the cycle of a season is at the confusion, natural ecological disaster is frequent now across the globe, and our environment is at the margin. Beneath the conditions, there emerged another hypothesis of perusing nature composing amid the most recent decade of the earlier century called Eco-criticism. It is a worldwide upward enlargement which appeared as a response to man's human-centric state of mind of ruling nature. The present paper will shed light and investigate the eco-critical viewpoints as visualized in some select world literature and also Indian writing in English. This naturally arranged investigation of writing realizes a biological proficiency among the readers who in the process move toward becoming conscious, accordingly taking great consideration of Mother Nature. The natural concern is one of the significant worries of the day. Eco-criticism has experienced quick improvement amid its short residency since the presentation. It is an interpretive instrument of investigating nature composing which is usually connected with Environmental criticism, animal studies, deep ecology, and eco-feminism.

Keywords: *Literature, Environment, Eco-Criticism, Mother Nature, Ecological.*

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INTRODUCTION

Eco-criticism is an expansive route for literary and social researchers to explore the worldwide natural emergency through the crossing point of writing, culture, and the physical environment. It is one of the most youthful revisionist developments, which has cleared the humanities in the course of recent decades. The present world is confronting eco-fiascos and our condition is currently in question. Presently science and innovation are insufficient to battle the worldwide ecological disaster. We should roll out improvement in our disposition to nature. Literature does not coast above life, so it has its task to carry out. For quite a while nature was not given due thought by the scholarly commentators, so ecologically arranged literature argues for a superior comprehension of nature in its more extensive hugeness. Eco-criticism has developed a worldwide developing movement during the last few decades. Literature and environment studies commonly called eco-criticism or environmental criticism. The similarity to the more general term scholarly feedback-involve a diverse, pluriform, and cross-disciplinary activity that expects to investigate the ecological dimensions of literature and other imaginative media in a soul of ecological concern not constrained to any one technique or responsibility. Eco-criticism starts from the conviction that expressions of the human experience of creative energy and the examination thereof- by prudence of their grip of the intensity of word, story, and picture to strengthen, excite, and coordinate ecological concern can contribute fundamentally to the comprehension of natural issues or the environmental problems.

The term eco-criticism was first instituted by William Rueckert in his basic critical writing *Literature and Ecology: An Experiment in Eco-criticism* in 1978. The word “eco” comes from the Greek word “oikos” which etymologically implies household or earth and “logy” from “logos” implies rational discourse. Together they mean criticism of the house the earth as represented in writing. As indicated by Rueckert, eco-criticism applies environment or ecological values into the investigation of literature. In the book *The Environmental Imagination* eco-criticism has been defined as: “*a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist’s praxis*” (Buell-p-430). In additional eco-criticism does not merely mean nature study; it has separated itself from regular nature writing, first by its moral stand and pledge to the normal world and after that by making the association between the human and the non-human world. Eco-criticism is literary critics that emerges from and is arranged toward a worry with human and nonhuman cooperation and interrelationship. Eco-criticism has developed exponentially from its origin in the mid 1990s as a planned initiative. ASLE, set up in 1992 (The Association for the Study of Literature and Environment) has become an global movement with sections all through Europe, East and South Asia, and Australia-New Zealand, however researchers from the Anglophone world, particularly the United States and the United Kingdom, still prevail. Since Aristotle, literary criticism had taken a specific enthusiasm for “setting” however not until the point when the late twentieth century did it truly connect with natural history and the ecological what's more, sociologies. The primary eco-critical study, Joseph Meeker's *The Comedy of Survival*, and the term eco-criticism date from the 1970s. Meeker's finding of

original comic plots as reflecting techniques of adjustment in light of a legitimate concern for survival- foresees later enthusiasm for the relevance of logical models for environmental-literary inquiry.

ECO-CRITICAL VIEWPOINTS AS VISUALIZED IN WORLD LITERATURE

Eco-criticism gets its enthusiasm from the three noteworthy American writers whose works praise nature as a real existence drive, and the wild as showed in America. They are R.W. Emerson, Margaret Fuller and Henry David Thoreau. They had a place with the gathering of New England writers, poets, essayists, and philosophers, jointly known as the visionaries, the principal major abstract development in America to accomplish 'social freedom' from European models. R. W. Emerson had delighted in the impact of nature in his first intelligent prose narrative *Nature*. The author here praises a non-traditional way to deal with nature which is prevalently known as "transcendentalism." He proposes that reality can be best-seen concentrate nature. Fuller's *Summer on the Lake* During 1843 is a transcendental travelogue that experiences the American scene on the loose. It depends on the Great Lakes locale. Fuller here separates the utilitarian thought processes of the pioneers and profound stylish points of sightseers. Henry David Thoreau is considered as the father of Eco-criticism; Thoreau's *Walden* is a self-portraying record of his two-year remains in a hut on the shore of Walden Pond, two miles from the place where he grew up. It is a great record of dropping out of present-day life and looking to recharge the self by an 'arrival to nature'. This book has applied a solid impact on the attitudes of it readers which changes from sense of self-cognizance to eco-consciousness. Robert Frost a noteworthy American writer has made utilization of woods, lakes, stars, ponies, and so on. His poems are basic at first glance level. In any case, on the off chance that we test profoundly under the surface we find that nature uncovers the well-known fact of human life. His poem *Stopping by the Woods on a Snowy Evening* manages the lasting excellence of nature, and the commitments of transient human life. Eco-criticism is less created in the UK than in the USA. Though the American composing praises nature, the British eco-critics try to caution us of ecological dangers radiating from legislative, industrial, commercial, and neocolonial powers.

Raymond William's *Country and the City* demonstrates a striking complexity between the country and city life. William here represents country life as a center of modernity, a quintessential place of loneliness. Lawrence Coupe's *The Green Studies Readers* is a far reaching choice of basic writings which tends to the association between environment, culture, and literature. To put it plainly, the book is a legitimate source and a valuable section into Green Literature as it gives an enormous measure of sources to be utilized for research.

ECO-CRITICISM IN INDIAN WRITING IN ENGLISH

Indian philosophy is wealthy in ecological design since Veda which paid equivalent significance to all living beings. India is likewise a place that is known for rich biodiversity. From the Himalayas of North to Kanyakumari of South, from the Bay of Bengal off east to the Arabian Sea on the west, the nation has flexible physical surroundings leaving a profound effect on people. Literature isn't separated from that. A decent number of scholars manage

eco-critical texts. Eco-critical points of view might be best seen in the works of Nobel Laureate Rabindranath Tagore who established Viswa Varati at Shantiniketan a long way from madding swarm. His *Rakta Karabi* and *Muktadhara* are the best case of eco-critical writings where he impugns human abominations against nature. His eco-critical sonnets incorporate *The Tame Bird was in a Cage* and *I Plucked you Flower*. Anita Desai's *Fire on the Mountains* is a genuine case of eco-critical content managing the issue of creature murdering or animal killing, population explosion, moral corruption of man - all making a danger the environment symbolized by regular fire in the forest.

Kamala Markandaya's *Nectar in a Sieve* speaks to Nature as a destroyer and preserver of life. The author here has demonstrated how the disasters of industrialization ruin the sweet agreement of a worker's life. Arundhati Roy's *The God of Small Things* is a depiction of Exploitation of nature, by individuals for the sake of advancement and modernization which is a predominant theme of the novel. The creator here has demonstrated her sharp attention to the present squeezing ecological issues. The writer in this novel has raised her voice for the earth, which is presently under an incredible risk of contamination. In this novel, she uncovered the enormous debasement of nature as well as thinks about the purpose for its dehumanization. Ruskin Bond's *No Room for a Leopard* exhibits the disgraceful state of the creatures after deforestation. *The Tree Lover*, *The Cherry Tree*, *All Creatures Great*, and *Small* and numerous others are about the chain which ties man and nature, as in the chain of the environment, indicating relationship.

Eco-criticism in India is presently in its second stage, which propagates the amalgamation of the principal wave and the second wave as proposed by Lawrence Buell. While the main period of Eco-criticism advanced provincial comprehension of nature, the second stage observers Eco-criticism as a sorted out development moving towards a worldwide concern.

CONCLUSION

In this way, Eco-criticism began as a composed development inside writing examines in the mid-1990s, an insightful age later than the principal such developments inside the ecological humanities. It's encouraging has been fast, to such an extent that inside two decades it is well while in transit to broadening itself worldwide from its unique Anglo-American base and now flaunts about six insightful diaries in Europe, North America, and Asia. However eco-criticism stays more in a condition of unfurling than of combination. It has changed its shading from nearby to worldwide viewpoints in perspective of the present natural emergency around the world. The people have just a single earth to live in and we are at the precarious edge of our pending demolition except if we are watchful of the blue planet. On the off chance that we need to hear the melody of the earth, we should change our human-centric vision immediately. The world writing possesses large amounts of environmental points of view. Condition being an indivisible piece of human culture is foremost in all major sanctioned works. A natural understanding may lead them into a few new points of view. Indian philosophy and writing isn't a special case to this. From the antiquated to the digital age, Indian writing is thronged in ecological concern. Aside from the Traditional Indian

writing in English, the exemplary works of territorial writing coming in English interpretation have their portrayal of nature. They influence us to figure out how we may have a glad existence in close amicability with nature. These ecological literary works flawlessly manage human instinct relationship and interconnection the key note of eco-writing. The basic message is kept nature in her perfect excellence; let not decimate what we can't make. The more eco-critical works will come into the center.

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