

Ecopoetics: The Halsey Of Environmental Literature

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ABSTRACT/THEME

'Ecopoetics' has gained a considerable attention in the recent emerging trends in literary fields. The term or to use more precisely William Ruckert's coined word "Ecocriticism" designates the critical writings which explore the relationship between literature and the biological and physical environment, conducted with an acute awareness of devastation being wrought on that environment by human activities, ecocriticism thus envisages an active alliance between the humanities and the sciences. As 'Environmental Literature' focuses on the contemporary environmental crises and the possible solutions for the alleviation of this crises, it helps in implementing an environmentally conscious culture by sending a message of resilience, conciliation and awareness for humans to live in harmony with nature. This field of literary studies which is interdisciplinary in both nature and approach re-examine the relation between man and nature, change the ways humans inhabit earth thus calls for an integration of the sciences and the humanities.

Keywords: Conciliation, Culture, Ecopoetics, Ecocriticism, Environment, Literature, Resilience.

I.INTRODUCTION

Environmental literature has always reflected and glorified the different forms of nature and its various phenomenas. However in the wake of the recent debates on ecology and the threat that the continuous misuse of environment poses to humanity has given rise to new ways of looking at nature and making the nascent environmental issues more explicit in the literary works. The anthropocentric attitude of man leads him to act badly on the world and create havoc all around him resulting in lurid environmental disasters such as toxic and nuclear wastes , air and water contamination , deforestation and desertification, exhaustion of natural spaces , famine , floods, soil erosion, loss of arable land, reduction in ground water levels, expanding human settlement due to unchecked growth of human population, industrial wastes, poisoning of oceans, problems of garbage disposal, global warming, destruction of ozone layer and many incurable diseases are some of the hallmarks. With this growing environmental degradation, a need was felt to interrogate the extent of human intrusion into natural world and to make him more accountable for his violent behaviour unleashed on environment.

Literature, thus takes a crusade against the anthropocentric dualism of man. Although it cannot directly debate about problems in natural world but can help in exploring, defining and seeking solutions, to resolve ecological problems in a wider sense. Glen Love also supports the argument as: teaching and studying literature without reference to the natural conditions of the world and the basic ecological principles that underlie all life seems

increasingly shortsighted, incongruous. [1] Literature develop a natural world which cannot be separated from its moral and political orientation. Representation of environment is at least faintly present in almost all texts as Lawrence Buell also confirms in *The Environmental Imagination* that through the text human history is framed within natural history as non-human environment is always present there. In a way literature can bring salubrious changes by making one of the texts' ethical orientation, the accountability of humans towards their environment.

With this interest academia has been organised into a relatively autonomous discipline with scientific probings and expertise in order to explore the portrayal of environment in all areas of cultural production and its relationship with human world and it is this field which is recognised as "Ecopoetics" or "Ecocriticism". Simply ecopoetics establish a bond between literature and the natural environment. 'Ecocriticism' or interchangably 'Green Studies' thus denotes a literary aproach which began in the USA in late 1980s and in UK in early 1990s and is still an emerging movement. The word "Ecocriticism" originates from Rueckert's essay "Literature and Ecology: An experiment in ecocriticism" (1978) in which the term denotes ecological concepts to assess literature. But it did not turn out to be a rational movement for the purpose untill the publication of two seminal papers, "The Ecocriticism Reader: Landmarks in literary ecology" (1996) by Cheryll Glotfelty and Harold Fromm and "The Environmental Imagination: Thoreau, Nature Writing and the Formation of American Culture" by Lawrence Buell which marked the authorized recognition of the concept 'Ecocriticism' as a genre to revalue the 'nature writings'. As a result it has become a recognized and rapidly growing field of literary study, with its own organisation ASLE (Association for the study of literature and environment) and its own journal ISLE (Interdisciplinary Studies in Literature and Environment). It has now branches in many countries of the world including India, who are organising conferences regularly and publishing papers on literary analysis of different environmental issues worldwide. The prefix 'eco' is preferred over 'enviro' as according to literary scholar 'enviro' implies anthropocentric attitude of man which places him at the center surrounded by everything else including environment.

II. BEGINNING OF THE MOVEMENT

Ecocriticism in the USA as it exists now as a movement was influenced by three American 19th c transcendentalists, Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850), and Henry David Thoreau (1817-1862) and their works like *Nature* (1849), *Summer on the Lakes, During 1843* (1849) and *Walden* (1849) respectively - All the three celebrate nature as a life-force and the wilderness as manifested in America. Although Lawrence Buell has argued that it is Thoreau who spoke most explicitly for nature by emphasizing interconnectedness and equality between all living things. These three books are seen as the foundational works of American 'ecocentered writings' which is taken to be more 'celebratory' in tone and thus ridiculed as 'tree-hugging' by some critics. However the UK version of ecocriticism, 'Green Studies' originated with Jonathan Bate's book *Romantic Ecology: Wordsworth and the Environmental Tradition* and Lawrence Coupe's collection of essays *The Green Studies Reader: From Romanticism to Ecocriticism* (2000), whom they acknowledged their inspiration along with British Romantics of 1790s. The British variants claim that many of the concerns of 'Green studies' as they prefer the term, were evident in Raymond William's book *The Country and the City* (1973) i.e before the term 'ecocriticism' came into being. British ecocritics warn us that

environmental threats actually emerge from commercial, industrial, governmental and neo-colonial forces as Bate points out in *'The Song of the Earth'* that colonialism and deforestation have frequently gone together.

III.ECOPOETICS/ECOCRITICISM AS A CONCEPT

As a concept 'Ecocriticism' first arose in the conference of WLA (Western Literature Association) in 1989, where the term was adopted to refer to a critical field that had previously been known as 'the study of nature writing'. Cheryll Glotfelty, the head of the conference, posed a question titled 'What is Ecocriticism?', to many scholars and the presented feedback not only defined the term but brings forth different aspects/perspectives of its theory and practice in its 1994 session. Scholars also use the terms such as 'Ecopoetics', 'Environmental Literary Criticism', and 'Green Cultural Studies' equally which are now widely used in literary paradigm. Christopher Cokinos defines the term as 'critical and pedagogical broadening of literary studies' which investigates the 'possible connections among self, society, nature and text.' Thomas K Dean identifies and stresses the 'interconnectedness of all things' as humanity's selfishness and 'increasing technology' destroys environment. According to him ecocriticism is inherently interdisciplinary in nature thus its approaches can be theoretical, historical, pedagogical, analytical, psychological, rhetorical and so on or the combination of all. He also includes culture and its products in the circle of ecocritical readings. For Ian Marshall ecocriticism is simply 'literary criticism informed by ecological awareness'. While as Stephanie Sarver looks for the ways in which the text can reflect on the relationship between human and natural or using the theories of ecocriticism how nature will be perceived in literary text. According to him one can draw from the theories like feminism, marxism, post-structuralism, psychoanalysis, historicism etc. Don Schees focuses on the 'Landscape' which involves, according to her, not only non-human elements of place but 'human perception and modification' as well. She relies on post-modernistic approach of nature as social and psychological construct, 'all writing is anthropocentric' she said, so need to be 'filtered through human consciousness'. Scott Slovic explains the concern of ecocriticism as: the ecocritical bailiwick includes not only the study of the explicit treatment of human-non human relationship in literature but also the reading of any work of literature (any genre) in an effort to discern its environmental implications. [2]. She appeals to create a communication link through literature, a contact not only with literature but with physical world and this contact will subsequently shape your responses to text and in turn redirect values as she quotes Glen Love who says: the most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world. (From "Revaluing Nature: Towards an Ecological Criticism" -WAL, Nov.1990).[3] Allison B Wallace tries to differentiate between 'ecoliterature' and 'ecocriticism'. For him ecoliterature is any writing that examines the intimate human experience with 'place' or the 'Landscape' that surround us and include 'all the marks of human history' i.e, every living and non-living thing that surround us. Ecocriticism on the other hand, as per him, 'stands poised to integrate the field (ecoliterature)...into virtually all the standard disciplines like History, Philosophy, Geography, Ecology, Geology, Biology' etc., in this way reaching out to interdisciplinary audience. The most thorough definition of 'Ecocriticism' is undoubtedly provided by Cheryll Glotfelty as:

The study of the relationship between literature and the physical environment, just as feminist criticism examines language and literature from a gender conscious perspective

and Marxist criticism brings an awareness of the modes of production and economic class to its readings of texts, ecocriticism takes an earth centered approach to literary studies. [4]

IV. ECOPOETICS AND THE ENVIRONMENTAL LITERATURE

Although the emergence of this powerful environmental movement during 1970s seems to be sudden but its roots can be traced back to several generations of nature writers, as there was no organised movement to study the ecological/environmental side of literature, these important works were scattered and categorized under a litany of different subject headings such as, 'pastoralism', 'human ecology', 'regionalism', 'American studies' etc. Wallace Stegner remarks that: there was an environmental movement before earth day, a long, slow revolution in values of which contemporary environmentalism is a consequence and a continuation. [5]. Among them the most influential and celebrated work is Rachel Carson's '*Silent Spring*' (1962), a foundational book embodying a logical argument about how perilous pesticides pose a serious threat not only to wildlife but to human health also. The opening chapter of the text suggests an eco-catastrophe which according to her is irrevocable as she concludes: No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves. [6]. Her scientific probings were largely confirmed, leading to increasing public awareness of pesticide pollution and eventually intensify action and set regulations for developing less persistent agricultural chemicals. The book, taken as a critical introduction to ecocritical readings, warns us more vigorously, with its apocalyptic rhetoric that danger is not only imminent but well underway, and she validate it with scientific evidences. Al Gore Comments that: without this book, the environmental movement might have been long delayed or never have developed at all.[2]

Before the publication of '*Silent Spring*' there is a generation of literary environmentalists who shape our understanding of the environment and its relationship with the human world. Among them the most note worthy are five authors, Sally Carrighar, Louis J Halle, Archie Carr and Edward way Teale- who inform their readers the beauty and the fascination of the natural world. Their sensitive and effective observation of nature helps to create a public opinion with measures like Wilderness Act (1964), National Wildlife Refuge System Act (1966). Sally Carrighar, spent years on nature study and wrote *One Day at Teton Marsh*, *One day at Beetal Rock* and *Icebound Summer*, giving us a clearer understanding of wild nature by portraying their lives and capturing their experience. Louis J Halle wrote *Birds Against Men* and *Spring In Washington* (1947), both ornithological studies. He remarks that a concentration upon birdlife is one way to evaluate the environment. He records the cycle of nature from the chill of winter through the beauty of spring into the splendor of summer showing his keen interest in changing patterns of nature. Halle's another book *Choice for Survival* deals with the dangers of nuclear annihilation and at the same time demonstrates the adverse effect of advanced weaponry on the environment. Archie Carr's monumental book *Handbook of Turtles* (1935) is his effort in conservation. Due to it turtle population was stabilized and eventually increased throughout the world. This book including others of same concern won him the title 'Turtle Man'. Edwin Way Teale's book *Wandering through Winter* bagged him Pulitzer prize in 1966 and is an attempt to teach a whole generation through his personal spirituality and experience how to respond and give reverence to nature.

A century and a half after the publication of Thomas Malthus's famous *Essay on Population*, the debate on overpopulation was revived by William Vogt and Fairfield Osborn. They along with Marston Bates opened up the post World War II debate on the population problem, a debate sustained in the 1960s and later by Paul

Ehrlich and others. Aldo Leopold, Joseph Wood Krutch and Marston Bates contributed most significantly towards making the populace aware of the ecological perspective, i.e., of the interrelatedness of all living things, including humankind. These five critics went beyond the traditional description of nature to alert their audience to the threat posed by human activity to the natural world and indeed to humanity itself. Leopold's *A Sand Country Almanac* (1949) hailed as Bible for the modern environmental movement deals with 'Land Ethics' and Conservation. He believed that land was not: a commodity belonging to us', but rather 'a commodity to which we belong. [5]. Thus he try to connect man with his land, a total environment. Leopold next talk about land health depends on ecological conscience and individual responsibility. He urges that the 'land health' is the capacity of land to renew itself but stress on its conservation that is: our effort to understand and preserve this capacity. [7]. William Vogt's *Road to Survival* argues that humanity is suffering due to the violation of laws which govern the relationship with the environment by excessive breeding and abuse to land. 'Excessive breeding' he maintained, would result in an 'ecological trap' for humankind. Fairfield Osborn's *Our Plundered Planet* alarms about the depletion of forests, soil and water resources. He warns that if mankind didn't halt its assault on the land, modern civilization will perish. Joseph Wood Krutch's books *The Desert Year* and *The Voice of the Desert* points out that through waste, greed and self-centeredness, humankind has seriously upset the balance of nature so 'endangered its own survival' :unless we share this terrestrial globe with creatures other than ourselves, we shall not be able to live on it for long.[8] , he concluded. Marston Bate's most influential volume, *The Forest and the Sea* (1960) gives a deeper sense of the complex interrelationship among living things and further of humankind's impact on the environment. Bate declared by citing Leopold that: we need to develop an ecological conscience, we remain important, you and I and all mankind , but, 'so is the butterfly- not because it is good for food or good for making medicine or bad because it eats our orange trees, but because it is 'in itself as part of the economy of nature. [22]

However after 1970s a number of activists come forth with their insightful knowledge, to attract readers towards the unpicturesque ecologically critical phenomenas and to a large extent succeed in reorienting the minds of their readers. Among them the most important are, Edward Abbey's *Desert Solitaire* (1968), a contentious text, celebrating the harsh beauty of desert landscape. Annie Dillard's *Pilgrim at Tinker Creek* (1974) engages her readers attention to the metaphysical introspection and leads ecotheological studies to its new heights. Ecotheology, a form of constructive theology that focuses on the interconnectedness of religion and nature, spirituality and ecology, particularly in the light of environmental concerns. Gary Synder's *Turtle Island* (1974) is a volume of poetry and first in its kind to present/envisage environment at multiple levels. Barry Lopez's *Arctic Dreams* (1986) aims to protect Arctic place from exploitation. Mary Austin's *The Land of Little Rain* (1903) changes the way people looked at deserts. Paul Ehrlich's *The Population Bomb* (1972), a neo-malthusian classic, is hailed as the most important environmentalist book after *Silent Spring*. Its persuasive force highly relies on its horrifying projection of apocalypticism. According to Ehrlich , Population growth acts as a multiplier of other causes of environmental decline. Ehrlich makes very cautionary comments when he said: remember, these are just possibilities, not predictions. [9]

'Apocalyptic rhetoric', seemingly a necessary component of environmental discourse, didn't anticipate 'end' of the world but attempted to avert it by stimulating and inspiring and persuading activists, government agencies, policy makers etc into action. Thus: Ecocritics hope that by drawing attention to nature writing...will help bring about the change in consciousness necessary to avert environmental disaster. Incidentally, ecocritics

tend to think apocalyptically- we must change our ways, or ELSE!. [10] Lesley Thomas, an Alaskan writer's novel, *Flight of Goose* (2005), presents a brilliant example of apocalypse ecofiction where she envisions a total destruction and eventually the ascendancy of the pure, old ways again. Leslay Thomas exhibits a different kind of ecological wisdom than the Arne Naess as she envisages a new beginning after a total end/destruction. Divergent ecosophies as is found in different writers and avowed by Arne Naess may lead to a deeper introspection and in turn to: something resembling eco-salvation.[11]. Buell has argued that: 'Apocalypse' is the single most powerful master metaphor that the contemporary environmental imagination has at its disposal. [12]. Apocalyptic rhetoric is also deployed abundantly in the activist literature of 'Earth First'.

V.ISSUES AND CONCERNS

Growing concerns for environmental crisis, particularly after 19th century, lead to a discourse of Eco-poetics as people began to realise that increasing demands on natural capital such as forests, water, land, air and biodiversity have already outstripped the world's capacity to renew these resources. Environmental advocacies thus leave behind cultural sense of human superiority and dominion over nature to confront larger environmental problems and expand their vision that humans and nature are interconnected and equally valuable. Thus : nature oriented literature' offers a needed corrective to our narrowly anthropocentric view of life, nature writing shows regard for the non-human and privileges "eco-consciousness" over "ego-consciousness" concludes Glen Love in "Revaluing Nature: Towards an Ecological Criticism" [10]. Christopher Manes based his assumptions on Michel Foucault's theories to prove his point that the voice of nature which used to be voluble earlier was silenced to prefer human voices in literature. Hence the first hurdle ecocriticism is going to counter is this deeply ingrained and longstanding Western cultural ideology of anthropocentrism which is backed by both religious and humanistic groups. Deep-ecology also attacks anthropocentric attitude of humanity for conflating very varied environmental crisis. 'Deep-ecology' the term coined by Arne Naess, a Norwegian philosopher who preferred the term 'long-range deep ecology movement' and distinguished it from 'shallow ecological movement.' For him shallow ecology is utilitarian in nature as it conserves environment only to be exploited by humans for their benefit later on. While deep-ecology persists on questions like 'why' and 'how', and reject anthropocentrism as according to him everything on earth wheather human or non-human has value in themselves that is intrinsic value and these values are independent of the usefulness of the non-human world. According to Arne Naess: the aim of the supporters of the deep ecology movement is not a slight reform of our present society, but a substantial reorientation of our whole civilisation.[13] As it concentrates on the human relationship with the natural world, that has gone astray, hence called 'ecosophy'. Ecosophy, the neologism for ecological philosophy or ecophilosophy, include those approaches which emphasise ecocentric values: Ecosophy involves an ongoing comprehensive inquiry into values, the nature of the world and the self, where self is not the ego-self but larger 'ecological self'. [14] This ecophilosophy encourages us to perceive change at every point of time and it would orient us towards a rediscovery of our long lost ecological wisdom. The principles of the deep ecology are the platform principles upon which the framework of ecosophy is built. Ecocriticism shares a close relationship with the science of ecology. William Rueckert uses the term 'Generative Poetics' by which poetry and ecology can be connected to keep away human community from destroying non-human/natural community, as earth's support systems are under constant threat, poetry has to shift focus from: anthropocentric vision to a biocentric vision.[14]. In this

way 'ecocriticism' may be the application of ecology and ecological concepts to the study of literature and thus, the work and critical practice of most ecocritics, who endeavour to direct public attention to the ecological values embedded in literary texts, become contemporary and relevant.

Advocates of ecocriticism also face the challenge of 'eco-terrorism' that is the act of violence committed in the name of environmental causes. The FBI defines 'eco-terrorism' as:

the use or threatened use of violence of criminal nature against innocent victims or property by an environmentally oriented sub-national group for environmental-political reasons...[15]

However, a counter definition by environmentalists of the same term refers to the violent acts committed against the environment by individuals or groups. This idea of "Eco-terrorism" or synonymously called 'environmental terrorism' or 'ecological terrorism', argues that it is irresponsible activities of persons, companies, and government agencies which cause pollution and thereby the real terrorism against the environment. Gradually, the tradition of environmental advocacy takes its roots and more voices were added to it during the time of course, like John Muir, Robinson Jeffers, Rachel Carson, Alice Walker and many activist groups like 'Earth First' and 'PETA' (People for the Ethical Treatment of Animals). Robert Kern in his essay, "Ecocriticism: What is it good for?" supports the idea as:

ecocriticism, ultimately a form of environmental advocacy, is primarily a critical and literary tool, a kind of reading designed to expose and facilitate analysis of a text's orientation both to the world it imagines and to the world in which it takes shape, along with the conditions and contexts that affect that orientation, whatever it might be. [16]

Ecocriticism also turns away from the 'social constructivism' and 'linguistic determinism' of dominant literary theories and instead emphasises ecocentric values of meticulous observation, collective ethical responsibilities, and the claims of the world beyond ourselves. Richard Kerridge's definition in *Writing the Environment* (1998) suggests a broad cultural ecocriticism:

The ecocritics want to track environmental ideas and representations whatever they appear, to see more clearly a debate which seem to be taking place, often part-concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis. [17]

Joseph W Meeker, a pioneer theorist in his iconoclastic book *The Comedy of Survival* (1974) asserts that literature has a direct influence on human behaviour and in turn on natural environment, so we ought to be very careful and honest while examining a literary text as it can play a crucial role in the welfare and survival of humankind by determining its relationship with other species and the world at large. Meeker offers the term 'Literary Ecology' for this type of study. As the term 'ecocriticism' is the product of rising environmental concerns, this book provides a number of concerns, ecocritics should engage with and in a way reintegrate the text and the world, history and narration, meaning and value. In short 'ecocriticism' rejects human-centered to biocentric attitude, transcending exclusive categories of centre and periphery.

Cartrin Gersdorf and Sylvia Mayer in their book, *Nature in Literary and Cultural Studies* put forth some directions in which ecocriticism as an emerging paradigm can develop within literary studies like, 'Socio-political' direction where literary and non-literary texts are examined to find out their attention to natural world, reverence for diversity in nature, interconnectness between human and non-human forms of life. In this direction literature can become a potential medium of change by increasing ecological sensibilities. Thus nature can have its own category like place, earth, bioregion etc. Ecocritical study can also move towards 'ethical direction', where it can create the long lasting 'contact', cooperation within ecosystems. As it believes in 'biophilic mutuality' the basis for global ecological ethics. Ecocritical analysis can also take over 'cultural anthropological' direction where the main focus will be on the alienation of human beings whose unabated mistreatment of nature affects fatally both human and non-human world.

Ecocriticism also takes its subject as the co-relation between nature and culture. As: All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it." Said Glotfelty in introduction of *The Ecocritical Reader*.^[4] Thus the beauty and health of nature is dependent on the culture and its practices. This inextricability, however, opens up more possibilities and ways under the title, 'Cultural Studies' for ecocritics. Critics also support theories which depict interaction with nature as conditioned by linguistic and aesthetic categories. In a way ecocriticism is connected to poststructuralism and post-colonial theories. Its emergence has been compared to that of feminist movement by one of its pioneer, Cheryll Glotfelty, particularly in its practice of rediscovering early writers, re-reading the classics from a 'green' perspective and the attempt to conceptualise the subject in a theoretical way.

VI. GROWTH OF THE MOVEMENT

The growth of 'Ecopoetics' is usually viewed in two phases in the West, 'the first wave' and the 'second wave' as classified by Lawrence Buell. The first wave mainly focuses on 'nature writing', and the ideologies such as 'humanistic', 'anthropocentric', 'biocentric', and 'ecocentric'. They were against the postmodern critique of 'fragmented selves'. As they believe that everything is interconnected- they turned towards 'realism' which they hope will reconnect readers with nature. As they offered a narrow view of nature and mostly they could not generate its own systematic theory, this wave came under severe attack by many scholars thus paving the way for the second wave of ecocriticism, mainly initiated by 'environmental justice issues' like "urban and degraded landscapes and 'social-ecocriticism' which includes feministic responses or 'ecofeminism' as well that has been given so much attention within literary realm that it has over-shadowed the parent tree itself. Thus under this domain ecocriticism tends to be more sociocentric, ecopolitical, bioregional and post-colonial in its approach. Their thrust was now more on environment than nature, as: sociocentrism thrust by Buell in the Second wave is not an idealised order of an ecological society, instead it is an issue-based social engagement. [18]

Recently a new wave emerged in 2005, which may be termed as the 'Third Wave of Ecocriticism' as it turns its focus on 'post-modern ecological concepts' as ecosystems are no longer the 'lovely patches', the 'model of unity' for them but nature as itself a landscape of patches, of different sizes, colours textures, changing regularly through time and space. Now they turn their attention towards the new perspectives, indeterminism, instability and constant change of environment. They also shift their focus to global concept of 'place' which also includes neo-bioregionalist adherence to a specific local and in turn opens their doors for post-ethnic, post-national and post-colonial visions of human experience in a broader environment. It also expands its domain to

encompass issues such as, eco-masculinism, green queer theory, animal subjectives, 'eco-life styles and much more to increase the scope of environmental justice. Adamson and Slovic in "Towards Third Wave in Ecocriticism" also welcome this insurgence of a multiplicity of voices assisting us to make our relationship better with our planet. The Third wave of ecocritics thus emphasizes on exploring all facets of human experience and their relation with the environment as Patrick D Murphy writes:

In order to widen the understanding of readers and critics, it is necessary to reconsider the privileging of certain genres and also the privileging of certain national literatures and certain ethnicities within those national literatures.....I see such reconsideration as one of the ways by which we can refine our awareness and expand the field of Ecocriticism. [19]

In short the third wave ecocriticism deftly introduces a world of ecocriticism combining themes ranging from race, gender, class, to nations, and ethnic groups. Ecocriticism, today, is a burgeoning academic, offering a world-wide, comprehensive and transformative discourse on the broad range of cultural processes and products through which the complex negotiation of nature and culture take place like popular scientific writings, art, architecture, film, T.V, and other cultural artifacts such as theme parks, zoos and shopping malls which enable us to analyse and criticise the world we live in. Under this broad umbrella term multiplicity of subjects and approaches have been added such as environmental literature, nature writing, deep ecology, ecology of cities, literature of toxicity, environmental justice, bioregionalism, animal lives and dwellings, race, gender, sexuality, class discourses, revaluation of place, interdisciplinary eco-theories etc. A new set of ideas including ecofeminism, ecosophy, ecolinguistics, environmental ethics, post-colonial ecocriticism, urban ecocriticism globalization and much more arise under this complex web. According to Buell, the theoretical and methodological bases of ecocriticism lies in a variety of : semioverlapping projects" and theories, rather than in a single unitary or coherent ecopolitical theory. [20]

VII.CONCLUSION

Although much has been done in the field, there are yet more challenges to be met and destinations to reach, like the challenge of developing constructive relation between green humanities and environmental science, establishing the significance of ecocriticism beyond academics so that its concerns should reach to common man as Lawrence Buell in *The Future of Environmental Criticism* admits that there is a need of : field based pedagogy, involvement in art and activism, the collaboration of activism and academics [21], and in this light he defines Ecocriticism as: a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis [21], in order to bring vision and action together to enhance conservation and finally to conclude in the words of G Garrad: in addition to the clever technologies, wily policies and ethical revaluation that we shall need to respond to environmental crisis, we shall need better, less anthropocentric metaphors. That is the project and promise of ecocriticism. [6]

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