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An Eco-Critical Study of Amitav Ghosh's Gun Island

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Abstract:

Ecocriticism considerate the relationship between nature and man as presented in literature. In the post-industrial era, science and technology has made great gaits escorting in an age of modernism, consumerism, capitalism and globalization. The Climate fiction efficiently an influential mediating instrument for circulating the ecological wisdom and relevance. The materialistic culture brought a radical change in the life of human beings. The path of industrial, scientific and technological advancement is at the stage of destruction of nature. In the future the planet looks bleak. The Planet's support systems are collapse under the pressure of 'civilization'. Amitav Ghosh's Gun Island indicates sensitivity towards the growing catastrophe of ecological degradation. Ghosh has made a blended culture, myth, history and fiction represent the ecological overtones in the present novel. The novel guides us the glimpse of the environmental calamity like global warming and climate change which finally has given the rise to the problem of 'displacement' of both are humans and animals all over the cosmos. The present research work is an attempt to study Gun Island from the perspective of Ecocriticism which denotes the extent of damage done to the natural atmosphere and how it has been affected the life of human as well as the nonhuman world.

Key Words: Ecocriticism, globalization, global warming, climate change, human

Introduction:

The Gun Island is an environmentally oriented work that suggests that the human history is caught up in the natural history. It presents the pen picture of wildlife versus human suffering. The novel explores the plight of human beings and their survival in an endangered ecosystem. The Gun Island is an environmentally oriented work that suggests that the human history is caught up in the natural history. It presents the pen picture of wildlife versus human suffering. The novel explores the plight of human beings and their survival in an endangered ecosystem. We the people of this humanity are living in the macrocosm of the climate change catastrophe. It's our moral duty to produce mindfulness about the climate extremity among the mortal being. Amitav Ghosh in his novel raised voice against the Global warming and the destruction of the terrain. Amitav Ghosh lately published new Gun Island on the Wildfire in Los Angeles, a sprawling Southern California megacity. The present novel of Amitav Ghosh cast of campfire or the vaticination of campfire in Los Angeles. The intellectual history of the converse at the connection between Eco-criticism and post colonialism is the process of being distorted by the quickness at which climate change is taking place as well as the typical shift to Far-Right



nationalism in different corridor of the macrocosm. Ghosh in *Gun Island* presents a erudite representation of the irony of the adding fragmentation of the world at a moment when there's a terrible need for interconnectedness to conserve the biosphere. Ghosh's appreciation for the religious rallying against climate change and green house goods are thus disposed to notice. In India for case, religious fanaticism works for hand in glove with political nationalism, and casting institutionalized faith as the rescuer in the climate catastrophe could twice marginalize certain nonage communities.

In *Gun Island*, Ghosh's use of the Bengali legend of Manasa, with its "periodic renewals after long intervals of dormancy" (7), challenges the direct sense of European fustiness. The legend of Manasa is the story of the snake- goddess' attempts to gain recognition from Chand Sadagar, a Brahmin trafficker and sucker of Lord Siva. The central conflict of the legend of Manasa, in Ghosh's re-telling, is between the goddess and the stubborn and recusant Chand. It's worth noting then that, although the legend of Manasa also describes how Chand's daughter in-law Behula was necessary in the conciliation between the goddess and the trafficker, Ghosh doesn't concentrate on the figure of Behula in *Gun Island*. Still, the parallel between the legend of Manasa and the plot of *Gun Island* is clear just as the Gun Merchant gets involved in the legend of Manasa. Dinanath, who's also a sadagar, or dealer, gets drawn into the legend of the Gun Merchant. The climate exile Rafi and his nut Tipu's trip to Italy parallels Dinanath's trip from the Sundarbans to Venice. When Dinanath, with the help of an attractive Italian professor Cinta, finds out that the Gun Merchant's legend concerns a trip analogous to the one accepted by Rafi and Tipu, we realize that the narrative of the novel is sophisticatedly structured in terms of reiteration and difference. What's the different between Dinanath, Rafi, and Tipu's peregrinations is that they're caused by the global forces of capital and labour migration. Just as Chand Sadagar comes to fete the power of Manasa in the legend, by the end of *Gun Island*, Dinanath comes to borrow anon-anthropocentric worldview by feting the agency of inhuman beings, Ghosh is as important concerned with culture and language as he's with climate change. The new explores the relation of the Gun Merchant, or Bandooki Sadagar, to space and history. Rafi and Tipu retrace the etymological route/ root of the word bandook in their attempt to find retreat and a livelihood in Europe. Also, the legend of the Gun Merchant, like the legend of Bon Bibi in *The Hungry Tide*, cuts across public and religious boundaries. The sanctum of the Gun Merchant is positioned on the India-Bangladesh border. The Muslim boatman who looks after the sanctum of the Gun Merchant informs that it was "deified by all, irrespective of religion Hindus believed that it was Manasa Devi who guarded the sanctum, while Muslims believed that it was a place of jinns. defended by a Muslim pir, or saint, by the name of Ilyas" (16).

Ghosh's use the legend of the Gun Merchant serves as a citation to the syncretism that marks the Indian key's artistic history. It isn't clear, still, why Ghosh decides to restate the Bengali words in the novel while leaving the Italian words- spoken by Cinta-untranslated. However, why would he not want them to look up the meanings of the Bengali words and expressions as well? Without a mistrustfulness, *Gun Island* is a stalwart experimental new invested in the timber of large connections between humans and nonhumans, If Ghosh wants his compendiums to look up the meanings of the Italian words and expressions.

Climate Change in Gun Island

Amitav Ghosh is one of them who write on the destruction of terrain and its long continuing side effect on the Earth. This rearmost novel, *Gun Island*, explores numerous of the



pen's recreating motifs Irrawaddy dolphins; the Sunderbans; climate change. The novel has themes of illegal migration and exile extremity, relegation and renewal but the main thing is the vaticination of campfire in the Los Angeles. He has not mentioned directly any reason for this. But he laterally talks on global warming.

Deen is the promoter of the novel. He's a dealer of rare books, and used to a quiet life spent outdoors, but as his formerly-solid beliefs begin to shift, he's forced to set out on an extraordinary action and the global climate crisis. In the coming chapter of campfire Amitav Ghosh laterally appertained global warming is a true miracle. He wrote on the content of speech of the speaker at gallery's accession function where Deen reached. The structure of the gallery was located on the chine of a steep crest. The sight of fire commanded panoramic views of stretching from the hills in the east to the ocean on the western horizon. Programme started and distinguished speaker tagged to speak on 'Climate and Apocalypse in the Seventeenth Century'. During his speech he mentioned lot of effects. He mentioned 17th century, as the Little Ice age, and reasons of reducing the world temperature at freezing point. He indeed mentioned how at the same time scientist started inventions and leads to environmental destruction. Amitav Ghosh Write..

"It would feel that the intellectual elephants of the Enlightenment had no suggestion of what was getting under way. Yet, strangely, each around the earth, ordinary people appear to have tasted the shifting of commodity momentous. They sounded to have understood that a process had been launched that could lead eventually to catastrophe What they did not allow for was that the story might take a many hundred times to play out. It has fallen to us, centuries latterly, to bear substantiation to the last turn of the wheel. And what we're seeing formerly" (124)

Then speaker took pause to point a cutlet in the direction of the distant campfire. He write disquiet of climate change (114) has started and it would be trivial to compare with Little Ice Age because, he writes, 'what our ancestors endured is but a pale boding of what the future holds! (114). This speech is enough to open the eyes of the compendiums. This is the warning to the compendiums as the consequences of global warming are veritably different from Little Ice Age. He indeed mentions the process of climate change has formerly begun but nowhere had he mentioned the result on it. Now it's the anthology's responsibility to act wisely.

Conclusion:

Mortal conditioning are basically responsible for the adding differences of climatic conditions. Ghosh's Gun Island reflects that the ecological mishaps being in the Sunderbans and Venice indicate that the earth is on the point of an environmental catastrophe. Mortal-centric artistic patterns regard Nature as an object to exploit it in order to fulfil mortal solicitations. This generality of Nature has been espoused in the ultramodern society wherein the carbon dependent profitable model we pursue is acquainted towards perpetual growth and sustainable development without dealing with environmental issues. Since we're witnessing the great period of environmental derangement due to the mortal- convinced climate extremity, we must review our lifestyle along with the underlying balance between the natural landscape and human culture.

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