



Concept Of Eco-Criticism In T S Eliot's Poetry

Dr Anupama Verma

Asst Prof English

College of Agriculture Waraseoni, Balaghat Madhya Pradesh

Corresponding Author: Dr Anupama Verma

ABSTRACT: Eco-criticism and "green study" is a rising field of scholarly investigation that considers the relationship that people have with the earth and its environment. 'Eco-Criticism is the investigation of the connection amongst literary writing and the physical condition.' The word 'ecocriticism' first showed up in William Rueckert's article "Writing and Ecology: An Experiment in Ecocriticism" in 1978. Furthermore, appeared when Cheryl Glotfelty got the term in the Western Literature Association meeting in 1989 and worked for its utilization which from now on had been utilized as 'the investigation of nature composing'. The term 'ecocriticism' looks for joins between abstract investigations and natural activism, amongst human and sociologies and ecological aspects. The paper amplifies crafted by T S Eliot that acknowledges ecocriticism and furthermore investigates the semantic and artistic embodiments of the earth. T.S. Eliot's utilization of scholarly experimentation inside an urban setting speaks to a noteworthy advancement in nature composing that modernizes the class and makes it significant to the substances of present-day life. The paper magnifies the works of T S Eliot that appreciate ecocriticism and also explores the linguistic and literary exemplifications of the environment. T.S. Eliot's use of literary experimentation within an urban context represents a major innovation in nature writing that modernizes the genre and makes it relevant to the realities of modern life. The paper focuses on the depiction of urban and rural landscapes in *The Waste Land* and *Four Quartets*: arguing that each poem demonstrates a clear development in Eliot's environmental consciousness and provides vital insights into modernist anxieties regarding the changing relationship of people to place in the first half of the twentieth century.

KEYWORDS- Ecocriticism, Ecology, Natural activism, Genre.

Received 20 July, 2018; Accepted 04 August, 2018 © The author(s) 2018. Published with open access at www.questjournals.org

Concept of Ecocriticism in T S Eliot's Poetry

Eco and *critic* both derived from Greek, *oikos* and *kritis*, they signify 'house judge' which may be characterized as 'a man who judges the merits and demerits of writings, criticizes its despoilers and the *kritos* is an authority of taste who needs the house kept in great order, no boots or dishes scattered to demolish the stylistic layout. Today the link between the nature and social world is being investigate to idealize the bonding amongst men and nature. The term explores the connection amongst men and nature in writing and manage how ecological issues, social issues concerning the earth and states of mind towards nature are exhibited and broke down to have a protected future.

Study of Eliot's work from a green approach reveals a number of environmental issues and a sustained commitment environment by his similar explorations of anthropology, psychology, and literary experimentalism and urban places. T.S. Eliot's poetry shows a clear interest and comparison in the natural world and nineteenth-century environmental issues. As a bystander of two world wars and the rise of modernity in Western society, he recognized a destructive change in the relationship between humans and non-human living things. Eliot's poetry offers a critique of the environmental impact of modernity which emphasizes the physical, psychological and artistic importance of cultivating a close relationship with the natural world. It also argues for the continuing importance of nature during a period where the majority of the population of Britain were no longer directly reliant on the land for survival.

Without question, T .S. Eliot may have watched this dull and unlawful relationship amongst industrialization and private enterprise to disharmonize spiritual nature relationship. Eco-criticism's

achievements in developing awareness of the presence of nature in all places and broadening recognition of the environmental aspects of all texts encourage a re-evaluation of T. S. Eliot's poetry from an ecocritical perspective. Eliot's depiction of a sterile city which is both populated and polluting would seem to confirm negative associations of the metropolis as an unhealthy, contaminated and unnatural environment, and consequently reinforce the idea of Eliot and the wider modernist movement, as having minimal interest in the natural world. It was this 'loss of genuine' over 'pick up of fake' which would have sub-deliberately incited Eliot to create 'The Wasteland'. T.S. Eliot's 'The Wasteland' is one such artistic content which typifies in it an environmental awareness. The title of the ballad 'The Wasteland' (1921) itself conveys in it the simple standard of eco-basic examinations.

Looking at Eliot from an ecocritical point of view not just creates new bits of knowledge into the writer's work, yet additionally holds different advantages for the theory of ecocriticism. The poet was aware of this notion and therefore he found a metaphor and a parable of nature to highlight the human degradation of the contemporary world. The title gains support as loss of spirituality and decadence of nature both results in the human downfall. It was this striking similarity between spirituality and nature which might have motivated the poet to choose the title of the poem as 'The Waste Land'.

Eliot's poetry offers a study of the natural effect of ecocriticism. Modernity emphasizes the physical, psychological and artistic importance of cultivating a close relationship with the natural world. The Waste Land is a pioneer lyric as Eliot is worried about the devastation left by the war. The Waste Land represents alienation between the human psyche and the rest of the natural world as well.

The opening lines of 'The Burial of the Dead' portrays defilement of nature through its loss of raising a point of confinement and corruption of human nearness through its loss of extraordinary quality. Nothing is the same as the world before the war — morals fell away to demonstrate a universe of death and devastation. Lewis expresses, "The artist lives in a cutting-edge squander arrive, in the outcome of an incredible war, in an industrialized society that needs conventional structures of specialist and conviction, in soil that may not be helpful for new development". The apocalypse of nature gives a notice to human depravity.

In Eliot's verse, water symbolizes both life and passing. Eliot's characters stay nearby for the water to fulfill their thirst, watch streams surge their banks, cry for the rain to satisfy the dry earth, and sit by spoiled pools of standing water. Slighting the way that water has the regenerative probability of re-establishing life and riches, it can moreover incite the feeling of suffocation and passing, as because of Phlebas the sailor from The Waste Land.

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain. Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

Eliot describes a dismal atmosphere where roots and branches cannot grow, the trees are dead and there's no water flowing into the streams. Generally, spring has been viewed as a positive event in life, when nature wakes up from winter's sleep. In modernist literary composition, April, the month once spring takes full hold, is termed as the "cruelest month." One reason is that April is the time of Easter that is the time of the death of Christ. The dead tree provides no shelter is associated with the conditions which are frightful and unfit to measure. The author conjointly mentions death and alternative synonyms of death and decay as "dead land", "dull roots" "dried tubers" etc. are picturized. There's no life during this atmosphere and the reader sense the dark tone of the speaker.

In the section "A Game of Chess," the speaker of the poem derides the how modern world has lost touch with nature. The organic life-giving nature has turned into inorganic lifeless objects: "The Chair, she sat in, like a burnished throne,/Glowed on the marble, where the glass/Held up by standards wrought with fruited vines (A Game of Chess)". In the third part of 'What the Thunder Said' Eliot presents the decay of modern Europe. In The Waste Land Eliot forges a link between nature and the material world. Although the poem deals with war's physical and emotional effects, the speaker of the poem uses drought as a symbol of death: "Here is no water but only rock/Rock and no water and the sandy road/(What the Thunder Said) There is not even silence in the mountains/But dry sterile thunder without rain. (What the Thunder Said). Throughout these and others, drought is the symbol of death.

In the first section of the poem, 'The Burial of the Dead' "Desolate and empty is the sea" and the very title of the poem The Waste Land could be taken as a strong planet. The modern human being stands in the egocentric position of looking at things and thus suffers from human-centeredness.

Four Quartets Twenty years later, the theme of environmental disorder continues in Eliot's work but with the promise of regeneration. In the midst of WWII and a looming English Civil War, Eliot wrote Four

Quartets (1941-42) over the course of six years as a celebration of earthliness but recognition of the many little deaths in everyday moments where place and sensual experiences exist. The Waste Land and Four Quartets demonstrate a clear development in Eliot's environmental consciousness and provides vital insights into modernist anxieties regarding the changing relationship of people to place in the first half of the twentieth century.

The Quartets can be understood as prescient in their anxiety about the impact of human actions on the environment and as such recognize the potential for discord in the natural world as a result of human exploitation. The imagery of environmental collapse and exhaustion is a reminder of the fragility of place and instills a sense of responsibility for its protection.

The ships

The stars and ice caps

The Waste Land and Four Quartets offer vital insights into understanding changes in human relationships with nature in the first half of the twentieth century and approaching T. S. Eliot's poetry from an ecocritical perspective have the potential to generate exciting new readings. An ecocritical reading of The Waste Land enables us "to put before the reader's eye what is not yet visible". The poem is immensely relevant in the context of the present situation of worldwide environmental cry. Eliot's search for physical, psychological and artistic reconnection to nature is evident throughout his poetry. Eliot depicted through the landscapes of modernity to identify what is still valuable and worth preserving in modern life. Nature is found to be central to this search and the desire for meaningful contact with the natural world.

REFERENCES

- [1]. Asher, Keneth : T. S. Eliot and Ideology. Cambridge University Press, 1995.
- [2]. Black, Elizabeth: The nature of Modernism Eco Critical Approaches to the Poetry of Edward Thomas , T S Eliot (2018) Wdith Sitwell and Chalotte Mew , Routledge, New York .
- [3]. Brooks, Clanth: Modern Poetry and the tradition. New York: Oxford University Press, 1965.
- [4]. Eliot, T S : Knowledge and Experience in the philosophy of F H. Bradley.London :Faber, 1964.
- [5]. Eliot, T. S.: (1919) Tradition and the individual talent. "Introduction" Poetry Foundation.
- [6]. Eliot, T. S.: (1943–1944) The Four Quartets. Harcourt Brace Jovanovich, New York Gish NK (1988) The Waste Land: the Poem of Memory and Desire. Twayne Publishers, Boston.
- [7]. Jain, M: (1991) A Critical Reading of the Selected Poems of T. S. Eliot. Oxford University Press, New Delhi.

Dr Anupama Verma "Concept Of Eco-Criticism In T S Eliot's Poetry" Quest Journals Journal of Research in Humanities and Social Science, vol. 06, no.7, 2018, pp. 01-03.