

**ECOCRITICAL ETHOS IN *THE HUNGRY TIDE* BY AMITAV GHOSH****DR. VINAY BHOGLE**Assistant Professor
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Degloor.(M.H.)**ABSTRACT:**

Ecocriticism is the study of representation of nature in literary works and of the connection between literature and therefore the setting. As a separate movement or college of literary criticism, ecocriticism started developing within the Nineteen Nineties. There's an in depth relation between ecocriticism and literature. it's Associate in Nursing knowledge base study of Ecology and Literary Criticism that is uncommon as a mix of a scientific discipline and a branch of knowledge. By analogy, ecocriticism thinks about with the relationships between literature and setting or however man's relationships together with his physical setting are mirrored in literature. This paper discusses the term ecocriticism and therefore the role of ecocriticism in literature. It cites samples of however the theme of ecocriticism will be understood through the reading of 3 Republic of India novels, namely, Nectar in a very Sieve by Kamala Markandaya, Cry, the Peacock by Anita Desai and therefore the Hungry Tide by Amitav Ghosh.

The word ecocriticism may be a semi neologism [Buell 1999: 1091]. Eco is brief of ecology, which is concerned with the relationships between living organisms in their natural atmosphere still as their relationships thereupon atmosphere. the link between man and nature isn't simply interdependent however conjointly reticular. By analogy, ecocriticism cares with the relationships between literature and atmosphere or however man's relationships together with his physical atmosphere area unit reflected in literature (Tošić pg 43). The term Ecocriticism features a broad domain and has been expressed through several literary genres. a number of the foremost wide identified ecocritics, area unit Lawrence Buell, Cheryll Glotfelty, Simon C. Estok, Harold Fromm, William Howarth, William Rueckert, Suellen Campbell, Michael P. Branch and vale A. Love.

The word “ecocriticism” initial appeared in William Rueckert’s essay “Literature and Ecology: Associate in Nursing Experiment in Ecocriticism” in 1978. However, it absolutely was solely within the Nineties that ecocriticism emerged as a separate discipline though it's a undeniable fact that the connection between man and his physical atmosphere had continually been fascinating to literary critics (Volkman pg. 370). The interest is at the scientific level as well as numerous kinds of literary expressions. Kinsfolk have a natural quest to search out their „roots“ and be an area of the natural atmosphere that they belong to. However an equivalent time, they have overexploited natural resources and exploited nature to its fullest.



Ecocriticism could be a branch of literary criticism that is being mentioned worldwide as an interdisciplinary study of literature and therefore the surroundings. It covers the study of subjects like science, literature, social science, sociology, scientific discipline etc and tries to check the perspective of man towards nature. Some in style names for this comparatively new genre area unit ecopoetics, inexperienced culture and environmental literary criticism. it's study during which has invoked the interest of students worldwide. Ecocriticism isn't solely the appliance of ecology and ecological principles however additionally the study of literature and theoretical approach to the interrelations of nature, culture and typically even supernatural parts in nature. It tries to explore the expressions of surroundings in literary texts and theoretical discourse. It's additionally a study of language through that literature is expressed.

There has been a detailed relationship between nature and literature. This relationship has been mirrored through writers and poets throughout totally different cultures across the planet. A spread of novels, poems and different expressions of literature is being portrayed on the scene of problems regarding nature. Today, environments problems became a matter of concern for several departments and disciplines of knowledge and development. It's a remarkable study for a critic to review the texts of writers who have mentioned the shut relationship between man and nature. Ecology and ecocriticism have become necessary terms in today's literary expressions. several authors have expressed their concern for nature attributable to the avariciousness of citizenry and growing population.

In several literary works in English, nature has been a first-rate issue having a big factor in the devastation of surroundings worldwide. The transformation within the social and cultural environments of the planet has fully modified the representations of man's angle towards nature in literary expressions. Ecocriticism could be an increasing space of analysis covering big selection of texts and theories that study the connection of man and nature. Environmental studies in literary texts through nature imaging, gender construct, feminism, man-woman relationship, tourism, culture etc have wider meanings than what's pictured through their literal expressions. In Indian writings in English too measure several literary books that replicate the theme of ecocriticism in them. There are many ways that authors have explored environmental problems. In some texts it's central to the work, whereas in others, it's secondary to the narrative and different themes. The remainder of the paper tries to grasp ecocriticism through some Indian English novels.

Kamala Markandaya's novel *Nectar in a Sieve* (1954) describes the feminine protagonist Rukmani's attempt to retrieve and revive components of her family's rural life and a powerful sense of rootedness to their land. Both, she and her husband toil on the land and have a special sense of happiness to that. However, their sole dependency on this piece of land for survival is additionally a explanation for their financial condition. The relationship between land and Rukmini becomes a vital insight into understanding Rukmini's sense of happiness to her rural environment. The terribly starting of the novel focuses the connection between Rukmini, the land and her rural surroundings. Rukmani remembers her early married days: While the Sun shines on you and also the fields square measure inexperienced and exquisite to the attention, and your husband sees beauty in you



which of them nobody has seen before, and you've got a decent store of grain ordered away for hard times, a roof over you and a sweet stirring in your body, what additional will a lady raise for? (Markandaya8). Rukmini associates her husband's praise for her beauty with the sweetness that she sees in her fields. However, this harmony with nature that she associates her rural life with is extraordinarily short lived. Very soon trendy technology that takes man aloof from nature and ultimately utterly destroys their relationship with nature enters the lifetime of Rukmini's family.

The work symbolizes currency. It transforms each, the setting and also the economic conditions of the village. It conjointly brings a couple of forceful amendments within the relationships among the villagers. Whereas Kunthi is glad regarding the work, Rukmani sees it as a threat to the village life. The work became the most issue for the loss of her three sons. The work helped Arjun, Thambi, and Raja to modify the dire financial condition that they were battling. Whereas it created employment for them, it conjointly took them off from their members of the family, thus, degrading the importance of their family life.

The affiliation between nature and man is crucial in Anita Desai's novel *Cry, the Peacock* (1963). The undiscovered feminine psyche is explored through nature imagination during this novel. Desai uses myriad images of biology, zoological, meteoric and actions representing colors to represent the state of my mind of Maya, the feminine protagonist of the novel. the character imagination during this novel explores the emotional world of Maya, explores her psychological science and unravels her distorted world. The photographs used are bitter, miserable and painful. They reveal Mayas sensitive temperament that drives her virtually insane towards the top of the novel.

The animal pictures employed in the novel introduce the theme of alienation that ultimately ends up in the death motif because the primary indicators of Maya's psychic disorder:

“All day the body laid decomposition within the sun. It couldn't be enraptured on to the porch for, therein Apr heat, the reek of dead flesh was overwhelming and would shortly have penetrated the rooms. Crows Sat during a revolve around the stiff, and therefore the crows can eat something – internal organ, eyes, anything”. (Desai 7)

The use of the biological science pictures relate to Mayas barrenness. Her sterility is one more reason for her neurotic behavior. She notices: *“Leafless, the fine ornament on the naked tree trees disclosed unsuspected, up to now fastidiously hid, nests, deserted by the birds....Down the road, the silk-cotton trees were the primary to flower: their large, scarlet blooms, thick petalled, solid- podded ... then born to the asphalt and were press into soft, xanthousmiasma, appeared animal instead of flowerage, therefore massive were they, so heavy, therefore dampish and living to the bit.” (Desai 34)*

Maya realizes the polarity of sensibilities between her and her husband Gautam. Her want to guide a fruitful life would ne'er be consummated with him. She is like “the beds of



petunias...sentimental irresolute flowers, “where as Siddhartha resembles” the blossoms of the Citrus limon ...stronger, crisper character” (Desai 21-22). Her sexual discontentment with Gautam is sort of evident and he or she identifies herself with the peacocks that keep „pacing the rocks at night- peacocks finding out mates, peacocks tearing themselves to harm shreds within the act of affection, peacocks screaming with- agony at the death on love”(Desai 146).

The unusual person astrologer’s prediction of the approaching death of either Siddhartha or herself compels Maya to selected life or death and place and finish to her mental trauma. Whereas she contemplates her own death, she conjointly rationalizes the thought of murdering Gautam United Nations agency is that the root reason behind her unsuccessful wishes. The astrologer’s warning plays on her psyche and he or she perpetually thinks of the way to execute the crime.

She justifies her thoughts and eventually decides to murder Gautam at the primary chance obtainable to her: “He had no contact with the globe, or with me. What would it not come to him if he died and lost even the possibility of contact? What would it not come to him? it had been I, I United Nations agency screamed with the peacocks, screamed at the sight of the rain clouds, screamed at their disappearance, screamed in mute horror.” (Desai 149)

Thus, Desai exploits the wreck less nature imagination to heighten the pernicious influence of Maya on Gautam. Amitav Ghosh’s *The Hungry Tide* (2005) is one among the primary Indian novel to powerfully raise ecological problems in Indian. Ghosh’s novel reveals the interactions between the state, the poor, the fauna and flora, and therefore the physical setting, and in doing thus this work highlights each the tragedy and therefore the hypocrisy that were inherent within the conservation efforts within the Sunderbans. Within the *Hungry Tide* Ghosh problematizes the tensions between and at intervals human communities, their various relations with the wildlife, and therefore the extra-discursive reality of nature that changes and is at the same time modified by humanity. The friction between land and therefore the ocean within the Sunderbans creates a relentless friction between the plant and animal life. Mans constant encroachment of the ecosystems of the Sunderbans solely justify the tensions between the varied parts of nature. The *Hungry Tide* is ready within the Sunderbans, Associate Island within the Bay of geographic region that isn't simply stunning however conjointly fascinating. For settlers, the Sunderbans supply a very unpredictable and insecure life. Unrest and eviction area unit constant threats and attacks by tigers area unit most typical. periodic event floods destroy the soundness of life on the island with none warning.

Amitav Ghosh's *The Hungry Tide* perpetually discusses the conflict between man and nature within the context of the Sunderbans in Republic of India and Bangladesh. The novel reflects the conflicts between the residents and therefore the aquatic and wild lifetime of the Sunderbans. Amitav Ghosh has warned man against the public exploitation of nature. The *Tide Country* could be a harsh landscape, choked with peril and death in several forms. „At no moment will folkshave any doubt of the terrain's hostility to their presence, of its crafty and resourcefulness, of its determination to destroy or expel them. Every year,



dozens of individuals go within the embrace of that dense foliage, killed by tigers, snakes and crocodiles." (Ghosh 7). Rajender Kaur in his essay on *The Hungry Tide* titled, "Home Is wherever the Oracella Are" says, „Ghosh's choice of the Sundarbans for his setting was with competence chosen" (Kaur 127).

Conclusion

To conclude I'd wish to state that presently Ecocriticism engages with the logic of ecology and expressions of the idea. It seeks to touch upon its reach and studies the mutuality of man and nature. The study may be a cautionary warning to human race that the exploitation of nature over a amount of your time can result in associate degree outburst of nature. Nature imageries are utilized by several writers to specific the wishes, shortcomings and emotions of their characters.

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