

# Reweighting Romanticism through Ecocriticism in Dr. KV Raghupathi's Works

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**Abstract:** *Ecocriticism is a modern philosophy of art or literary analysis. Green criticism is a branch of criticism that looks at literature from the point of view of nature. When the environment is a big subject, Ecocriticism grows in popularity quickly. The current article looks at how the study of nature changes over time, from Romanticism to Ecocriticism, and how Ecocriticism becomes a modified form of Romanticism. There is an almost two-hundred-year interval between the motions. However, certain parallels support the idea that Ecocriticism represents a more extensive reconsideration of Romanticism. Ecocriticism's rudiments may be found in the poetry of Wordsworth, Coleridge, Keats, Southey, Clare, and many other romantic writers. The goal of this paper is to look into the eco-critical practices of Romantic literature in general.*

**Keywords:** Ecocriticism, Romanticism, Nature, Environment, Literature

## 1. Introduction

In the latter half of the twentieth century, literary studies saw a paradigm change as nature writing took on a new dimension. Previously, the modern critique was founded on sociological, historical, or psychological concerns. In 1996, two major publications, *Environmental Imagination* and *Ecocriticism Reader* established a new philosophy known as Ecocriticism as an academic field. In an era of global environmental crises, it is an earth-centric approach to nature writing. Is Ecocriticism, on the other hand, a brand-new concept? Nature writing was famous even before Ecocriticism, and it grew in popularity throughout the Romantic period, when most poets used the modal of "the spontaneous outflow of intense sensations." Because they were unsatisfied with their surroundings, Romantic poets went back to the great eras of the past to find inspiration for compositions when their imaginations were recollected in peace.

As a result, the romantics' primary draw was nature. During the Victorian period of uncertainty and faith, nature literature began to fade. The trend of literature during the colonial and post-colonial periods was a little different. However, the latter half of the twentieth century again witnessed a prone to nature writing when environmental issues arose in literature. The worldwide ecological crisis like a tsunami, frequent earthquakes, melting of polar ice, flash-flood etc., created anxiety among the people around the globe. Here comes the role of ecocritics to create an ecological awareness among the readers. Ecocriticism debates nature to defend nature, an essential subject of Romantic Literature. Although the flavour is different now, the issue is the same, i.e., nature. In short, it is a new wine packed up in old bottles.

### **Ecocriticism vs Romanticism:-**

Lyrical Ballads, published in 1798, ushered forth a new era of literature. Romanticism was the name given to this

period, which lasted until 1832. The introduction, written by William Wordsworth, was regarded as a manifesto of the English Romantic Movement. Wordsworth, Coleridge, Byron, Shelley, and other great Romantic writers follow Rousseau's appeal to return to nature. *Tintern Abbey* and *Immortality Ode* by Wordsworth are outstanding examples of natural poetry. *Adonis* by Shelley is written in the pastoral style. Keats' poetry is a celebration of nature's sensual side. Ecocriticism emerged as an academic field many years later, keeping with the romantic tradition of nature literature.

Ecocriticism, according to Glotfelty, is the study of the link between literature and the natural world. The main distinction is that the primary cause is environmental dysfunction. During the Romantic Period, ecocritics were uninterested in the environment. In reality, in light of the worldwide ecological catastrophe, Ecocriticism is redefining nature. One of Ecocriticism's essential tenets, according to Kevin Hutchings, is that literature both reflects and serves to alter the environment. Human reactions to the natural world. By looking at how people describe themselves, the actual world in literary writings, and the social situations in which they are written, Ecocriticism strives to account for attitudes and harmful activities to the environment. It has contributed to today's environmental issues. At the same time, Alternative ways of thinking and doing, such as sustainable ones, are being investigated. Behaviours that respect the rights or principles linked with ecological processes and nonhuman beings (Kevin Hutchings 2007 172) *Going Back to Nature* Both the Romantics and the Ecocritics are preoccupied with man's place in nature. Nature literature lost its vitality to socio-centric problems in the Age of Prose and Reason. Dryden's and Pope's poems reflected the modern culture.

On the other hand, the Romantics sought refuge in nature to escape the social system's ills. The Romantics, disillusioned by the excesses of the French Revolution, turn to nature

literature, which had lost its vigour in previous eras. Ecocritics, on the other hand, emphasize the interconnectedness of human nature. Ecocriticism works hard to reestablish man's lost connection to nature. The essence of human life is hidden in nature; consequently, ecocritics seek to give nature the highest priority. Ecocritics, like Wordsworth, believe that nature never betrays the heart that loves her.

### **Ecology vs Mysticism**

Wordsworth's poetry is known for its mysticism since he thought that love, joy, and compassion could not exist without the mystic powers of nature. "We put sleeping in body, And become a living soul; while with an eye rendered tranquil by the force of harmony, And the profound power of delight, We gaze into the life of things," he writes in "Tintern Abbey" (lines 45-49). Ecocritics also engage with nature's theology, giving rise to the name eco-theology. The word refers to the interaction of religion and nature, especially in light of environmental concerns. Ecotheology emphasizes the link between spiritual worldviews and ecological deterioration.

### **Theory of the typical person:-**

Ecocriticism advocates for simplicity because it lessens the consumerist mindset. The reduced use of natural resources also aids in the preservation of the environment. Nature should not be used unless it is necessary for human survival. The familiar person was also a figure in the Romantics' literature. As a result, Wordsworth's poetry includes Lucy, the innocent country child, and the solitary reaper, the peasant lady, and Michael, the shepherd. The creatures Ecocriticism argues for the protection of creatures that are essential to the ecosystem's survival. To maintain ecological equilibrium, each organism has a job to play. "Everything is related to everything," according to Barry Commoner's first environmental law. Romantic poets have also used animals in their works. Wordsworth and Shelley have penned beautiful poetry on the Skylark. Keats wrote a lovely ode to the Nightingale bird. Romantic literature, like Ecocriticism, analyses the relationship between humans and nonhumans, and frequently focuses on animals, extending our moral responsibilities to animal rights.

**Preservation** The ecocritics want nature to be preserved so that "the earth's music" can continue indefinitely. After the Renaissance, the Romantic Movement was a reaction to the environmental catastrophe caused by the Industrial Revolution. The fact of species loss became apparent throughout the Romantic period. According to Gilbert White, excessive hunting had wiped out local populations of partridges and red deer (The Natural History of Selborne).

**Spiritualism** Ecocriticism is a movement that advocates for the natural environment's inherent worth, rather than only its outward value. Ecocritics regard nature as a living spirit that has an all-pervading impact on all living things. Ralph Waldo Emerson, Henry David Thoreau, and Robert Frost all thought about nature spiritually. The romantics likewise addresses nature's spiritual components. Thus, Hellenism is associated with Keats, pantheism with Shelley, and mysticism with Wordsworth.

### **Deep Ecology**

Deep ecology, which accords equal worth to all creatures regardless of their instrumental utility, is the essential premise of Ecocriticism. Everything has inherent value that aids us in maintaining ecological significance. The romantics placed a premium on the most commonplace natural items. They have made the most mundane things appear extraordinary via the use of their imagination. Thus, in romantic poetry, the ordinary bird, the river, the green field, the hill, the mountains, the rain, and the wind all have a place. Deep ecology criticizes man's anthropocentric mentality, which places a premium on human primacy. However, because the environment is a complicated reciprocal interaction in which everything is related (Commoner 33), all species need human respect.

**Ecology of Romance** Jonathan Bate's Romantic Ecology is a counter to the literary criticism movement of New Historicism. Bate tries to place Wordsworth in the present tradition of 'Green' politics and an ecological perspective in the book. He is fighting against the critique of the 1960s, 1970s, and 1980s to offer Romantic Ecology as "a theory of ecosystems and unalienated labour" firmly founded in pragmatic and populist literature rather than an idealist elitist writings. (Bate number 10) Bate discusses the importance of nature to Wordsworth and the pastoral tradition, the concept of ecology throughout the Romantic era, ecological ethics, and more in this essay. During the period, geography and place naming took occurred. Bate tries to present a "preliminary sketch towards a literary ecocriticism" in this essay.

Today's ecocritics are questioning the deteriorated urban ecosystem while celebrating the rural or wilderness mentality. In Walden, Thoreau viewed the woods as a place to replenish ourselves.' In contrast to the pure and uncluttered countryside, the romantic despised the troublesome metropolitan environment. They described the city as a place where people are degraded and corrupted. "Michael," a poem by Wordsworth, is a tribute to the rural way of life. The romantics saw the rural Oikos as a communal living place for humans. They, on the other side, criticized the city as a desensitized realm of estrangement.

### **Eco-Literature from Around the World:**

The three prominent American writers whose writings embrace nature as a life force and the wilderness as manifested in America are the impetus for Ecocriticism. Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850), and Henry David Thoreau are the in to (1817-1862). The three belonged to the transcendentalists, a group of New England authors, poets, essayists, novelists, and philosophers who were the first crucial intellectual movement in America to acquire 'cultural independence' from European models. In his first reflective prose tale, Nature, R. W. Emerson cherished the impact of nature. The writer here endorses an unconventional approach to nature known as "transcendentalism" (a doctrine that asserts that "the divine" or "god" penetrates the core). He claims that studying nature is the most incredible way to understand reality. Summer on the Lake by Fuller During the year 1843, a Transcendental traveler traverses the vast American continent. The setting is the Great Lakes area. Here, Fuller

distinguishes between settlers' practical purposes and visitors' spiritual aesthetic goals. However, Henry David Thoreau is regarded as the founder of Ecocriticism. *Walden* is an autobiography written by Henry David Thoreau concerning his two-year vacation in a cabin on the edge of Walden Pond, two miles from his home town of Concord. It's a classic storey about escaping contemporary life and seeking renewal through a "return to nature." This book has had a significant impact on the mindsets of its readers, causing them to shift from egoism to eco-consciousness. Robert Frost, a renowned American poet, Woods, lakes, stars, horses, and other natural elements have all been used. On the surface, his poetry appears to be straightforward. Nature, however, reveals the universal reality of human existence if we delve under the surface. Stopping by the trees on a winter evening is a poem about nature's everlasting beauty and the obligations of brief human existence.

In the United Kingdom, Ecocriticism is less established than in the United States. Whereas American literature praises nature, British ecocritics strive to warn us about the dangers posed by governmental, industrial, economic, and neocolonial forces. *The Song of the Earth*, by Jonathan Bate, contends that colonialism and deforestation have commonly coexisted. His *Romantic Ecology* re-examines William Wordsworth's poems from the perspective of English religious culture. Bate delves into the politics of poetry and claims that Wordsworth was the first ecocritic. *Country and the City*, by Raymond William, depicts a stark contrast between country and city life. Here, William shows rural life as the epicentre of modernity and an actual location of solitude. *The Green Studies Readers*, edited by Lawrence Coupe, is a collection of critical writings that explores the relationship between ecology, culture, and literature. In conclusion, the book is a good source and a healthy entrée into Green Literature since it contains many research sources.

### ***Ecocriticism in India***

Indian philosophy has been rich in ecological discourse since the Veda, which attributed equal weight to all species. India's ecosystems are incredibly complex. From the Himalayas in the north to Kanyakumari in the south, from the Bay of Bengal in the east to the Arabian Sea in the west, the nation offers a diverse physical terrain with a profound influence. There is no exception in the case of literature. Literature is not an exception. A large number of authors addresses eco-critical writings. Nobel Laureate Rabindranath Tagore, who created *Viswa Varati* in Shantiniketan, isolated from the madding multitude, exemplifies eco-critical perspectives. His eco-critical books *Rakta Karabi* and *Muktadhara* are the finest examples of human crimes against nature. "The Tame Bird was in a Cage" (the trapped bird has even forgotten how to sing) and "I plucked you Flower" (the human feels that plucking flowers is their right) are two of his eco-critical poems. Nature is not a passive observer. It will react at some point. It might be more than a thorn in the flesh; it could be a massive tsunami. This is something the person should be aware of). Anita Desai's *Fire on the Mountains* is an excellent example of an eco-critical book that deals with the issue of animal slaughter, population increase, and man's

moral degradation - all of which pose a threat to the ecosystem, symbolized by periodic forest fires. *Nectar in a Sieve* by Kamala Markandaya exhibits nature as both a destroyer and a preserver of life. The writer has demonstrated how modernization has ruined the lovely harmony of peasant life. *The God of Small Things* by Arundhati Roy describes human people exploiting nature in the name of development and modernity, which is a major topic throughout the novel. The authoress has demonstrated an acute understanding of today's critical environmental concerns. In this work, the author has raised her voice in supporting the environment, which is currently under severe threat from pollution. She not only reveals the immense destruction of nature in her work, but she also dwells on the reasons behind its dehumanization. The pitiful plight of the animals following deforestation is depicted in *Ruskin Bond's No Room for a Leopard*. *The Tree Lover*, *The Cherry Tree*, *All Creatures Great and Small*, and many others are about the chain that connects man and the environment, much like the ecosystem chain, demonstrating interdependence. In her novel *Hullabaloo* in the *Guava Orchard*, Kiran Desai criticizes the frantic town life, and the protagonist seeks sanctuary in the *Guava Orchard*. In her work *The Inheritance of Loss*, the writer depicts *Kanchenjunga* as a victim of human violence. Ecocriticism takes on a political dimension in the storey when an unanticipated loss occurs due to Nepali insurgency, wreaking havoc on human life, animals, and the calm beauty of nature.

*The Hungry Tide* by Amitav Ghosh is great eco-critical literature because it highlights humans' environmental and social oppressive systems. The *Sundarbans delta* has been portrayed as both a destroyer and a preserver of life. The novel exposes the state-sponsored terrorism used to expel the dispossessed Bengali Refugees who had taken up residence in *Marichjhapi*. Ecocriticism is a relatively new academic subject in India.

The following are some of the Indian Eco-critics who have made significant contributions to Ecocriticism in India: Bandana Shiva (an Indian environmental activist turned ecocritic) denounces western bio-piracy in the guise of patents from emerging nations in her book *Stolen Harvest*, an excellent example of eco-critical writing. In this way, she demonstrates that colonialism is not a thing of the past; it is very much alive now. According to her, modern agriculture has decreased the diversity of food sources rather than producing more. As a result, she offered Ecocriticism a neocolonial component. *Tomorrow's Biodiversity*, *Soil Not Oil*, *Staying Alive*, *Ecofeminism*, *Violence of the Green Revolution*, *Water Wars*, *Biopiracy*, *Making peace with the Earth*, and other works are her significant contributions to the subject of Ecocriticism. Suresh Frederick (Associate Professor, Bishop Heber College, Tamil Nadu) investigates poetry like animals and birds such as squirrels and sparrows who want to remain near the human settlement and contribute to the ecological balance in his article *Suicidal Motive*. Humans, on the other hand, are putting their existence in jeopardy because of their unhealthy habits. Nirmaldasan (a Reader in English at Madras Christian College in Chennai) and Nirmal Selvamony (an Assistant Professor at Tamil Nadu's SRM School of Journalism) have both made significant contributions to 'Oikopoetics,' which



refers to the poetics of the 'Oikos,' or habitat, which includes the spirits, humans, nature, and culture unique to it. His first book of poems, *An Eaglet in the Skies* (1996), is about the joy of creation, comparable to an eaglet learning to fly. Ecocriticism has launched its second phase in India, following Lawrence Buell's suggestion that the first and second waves should be combined. While the first phase of Ecocriticism relied on regional ecological awareness, the second phase portrays Ecocriticism as a well-organized movement concerned with global issues.

#### ***Dr K.V. Raghupathi: A Bird's Eye View***

In the Contemporary Indian Poetry in English, men poets like I.K. Sharma, T. Vasudeva Reddy, R. K. Singh, D.C. Chambal, K.V. Raghupathi, P. Raja and PCK. Prem has established their presence for over three decades and whose poetry has carved a niche in Indian writing in English. Dr K.V. Raghupathi is a powerful voice in contemporary Indian Poetry in English, and his poetic career began way back in the early 1980s. Till to date, he has published twelve collections that include *Desert Blooms* (1987), *Echoes Silent* (1988), *The Images of a Growing Dying City* (1989), *Small Reflections* (2000), *Voice of the Valley* (2003, 2014), *Wisdom of the Peepal Tree* (2014), *Samarpana* (2006), *Dispersed Symphonies* (2010), *Orphan and Other Poems* (2010), *Between Me and the Babe* (2014), *On and Beyond the Surface* (2018), and *The Mountain is Calling* (2019). Six are single long narrative poems, three collections written in reflections, and three are short poems. His poetry is a culmination of romantic, transcendental, social and eco-critical themes endowed with rich and dense imagery. He is a devoted champion of ecopoetics. K.V. Raghupathi is a great lover of the beauty of nature. He spends his time in nature by taking long walks observing things and creatures. He has a keen sense of observation. The distinct quality of his poetry is that it blends philosophy with imagery drawn from nature. As a result of his deep communion with nature, long narrative, poetic collections like *Desert Blooms*, *Samarpana*, *Wisdom of the Peepal Tree*, *Voice of the Valley*, and *Dispersed Symphonies* have emerged. His poetry is a huge source for ecological themes like ecosophy, deep ecology, eco-theology etc. His contribution is remarkable to Indian Poetry in English. No other Indian English poet of the present generation is a match to his ecopoetics. He is a recipient of several awards for his poetry, including the Rock Pebbles National award for best creativity in 2014.

Raghupathi's continual interest in Yoga as a disciplined practitioner has made this Indian philosophy an integral part of his being. In his forties, he took an interest especially, in Indian Carnatic music. He was a keen listener in his early days, and later, he was introduced to experimental music and learnt Veena with the help of a friend who happens to be a teacher in music. Raghupathi lists his passions: first literature, second philosophy and spirituality and, third music. Raghupathi's twelve collections include *Desert Blooms* (1987), *Echoes Silent* (1988), *The Images of a Growing Dying City* (1989), *Small Reflections* (2000), *Voice of the Valley* (first printed as *Voice Eternal* (1998), later changed into *Voice of the Valley* (2003), (Reprinted 2014)), *Wisdom of the Peepal Tree* (2003, Reprinted 2014), *Samarpana* (2006), *Orphan and other Poems* (2010),

*Dispersed Symphonies* (2011), *Between Me and the Babe* (2013), *On and Beyond the Surface* (2018). *The Mountain is Calling* (2019). Raghupathi's narrative works include two novels, *The Invalid* (2012) and *The Disappointed* (2014) and two short story collections, *The Untouchable Piglet* (2015) and *AGay and A Straight Woman* (2017). His Critical / Edited works include *Emerson's Orientalism* (2007), *Brave New Wave: Indian English Poets* (2009), *Critical Exposition of Gopal Honnalgere Poems* (2011), *The Rural Muse: The Poetry of T. Vasudeva Reddy* (2014), *Critical Perspectives on Contemporary Women Poets in Indian English Poetry* (2015), *A Portable P. Raja* (2015), and *An Anthology of Critical Perspectives on the Post-1980 Indian English Novel* (2016).

Raghupathi is a recipient of several awards that include H. D. Thoreau Fellowship, Dhvanyaloka, Mysore in 2000; Michael Madhusudhan Dutt Award, Kolkata in 2001; The best-chosen poet for 2003, Poetry Society of India, New Delhi Poetry Chain, Mumbai; Life Time Achievement Award, Chennai Poetry Circle, Chennai in 2010; Rock Pebbles National Award for creativity, 2014, Bhubaneswar; Phrasal King Arbind Chaudhary National Award for Poetry, 2018, Aurangabad, Maharashtra, and the Best Yogic Publication of the Year, 2018. He is also conferred jointly with a Life Time Achievement Award-2018 by the International Association of Educators for World Peace, Confederation of Indian Universities and School of AYUSH Studies and Research, New Delhi.

#### ***Ecosophical elements in Dr KV Raghupathi's work***

Raghupathi's most obvious affinity with Emerson can be seen in his critical study, *Emerson's Orientalism* (2007), wherein the Indian writer has examined and pointed out the clear links between Emerson and the Vedanta and identified the Over-Soul, illusion, immortality, intuition, spirituality, and mysticism as essentially the same as those of our Indian tradition. Raghupathi himself admits in the book his lifelong love of Emerson's works. Raghupathi's poetry shares the metaphysical and transcendental perspective of Emerson's prose and poetry in works that conjoin intellectual, philosophical and transcendental spirituality: his highly crafted works display not only a thorough grounding in the full range and tradition of English and American poetry but also a verbal mastery of the poetic potentials of English and a sense of structure as the reader can see both in his complex extended long narrative poems and in his terse, short poems. Above all, Raghupathi's poetic craft reveals minimal language attempting to express the inexpressible. Like Wordsworth, his poetry signals nature's intimations in human consciousness. Like Emerson, he explores the Divine or what men call God in nature. And as a practitioner and teacher immersed in the ancient Indian tradition of Yoga and enlightenment, his vision is essentially a metaphysical one that deals with the more significant issues facing humanity (Who and what am I?/ontology/being and consciousness): although firmly planted in the concrete world and the reality of India, Raghupathi proposes poetry that addresses a universal issue: how does the change in one's perception make a change? For Raghupathi, transcendence is always linked to the varying states of human consciousness and the achievement of a unitive sense of true selfhood (Shankara's —That Thou Art!) with nature. Indeed, Raghupathi could be

called the poet of the —undiscovered country of human consciousness since his deep experience and knowledge of meditation and yogic practices have provided him with mental landscapes rarely treated in literature because of their abstract nature the difficulty of creating a language for such experiences. Raghupathi has essentially summed up the Indian tradition of enlightenment and awakening, the Eastern foundation for Emerson's Transcendentalism. The universal issues addressed by both men are not just for Americans and Indians, but rather to humanity at large, hence the researcher's inclusion of Raghupathi's poetry as an instance of Goethe's —world literature (well literature). Raghupathi's first book of poetry, *Desert Blooms* (1987), is a polyphonic narrative poem that reveals the experiences, reflections, existential crisis and evolving consciousness among three souls in the form of dialogue. The souls transcend as they empty themselves of their illusory ego-identifications (social status, family, nationality, wealth, profession, etc.) and contemplate nature's movements, objects, and creatures, suggestive of the real essence of human selfhood. *Echoes Silent* (1988) is a biography of a young intellectual who, in his profound existential crisis, fails to find uniqueness in his search among the ruins of philosophies, academic learning and conceptual thinking. Only when his mind is emptied of the noise and clatter of the endless isms and schisms does he find his valid identification in solitude and silence in nature.

*The Images of a Growing Dying City* (1989) is a realistic urban narrative poem that reveals the plight of a developing city and the ensuing and unmanageable urban sprawl resulting in environmental destruction and pollution, decline and disintegrations of higher ideals and moral values and a dwindling quality of life, both of the body, mind and spirit. But any ideological or political interpretation thereof would be a misreading of this or any other work by Raghupathi. Our crumbling cities reflect our spiritual condition and the gross monetary and materialistic ideology that has essentially hijacked the world in the name of endless growth. All are social programs, and plans will change nothing unless each changes their consciousness and awareness. *Small Reflections* (2000) reveal the humane and humanistic thoughts of the poet on a variety of sensitive topics.

In contrast, *Voice of the Valley* (2003) is set in an unknown and unnamed valley, where an exhausted searcher, Bindura, wanders in his search of pure and esoteric wisdom until he falls unconscious and encounters another wanderer: the Voice of the Pure Consciousness ultimately or the voice of the valley. Here Raghupathi has essentially personified Emerson's *Over-Soul* and in its moving dialogue with the weary but sincere Bindura. In that low valley where Bindura is pointed not to the meaning of life but rather to the whole experience.

In *Wisdom of the Peepal Tree* (2003), the seeker approaches the Peepal Tree with reverence and in turn, the Peepal Tree showers upon the person's tranquillity. It speaks with the wisdom of eternity, taking the reader into a mystical journey of revelations. *Samarpana* (2006) is a collection of poems brimming with romantic and transcendental elements and was initially written in the serene atmosphere of

Dhvanaloka. *Orphan and Other Poems* (2010) touch the poet's experiences in the mundane world. *Dispersed Symphonies* (2011) is a collection of poems charting the subject's spiritual development and struggle. *Between Me and the Babe* (2013) are a collection of 52 short poems where an introspective and emotionally-driven poet meditates on the meaning of nature, the futility of life and the impermanence of all things, feelings and thoughts. *On and Beyond the Surface* (2018) is a collection of poems that reveals the poet's personal life experiences and touches on more profound questions related to longing for esoteric knowledge.

*The Mountain is Calling* (2019) is full of mystical short poems. The mountain stands like a *sthithaprajna*, the balanced one showering a complete understanding of loneliness, yoga dharma and a pure state of consciousness. The poems examined in this thesis deal with the earlier issues and promise the sensitive and attuned reader a heightened intuitive experience. Numerous critical articles have been published on Raghupathi's poetry in domestic and international journals, examining different aspects of his poetry and work. But comprehensive and exclusive examinations of the supernatural and romantic elements which predominantly figure in his poetry have still not drawn extreme attention from the critics. Hence this thesis assumes the significance of this backdrop and critically examines the metaphysical/spiritual, philosophical and romantic elements in a comparative and contrastive study with Emerson's poetry. Raghupathi shares their love of nature where Emerson views nature as God's body, but for Raghupathi, nature manifests pure consciousness. For both the poets, knowledge is born out of deeply felt experiences in their solitary walks. Freedom for both the poets is the life breath, and the remembrance of their childhood past is an example of renewal they experience through nature. Awakening of a new sensibility in human consciousness while being amidst nature can be observed in his writings.

## 2. Conclusion

Both Romanticism and Ecocriticism look at nature from many angles. Despite their apparent differences, the two ideas have a lot in common, as the preceding discussion shows. Whereas the Romantic mindset is very creative, the eco-critical approach is utterly pragmatic. The primary goal of romantic writing is to transport readers back to bygone eras to escape the present's turmoil. The romantics seek refuge in the perfect realm of nature, running the corrupt social structure. Ecocritics are concerned with nature as well, but they follow the thorny path of reality. They are working tirelessly to preserve Mother Earth from worldwide environmental calamity. Indeed, ecocritics are not the scientists who are frantically trying to find a solution to the ozone hole. The main goal of ecocritics is to reestablish the lost link between man and nature. An Eco-critical work always aids us in developing ecological wisdom, which is crucial in repairing the Earth's delicate environmental health. Although there is a fundamental distinction between romantic and eco-critical attitudes toward the environment, it must be accepted that Romanticism contains the rudiments of Ecocriticism. If Henry David Thoreau is regarded as the founder of environmental critique,

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