

LITERATURE GOES GREEN: PERCEPTION DIFFERENCE AND GREENING OF RESISTANCE: AN ECOCRITICAL RENDITION OF SELECT INDIAN ENGLISH POETS

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Abstract: If poetry must usher a cognizance of the physical and human landscapes then some of the deific verse compositions of Indian English poets can be adverted as the gibe like instance in the last few decades for their pertaining with social activism, precept of environment, exactitude of eco-consciousness, the evaluative censorious compassion and forthrightness. Broadly speaking, Indian culture reckons a comportment of divine being in every natural element. But with the commencement of Christianity, there began the exploration of nature in a mood of stolidity towards the macrocosm of flora and fauna. With western culture, the earth's natural resources are pillaged and forayed. For the posture of any spirit, presence of divine being and whiteness of nature is abnegated by the Hesperian values. Following this traditions Indians induce nature assailable by exploring all its resources. Like other interdisciplinary approach to alter the scenario eminent scholars like Vihang A.Naik and Arvind Krishna Mehrotra take their pen to alter the situation for they are aware of and sworn to the present day socio-political and cultural reality. In order to expose the actual Indian experience, they have used techniques and expressions which excogitate not only their sensing but also the actual endangerment of the community life. Naik's mode and approach is cynical and satirical parallel to second wave ecocriticism and Mehrotra belongs to first wave ecocritic places ecoaesthetic value to nature. With the text's ethical orientation they protrude human accountability to the environment for human history is implicated in natural history. This paper assays to adumbrate these two aeonian scholars' different perceptions and how they resist and elevate green movement for constituting better equilibrate human-nature society for the awakening of eco-consciousness always remain their starring concern.

Keywords: Ecocriticism, Nature, Human, Anthropocentrism, Eco-aestheticism.

INTRODUCTION

Taking an interdisciplinary approach namely ecocriticism where all sciences appear to illustrate and analysis environment, Vihang A. Naik and Arvind Krishna Mehrotra assay to postulate through their verses about the concurrent relationship between man and nature and their attitudes and reactions to each other for they want to suggest multifarious possible approximation for the betterment of the contemporary situation of flora and fauna. Their perceptions and perspectives differ as Mehrotra belonging to first wave ecocriticism lays emphasis on the preservation of environmentalism and being an ecocentric impart values to place attachment at a bioregional and local level in lieu of placing nature from margin to center. Poets like Arvind Krishna Mehrotra render grandness to biodiversity and wilderness

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conservation and preservation and at the same focus on simple way of living and population consciousness. He tries to show the way in which human being adapt and integrate according to the demands of him and of nature. On the other hand Naik belonging to second wave ecocriticism raises voice for sociocentric ethical environmentalism. He is more likely an eco-socialist ready to start environmental justice movements for he projects collective experience ignoring individual suffering by criticizing anthropocentric attitudes of the mortals. Working within the same peripheries these two poets claim of a planetary level of environmental belongings for their purpose remains the same. They attempt to show these two viewpoints for different perceptions make the possible solution of a better ecological balanced society.

OBJECTIVES OF THE STUDY

Penned compositions of lofty poetic personas of Indian English poetry are characterized by a unique presence of nature where their artistic creation comprises the soul and spirit of nature along with the background. So the study will testify the relation that exist between nature and earthly born. Furthermore this study also tries to identify the relative threads between these two perpetual mortals in order to make a critical adumbration and scrutiny of multifarious poetic techniques of two different poetic minds. This study will also make an effort to place nature from margin to centre as both are the spokesmen of their period and how their efforts set forth the basis of future eco-socialists. This study will also show how sometimes nature becomes the very identity of the great unwashed as their way of approach is somewhat different but the common ground of these two literary scholars is their concern about the ongoing changes in the immediate ecological surroundings. The concurrent effect of nature-culture binaries will come into existence along with the amalgamation of eco-aestheticism and ecocentrism in opposition with anthropocentric and techno-culture expansion. Apart from spreading eco-consciousness among the masses, this study will be proved to be a precaution document where devastating messing of humans with nature turns out to be fatal curse and very little scope will be left for nemesis.

IMPLICATIONS OF THE STUDY

Apart from helping researchers to comprehend the communicative style of poetic diversity in thinking, this discourse analysis of environment and literature holds a certain degree as it can be the elective for researchers from interdisciplinary and multidisciplinary point of view for it will integrate ethics, life sciences, bio-diversity, environmental hazards and philosophy in general. Furthermore these two poetic personas along with their penned compositions coupled with researcher's cognitive adumbration will assay to render the poetic communication along with intention

whether few possible areas like eco-feminist approach along with environmental sciences can be taken by the green voices and activists. Concurrently this study can help the researchers to expand their cognitive understanding of environmental issues and this will provide many perceptions and alternative solutions are only possible that time.

RESEARCH METHODOLOGY

The detailed understanding and output of this study develops through a process of the cognitive understanding of the discourse along with the text's linguistic form. Furthermore an emphasis is given on researcher's and writer's context which comprise an approach along with hypothesis and data analysis. Broadly speaking this methodology comprises the domain of proposed discourse which include the ecopoems of Naik and Mehrotra and provides information regarding the accepted process of analysis for this proposed work to the readers. The method is analytical where two different perspectives of the two poets are shown along with their policies, procedural changes and structural motives. So the methodology of this discourse is determined on the objectives of the study and nature of problems that the two poets are trying to limn. To make the research methodology more clear and vivid it is unfolded into several points:

Hypothesis and Study Area

After identifying the problems and objectives of the study a statement of empirical relation between the texts and the theoretical approach concerning green studies is established and the theoretical approaches comes into practice. Within the parameters of probability distribution between text and cognitive understanding involving independent variable and dependable variables, this hypothesis is based on the study area which consists the texts of Vihang A. Naik and A.K. Mehrotra. Apart from this the period of the study is contemporary environmental problems and human's attitude towards nature. Two poets and their two different perspectives are furnished to show how these two poets assay to make a balance between nature and earthly born.

Approach of the Study

Whether it is the question of the approach, the analysis is mainly literary pragmatics. This literary pragmatics comes into existence with a change in tone in the use of literary use of language from the last three decades for previously emphasis are given on the semantics and syntactic use of language. By the dealing with semiotics along with semantics two folded approaches come out where syntactic merges with the signs and the output of the sings link with semiotics. And with the use of literary pragmatics, signs are used. Here the poets and their works are related

along with sign, signifier and signified to produce a scholarly discourse. Special emphasis is laid on the relationship between context and form and the context limits itself along with the poet's penned compositions namely co-texts. These co-texts directly project the idea with which the study is involved along with the particular expressions come under scrutiny. So the approach of this green study can appear as an epoch where socio-cultural and ideological precepts are critically merged.

Data Collection and Analysis

After making objectives and possible hypothesis of the study, data is collected and analysis for this study is based on the secondary database and this data is supported by primary databases. Primary database is mainly the penned compositions of these two poets and secondary data are collected from journals, book chapters and documents discussing ecocritical aspects. All the primary texts are analyzed from ecocentric point of view in case of Mehrotra and anthropocentric and techno-centric for Naik in order to make a balance between human and nature where both will enjoy the equal position and status.

DELINEATING ECOCRITICISM: A BRIEFING

Before starting the discussion about the ecocritical aspects in Naik's poetry, let's discuss what ecocriticism is. Ecocriticism is a theoretical approach which is changing rapidly. It is trying to provide a different meaning to environment and setting as well as the physical, global, local and natural aspects of literature. So this can be sited as an interdisciplinary study where environment, social studies, cultural studies and natural sciences merge with literature. What John Loretta says is worth mentioning here: "Eco, from the Greek root oikos, means 'house'... Just as 'economy' is the management or law of the hose (nomos = law), 'ecology' is the study of the house. Ecocriticism, then, is the criticism of 'house', i.e., the environment, as represented in literature. But the definition of 'house', or oikos, is not simple. Questions remain: What is the environment? What is nature? Why did the term 'environment', which derives from the verb 'to environ or surround', change to mean that which is nonhuman? Are not humans natural and a prominent environment in themselves? Where and in what does one live? Ecocriticism is by nature interdisciplinary, invoking knowledge of environmental studies, the natural sciences, and cultural and social studies, all of which play a part in answering the questions it poses." (Fenn, 115-116)

Ecocriticism is going in a fledged way since 1990. It becomes popular and ecocritics are engaging to deconstruct texts from ecocentric perspective using many natural concepts like energy, resources, imbalance, balance, growth. Ethical responsibility and meticulous observation of nature pave the way for those writers. And perhaps one of the best explanations is given by Glen Love about the reason

behind the importance of this ecocriticism. He explains here: "As the circumstances of the natural world intrude ever more pressingly into our teaching and writing, the need to consider the interconnections, the implicit dialogue between the text and the environmental surroundings becomes more and more insistent. Ecocriticism is developing as an explicit critical response to this unheard dialogue and attempts to raise it to a higher level of human consciousness." (Love, 18) Regarding the birth of this term it can be noted that in 1978 this word came to the world with William Rueckert. He has written an essay namely 'Literature and Ecology: An Experiment in Ecocriticism' and discussed about it. Here he says that ecocriticism entailed "application of ecology and ecological concepts to the study of literature" (Glottfelty and Fromm xx).

DISCUSSION

Writers, critics and scholars with ecological mind and consciousness are kept themselves busy to publish their works on ecology and environment since 1960. But that time this movement or approach was not as strong as in the modern century. There this term is categorized in different names and approaches namely American Studies, pastoralism, regionalism, human ecology. In England it came with Raymond William's 'The Country and the City' (1973). Here he tried to show how the age was working with culture and nature. Joseph Meeker's 'The Comedy of Survival' (1974) was another text dealing with environmental crisis and anthropocentrism. In some of the other texts namely 'The Epic of Gilgamesh', Cynthia Deitering's 'The Postnatural Novel: Toxic Consciousness in Fiction of the 1980s', Dom DeLillo's 'White Noise', John Updike's 'Rabbit at Rest' ecocritical aspects are shown. Now too many texts of Shakespeare, novels of Thomas Hardy, Emily Bronte and Jane Austen, Poems of Spenser, Wordsworth and other romantic poets and postcolonial novels are being interpreted in this ecocritical approach.

In case of Indian English literature Indian English poetry, poets begin to mention their culture, background, native landscapes and nature as the theme of their writing. In this respect they are like the other postcolonial writers who try to hold their nation upward as a reaction against the empire and orient. So generally writers from Asian countries like Sri Lanka, India and other colonial nations like Africa, Canada, and West Indies and in later New Zealand and Australia are dealing with this issue. The reason behind this is nothing but the rediscovery and liberation of the nature and landscape from the colonial forces. A kind of environmental consciousness is shown directly and patriotism indirectly. Nissim Ezekiel, Dilip Chitre, A.K. Ramanujan, Shiv. K. kumae, Keki N. Daruwalla, Arun Kolatkar, Gieve Patel express their concern for environmental ethics in their own way. It becomes an attempt for these writers to make the orient and the other conscious about environmental activism and the affects that the human will face after their

destruction of nature. A new approach and outlook become the demand of the time for all the works of these poets are characterized by ecocentric values of collective ethical responsibility, meticulous observation and the claims of the world around us.

Arvind Krishna Mehrotra: Shaping of an Ecoaesthetic Mind

Born in the year 1947 in Lahore, Arvind Krishna Mehrotra startles the world with his fine volumes of poetry. The corpus of his verse makes him one of the well-known and leading poets of the contemporary times. In his volumes he has celebrated the beauty of nature. In spite of his romantic nature, he is well aware of the current natural degradation and he shows how mankind is responsible for it. His verse fulfills his two fold purposes. He not only praises nature but also becomes the representative voice through which nature speaks. Being firmly rooted in ecocentrism, his poem gives light over western anti-ecological attitudes towards nature. Also he is well aware about the anthropocentric perceptions of mankind and self-healing power of that nature which is under scrutiny for years and years.

What makes his poems partly ecoaesthetic is his way of celebrating nature and at the same time showing how nature itself evaluates the human being. He takes this non-dualistic approach within the framework of ecocentrism which is under the one discourse study 'ecocriticism'. As his poems are biocentric in nature so an ecoaesthetic reading will be appropriate to judge the literary merit of his works. He is purely in opposition with western attitude towards nature as he is like other Indians who once or still worship nature as God. In his 'Nine Enclosures', he shows different perspectives of nature. In the very first poem 'Between Bricks, Madness', he shows the journey of a man who is under the spell of modern anxieties. Here he shows the nature and with its all associated forms in a supreme way and far more perfect and better than the human being. The poet utters in a sorrowful pessimistic yet ironic tone that he can't be a fish or a butterfly or beast. He can't be like birds or insects for he is in such a mean condition that even small life forms are in far better condition than him. A sense of ecocentrism and nature's supremacy is shown here: "I cannot be/ graceful as the beast/...or birds/ whose continents are seasons/...I cannot be leaf or water/ hillside or seabed." (ND, 14)

Like other Indian English poets Mehrotra also sees the river Ganga as the symbol of life. Ganga is the holiest river of India and the poet here personifies the river who is singing about herself in a happy and plaintive way at the same time. Ganga is the bridge between life and death as the ashes of dead Hindus are poured into Ganga and it dissolves all whether good or bad. But still mankind is polluting it. Mehrotra here throws light on the power of Ganga as it has the capacity to transcend from material to spiritual. Here his Ganga sings: "I am the bridge/I am the fort and the archer/Taking aim/I am the great dissolver of men." (ND,16). In his 'Eleven Cross-Sections', he also describes the devastating power of nature. A

kind of romanticism is prevailed in his description of the cloud which compels man to leave his house. Nature can be ruthless and its power is ominous. Here the poet beautifies the cloud by saying: "Clouds cannot always be trusted/This one broke into the house/Went behind the cupboard, barked/I left the city." (ND, 30). In a poem 'The Book of Common Places', he describes his early childhood and his relation with nature. Human and nature should live together in a friendly way and this can be an example of it. The poet says here: "The horse/Was our animal/ And once in the plains/We settled among rivers." (ND, 44). His 'Middle Earth', published in 1984 comprised with some of his finest collections from Nine Enclousers, Distance In Statute Miles and from his new and uncollected Poems (1972-83). His poems here coupled with surrealistic images with nature and virtual images combine together to fulfill his ecoaesthetic essence. In a poem 'Lies' from 'Distance In Statute Miles', he describes a snake and how it remains his companion. He says here: "I was born with a thin snake/Coiled over my head/That snake was an amulet/That snake ate only pigeons/That snake spoke in my ear." (ME,21)

Like other ecologists A.K. Mehrotra is well aware of the contemporary situation. His description of nature is built upon three major concepts comprising realism, surrealism and metaphysical conceits. Man is destroying nature thinking it as a right way but the core concept of understanding life which is partly human and partly natural is beyond his appreciation level. In his 'The Cotton Tree', he shows man's lust and greed which dwell in his body and blood as he cuts down the tree to build some furniture and also the nests are destroyed which makes the birds homeless. With deep contempt the poet comments: "The trees/Were a/Settlement/They're pieces now/Of uncased/Machinery, kept/On/A clocksmith's table." (Me,45) Poems like 'Inland', 'Canticle for My Son', 'Distance in Statute Miles', 'To a T'ang Poet' are metaphysical and ecological at the same time. As in 'Kite', he tries to mixture the human creation and wonders of nature in a single thread. He paints the poem with beauties of summer. He shows here: "Summer is at hand./ New leaves fill the branches/ With sunlight, a red and green kite/ Bends into the wind." (ME, 24)

Despite being a poet of nature, Mehrotra tries to explore his Indian sensibility along with the touches of subtle irony and realities. Sometimes he talks like a pessimist waiting for the impending danger. He can't think a better future for the upcoming generations as a growing sense of guilty conscience haunt him. He once says in 'Canticle for My Son': "The dog barks and the cat mews,/The moon comes out in the sky,/The birds are mostly settled./I envy your twelve hours/Of uninterrupted dreaming." (ME,25). He shows how the wilderness is changing rapidly and he is well aware of this changed natural scenario. In his 'Natural History' he mentions it by saying: "The dawn horse/Fixed on screws/Among painted craters/ Looks sideways/Through the glass wall/At the changed wilderness." (Collected Poems,106). In his 'The Transfiguring Places', he gives deliberate description of seasons and also longs for those happy days when human is in complete harmony

with Nature. So a kind of balance between nature and human is always shown in his poetry and through this he wants to make him memorize their once forgotten past spent in the lap of nature. As he says in 'Summer Notes': "Back at my desk, night's events/Moon, jackfruit-tree, homing swallow/...We dream to make up for lost time." (TTP,9). Mehrotra always gives importance to the preservation of nature and his poetry remains a representative voice of deep ecology in such a time where world is corrupted by humanistic creed and greed. His 'Old Survey Road' becomes a symbiosis where coexistence and flourishing of nature is discussed in accordance with biosphere balance. Here he gives importance on tree plantation as he says: "At the compound's edge,/ Is a single tree,/ Which is three trees/ Grown from one saplings,/ Or three saplings/ Grown into one tree,/ Mango,litchi, and peach." (TTP,11)

As a poet of ecoaesthetic sensibility, his poems establish the congruency and creativity in nature. But also the nature-culture binaries are present in his works. Being a man of environmentally oriented perception he not only rejects the western anthropocentrism but also embraces Biblical stewardship where man is considered as a steward who is using all natural resources and hence he has to preserve nature for his own sake. But his poems also depict how techno-culture spoils the nature as in 'Machete' he shows how this machine blows a tree and renders birds homeless: "A few blows of the machete/And the young tree/Lay sprawled on the ground." (Collected Poems,34). The same theme echoes in his 'Construction Site' where a neem tree is cut down to construct a building and the poet vividly paints it with metaphors where he sees the tree as a soldier and lastly died by a bullet which also made a hole in the sky. He cries out: "It went all morning,/The sound of awe on wood,/Followed by the sound/Of a branch creaking/...The tree looked/Like a war memorial." (Collected Poems, 33). But in spite of all these the poet is always in a mood to celebrate nature in order to demean its spoilers and offers the concept of 'deep ecology' as a way towards solution. Rejecting managerial and technological solutions he tries to make people aware of the intrinsic value of non-human world irrespective of their usefulness and tries to awaken the humans morally and spiritually and by doing this human can preserve nature and can avert impending disasters. In his 'Evening Walk' he consummates his view of relating nature and human in a hierarchical relation, keeping biocentric view in his poems that becomes the expression of Deep Form. Here he says: "Let's not forget the trees./ Trapped in asphalt,/ Their boles knobby with age,/ Yet the sap pushing through/ To gnarled branch,twig,/ And erect bud/ Year after year." (Collected Poems, 20)

Vihang A. Naik: A Writer Sets into Opposition to Anthropocentrism and Technoculture

Vihang A. Naik's poetry portrays not only the romantic and pastoral outlook towards nature but also the deterioration of nature and its result as he is also in the

opinion of preserving nature. His poetry seems to celebrate the ecological glory and awareness of his city and surroundings. Poems from his 'City times and other poems' (1993) and 'Poetry Manifesto: New and Selected Poems' (2010) bear his attitude of an ecocritic as his poems become eco-poems when his lines give vent to the world about the social message containing description of social life and modern human being's repressive as well as oppressive and stereotypical attitude towards the non living world. Apart from this he shows how technology creeps into the modern life and man is using it to get benefit from nature. His lines become the living example and documentation about environment and the relation which mankind shares with it. He shows how mankind is now entangles in own desire and pursuit as it enwrapped them like octopus and they become materialistic. He tries to show the complex labyrinth of life where environment is utilized in order to gain physical and mental pleasure. It's the desire that makes the human being a materialistic one. Now it is in their veins and the greed swallow them like the fire swallow everything. The poet says here: "the octopus/ of desire/ stirs/ arteries and veins/ tears flesh apart/ feeding upon fire/ swallowing air." (Poetry Manifesto, 101)

His vision of life is somewhat different as he shows the human being in his own true colour where globalization and materialism become the main focus. With the advent of time man becomes wiser and sees nature as an object of exploitation not adoration. Urbanization takes the place of rural surrounding and the domestic system of production is also affected and destroyed it. His poems begin to question the individual's way of thinking and the social interaction he does in this modern society. Man is now devoid of moral values and they becomes more rational and practical as everyone is trying to outwit another and in doing so they are taking the nature as an easy way to achieve their materialistic pleasure. His poems show the lacking of human responsibility of preserving nature and also the injustices done by them. The concrete relation between man and nature is changed and altered and it also altered the social foundation of the city and surroundings. In one of his poems Naik tries to show the modern society and man's changing conduct towards day to day activities in order to focus the complex relation of man and nature in this city. He says once: "You/ become a touch,/ letters of words;/ a perfumed card/ in/ a changed city." (Poetry Manifesto, 87)

Ecopoets or ecocritics always try to deal with the environmental issues in various ways not only to make awareness among mankind but also to give probable solution to solve the contemporary problems of environment issuing out of the reckless and blind forth activities of the human beings. Vihang A. Naik is no more exception in this case. With keen insight he examines the relationship between man and environment and shows the pitiful condition of nature in his poetry. To get the aesthetic beauty and trajectory he denounced the mundane world and materialistic approach towards of life. He has done it in order to uplift himself from the follies and foibles that the man posses which dealing with nature. What he shows is really

pitiful and shows the reality of human beings who is under the tender and care of nature. Man is getting all the bliss and aesthetic beauty and vision from this nature. Nature is providing all the things that one can get from nature but man is not satisfied with it. He is thinking it to be a property from which he can gain profit and in doing so he is destroying the nature and alters the creation of the world. Man is trying to shape the nature according to his planning and individual cravings. Naik shows how man is cutting trees to shape their purpose. In his 'The Banyan City', he shows the cutting of a tree and really it is not easy to uproot it. He says: "To unearth the roots/ of a banyan/ is never easy./ Chop or hack. The old banyan/ With the roots spread/ over a century." (PM, 14)

In this poem he shows how man is destroying nature in order to make buildings. Previously man and nature become friends as man is deriving mental and visual pleasure from nature. Nature is also the rich storehouse for them and other living organisms. But now civilization is changed and technological developments demand more space in city life in order to expand its branches more. So naturally trees are being cut down and it is replaced by four walls and these walls are both lifeless and useless for those who are depending on nature. Here in this poem Naik has also shown this. Human being should consider themselves to be fortunate enough to live among natural surrounding as it allows them to live and enjoy its blessing and nourishment. But now the nature feels unfortunate and natural treasure is at stake as the technological expansion is continuously threatening the age old creation. What is more ironic is that the roots or the trees are allowing man to make the building as they are showing mercy to mankind by sacrificing their lives. The poet says here in a sorrowful and sarcastic way: "The old banyan/ is no more. You can no longer click/ that tree at the crossroad, combing/ the National Highway number eight/ when you enter Vadodara./ The roots won't die./ You witness rebirth/ in the mould of stone. A sculpted ghost." (PM, 14)

The technological development and expansion of urban area make the humans more eager to destroy nature and this is what one call deforestation. Now cities are developing and the ever growing population makes the condition worst. For this deliberate and ceremonial task of killing and cutting of trees, now mankind are facing different natural calamities like earthquake, floods and draught for this. Land is now available for residential purpose but not for afforestation. Conservation and preservation of nature is needed but man is continuously avoiding these problems and inviting the dangers themselves. Ecological and environmental systems are imbalanced and the condition of cities is also changed. In his 'The Banyan City', he shows the cutting of the banyan tree and also the wretched condition of city as well as human beings as man is not developing but deteriorating their conditions. Rivers are changing their shape becomes waterless. The poet says: "This aged city,/ facing the withered glory,/ now wrinkled, cracked,/ weather-beaten/ with dim eyes.../ A river turns/ into a gutter. There is humming/of vehicles. The city mumbles." (PM, 14)

The poet in some of his poems presents the picture of draught. Scarcity of average rainfall is the result of continuous uprooting of the trees. Like a true post modern poet here he employs the histographic metafiction and mythology and deconstructs it with the then environmental issues. In his 'Ambaji', he shows a land on the hills of Arasuri where people are waiting to taste the rain. There is a shortage of rainfall and people are offering prayer for the rainfall. But it is so ironic that they are now helpless and cannot rely on technological ways. Now the cities, buildings and technology become inactive as rainfall is not there. His poetry really deconstructs the truth as man to show the helpless condition of man who is depending on prayers and Gods for rain. Only the drum beats can keep man and readers alive in this case as this beating of sounds give a feel of drizzling and this beating is out of cruel touches of humanity. Here the poet shows the innocence of adivasi drum beaters as in them materialism is yet to enter. The poet says here: "Again the bhadervi/ on Arasuri Hills, / in land without rains./ ... Once more/ it won't rain, this year./ and among these hills/ the innumerable/ crawling devotees with prayers./ ...The only poetry/ that keeps you alive/ among rocks.../ is the adivasi drum beats." (PM,16)

Ecological imbalance is again seen in his 'Indian Summer'. Now because of continuous deforestation city becomes bare and as a result dust and heat surround it. Besides that because of lack of rainfall the whole city is burning and people are dreaming about rain and thunder. Actually they are not dreaming rather contemplating for what they have done with nature and what they are facing now. With the fine strokes of ecological pictures, Naik here like other Indian English poets shows the Indian summer in an Indian way. Indianism is very much present here. Here he says: "You search/ the city, lost/ in a mirage. The sun fumes./There is only heat and dust./ While, locked up, you dream/ of rain and thunder." (PM,13) Not only draught but also earthquake and floods are mentioned by him and these two disasters are the result of deforestation to some extent. In his 'Gujrat', he describes the devastating earthquake that Gujarat faced. Here he shows the deaths and disasters on a large scale and this poem can be a living example of the future generation as there is a need to preserve the ponds and nature. Making of mere buildings with concrete walls cannot be enough to prevent earthquake and lives of people. People have to be aware about selecting land and moreover no need to make building at anyplace without tasting the soil. Here he says: "Intensity: 7.9./ on the Richter scale./ The word earthquake/...countless deaths/ in countless eyes."(PM,20) Naik tries to show the outcome of the devastation caused to nature in a very shrewd way and 'In Rains' is one such poem where he talks about the flood which also destroys the lives and property of mortal beings. Here he says that now city is so bare that it can't hold on the overflow of waters as trees are also very less which mainly controls this overflow. Here the poet says in the beginning: "A poem sails/ above road lane/ from yesterday's flood report." (In Rains, 5)

Like other Indian English poets Naik also tries to show the realities regarding the river Ganges. The Ganges is the sacred river of India as it has the ability to wash away and clean everything. It is such a holy river that people use its water while offering puja as it has the capability to purify. But people are taking all these in a dualistic and ambivalent way. A dip in this river for the Hindus signifies many things as this river is associated to Hindu God and mythology. The river is actually the goddess Ganga. Various kinds of disease can be removed by taking a dip in this river as it is a notion or belief for the lower section of people. The river not only purifies the body but also the soul as it is symbolic in nature. The river is to be believed as the remover of sin for the past, present and future. But knowing all these facts people are throwing unnecessary things in the river and pollute it. This condition of the river catches the attention of Naik also who in his poem 'City' talks about it. Actually the whole planet is polluted and the river is still trying to purify it. But it becomes helpless as the human being is in a hurry to pollute this river also. The poet says here: "the world shivers/ a polluted planet/the ganga screams/ for help." (PM, 118)

CONCLUSION

If it is mooted that the awareness of the great unwashed of the ecocritical aspect in the macrocosm may recuperate more than four centuries after the rise of western technological expansion and more rapid development which result in human's mastery over the nature then it is very much necessitated for these rarified earth born rather ecologists to grapple with environmental organisms. Both the above hashed out lofty mortals assay to impart highest efforts to redefine the precepts of nature while mulling over against the negative issues and human's merciless attitudes towards nature. They stimulate and yield all contingent efforts to change the people's attitude towards nature by ecocentric and cynical way along with furnishing future apocalypse. In order to constitute a bridge between mortals and non-humans, their ways of handling nature throws light on some possible solutions to avert catastrophe and global crisis. Their treatment of nature is instrumental and oriental. It is also very true that their writings not only exhibit an active display of passion but concurrently they testify themselves more influential and active than so called prominent eco-socialist. Their modes of representation differ but they are never defocused from what they are trying to say. By assaying the supremeness of the wilderness and providing a divine dimension to the moral commitment to the safety of environmental activism from the onslaught of humans, these two soaring personas render people's attention to the sublime beauty of nature for making an urge in them to invert what they used to do with nature. And here in lies their success and they become the patron saints of environmental ethics. Being the mediators between nature and civilization, their perpetual fighting has opened a new era from which creation of a brave new balanced society can be dreamt of.

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