

## **Ecocriticism-A Good Significance in Literature and Environment**

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**Abstract:** *In this paper titled "Eco-Criticism", an attempt is made to discuss eco criticism which emerges as a separate discipline in 21<sup>st</sup> century. Eco is a short of ecology which is concerned with the-relationship between living organisms in their natural environment and their relationships with the environment. Despite an undeniable development, eco criticism, by analogy, has a close link and relationship between literature and environment. It is absolutely a combination of a natural science and a humanistic discipline. Besides interdisciplinary combination of the physical and the spiritual can be seen in terms of ecology and eco criticism. It is found that the relationship between man and physical environment had always been interesting to literary critics.*

**Key words:** *values, realism, environmental praxis, nature,*

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### **I. Introduction**

Eco criticism, being one of the ways in which humanists fight for the world in which they live, observes in nature and culture the ubiquity of signs and indicators of value that shape form and meaning. The reflection of continuous difficult struggle in the area of culture and spirit speaks for the urgency of action or the urgent need to do something in this respect. Of course, it is an agreeable view that man always exists within some natural environment or there cannot be without where. At this junction, one cannot help remembering the most widely known critics: Lawrence Buell, Cheryl I Glot Felty, Simon C. Estok, Harold Fromm, William Howrah, William Ruecket, Sullen Campbell, Micheal P.Branch and Glen.A.Love of whose a uniform view is thus "not only ecology but also literary criticism are combined in order to restore the Earth's health which remains lost owing to man's wrongdoing.

Man is, after all, only one part in a huge and complex life net in nature in which everything has a certain value. Eco critics claim to be speaking, However, not on behalf of tradition of which they are often critical but on behalf of nature. Jay Parini in his article "The New York Times Magazine" explains the provenance of eco criticism by suggesting that from the point of literary aspect, it marks a reengagement with realism, with the actual universe of rocks, trees and rivers the lies behind the wildness of signs. Eco critics tend to assume that its representation of nature has been more successful than in truth – it has. I would like to recall the words of Elder that "Poetry becomes a manifestation of landscape and climate just as the eco system's flora and fauna are." Elder simply puts forth twin concepts together pertaining to the ecology. He characterizes contemporary ecology as follows: the science of ecology confirms the indivisibility of natural process; Each feature of a landscape must be understood with reference to the whole just as the habits of each creature reflect and depend upon the community of life around it.

Buell defines that eco criticism is nothing but a study of the relation between literature and environment conducted in a spirit of commitment to environmental praxis. It takes an earth centred approach to literary studies. With the experiential or referential aspects of literature in mind, one can test literary texts not as detractions from but as contributions to our interaction with the natural world. Vision can correlate not with dominance but with receptivity and knowledge with eco centrisism. Every genius of eco criticism claims that the nature of literature and the nature in literature make it possible for eco critics to work in a spirit of commitment to environmental praxis.

In accordance with the crucial moment of Buell's commentary, reader can appreciate the eco criticism which reflects throughout the passage of poem "Pied Beauty" written by Gerard Manley Hopkin  
Glory be to God for dappled things,--For skies of couple-colour as a brindled cow;  
For rose-moles all in stipple upon trout that swim; Fresh-fire coal chestnut-falls; finches' wings;  
Landscape plotted and pieced—fold, fallow, and plough; And all trades, their gear, and tackle and trim. The poem's polished artfulness can be enjoyed with his exclamation.

But how delicately responsive the poem is to the stimuli it registers! Who would have thought to trout's 'rose-moles all in stipple'? In this way, aestheticism produces environmental bonding. Literally, the poet sees a painted fish; effectively, the aestheticist distortion animates the trout and makes its body palpable. There can be no question that this is a live trout shimmering for an instant in Hopkin's imaginary pool. With another

glance, Hopkins evokes the feel and look of chestnut-falls, with another the mottled look of the agricultural landscape. This eco criticism benefits from a strong dose of formalism. There is no doubt that literature can be realistic and even in some limited sense representation: it points to the world. Following the post-structural and interdisciplinary approaches, the new trends in literature, literary criticism and language studies show that one discipline can be used by some other discipline for the realization of its ends. The enrichment of eco criticism adds glamour to the English language and literature and strengthen its growth in the Age of Globalization.