

SOCIO-PSYCHOLOGICAL ASPECTS IN ECO ETHICS IN ENGLISH LITERATURE

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Abstract:

*Ecocriticism is a kind and congenial mediation between human and non-human worlds. Thus, the theory of Ecocriticism refers to the study of the relationship between literature and environment. Since prehistory, literature and the arts have been drawn to renders of physical environment and human environment interactions. Nowadays the literary critics pay surveillance on study and analysis of the strong bond between nature and society. Ecology and Eco criticism are the consequential aspects for the literary study and research. Cheryl Glotfelty's working definition in the Eco criticism reader is that "Eco criticism" is the study of the relationship between literature and physical environment, and one of the implicit goals of the approach is to recoup professional dignity for what Glotfelty calls the "undervalued genre of nature writing". Literature in the present world has become a multidisciplinary arena. Now literature is a penetrative integration of geopolitics, economics, philosophy, anthropology and so on. Approaching literature from an ecological perspective is known as Eco criticism. In Peter Barry's Beginning theory, it has also been referred to as "green studies". Natural environment has been focused on by a large number of authors, poets and playwrights belonging to previous as well as current eras in both metaphoric and literal ways. A literary work becomes all the more moving and explicit when it interlinks ecological phenomena and environmental resources with its plot, characters and thematic concerns keeping this in view, we can refer to Amitav Ghosh's *The Hungry Tide*, Chinua Achebe's *Things Fall Apart* and Joseph Conrad's *Heart of Darkness* as ideal works of fiction to be appraised in light in Eco criticism.*

Keywords: *Eco criticism, Environment, Geopolitics, Philosophy, Ecological, Nature, Green studies, Resources, Anthropology, Multidisciplinary.*

I. Introduction

Ecocriticism or environmental criticism is the study of literature and environment in analogy to the more general term literary criticism – comprise eclectic, pluriform, and cross – disciplinary initiative that aims to explore the environmental dimensions of literature and other creative media in a spirit of environmental concern not limited to any one method or commitment.

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II. Literature, Science and Environment

Ecocriticism's relationship to the natural sciences has always been extra ordinarily ambivalent. Eco critic like environmentalists more generally, rely on the insights of biologists, ecologists and chemists as the basis for their claims about the state of nature and research findings from the natural sciences provide much of the social legitimation for efforts on behalf of conservation.

Anton Chekhov's play *The Cherry Orchard* illustrates the socio- economic and socio- individual phenomeno that prevailed in Russia during late nineteenth century while industrialization was fat expanding across Russia as a result of which environmental resources came under the threat of termination and endangerment. Henry David Thoreau was one of the phenomenal figures that ushered in American Age of enlightenment during nineteenth century. Waldon is Thoreau's best know book that exquisitely mirrors his idealistic approach to natural environment.

The other renowned novelist, Amitav Ghosh, has also tried to show the value of eco-balance. *The Hungry Tide* is the master piece of Amitav Ghose. It deals with the geographical areas of the Sunderban Islands in the Bay of Bengal. It focuses the two significant issues. The one is the misery and plight of the refugees from Bangladesh and the other is the very relevant aspect of the present time, the complicated eco-system and the environment. It demonstrates the risky eco-system. It highlights the human-animal relationships. He focuses on animals like dolphin and tigers vis a vis human beings. The visit of a marine biologist, Piyali, in Sunderban for the research study of a special species of Dolphin in a tide pool is delineated.

The environment imbalance is projected by the novelist. He shows that the human beings are treated badly. It appears as if the animal protection is more important than the saving of human beings are treated badly. It appears as if the animal protection is more important than the saving of human lives. It seems as if the Bengal Tigers are more precious than human race. He reveals the attitude of the national and international environmentalists. *The White Tiger* has brought prestige and recognition to Arvind Adiga. He has received the Booker Prize for this novel. The novel deals with the socio-psychological and caste prejudiced environment of India.

The God of Small Things, the masterpiece, of Arundhati Roy deals with the topics of nature and environment. It points out the environmental pollution through the description of the changed condition of beauty, greenery and the look of Ayemenem and the river Meenachal. She has used nature images not only for describing the beauty or glorious atmosphere of the region and landscape but also for exposing the polluted atmosphere of Ayemenem. Through the depiction of the river Meenachal. She contrasts the earlier condition of the river with its later condition. Earlier Rahel feels: It was warm, the water green like reapplied silk. With fish in it. With the sky and it. And at night, the broken yellow moon in it. (*God of Small Things*, 123). The river, during the childhood of Rahel, has become deformed and repulsive in her adulthood. Its charm and effect was deteriorating due to environmental pollution.

The novel pays particularly attention to what the narrator calls the 'love laws' which interpret the caste system to explore who is allowed to love whom how and how much. The violation of these social rules is central to

the unraveling of the seemingly nice, simple life. That Estha and Rahel experience as children and has a key note in forming the circumstances that lead up to Sophie Mol's death.

The small things of the novel's title are those things that make up the fabric of day-to-day life. Love and other emotions, the beauty of nature, the proper use of one's gifts and talents—these are the small things that make life meaningful to each person. This is in contrast to the big things—politics, cultural norms, status, money—which are sadly what many people get caught up in and fixated on. Especially in the Ipe family, the big things are viewed as important, but it is the small things that lead to tragedy.

In the world of Ayemenem, people are expected to follow the rules, characterized in the novel as "the Love Laws." Some of the rules are written down, but others are simply known and should not need to be spoken. Some of the rules are outdated and can be very damaging on the individual, familial, and societal levels, but people are far from ready to let them go.

Even though the caste system was outlawed in India at the time the novel is set, it is far from gone in Ayemenem. The ancient acts of segregation, prejudice, and discrimination are still in plain view. The people at the top tiers of the system, like the Ipes, have too much to lose if things become more equally distributed. They fear for their status, their wealth, their business ownership. These fears are not unfounded, as the Communist Party swoops in to urge the disgruntled lower castes to rebel and demand change.

Comrade Pillai is still keeping his secrets. The History House presents artifacts of India long ago as if it were an ideal society. Arundhati Roy seems to be saying that this division between the "haves" and the "have nots" is part of the human condition, something that no amount of tragedy can ever completely eliminate.

Love is a powerful force in the novel, yet it is not easy to come by. In the Ipe family, love is withheld as a means of getting others to conform to your will, as is the case of Ammu's love for her children. Or as revealed by Pappachi's personality, love is warped and turned into something that produces only violence and fear.

In contrast love is given freely to Sophie Mol, a fact that confuses adults and children alike. What makes someone so deserving of love? The "Love Laws," society's rules for who can love who and how, don't explain it. Out of this confusion arises Ammu's willingness to give in to her love for Velutha, grabbing at her only chance to live fully. Yet the outcome is far from life, and Rahel and Estha are condemned to an inability to love. In losing any opportunity for love, they also lose the chance to feel joy, pleasure, or hope.

when the adult Rahel visited the river, it was different in look and had lost its inspiring appeal:

...the river was no more than a swollen drain now. A thin ribbon of thick water lapped wearily at the mud banks on either side, sequined with the occasional silver fish. It was choked with a succulent weed'

(Arundhati Roy, 124)

Beside literature, ecology has influenced language too. Words like ‘global warming’ ‘green house effects’, ‘ozone layer’ and population are now academic levels and beyond. In this way the idea of looking in to language through the lenses of ecology is a very relevant issue in the current world. An online council of language experts with the name of language on the another and the interrelations existing between these two fields.

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