

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

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ABSTRACT

Life on the Earth is shared by multi types of organisms; these organisms facilitate, irritate, or eliminate the existence of their fellow beings. The central role among organisms is held by man in view of different religions and logic, but the life of this major organism depends on the lives of other organisms. This interdependent and interrelated nature of life on the planet generates a consistent debate of determinism among thinkers. One relatively recent concept in this regard is Anthropocentrism which awards the central role to man; the will of man is to determine the lives of the rest of the organism. This authoritative role allows man to exploit the lives of other living beings and thus irritates threats, or end the existence of these organisms. This threatening and exploitative way of life on the part of man not only endangers the lives of the other organism, but also the life of the very man because the life of man itself depends on the existence of other living beings. Ecocriticism surfaces the devastation caused by anthropocentric way of life to the rest of lives on the earth; it reminds man the role of safe guarding the planet by facilitating the existence of other organisms. The close reading of the text of the poetry of Tarin criticizes the debilitating role of man, and pinpoints the devastation caused by human actions to the rest of the organism in the ecology. His poetic laments alarms the anthropocentric man to step back from the devastating adventures; otherwise, the futility of those action will put an end to life as a whole on this planet.

Keywords: *Biological determinism, Social Construction, economic determinism, Anthropocentrism, eco-criticism*

INTRODUCTION

Ecological Economy: An Eco-critical Perspective Omar Tarin's Poetry

Life on the Earth may not exist in isolation; different organisms interact and share this planet with one another in order to sustain their lives. This interactive life surfaces a debate from a far long past as what determines what. Those who hold the concept of

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Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

Biological Determinism gives credit to genetic composition which comes from parents that this composition decides one's physical, mental, and behavioral characteristics. They are followed by social/cultural determinists who come up with the concept of cultural determinism which proclaims that the behaviour and world view of an individual is determined by the culture one is nurtured in. In the like way, they are followed by economic determinists who think that class struggle is at the core of shaping human thinking and behavior.

In continuation of the trend, linguistic determinists come up with the proclamation that language determines thinking, behaviour, and world view of its users. Linguistic determinism in its mild form which is Linguistic relativism is succeeded by anthropocentrism which proclaims that human wish and will is the justified criterion for every action on the planet; it means man is free to decide the fate of the rest of the living organisms. In contrast to Anthropocentrism, Ecocriticism denies such an all in all status for man. It propagates that man should be considerate about the lives of the rest of the organisms. Man should not pose challenges to the lives of the rest of the organisms by fulfilling his whims, if he does so; his own life will cease to exist in return. Furthermore, environmental determinism claims that human thinking, behaviour, and world view is shaped by environmental factors. Canonical literature treats environmental factors in the sense of setting, and objective correlative; these external objects are not treated as entities or forces in themselves, but as an externalisation of whatever internal on the part of human beings.

Likewise, nature is treated as an enhancement, or elaboration of linguistic expression wherever a writer needs it. Nature in the form of natural objects surfaces in the form of icons which possess better expression than symbols which appear in the form of letters. Literary criticism before theory, and theory based literary criticism treat nature in the capacity of background setting, and objective presentation of the inner subjective feelings, but both ignore nature in itself as an existence. The essay by Rueckert(1978), 'Literature and Ecology: an experiment in ecocriticism,' brings nature to the core in literary criticism which looks for the Presentation of nature in text, stereotyping nature in text, and the effect of nature on shaping a writer's Writing. The present paper investigates the poetry of Omar Tarin from the perspective of ecocriticism. Poems are selected from the two collections of the poet, *A Sad Piper* and *Burnt Offering* which surface in 1994, and two years after the second in 1996. Tarin poetically invites readers to alter their anthropocentric world view by environment friendly one; otherwise, man will lose existence on this planet by losing one's needs on the planet.

Research Questions

1. What modifications in human relation to nature are suggested by Tarin in his poetry?
2. How does Tarin elaborate the characteristics of Nature?
3. Why is nature vital for human survival in view of Tarin?

LITERATURE REVIEW

Nature is an existence outside human beings as they are, and as other entities are on the planet. It grows healthy, and it gets damaged or destroyed by human treatments. It is more than a mere supplement for the existence of human life. Rueckert (1978) expresses ahead of the rest of the writers in his heralding essay, 'Literature and Ecology: An Experiment in Ecocriticism'. He surfaces the meeting point of environmental studies, and literary presentations where he invites the rest of the world in general and literary writers in particular to the environmental concerns of the close observers, and preservers of nature. The essay shares the concerns of a close observer of nature that how human activities are harsh and damaging the life, and existence of the life of nature in the neighborhood. Likewise, literary critics are invited to pierce the conventional treatment and interpretation of nature in the literary texts. Before sharing the concerns, nature gets the treatment of a supplement in literary interpretation in the form of setting, and objective correlative. In both these treatments, nature provides a sort of background to human activities, or actions surfaced in the plots of literary endeavors. In *King Lear* one envisages the very treatment of nature in the form of a storm which traditional criticism, and literary theory originated criticism declare it as Objective Correlative.

The relative does not receive the treatment as something existing on its own on the plot, but a device, or a technique to elaborate what a human dramatic personae feels inside one's self. It is a sort of enhancement in expression by supplementing one ty of sign by other; Writing exploits symbols for expressing one's thoughts, and stories. The type of sign symbols are, may not share a widespread expression like icons. So, a writer supplements symbols by icons to have better expression. That is not to say that a write draws a jungle, or forest in icons on the literary pages, but it's something which a writer may share in iconicity for a better expression of what a reader never previously experiences in visionary icons. Likewise, nature, and natural objects surface in literary texts metaphorically where a writer objectifies the feelings of a character in the form of natural objects in order to bestow enhanced expression to the feelings expressed. It's just like one writes in reference to a person that she hates the presence of him in the party as the presence of the sun on hot summer afternoon. These metaphorical elaborations are named as similes and metaphors by literary critics. As one comes across in the memorable lines of *Wuthering Heights* by Emily Bronte, 'My love for Linton. . .,' a reader comes two natural objects like foliage, woods, mountains, rocks, etc. All these natural objects and the natural phenomena are interpreted by critics to externalize, and elaborate the feelings, and concerns of the main character, Cathy. Critics in their criticism before the advent of Ecocriticism tend to end their elaboration of literary texts on the idea of externalisation of the inner feelings of the literary character by objective correlative, but Ecocriticism steps ahead to elaborate nature, and natural objects for themselves-sound entities in themselves in literary texts. In the like manner, nature is very much elaborate displayed in Wessex narratives by Hardy in order to propagate the idea of fatalism. Grimsditch (2008) notes that such elaborate description of nature in narrative takes the status of a character keeping in view the rich setting Hardy provides in his narratives.

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

In spite of such elaborate presentation of nature, critics miss the treatment of nature for nature till the advent of Ecocriticism. Wordsworth, after receiving the shock of French Revolution, finds solace in the company of nature, and he share an invitation of Return to nature, but does not re6 during heed of critics to appraise the worth of the invitation. He shares nature as an existence in the lines, 'One impulse from a vernal wood-Then all the sages can'. Similar warnings were shared by John Ruskin in his lectures like 'the storm-cloud of the nineteenth century,' and 'the modern plague-cloud' (As cited in Barry, 2004). The call by words worth misses the appropriate appreciation of criticism till the perspective of Green Studies. By ignoring the call, one receives the representation of nature after the trend of industrialisation in the Victorian age in the poem, 'The Waste Land,' by Eliot. Eliot' displays the ribbed and wasted nature due to the industrial activities, but critics takes the verbal view as the representation of the tattered human soul in the industrialized world.

In America, Glotfelty establishes ASLE foundation in 1992 as a co-founder for the Environmental Study of Literature with its own journal, ISLE- *Interdisciplinary Study of Literature and Environment* began in 1993. In addition, she acted as a co-editor to a collection of ecocritical essays, *The Ecocriticism Reader: Landmarks in Literary Ecology* published by University of Georgia in 1996. Transcendental New England writers like Henry David Thoreau, Margaret Fuller, and Ralph Waldo Emerson who turned away from their English literary ancestry, or they tried not to follow English culture models, and to develop their own.

The other strand or British Ecocriticism develops from the Romantic seedling of the 1790 as *The Prelude* which receives ecocritical appraisal from Jonathan Bate in the publication of *Romantic Ecology: Wordsworth and the Environmental Tradition* (Routledge, 1991). The most influential collection of British ecocritical essays is collected by Laurence Coupe as *The Green Study Reader: From Romanticism to Ecocriticism*. This shows Romantic lineage for British Ecocriticism, and Transcendental lineage for that of the American. In 2011, Harriet Tarlo edits the first ecocritical anthology of poetry, *The Ground Aslant: An Anthology of Radical Landscape Poetry* published by Shearsman Press. Harriet Tarlo is followed on the line of British Ecocriticism by *The Oxford Handbook of Ecocriticism* (2014), edited by Greg Gerrard.

The two terminologies of Ecocriticism and Green Studies with similar concepts get popular in New England, and England respectively; American prefers Ecocriticism while British opts for Green Studies. Generally, Ecocriticism surfaces the injustice caused to the environment by human activities in order to curb such malpractices. It critically appraises the way environmental issues are portrayed by literary and non-literary genres of communications. In particular, it discusses critically the issues of survival of animal species, devastating pollution, appalling apocalypse, unplanned dwellings, reducing wilderness, and falling condition of the earth. In major, both the traditions of Ecocriticism, and Green studies agree on the mentioned Tenants; precisely, Green Studies laments the loss the earth suffers due to repairable damages inflicted on the planet by the currents of industrialisation while Ecocriticism celebrates the beauty, serenity, and bounties of nature. More elaborately, the criticism criticises the way nature is presented in Literature, ways advanced by Literature for the conservation of natural resources, precautionary measures

suggested in Literature for safeguarding nature., the propagation of environmental philosophy in Literature, the issues of deforestation, and wilderness displayed in Literature, development, and preservation of landscape, and ecological issues dispersed through Literature (Gerrard, 2004).

Barry (2004) relates one differential feature of Ecocriticism, or Green Studies that it does not relieve in the socially, or linguistically constructed concept of nature. On the contrary, it takes nature as a self on its own; neither socially constructed, nor linguistically constructed, but a self in the neighborhood which if mistreated by humans, retaliates in response fatalistically. He adds a lone in support of this view from the book, *What is Nature?* By Kate Soper, 'It isn't language which has a hole in its ozone layer' (p.51). Gifford (Coupe, p. 175) differentiate between the concept of a physical entity outside the politics of human, and the inhuman classifications, and atrocities fabricated by man in the garb of the term, 'nature'; the second sense is propagated to make people that something can neither be questioned, nor it can be altered. Terry Gifford (Coupe, 176) adds that if a phenomenon is taken in a culture or locality from others, it does not change the reality of that phenomenon because the phenomenon exists in itself. He elaborates with the instance of his bald head that it is a sign of old age; the very physical reality may be treated as something shameful while in other cultures it may be considered as something of respect and wisdom, but bald head stay a reality in itself. This suggests that cultural Perspectives may not obliterate the presence of a being as nature. Here Ecocriticism differs from Postmodernism which celebrates local, or multi narratives as Garrard (2011: 75) writes that traditional practices are sorts of creativity, but they may not be considered as separate from reality. Ecocriticism avoids Pathetic Fallacy, a terminology provided by John Ruskin in the third volume of *Modern Painters* (1856) which means a speaker, or writer imposing one's feelings, or emotions on external objects. So, Ecocriticism wants a critic to appraise a text without the perspective of a culture, or writer but on its own.

Paul J Crutzen, a well-known atmospheric chemist, and Nobel prize winner surfaces the term 'Anthropocene,' which means the planet, Earth, is at the mercy of human activities, or human beings are the driving force or decision makers on this planet (Crutzen & Stoermer, 2000; 17 & 18). The term may be elaborated that the inhumane activities get increased which are causing fatalistic problems for the survival of organisms on this planet. The virility of this term increases the concern of the think tank of the planet in view of environmental devastation which proves to be an impetus for interest in environmental studies and Ecocriticism.

Barry (2004) denies any specific universal model for ecocritical approach to a text, but accommodates every new perspective to a text in Ecocriticism. A critic applying Ecocriticism on any text, analyses the text for the representation of nature, these critics generally focus on the writing of those writers who deal with environmental concerns in their works like American Transcendentalists, or British romantics. Likewise, these critics look for environmental concerns like symbiosis, imbalance, global warming, hyper objects, ozone depletion, pollution, etc. In addition, text is an all-inclusive term for them which includes both literary and non-literary texts in multi forms. Furthermore, they refute the concept of Linguistic Determinism, and 'Social Constructivism' and take critical interest

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

in close and objective observation of the world in general, and natural world in particular. They exert much emphasis that human beings should accept their responsibility of protecting this planet on all aspects. Buell (1995) writes that critics who follow Ecocriticism propagate that human interest may not be the sole criterion for deciding the legitimacy of any act. Likewise, human beings must be held responsible for their actions. In addition, environment is in a continuous flux which may not be considered as something constant, or a socially given construct. Howarth (1999) shares his view regarding Ecocriticism that it misses a wholesome canon of critical principles; it means there are multiple ways of criticism in this critical perspective. Slovic (2023) also shares similar views that there is not one way of critical practice in Ecocriticism. Glotfelty (xix) declares Ecocriticism as a literary practice with diverse dimensions, missing a unifying centrality, considering it mainly ecological in sense which study how human beings in the garb/practice of their cultures interact with nature, their actions affect nature and in return they receive reactions from nature.

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garb/practice of their cultures interact with nature, their actions affect nature and in return they receive reactions from nature.

There is mainly one common point between Ecocriticism, and Transcendentalism; both are concerned with the ways humans deal with nature. Transcendentalism considers human beings and nature similar, or analogous. Likewise, it considers that human actions should be in accordance to natural order. Furthermore, it considers that nature displays 'Universal Soul'. Ralph Waldo Emerson, the chief proponent of American Transcendentalism writes in *Nature* (2006: 08 & 25) that when one observes nature objectively, one gets free of egotism, and feels a common spirit 'Universal Being,' with nature. Another well-known proponent of American Transcendentalism, Henry David Thoreau (2008: 106) expresses feelings of communion with the spirit nature in *Walden*, 'Am I not partly leaves and vegetable mould myself'?

Tom Regan (1983) expresses his view on deep ecological study that humans are not justified to fix the values of objects; their values are intrinsic to them. Here he propagates a relationship of equality between human, and nature. Sessions and Devall (2001) both express that all organisms on the planet in the ecosystem are equally worthy. Furthermore, transcendentalism propagates that human actions should follow order of nature. The very theme is celebrated by the well-known American Transcendentalist poet, Whitman (2016) in *Song of Myself*, 'Whoever degrades another degrades me-And whatever is done, or said returns at last to me. (503-04). He elaborates that the way humans treat nature, in return they will get the same. Ecocriticism shares similar views to reconsider the way human beings nature; to replace exploitative relation by a friendly one; in other words to alter the anthropocentric world view by eco centric one. As Gerrard (2011: 202) writes, 'Much Ecocriticism has taken for granted that its task is to overcome anthropocentrism'. Furthermore, Transcendentalism believes in the spirituality of nature by propagating that nature preserves 'Universal Soul'. As Emerson (2019: 22) composes, 'There is a soul at the center of nature, and over the will of every man, so that none of us can wrong the universe'. On the other hand, Ecocriticism pursues a justified relationship of human with nature. In other words, it proclaims that on the survival of nature is the survival of human. He continues that this criticism is focused on the ways and means of protecting, and preserving the earth; so, it is an earth-centered approach (Glotfelty, 1996: :xix). Instead of anthropocentric world view, Ecocriticism propagates holistic world view which believes in the survival of all sorts of life on the planet. In the survival of all sorts of life on the planet lies the survival of human which in turn locates the survival of the planet. Among the proponents of Ecocriticism, some critics share *Gaia Hypothesis* which celebrates the Earth as Super Organism compulsory for all sorts of life. Furthermore, romantics use the term, 'kinship,' transcendentalists use, 'Universal Soul,' while eco critics use 'Organic Unity'; all these term share in the background 'holistic view'. As Dryzek (2013) writes in reference to deep ecology that self realisation is not limited to knowing one's self, but to feel the lives in all sorts, and to discern the interconnectedness of all these lives into a web of life.

Khan and Khan (2019) find the celebration of nature in the poetry of Tarin; they convey that Tarin invites readers that mystic contemplation over the objects of nature will

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

lead them to discover and recognize the universal soul which is an evidence of organic unity.

Alvi (2022) compares elements of mysticism in the poetry of William Blake, and Omar Tarin; he discovers that both the poets invite the readers to discover the relationship of kinship with nature in order to go a step ahead on the path of spirituality.

METHODOLOGY

This qualitative study is based on the close reading of the poetry of Tarin in view of eco-critical concerns. The analysis elaborates instances from the poetic text of *A Sad Piper* and *Burnt Offering* which celebrate the beneficial role of nature in reference to the sustainability of over life on the planet. Likewise, the instances of proper utilization of natural resources which may not damage or end the existence of any other living being are taken in the discussion of the study. In addition, the textual instances of the proclamation of withdrawing from artificial way of life, and going back to nature and natural way of life. Furthermore, the texts which discourage the destructive and disintegrating entropy, and encourage symbiotic energy which promotes collective life make major part of the discussion of this search.

DISCUSSION

The discussion of this paper is based on the close reading of the text of Tarin's poetry; the text is analysed in reference to the concepts of ecocriticism.

“There was a bird that flew because its wings were young,
 For it knew it could fly, no matter if its young wings were untried,
 Fledgling wings of violet-blue, deep, deep wings
 They flew against the waves, flew against the sky
 Fly, before winter froze their wings,
 And chafed their hearts with longings
 For some seasons of flight.” (Tarin, 1994: 15)

Appraising these lines by Tarin from pre Ecocriticism perspective, the bird may be a metaphorical representation of human life cycle. A human being like a bird has to fight the hurdles and problems of life as a bird faces terrible waves of wind at the top of the sky. The practice is to remain continue till death as the bird does.

From eco-critical perspective, man is invited to observe a life other than that of one's own. That is to say that nature exists an objective entity. A parallel is drawn between the life of a human being and that of a bird which represents nature. The anthropogenic view of life is provided against counter arguments to acknowledge the proponents of the

Wahab

view that life exists in multicolours. Man is not to drive the lives around him exploitatively for his own benefits, but one has to be considerate about these different colors of lives, and to be helpful in the sustainability of these lives. Likewise, man is not to appropriate the lives of other organism according to his own benefits or expectations because these lives orient themselves according to natural order. In case, man tries to alter this life order, the results will turn out hazardous not only for those lives other than human, but for humans, too. As Tarin writes about the part of nature which is out of the reach human beings,

Rock of ages, furry with mossy fingers

Halt my paces

I have seen the plums

Ready in orchard (Tarin. 1994: 17)

The setting is of mountains far away from human population which cannot be searched or exploited by human endeavors is protected by a natural layer of mosses. The guarding mosses stop the progress of human adventures towards the bounties of nature. This is suggestive of the fact that the area which is hidden from human beings keeps the blessings of nature intact.

At the level of deep ecology, this instance of a bird life cycle or life long struggle provides an opportunity of self realisation which is to acknowledge life in different colours from that of his own. From the perspective of the British Romantic Ecocriticism, the bird life provides an instance of 'kinship of spirit' that the soul the bird is akin to the soul of man. Ecocriticism names this feeling of life other than one's own self as 'Organic Unity,' while American Transcendentalism names it 'Universal Soul'. Mysticism names it as a journey on the road of spirituality in order to discover the ultimate reality. As Arasteh (2008: 10) write in the preface to his endeavour, *Rumi: The Persian, The Mystic* that the journey on the road of spirituality begins by meditating about life of one's own, surrounding humans, and nature. In other words, one's alienation begins when one abandons to ponder about nature, fellow humans, and one's self.

This Presentation, and celebration of the parallel life of a bird by Tarin as an instance of nature as an objective reality is a nullification of social, or linguistic construction of nature; this elaborate view of a bird life cycle enhances the claim of its own existence. The very concept of the objective existence of nature is a recurring theme of Ecocriticism.

Tarin continues to reject the anthropogenic world view by diverting the attention of the readers to the common origin, and common basis of life sustaining nutrients which Ecocriticism names as 'Organic Unity'; he locates the origin of man as dust-clay-soil, by this way inviting him to come down from the anthropogenic tower of pride, and be on touch and communion with the rest of the lives on the very basis of origin. As he composes,

Essentially

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

I am dust . . .

I laugh at my own insignificance

As should you . . .

Yet, somehow, I feel too,

That something there is that laugh not at our

Dustiness-

Perhaps the Dust Collector? (Tarin, 1994: 19)

Anthropocentric view considers the things other than humans to be following the order of humans, but ecocentric view of life based on deep ecology of life appreciates considerate relationships on the part of human beings with the rest of the beings, and applaud that natural order is the best order which may not be subservient to manmade order. This wave of insignificance may leave none significant; man considers objects of nature as insignificant while the upper classes of human society consider the lower classes insignificant. He propagates the view that whatever human beings consider as significant, are significant for the creator. In addition, he asserts by inserting the question mark (?) that how come a human being be for sure to decide the significance, or otherwise in reference to the beings of the world.

Tarin gets tired in his search for the 'Universal Soul' among human populations, and amid hum drum human life, but out of the reach of the populated world, he discovers the very soul in untrodden beauty of a desert as he writes,

I say here-in the Desert

I feel Him near

The desert within

Cried out, to the desert without;

Gaunt, wind-tortured void;

Ascetic beauty! (Tarin, 1994: 39)

Out of human population, in the company of nature, he discerns the creator. The inner desert of a human heart which is void of spirituality that is why rendered desert. The soul of the poet gets linked with the beautiful and uncorrupted soul of the desert in ecological relation which Ecocriticism discovers as 'organic unity,' Transcendentalism as 'Universal Soul,' and Romanticism as 'kinship'. Tarin asserts that the path to achieve spirituality passes through the nature which ecocentrically is termed as self realisation; it extends self realisation to feel empathy to the lives beside human life. When this deep

Wahab

ecological link is established, one feels the aesthetic pleasures of spirituality as he puts it, 'the desert within . . . to the desert without'.

Tarin continues to advocate that the path to spirituality lies in establishing deep ecological relationships of self realisation in *Burnt Offerings* 'Spiritus Sancti',

Amidst a sea of sand I found solace

The silence got to me-

Silence outside

Flowed through to inner;

The winds whispering vespers

Attended only by myself . . . (Tarin, 1996: 24)

As Wordsworth feels in *Tintern Abbey*

The anchor of my purest thoughts, the nurse,

The guide, the guardian of my heart, and soul

Of all my moral beings. (1985: 33-40)

Tarin advocates that meditation, contemplation, or introspection may not be attempted, and acquired in the material concrete world where every minute of a person's life is overshadowed by the competition of making money. The best place for such endeavours is the loneliness of the natural world where one may feel life, and make Progress on the path of spirituality through self realisation. Here, Tarin takes the least attractive part of nature and limelight the beneficial gift which it may offer to humans. A desert is not something culturally or linguistically created, but it is a reality in itself which provides a sight for contemplation to humans. The beneficial effects of the desert may be culturally acknowledged, and linguistically communicated, but the effects which a desert conveys are its own. Tarin continues to count the beneficial effects of different parts of nature,

The clearing sky after last night's shower

And hills, green hills, that rise far

And where the deer are, and peace is. (Tarin, 1996: 24)

The sky was dusty, and polluted due to man-made factories, and automobiles, but the shower which has a purifying effect, washes away dirt from everywhere, and discloses the beauty of the blue sky previously covered with dust and dirt. He adds the health effects of shower which improves the vision of the masses to explore what beautiful objects of

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

nature their attention. Previously, all these beautiful objects of nature were not envisioned by the masses because pollution had blurred the vision, or reduced the limits of the vision of the masses. Now, after the shower, they have the pleasure of observing the hidden treasures of nature like the fascinating green hills, and the company of attractive animals like deer. Just like the he mentions the beneficial effect of desert for humans, now, he surfaces that all these beautiful objects uncovered by rain offer serenity to human beings which they carve for in the boring materialistic world of industrialisation.

Why is Tarin inviting the masses to the beauties of nature? He does so to put the masses on the path of discovery-discovery of the 'Universal Soul', and 'Organic Unity'. He acts as a guide and makes an open call to anyone who wants self realisation,

Come with me

To the world

And see it, for it may

not be there to see

the way things are

and will be

Come with me

And see my world

Come and see what I do

And what I see, too; (Tarin, 1996; 20)

A similar invitation is shared by Shakespeare (1937) in 'Under the Greenwood Tree' from *As You Like It*. Likewise, Wordsworth (1900: 52) shares similar feelings about nature to be a fit abode for meditation, and contemplation in 'On Nature's Invitation do I Come',

In all my goings, in the new and old

Of all my meditations . . .

Tarin's invitation is an endeavour on his part to introduce, and set the culture of meditation in the company of nature in the pursuit of self realisation. As Khwaja (1999: para 05) writes that Tarin unrolls the green carpet of nature on the path of self realisation with an open invitation to follow him in the pursuit of 'Universal Soul'.

Wahab

Tarin (2016) laments the ecological crisis in Syria in 2016 in the Poem, 'New Exodus (Syria 2016); the anthropocentric view of man forces the destruction of all natural assets like animals, birds, meadows, gardens, fields, etc. As he writes,

The lambs are slaughtered and we leave

By the spouting of their blood. . .

Our ploughs are blunted against furrows of stone;

The milk of our cattle has curdled in their udders . . .

Tarin (2016) continues to celebrate his love and affection for his nephew with natural pleasures and assets in the poem, 'To my nephew, Hussain, on his birthday',

Lodged up there on an imagined elephant's back. . .

Like the stars, sizzling us both with precious wisdom;

The roaring cataract of love surrounds us

And your smile becomes lion,

Golden-maned and true

Tarin (2016) takes inspiration, and hope from nature in order to solace himself, and his readers in 'Lark song',

As in the Vale of Sorrow the cage'd woodlark sings

Songs of hope for tomorrow, so shall we sing our wood notes wild,

Amongst rushes and wildness of wild lemon-grass;

For hope springs eternal in the heart

And some larks are set free,"

In 'Sea Gull,' Tarin draws a comparison of natural world, and manmade artificial concrete world.

As he writes about the life of Sea Gull,

Once before I've heard this

Anguished cry

A long-drawn note of many lettered woe

The great open break straining

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

Against the roar of raging surf; . . .

Victim

To the squalor of urban beachfronts,

Snuffed out in the face of its own metaphor

Screaming curses into heaven,

Proud to the very last; (Tarin, 1996: 35)

Tarin locates all pleasure giving experiences in the company of nature. As he writes in 'Where Elves Lived',

Elves lived here, once,

Where today blanched shells lie

Of snails

Who have outlived their selves; (Tarin, 1996: 03)

The fairies of the fairy land disappeared with the disappearance of the beauty of nature. The loss of nature has put an end to aesthetic pleasures, and what is left the dry, boring, concrete world of material competition. In the succeeding lines, Tarin longs for the revival or rebirth of the world of nature because he deemed it compulsory to get free of industrialized world of materialism.

I would, if I could,

Bring back elves

But I feel they would, too, like snails,

Who have outlived their time,

Lose themselves where once they lived. (Tarin, 1996: 35)

In the poem, 'Two, in My Garden', Tarin (2016) pours his feelings for nature like American Transcendentalists in the celebration of the beauty of nature as he writes,

Indeed, I see no petal

Half so nice as those two

That grows together in their awkward fashion,

And they have some part of me

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Where it would not do; (Tarin, 2016)

Tarin appreciates the nature which is unspoiled by human anthropocentric endeavours, and in the tradition of American Transcendentalism he discovers himself in the nature, but not outside it.

Tarin writes (1994) in 'The hills of home', that he as a human being is made of the same material as the mountains; he expresses a strong claim of organic unity in the poem. Furthermore, he expresses the reciprocal relationship which exists between human and nature. He adds that the current outlook of the surrounding nature is the outcome of human actions.

Of my own salt, these hills are made

I am made of them . . .

It's as me, stark and thorny,

It prickles as I do,

It's of my own salt. (Tarin, 1994: 21)

The poet shares his emotions about Shandur Polo Festival on the pattern of Wordsworth who mesmerises the reader with the fascinating imagery of natural world to transport human to the world of supernatural. As he shares,

Glorious vale,

Cup, chalice,

Basin;

The glacial streams

Empty into that lake

Quiet, ever so silent,

Rippling lyre, reflection;

Snows and rocks frame it-

I have no words

Only emotions (Tarin, 1994: 31)

Mist over Tundiani' presents trees on the top of the snowy mountains as a defense Army of nature which guards the rest of the natural entities from the attacking snowy storm. He confesses that the beauty of natural objects has a magic spell on him. As he expresses,

Ecological Economy: An Eco-critical Perspective of Omar Tarin's Poetry

Tonight, on the veranda

I behold

The crystalline hilltops

. . .

Owl-flights haunt

My dreams now

And your long green hair

Bewilders me with witchcraft (Tarin, 2005)

Likewise, 'Lark Song' locates his muse in nature; he collects hope from the caged bird expecting a free future. As he expresses,

As in the vale of sorrow that caged woodlark sings

Songs of hope for tomorrow; so shall we sing our wood notes

Wild. . .

For hope springs eternal in the heart

And some larks are set free, (Tarin, 2016)

One finds similar feelings in the poetry of Shelley; the song of skylark inspires him to get courage and stand for the emancipation of humanity,

Teach me half the gladness (*To a Skylark*, 1996). . .

Likewise, Shelley shares the hope of freedom in 'Ode to the west Wind',

. . ., O wind,

If winter comes, can spring be far behind? (Shelley, 2012)

'Ram' expresses that human beings impose their will and point of view on nature; he adds that man exploits nature in different rituals, and justifies those actions by imposing their worldview to guard their exploitation of the rest of the nature. As he puts it,

I consecrate you

Two-horned Ram

To ritual glory;

You may celebrate

Your consecration

Before the butcher comes

To cut your throat (Tarin, 1994: 75)

CONCLUSION

Tarin invites readers to appreciate the love of the beautiful neighbor-nature, who is there from the very beginning to help us sustain human life on this planet. Furthermore, the neighbor should not be treated as a slave for personal benefits as exploitation. He warns that such exploitations promote retaliation from the very neighbor which is hazardous to human life on the planet. In other words, he invites to alter anthropocentric view of life may be replaced by ecocentric in order to retain this planet as a better place of living for all creatures; otherwise, the egocentric and anthropocentric world view is leading us to the destruction of life on the planet.

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