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DISCOURSES OF ECOCRITICISM: A STUDY OF AMITAV GHOSH *THE HUNGRY TIDE*

Abstract

Nature and literature have constantly shared a cozy liaison as is prove underway of artists and different authors down the ages in all societies of the world. Today the close relationship between the regular and social world is being broke down and stressed in all branches of information and improvement. Ecocriticism is the investigation of portrayals of nature in artistic works and of the relationship amongst writing and the earth. As a different development or school of artistic feedback, ecocriticism began creating in the 1990s. There is a nearby connection amongst ecocriticism and writing. The present review is, in this way, planned to discover how Ghosh, particularly in *The Hungry Tide*, develops nature by utilizing joining legends, experience, myths and history to uncover human communication with the non-human world. It additionally makes an endeavor to discover his cognizant engagement with the characteristic world that attracts our regard for approaching catastrophe of the worldwide condition.

Introduction

Nature and literature have constantly shared a cozy liaison as is prove underway of artists and different authors down the ages in all societies of the world. Today the close relationship between the regular and social world is being broke down and stressed in all branches of information and improvement. Ecocriticism is the investigation of portrayals of nature in artistic works and of the relationship amongst writing and the earth. As a different development or school of artistic feedback, ecocriticism began creating in the 1990s. There is a nearby connection

amongst ecocriticism and writing. The present review is, in this way, planned to discover how Ghosh, particularly in *The Hungry Tide*, develops nature by utilizing joining legends, experience, myths and history to uncover human communication with the non-human world. It additionally makes an endeavor to discover his cognizant engagement with the characteristic world that attracts our regard for approaching catastrophe of the worldwide condition.

The point of the ecocritics is to represent the previously mentioned compatibility of nature and society as contextualized by the ink-slingers or essayists in their works. In this casing of reference, the terms which have increased most extreme significance are nature and ecocriticism. According to *Oxford Advanced Learner's Dictionary*, "Ecology is the branch of biology that deals with relations of organisms to one another and to their physical surroundings." According to *Wikipedia, the free encyclopedia*, "Ecology is the scientific study of interactions among organisms and their environment." This uprising danger to mankind from constant abuse of our biological community has grabbed the consideration of the scholars in later past. The textualization of previously mentioned natural issues in scholarly works has offered ascend to another division of artistic hypothesis, in particular ecocriticism. According to *Wikipedia, the free encyclopedia*, "Ecocriticism is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation." Although William Rueckert first coined the word *eco-criticism* in his much celebrated essay *Literature and Ecology: An Experiment in Ecocriticism*, 1978, with an intention to apply ecological concepts to assess literature, it did not turn out to be a rational movement for the purpose. Finally, the two historic seminal publications in the mid-90s such as *The Eco-criticism Reader* edited by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination* by Lawrence Buell marked the authorized recognition of the concept—*eco-criticism*. Eco-feedback is a basic artistic approach for studying essentially two things: portrayal of nature in writing and connection amongst writing and condition. The previous had been practiced in the earlier hundreds of years practically in all reaches and trains; however the later makes strides inferable from the fast and unstable changes in the physical condition.

Amitav Ghosh, conceived in 1956 in Calcutta, India, rises as an essayist in Indian Writings in English in the 80s. He has distributed various fictions, for example, *The Circle of Reason* (1986), *The Shadow Lines* (1988), *In An Antique Land* (1992), *The Calcutta Chromosome*,

(1995)*The Glass Palace* (2000), *The Hungry Tide* (2005), *Sea of Poppies* (2008) and *River of Smoke*(2011) amazingly. His non-anecdotal works incorporate Kinship in Relation to the Economic and Social Organization of an Egyptian Village Community (1981), Dancing in Cambodia, At Large in Burma, (1998), Countdown (1999), The Imran and the Indian(2002) Incendiary Circumstances: A Chronocle of the Turmoils of Our Time(2005).

He demonstrates that he has more than fictionalizing history as famously accepted; rather he has a few concerns and an awareness of other's expectations towards the world he has embarked to find. A well-manufactured tinge of natural and biological caution invades, despite the fact that not in outright measure, through his expressions and activities, setting and selection of spots in his anecdotal works particularly in *The Hungry Tide* (2004). The author carefully offers the nexus: the man-nature complex associations. Like show dangers postured by human settlement to the extraordinary differing qualities of sea-going and earthly life in the mangrove swamps and the steady consumption of sea-going species by angling and trawling, the human pilgrims too succumb to consistent disintegration of dykes and banks, the silting up of channels, the flooding by tempest waters.

From the point of view of nature, a bioregion or ecoregion is a geological territory of comparable atmosphere where comparable biological communities and gatherings of species are found on comparable destinations. Amitav Ghosh in his novel *The Hungry Tide* (2004) presents the biotic life in sunderbans which is basically a bioregion. The novel is set in the Sunderbans, the tremendous and to a great extent secured by the mangrove woodland. The novel recounts an extremely show day story of enterprise, personality and history and love. Ghosh here presents nature not as a setting of beautiful excellence alone it additionally shows up as eager of human blood. The tide and its surges remain for all the staggering parts of nature. We may detect the accompanying expression about mangrove backwoods from the Bengali script that Kanai peruses in the novel:

A mangrove forest is a universe into itself...Mangrove leaves are tough and leathery, the branches gnarled and the foliage often impassable dense. Visibility is short and the air still and fetid. At no moments can human beings have any doubt of the terrain's utter hostility to their presence, of its cunning and resourcefulness, of its determination to destroy and expel them. Every year dozens of people perish

in the embrace of that dense foliage, killed by tigers, snakes and crocodiles.”
(Ghosh, *HT* 7-8)

The nonexistent limits of present day country express, the wind and the tides take the angling society to the mouth of numerous streams – channels that set up a one of a kind turbulence of new and salt water. Kanai Dutt and Piyali Roy are the two fundamental characters in the novel. Kanai, a Delhi based agent and furthermore an interpreter who went to the Island of Lusibari to meet his close relative Nilima. Nirmal and Nilima went to the Sunderbans when the progressive thoughts of Nirmal ended up plainly risky in Calcutta.

She touches base at canning and contracts a questionable guide and a monitor from the administration functionaries. Fokir does not know English and she doesn't know Bengali yet they figure out how to convey through non-verbal dialect. The Journal of Nirmal contains the data identified with the town of Morichjhapi. The diary contains some individual history of Nirmal's life. Morichjhapi was the place for tiger conservation extend, the legislature considered the evacuees to the squatters. The tale of the novel focuses on the tide nation that incorporates the towns, for example, Lusibari, Garjontola and Morichjhapi. Widowhood has been naturalized into their regular daily existences such that they shed their conjugal images everytime when their men go out for angling. That Ghosh advises about the custom of the tide nation:

when the men folk went fishing it was the custom for their wives to change into she garments of widowhood. They would put away their marital reds and dress in white saris; they will take off their bangles and wash the vermilion from their heads. It was as though they were trying to hold misfortune at bay by living through it over and over again. (Ghosh, *HT* 85-86)

The Hungry Tide is not just a story of pilgrims and their physical surroundings in the sunderbans additionally an investigation into the hearts of the charecters. This reality that the present review recognizes mental misery of the inhabitations living in a delicate biological system is data about the state of the general population, and the present era can find a way to help enhance the circumstance of Tide nation.

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