



Research Paper

## “ Blooming Nature in English literature nowadays”

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**Preface:** *Position of Nature in English Literature has a deep rooted multidisciplinary concept .My aim is to clarifies such knots of confusion or misconception about Eco criticism . I go through many texts to jutifies my point , that astonishing me deeply how nature mixed properly with the elements of literary creation and give birth a new piece of nature related literature.Firstly general concept of Ecocriticism,2<sup>nd</sup> extension and development of Eco criticiam,3<sup>rd</sup> use of nature jn various texts, Criticism, 4<sup>th</sup> Criticism 5<sup>th</sup> Transparency between man and Nature, 6<sup>th</sup> Contemporary Eco thinking, Bibliography.*

**Keywords:** *General conception of Eco criticism, Development, Usage, criticism, relation between Man and nature, contemporary days, conclusion, bibliography*

*Received 09 Mar., 2025; Revised 20 Mar., 2025; Accepted 22 Mar., 2025 © The author(s) 2025.*

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"Nature is like a wild animal that you have trained to work for you. So long as you are vigilant and walk warily with thought and care, so long will it give you its aid; but look away for an instant, be heedless and forgetful, and it has you by the throat." 'The Flood' ' Nectar in Sieve' By Kamala Markandya

### 1. General concept of Ecocriticism

Ecocriticism is the study of literature and the environment from an interdisciplinary point of view, where rious ways literature treats the subject of nature. Ecocriticism is an intentionally broad approach that is known by a number of other designations, including "green (cultural) studies", "ecopoetics", and "environmental literary criticism" and is often informed by other fields such as ecology, sustainable design, biopolitics, environmental history, environmentalism, and social ecology, among others. In comparison with other 'political' forms of criticism, there has been relatively little dispute about the moral and philosophical aims of ecocriticism, although its scope has broadened rapidly from nature writing, romantic poetry, and canonical literature to take in film, television, theatre, animal stories, architectures, scientific narratives and an extraordinary range of literary texts. At the same time, ecocriticism has borrowed methodologies and theoretically informed approaches liberally from other fields of literary, social and scientific study. William Rueckert may have been the first person to use the term ecocriticism in his 1978 essay entitled Literature and Ecology: An Experiment in Ecocriticism, ecocriticism as a movement owes much to Rachel Carson's 1962 environmental exposé Silent Spring. Drawing from this critical moment, Rueckert's intent was to focus on "the application of ecology and ecological concepts to the study of literature". early ecocritical text, Joseph Meeker's The Comedy of Survival (1974), proposed a version of an argument that was later to dominate ecocriticism and environmental philosophy; that environmental crisis is caused primarily by a cultural tradition in the West of separation of culture from nature, and elevation of the former to moral predominance. Such anthropocentrism is identified in the tragic conception of a hero whose moral struggles are more important than mere biological survival, whereas the science of animal ethology, Meeker asserts, shows that a "comic mode" of muddling through and "making love not war" has superior ecological value. In the later, "second wave" ecocriticism , Meeker's adoption of an eco -philosophical position with apparent scientific sanction as a measure of literary value tended to prevail over William's ideological and historical critique of the shifts in a literary genre's representation of nature.

### 2. Extension and development of Environment in English literature

Once in the branches of criticism its strictly prohibited to the words related to nature , but as it gained accuracy in the literary world it caught attention to large extent. In ancient time , in an article that extends ecocriticism to Shakespearean studies, Estok argues that ecocriticism is more than "simply the study of Nature or

natural things in literature; rather, it is any theory that is committed to effecting change by analyzing the function—thematic, artistic, social, historical, ideological, theoretical, or otherwise—of the natural environment, or aspects of it, represented in documents (literary or other) that contribute to material practices in material worlds". This echoes the functional approach of the cultural ecology branch of ecocriticism, which analyzes the analogies between ecosystems and imaginative texts and posits that such texts potentially have an ecological (regenerative, revitalizing) function in the cultural system. As Michael P. Cohen has observed, "if you want to be an ecocritic, be prepared to explain what you do and be criticized, if not satirized." Certainly, Cohen adds his voice to such critique, noting that one of the problems of ecocriticism has been what he calls its "praise-song school" of criticism.

### 3. Use of Environment in various texts

All ecocritics share an environmentalist motivation of some sort, but whereas the majority are 'nature endorsing', some are 'nature sceptical'. Greg Garrard has dubbed 'pastoral ecology' the notion that nature undisturbed is balanced and harmonious, while Dana Phillips has criticised the literary quality and scientific accuracy of nature writing in "The Truth of Ecology". Similarly, there has been a call to recognize the place of the Environmental Justice movement in redefining ecocritical discourse. In 1990 when the association for the study of literature and environment was established in 1992 along with the Interdisciplinary Studies in Literature and Environment in 1993. Simon Schama, for instance, argues that when we imagine even the most pristine of wilderness, "the landscapes that we suppose to be most free of our culture may turn out to be, on closer inspection, its product. There is one writer whose works show ecology not only as an important or dominant theme, but there is also concern for natural depletion that is taking place.. We are talking of Ruskin Bond. The natural scenic hills of Dehradun and Mussoorie almost invariably form the setting of his works and reflect his ardent faith in the healing powers of nature. He shows his worry for the unthoughtful actions of man towards nature. Through his short stories for children he has tried to convey an important message to everyone, that is, the importance of nature in our life. Raja Rao as one of the most prominent writers of Indian English novels. His depiction of the South Indian village culture and environmental setting is a true depiction of relationship between man and nature. In his novel 'Kanthapura' he has shown how rivers and mountains play an important role in people's lives. They have names for them. In this novel they call the mountain as Goddess Kenchamma and they consider it responsible for both - their prosperity and their adversity. Raja Rao writes about Kenchamma in the novel, "Kenchamma is our goddess. Great and bounteous is she.....never has she failed us in grief. In Malgudi days, R.K Narayan depicts as a character. In other words he used landscape as an important theme and as mentioned in the earlier chapter this is also one of the important considerations under ecocriticism. In 'The Dark Room' the river and the ruined temple leave a benign influence on Savitri. The flowing Sarayu, the ruined temple and the stone slabs influence Raju in 'The Guide', and contribute to his sainthood. It is the spirit of Malgudi that helps him to face the ordeal of fast in the right earnest. It is the retreat across the river that almost transforms Jagan. Thus Malgudi is a character. When it is material, it is a villain like the gutter in 'The English Teacher' and 'The Financial Expert'. Under the salubrious influence of serene nature Krishna becomes so spiritual that he begins to communicate with the soul of Susila. In D.H. Lawrence 'Women in Love' the sensuous intercourse between Gerald and Gudrun with Nature and each other are so delicious in taste. The chain of Ecosystem and interdependence are greatly showing off in. In 'Copperfield in the Jungle' he shows abhorrence towards hunting for pleasure which can never be justified. 'The Tree Lover', 'The Cherry Tree', 'All Creatures Great and Small' and many others are all about the chain which binds man and nature, as in the chain of ecosystem, showing interdependence. He has always emphasized on the friendly relationship between man and nature and has brought before us our need for each other. That is why we notice his pity for the unsympathetic and cruel actions of human beings towards nature. Anita Desai specially ushering in the psychological novel, Desai uses external landscapes to portray interior states of mind. In 'Cry, the Peacock', the complexities of Maya's inner life is effectively brought out through the landscape as is her resentment against her husband for his inability to communicate with her. Maya compares herself with the peacock in the jungle. The peacocks are said to fight before they mate, living they are aware of death and dying they are in love with life. This is reflected towards the end in the novel when one day during a dust storm both husband and wife go up to the roof of their house, she pushes him off the parapet and he dies. In 'Voices in the City' Monisha is repeatedly compared to the engaged bird in her house who wants to be free. Her condition reflects the plight of the imprisoned bird whose need is no one's concern and its life is for the pleasure of the others. She finally commits suicide to free herself.

### 4. Criticism

To conclude, Apart from above Rachel Azima's theory of ecocriticism provides us with a completely new perspective of looking at Ecocriticism which might raised the eyebrows of many writers but it indeed has led to inclusion of many Criticism in general examines the relations between writers, texts and 'The World'. "The world" is synonymous with society--- the social sphere. Ecocriticism expands the notion of "the world" to include

the entire ecosphere. Ecocriticism takes an earthcentred approach to literary criticism. Ecocritics and theorists are concerned with the questions if the nature is being represented in a piece of literature or if the physical setting has a role in the plot or if the values expressed in the work is consistent with the ecological wisdom or if in addition to race, class and gender place should become a new critical category and in what ways and to what effect the environment crisis is seeping into contemporary literature and popular culture. Ecocriticism has come to mean not only the application of ecology and ecological principles to the study of literature, but also the theoretical approach to the interrelational web of natural cultural and supernatural phenomena. Most ecological work shares a common motivation, that is, the awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support system. Ecocritics encourage others to think seriously about the aesthetic and ethical dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications.

### **5. Transparency between man & nature**

Most ecological work shares a common motivation, that is, the awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support system. Mostly the urbanization of human civilization left a dangerous impact on the Ecology. The transplantation of concretes called 'Uttorayan' at Chandmoni Tea Garden and disappearing of forest and roadside trees are an exact cause of global warming which also harm our ecological system. It is a high time to take a simpler and aspirational, non-violent way of life as Polish poet novelist Czeslaw Milosz writes in his 1978 poem 'NOTES': "Not that I want to be a God or a Hero Just to change into a tree, Grow for ages, not hurt anyone."

### **6. Contemporary Eco- Thinking**

Here I am sharing a unique phenomenon of Eco-thinking from the book "How I become a Tree" by Sumana Roy – here the writer desires to live own life like a tree! she loves to enjoy the shackles less freedom of that the trees, of not being slaves to time, or not being forced to put up with social pretension. It definitely reminds us about the Keatian ecstasy to be a Nightingale. It also reminds us about the Bengali short story of Tagore, called "Bolai", here the protagonist Bolai who felt a mystic fondness for a roadside tree and the environment and he firmly believed that the trees and humans both have equal right to grow-up in the Nature! "  
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