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Scott Slovic, Swarnalatha Rangarajan, and Vidya Sarveswaran, editors. *Ecocriticism of the Global South* (London: Lexington Books, 2015), viii+272 pp.

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Ecocriticism of the Global South (2015) is a timely and multifaceted contribution to the rapidly growing field of the environmental humanities and provides a necessary and relevant intervention into international ecocritical discourse. It stands out among other, more widely circulated essay collections that focus on ecocritical practices beyond the North American context by including voices from, rather than about, the Global South. Aware of the discursive baggage of the term “Global South,” the editors redefine it along its emancipatory and geopolitical quality and stress its potential to encompass the “manywheres” of global economic and political imbalances. Although their argument fails to address the common criticism of obscuring historical specificities by lumping diverse geographies together, using the term Global South convinces as the pragmatic solution for collecting the volume’s wide range of essays.

The second volume of two (with the collection *Ecoambiguity, Community, and Development: Toward a Politicized Ecocriticism*, 2014), the present collection comprises fifteen essays, each exploring unique localised practices and modes of expression of the intersections of culture and nature. Including works by junior scholars as well as established ecocritics from the USA, Belize, Ireland, Cameroon, South Africa, Iran, Pakistan, India, China, and Aotearoa/New Zealand, the collection presents a wide variety of ecocritical approaches and perspectives, applied to contemporary and canonical texts alike, and covering a broad geographical range. Doing justice to fifteen very diverse chapters on only six pages is undoubtedly hard and so the collection’s introduction provides very concise and, at times, cursory summaries of the individual essays. Instead of repeating a sequential summary for each of the contributions, I organised this review according to the essays’ thematic foci and theoretical approaches. This was challenging due to the diversity of topics, reading methods and primary texts genres. Nonetheless, I would like to suggest the following four broad topical and/or methodological clusters:

The first cluster comprises essays that underscore indigenous epistemologies in their primary texts. Most compelling in this section is Dawson’s “*Wai tangi, Waters of Grief, wai ora, Waters of Life*” (Ch. 5). As the only contribution that looks beyond literary texts, Dawson’s case study of the Whanganui River traces the indigenous struggle that lead to the river officially attaining legal personality status, turning indigenous representatives into key figures in river management. It powerfully shows how the inclusion of indigenous knowledge into New Zealand’s resource (river) management

policies can be considered a successful form of restitution. In “Literary Isomorphism and the Malayan and Caribbean Archipelagos” (Ch. 4), De Shield debates productive differences between Malayan nusanterism and Caribbean tidalectics, while criticising comparative postcolonial reading practices’ reduction of geographic complexities and appropriation of the indigenous for ideological ends. El Dessouky’s “Fish, Coconut, and Ocean People” (Ch. 6) looks at cyclicity as a form of healing in Pacific narratives about nuclear industrialization. Narrative and cyclicity are both seen as rooting the indigenous person in place and expediting healing. Another essay that stresses situated indigenous knowledge is Blend’s “Intimate Kinships” (Ch. 7). Like Dessouky’s, Blend’s analysis emphasises the role of people’s connectedness with the land in Native American women’s writing and the relevance of spirituality, indigeneity, and history to indigenous environmentalism. Blend’s concluding notion of a universal bond between women “both North and South” (129) seems more wishful than concretely emergent from the texts.

The second cluster combines essays criticising global capitalism. Here, Deckard’s exploratory essay “The Land Was Wounded” (Ch. 2), which positions itself clearly in the tradition of Marxist literary criticism, stands out for its thorough literary analysis. Deckard argues that the regime of 19th-century plantation ecology stretches into contemporary times and structures the ecologies of the Sri Lankan civil war (1983-2009). Consequently, the motif of the plantation becomes a ubiquitous theme and aesthetic structuring principle in Sri Lankan literature of the 1990s and 2000s, fictionalising the simultaneous hauntings of capitalist exploitation and the civil war. Flannery employs a similar perspective on Irish colonial history in “Decline and Fall” (Ch. 10). After providing a brief but useful history of the Irish ‘big house’ novel that relates it to Irish Gothic, Flannery highlights the historical and ecological dimensions of themes such as land use, inheritance, class conflict and economic disparity from a Marxist ecocritical perspective. While the Gothic aesthetic of the novels is linked conclusively to the capitalist transformation of cultures and their environments, her analysis is less persuasive for missing a concrete ecological dimension. Zhou, in “Scenes from the Global South in China” (Ch. 3), links environmental justice concerns, like a safe work environment, to globalization and the world market. Through close readings, Zhou deconstructs how Southern Chinese migrant workers’ environmental justice poetry makes visible the exploitation, marginalisation, and plight of industrial migrant workers in China’s large-scale factory complexes, along with the concurrent social, cultural, and environmental degradation they experience. She highlights especially gendered forms of exploitation and emphasises the potential of writing as a form of resistance that gives (female) migrant workers agency. Yaqoob’s “Environmental Consciousness in Contemporary Pakistani Fiction” (Ch. 15) is a survey of environmentally oriented themes in six 21st century Pakistani novels. These novels’ criticism of the adverse effects of modernisation, industrialisation, urbanisation, and the degradation of natural surroundings and resources is stronger when linking these to global capitalism and its detrimental environmental effects. Noting that these novels challenge Pakistan’s grand narrative of progress, Yaqoob suggests that they can be read as “a site of resistance against imperialistic policies of globalized commerce and industry” (261).

The third thematic area comprises essays that scrutinise notions of modernity and their relation to the environment. In “Ecocriticism, Globalized Cities, and African Narrative, with a Focus on K. Sello Duiker’s *Thirteen Cents*” (Ch. 13), Vital suggests urban ecocriticism can be a multidisciplinary method to read African literary texts that represent urban reality while at the same time pointing to the risks of disavowing the interconnectedness of humans and the natural world. Exploring the narratives’ expression of the ecosocial life of modern urban centres allows Vital to carve out their imaginative, ethical, and political power. Kane’s “Redefining Modernity in Latin American Fiction” (Ch. 8) is one of two essays along with Zhou’s, that look at non-English language texts. Employing a deep ecology approach, Kane reads what he terms the “Latin American environmental novel” (135) as a counter discourse to hegemonic modernity, development discourses and neo-colonial globalisation. His two case studies use the metaphor of addiction (to foreign capital) to criticize an ecologically devastating North-South-dynamic. Simultaneously, the texts also manage to redefine modernity in specifically local and sustainable terms. Parsapoor’s innovative “Environmental and Cultural Entropy in Bozorg Alavi’s ‘Gilemard’” (Ch. 14) analyses a famous Iranian short story that engages with environmental and cultural changes tied to, in this case, Iran’s modernisation and industrialisation. While she rejects a simple reading of rising chaos in nature as mimetic of growing social disorder, Parsapoor nevertheless suggests that natural and social entropy go hand in hand in Bozorg’s text. By highlighting how the narrative envisions the mutual relationship between nature and society, her ecocritical approach provides a new perspective to the commonly socio-political criticism of the text.

The last cluster comprises contributions that focus on the postcolonial quality of the primary texts. In “The Environmentalism of *The Hungry Tide*” (Ch. 1), Kumar provides a close reading of Amitav Ghosh’s novel that aims to consolidate first wave ecocriticism’s focus on place with postcolonial ecocriticism’s emphasis on the effects of displacement and slow violence. Kumar’s claim that the novel is specifically ecocentric because the landscape becomes a central character in Ghosh’s text, however, is not fully convincing. Rather, the narrative’s “ecocentric ethical orientation” (22) becomes obvious in how it presents the tension between local communities, whose livelihoods depend on the Sundarbans’ flora and fauna, and foreign conservation initiatives. In his contribution “Northern Ireland <-> Global South” (Ch. 9), McElroy posits Northern Ireland “as Ireland’s real Global South” (152). Connecting Ireland’s environmental history to its colonial experience, McElroy diagnoses a sectarian division of approaches to nature and the environment between a Protestant colonial class and a native Catholic population. This becomes visible in Irish poetry. Northern Protestant poets tend not to write about the country’s partition and present Northern Ireland’s environment ahistorically. In contrast, Catholic poets thematise the eco-colonial history of the North and thereby tie the Catholic Northern experience to environmental experiences in the Global South. With “Landscape and Animal Tragedy in Nsahlai Nsambu Athanasius’s *The Buffalo Rider*” (Ch. 11), Nchoujie contributes an essay about literary production in Cameroon. The chapter discusses a text that raises awareness for habitat and species loss, both phenomena tied to the country’s postcolonial experience. Although parts of the essay seem to essentialize historic animism

and somewhat romanticise the pre-colonial relationship between animals and humans (184), the essay closes with a valuable call to action and for the revival of indigenous knowledge. Olaoluwa's "Ecocriticism beyond Animist Intimations in *Things Fall Apart*" (Ch. 12) offers a new perspective on Achebe's classical text, diverging from the common appreciation for Achebe's representation of traditional animist beliefs and practices. Instead, Olaoluwa includes Christian ideologies to disclose the text's ecocritical values, which are largely tied to eco-social justice.

Undoubtedly, fifteen essays cannot present a comprehensive overview of ecocriticism from the Global South. However, the volume's remarkable achievement is displaying the broad range of themes, foci, and approaches that constitute ecocritical practice of the Global South. Providing a platform for practitioners from all over the world, the editors surely succeed in making previously unheard voices heard.