

## **Rabindranath Tagore's Eco-consciousness in 20<sup>th</sup> Century Bengali Literature**

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**Abstract:** Ecological or environmental consideration of the 20<sup>th</sup> century development has been attracting attention of the whole world's intellectuals for more than half a century. From early 20<sup>th</sup> century onwards a large number of writings that pointed out the danger of self-destructing nature of growth of the modern society. Thus the Ecological or environmental repercussions of all spheres of the world led the people to think about the new route of living process that can be continued over time. A thorough going visit to the literary world of Rabindranath Tagore presents ample evidences of his deep concern about nature and the self-defeating activities of the human race that have enormous bearing on environmental health. This paper attempts to focus on Tagore's consciousness and thought on environment and the lessons as is found in his many writings for ecological co-existence.

**Keywords:** Eco-consciousness, 20<sup>th</sup> century, Bengali Literature

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### **I. INTRODUCTION**

Rabindranath Tagore (1861-1941) the first Noble laureate from Asia in literature has made a profound impact on eco-poetry. He was a polymath- a great thinker, writer, a musician and philosopher. Nature is a recurrent theme in Tagore's oeuvre. In his poems, short stories, novel, songs and even in his letters namely *Chhinnapatra* and *Chhinnapatrabali* he shows great love and affinity for nature. Gita and Vedic influence is also found in Tagore's writing. Very few writers in world literature used nature in such multifarious ways as Tagore did. In his literary works nature come alive to us. Tagore showed more ardent proximity with nature even than the English Romantic poets showed. Like his literary creation nature is an integral part of his life and work. In many of his texts eco-esthetic sensibilities can be clearly traced. This closeness with natural atmosphere gives him unlimited joy and solace for life too.

At Tagore's time the problem with nature was already an issue. It was the marching period of science. Tagore already had seen the impact of industrial revolution, modern agricultural cultivation in advanced countries beside this Tagore observed destruction of forest and virgin land too. In one part his spiritual affinity with nature and on the other part destruction of nature made him write more emphatically on nature. Though environmental consciousness is more recent concern in literature Tagore could think it about a century ago when it was still not an issue in literature. In this sense Tagore can be considered a modern thinker. Tagore became concerned about man's impact upon nature after seeing an oil spill at sea while making a journey to Japan in 1916. Modern men's lack of concern for nature made him write more elaborately on nature.

Though Tagore scarcely refers to Upanishad and Gita, he was obviously influenced by monism which is a marked symptom of his songs and poems. Again and again, he repeated that humanity's mission on this physical plane is to merge with God. 'Gitanjali' is one of the best works of Tagore, for which he won Nobel Prize in 1913 in literature. The poems of 'Gitanjali' celebrates nature like "Vedic ancestors". In fact what type of philosophic views Tagore may hold his ideas gets enlightened through nature. Nature is the center of his poetic vision and most sacred form that gives the element of joy to his writings. In *Sadhana* and *Reba Som*..... The Upanishads have said that all things are created and sustained by an infinite joy. (*Sadhana*, 151) In *Sadhana* Tagore again gives his expressions in fantastic way about the unnaturalness of the humanity. He says:

"The river finds its holiday in its onward flow, the fire in its outburst of flame, the scent of the flower in its permeation to the atmosphere; but in our everyday work there is not such holiday for us. It is because we

do not let ourselves go, because we do not give ourselves jocularly and entirely up to it, that our work overpowers us. (Sadhna, 147)

In Indian subcontinent forest and nature has a direct influence upon human life; man used to live very close to nature, there was merely any division between man and nature. Tagore expressed this in one of his famous speeches delivered in the Harvard University. Not only had that Tagore indicated the chasm between nature and human life in the western world in his that speech. This how he said that man and nature was inseparable in ancient India

[...] in India the forests that our civilization had its birth [...] . it was surrounded by the vast life of nature, was fed and clothed by her, and had the closest and most constant intercourse with her [...] Having been in constant with the living growth of nature, his mind was free from desire to extend his dominion by erecting walls around his acquisitions. (The *Relation of the Individual to the Universe*, Sadhana, 2)

Karunamaya Goswami says how animatedly Tagore would hold nature in his works. :

Like the trees , the fruits and flowers , the air the light , his own life helped him understand and communicate the dalliance of nature[...] The nature, as it were, like a person was speaking to Tagore of all the mysteries in her, and Tagore , on his part sympathetically responded to her outpourings and turned them in to songs. (The *Art of Tagore's Song*, 218)

The beauty and delight of nature that Tagore portrayed was in sharp contrast with the world he lived. Tagore admits it; as Ahmad Rafique quotes Tagore's own speech on nature and its real condition:

"The way I have sketched the nature and is all its outward beauty. It is all up to you to discover how miserable and devastating its reality is. (Contemporizing Tagore and the World, 386)

Many of Tagore's major writings were written in genuine English and many were translated into English. Apart from aesthetic and emotional treatment of nature, Tagore shows some obvious ecological consciousness in his poems, dramas , essays and in his songs in a large scale .He did not keep his environmental consciousness limited only to literary works ; his rural development effort in Shilaidaha and Patisar villages , establishing krishi Bank (Agriculture bank) for agricultural development at Shilaidaha in 1894 and at Patisar in 1914 , emphasis on cottage industry , co-operative enterprise, and micro credit assistance for poor village people show that he had realistic concern upon nature and poor people(Contemporizing Tagore and the world, 363). He chose to make village people self-reliant and wanted to make village the centre of economic activities without harming the nature and environment. His essays *Palliprakriti*, *Aranyadebata* (The Goddess of the forest), *Tapoban*, *Halakarshan* (Tilling Land) and some of his memorable speeches make his environmental concept and attempt very clear. His short story *Bolai* and his poem *Two Birds* bear obvious ecological awareness. After coming back from Shilaidaha Tagore established Santiniketan (abode of peace) in Kolkata which was in an idyllic place and surrounded by trees and where teachings was given in a natural environment. His whole earning from Nobel Prize was invested in Patisar Krishi Bank. Thus from this we can realize Tagore was very much conscious for village development at the same time was attentive to environmental protection which his activities and writings prove. Fantastically in his powerful dance-drama *The Waterfall* (Muktadhara, 1922) and *Raktakarabi* (1925) Tagore symbolically delineate the threat of science and commercial mentality that destroy nature in the name of development and civilization.

Tagore as ordered by his father at the age of 22 went to Shilaidaha and Patisar. Shilaidaha had a deep influence on the poet's mind and literary career. From 1880, he started supervising the estate at Shilaidaha and got permanent responsibility to look after the estate in 1890. Not only the pristine nature but also the abominable condition of the poor farmer's life which he observed very closely inspired him to think about the development of village condition in Patisar and Shilaidaha. It was interesting that Tagore did not want aids from outside the village to make the villages self-reliant. Hasnat Abdul Hye in his book *Gramunnayane Rabindranath* (2012) focuses on Tagore's effort on village development mentions. "Not support from outside, in own effort and ability the villagers would meet their necessities and solve their problems."(*Gramunnayane Rabindranath, The Role of Rabindranath in Rural development*, 25) later on Tagore, along with Leonard Elmhirst started rural construction initiation in Sriniketan. He undertook multifarious initiatives to preserve the nature and enhance the condition of rural life. Tagore took some initiatives that made him in his time a social and environmental activist.

Trees that are most important element of nature, are not merely objects rather they are like sort of character to Tagore. He talks to them and gladly confesses their gifts to him. The poems of *Banobani* (The *Message of the Wild*, 1929) were written on the occasion of the Tree Planting Festival (*Briksharopana*). In the poems of *Banobani* the poet criticizes modern civilization for its indiscriminate exploitation of natural resources .In *Banobani* the poet seems thankful to tree for its gift which it is serving to us from time immemorial. Karunamaya Goswami in *The Art of Tagore's songs* says :

Tagore had the utmost love for trees. In 1931 he published volume of poems which he called *Vanabani*: Voice of the Forest. It is a collection of poems on trees, shrubs and flowers and on various seasons with which their life is linked.

(*The Art of Tagore's songs*, 220)

In the introduction to the poems of *Banobani* Tagore shows Upanisadic leaning; to him Divine Spirit is manifested in nature. So he turns fully to take shelter under the tree:

“Therefore to your shelter

I come to gain the sacrament of peace, to hear  
The mighty utterance of the silent, to surrender  
Myself, head bowed by anxiety's heavy burden”

(*The Essential Tagore, Hymn to the Tree, Brikshabandana*, 257)

The poet shows his gratitude to tree in Wordsworth like fashion too:

“O friend of man,

Bringing this holy gift of poetry.

I poet spellbound by the green god's flute

Salute you with these offerings.”

(*The Essential Tagore, Hymn to the Tree, Brikshabandana*, 258)

*To Civilization (Sabhyatar Prati)* is a notable eco-poem. The fatigue of modern life is so benumbing that Tagore plainly wants back the sylvan period of innocent strength for being freed from stone-heart all-consuming modern civilization:

Give back the wilderness; take away the city-  
Embrace if you will your steel, brick and stone walls  
O newfangled civilization! Cruel all-consuming one,  
(*Sabhyatar Prati, The Essential Tagore*, 223.)

Apart from his aesthetic efforts, Tagore came forward to save the villages from poverty and wanted to develop its farming condition where environmental importance was its central motto. As Anisur Rahman posits Tagore's clear notions on environment:

“By village development Tagore did not only mean economic development but sought to promote joyful unity of villagers and cultivation of culture and beauty as well as environmental care. (*Social and Environment Thinking of Rabindranath Tagore*, 2)

As in his poems and songs environmental issues get importance; in the same way some of Tagore's significant essays bear ecological thought.

Tagore's ecological concept is found in the essay *Tapoban* ('The Message of the Forest' 1919). *Tapoban* or, the forest is a living organism to him not like dead rock or desert. Tagore in *Tapoban* very articulately says that the centre of present civilization in once was forest. Forest is the source of wisdom. The serene forest nourishes the knowledge of man. The helmsmen of this civilization are the saints or hermits who lived in the ancient forest.

Tagore built up Santiniketan School from his love of *Tapoban* like hermitage, which was located in a quiet rural environment surrounded by nature and away from the confines of city life. He says importantly, in *Tapoban*, that *Tapoban* removes the separation between animals and human being. The ultimate union between man and the animals is the main message of *Tapoban*. If we are close to nature our thoughts and activities would become vigorous. Tagore is in the view that serene nature is associated with deep thoughts and spirited activities. The close vicinity with forest teaches us the lesson of sacrifice. Tagore realizes the value of balance which is ensured by the healthy relationship between man and nature. Tagore says in *Tapoban*:

For this reason with the tress, foliage and animals the inter-relationship of Varatbarsha (Indian subcontinent) so close that, the other people might think it to be peculiar. (*Rabindra Rachanbali*, Vol. 7, 533) .

Tagore's eco-esthetic sensibilities can be traced in some other important essays of him. As Dilip Kumar Sinha in his book *Biggan Bhabane Rabindranath, Jagadishchandra, Prafullachandro* (2012) investigates Tagore's environmental thinking. He gives description from Tagore's essays such as “Palliprakriti, Vumillokhkhi”, “Brikhharopon”, “Halkarshan”. The writer tends to say that Tagore wished to bring unity between the organic and inorganic parts for a balanced environment; which is a very recent emphasis that is uttered by few industrially developed communities.

In the essay *Sriniketan* Tagore shows his detest for the growth of town or city as an impediment to separate the villages and as an instrument to rule the villages or rural activities. He was very much uneasy with the artificial city life that seemed very much lifeless to him. He says about the adverse effect of city life. In these essays Tagore's anthropocentric views can be found. Tagore says:

“The impediment is the growing towns. These have deeply hurt the very core of our natural life.”  
(*Sriniketan*, Rabindra Rachana Bali, Vol. 14, 278)

Debmalya Das in "Rabindranath Tagore's 'The Religion of the Forest: An Eco critical Reading'" speaks in favor of Tagore's anthropocentric views:

Perhaps in *Palli Prakriti*, another essay that preoccupies with the ecological concern; Tagore shows his geo-environmental awareness and esthetic sense in the same place:

The food that the earth gives us is not only for satisfying our hunger; it soothes our eyes and our mind is motivated by its beauty. [...] Science has given man super power. When this power will be utilized for the whole society the true time would come in our way. Today the eternal call is impending. [...] it may prevail in our activities and in our ethics."(*Palli Prakriti, Rabindra Rachana Bali, Vol.14, 280- 281*)

In another mentionable essay from *Palli Prakriti* is "Upekkhita Palli" or "Ignored Village" here too Tagore powerfully hinted the lust of the people that did harm to the natural resources in the village area in his time.

*Aranyadebata* (The Goddess of the forest) from *Palli Prakriti* is a very mentionable essay; here Tagore in a very clear and vocal way give graphic description of ecological crisis. It was written commemorating tree plantation festival. Very few writers from this part of the world could foretell the coming environmental misery in the early 20<sup>th</sup> century as Tagore did.

Tagore could anticipate the magnitude of the problem so to Tagore the demolition of forest land is not a local problem rather it is a global problem thus he hints the problem (*Aranyadebata, 287*) that was taking place in the then North America. In North America big trees were being cut down and forest was being obliterated for habitat, highways were being built for communications and industrialization was growing fast for more profit. This type of growing lust came as a backlash with cyclones, and many other climatic problems. Tagore laments in *Aranyadebata*"

God sent the lives, and there was arrangement for them around them- man in his own greed has made his death arrangement"(*Aranyadebata, Rabindra Rachana Bali, Vol.14, 287*)

The essay, *Halkarshan* (Tilling the Land) marks Tagore's inauguration of tilling the land or planting various trees. In the essay, Tagore again indicates man's insatiable instinct to take control of the forest land in extravagant way to plunder the forest land. For tilling the land Tagore wanted all to be environment friendly.

In some of Tagore's powerful dance-drama eco-esthetic thought is strongly present as in *Muktodhara*" or *Waterfall* and in "*Raktakarabi*" (red oleanders). Widely recognized as Tagore's finest dramatic work, *The Waterfall (Muktadhara, 1922)* has been interpreted as a symbolic play that indicates Tagore's denial to the machine in favor of the life forces. The play "*Muktodhara*" or *Waterfall* depicts the difference between the people of 'Shiv Tarai' and imaginary Uttarkut area. *The Waterfall (Muktadhara)* takes place in an imaginary location namely Chitrakoot, ruled by the despotic King Ranajit. The waterfall flows from a headland in Uttarkut downstream to 'Shiv Tarai' - a valley which sustains on the flow of water. The king decides to subjugate the people of 'Shiv Tarai' by building a dam. The royal engineer, Bibhuti, works for 25 years on an appalling engineering device to make a dam to stop water flow in normal way. The heir to the throne, the tyrannical king's adopted son, Abhijit who was found abandoned by the waterfall, frees the cascade from the confines of the dam by demolishing the machine. The violent flow from the waterfall sweeps everything in its pace, including the prince who becomes a sacrifice to the cause of liberty.

Tagore's play "*Raktakarabi*" (*Red Oleanders*) which was written in 1925 recently has got attention of modern readers for its capitalistic and ecological issues. The play amply shows the unethical and unnatural sides of capitalistic society that ignores nature. Tagore was inspired to write the play by seeing some red oleander plant crushed by pieces while taking a walk in Shillong. The play's central character is king Makarraaj who cruelly exploits nature by excavating tunnels for collecting gold from the underneath of earth; and develop an almost mechanized bureaucracy and confines his subjects to his capitalistic clutches and alienate all along with him from nature. Later we see a female character namely Nandini emerges as an emblem of natural beauty to destroy the ugly capitalistic endeavor of the half-hidden king. In the drama Tagore symbolically shows the *Jakkhapuri* (Yaksha town) of the king Makarraaj, which is located somewhere under the earth, as a suffocating, unscrupulous and avid world where machine like authority imbibes whole human entity. Nandini is like free bird in Tagore's often-mentioned song *Dui Pakhi* and the king is like the cage bird. In this purpose Sankar Seal in the book *Bishwayan O Rabindranath* (2009)-in the chapter 'Raktakarabi- Bichhsinno Bisse Rabindranath' says:

In this social system man is alienated from the nature, alienated from the society, alienated from other people, and even alienated from his own personal identity.- in Rabindranath's own word "personal man is eliminated to a phantom. (*Bishwayan O Rabindranath .p 85*)

The nature songs, backdrop of beautiful nature and Nandini with pristine beauty prove in the play that capitalistic world is in sharp contrast with the natural world. The king, Makarraaj who is half visible is not normal anyway being marooned from nature. Nandini the female character represents here nature herself;

symbolizes beauty of nature per se. Tagore in "Raktakarabi" (*Red Oleanders*) in a far-fetched fashion delineates the abominable condition of the ever advancing civilization. Tagore commented himself about Raktakarabi which would be relevant to quote here :

"The history has come to a stage when the moral man, the complete man is more and more giving way, almost without knowing it, to make room for the commercial man, the man of limited purpose." (*Bishwayan O Rabindranath*, 13)

The western demonic utilization of nature has made them benchmark usurper of nature. Anisur Rahman recently shows *Raktakarabi's* relevance in present day context citing Louisa Thoma's criticism in the Newsweek (February 1, 2010:23) over American aggressive environmental obliteration:

'Ask more of us President, you might be surprised by what we shall give. Mohit Ray (2004) likens the theme of Tagore's *Red Oleanders* with Margaret Atwood's *Surfacing* (1972) in which 'demons' are called Americans whether they are American or not.[...]' (*Social and Environmental thinking of Rabindranath*, 2011, 91)

Nandini in "Raktakarabi" (*Red Oleanders*) comes forward to save nature from unscrupulous authority as Abhijit in *Muktadhara*. The king being separated from nature gradually saps up his strength. Eventually coming into contact with Nandini the king compares him with a gigantic dissert and Nandini with a spear of grass, which reminds us of Tagore's environmental purpose. It is notable in one scene when the king admits his weak condition and seeks Nandini's help:

Stretching hands to you; a little grass, I am bound to say – I am parched, I am empty, I am exhausted." (*Bishwayan O Rabindranath*, 98)

The play begins with the indication of flower and ends with the indication of flower i.e. *Red Oleanders*. Nandini is symbolized as light, as flower and sometimes as star all this natural association of the text makes it ecological in tone. And on the other hand, power of natural objects (pristine beauty of Nandini) to punish unnatural forces makes the play an important ecological text.

About "Raktakarabi" and "Muktadhara" Tapas Pal says:

"The king plays central character is king who cruelly exploits nature and man to develop an almost mechanized bureaucracy. Another drama "Muktadhara" (*The Water flow*, 1922,) tells the story of man's limitless greed and backlash from nature. The plot revolves around a monstrous machine created by the king to block the natural flow of a huge river and how a prince joined the commoners to protect nature by revolting against the king through the destruction of Muktadhara dam".

*Bolai* the short story is the specimen of best nature writing which shows Tagore's sensibilities and spiritual oneness with nature. *Bolai* is an ecological masterpiece. In fact, *Bolai* can be said to be the best ecological character in any literature. In the short story Tagore's anthropomorphic view gets at its best. Bolai is the central character in the story who is a passionate nature lover and without nature he remains incomplete one. Nature is the source of his happiness and sorrow; in fact nature is an integral part of the little boy's life. To Bolai nature is a living being:

To him the grass cover did not seem like an immobile substance; he felt that this expanse of grass, surrounding his whole body – rolling and rolling, the grass tips would tickle his neck and he would burst into peals of laughter. (*Rabindranath Tagore, The Land of Cards*, 178)

Nature is a fascination to him as if it brings everyday its message from heaven:

He is intensely eager to see new seedlings emerge into the light, raising their curled heads. Everyday, he bends over them as if to ask: 'And then? And then? They are his unfinished story. (*The Land of Cards*, 179)

Bolai's deep melancholy looking anyone plucking flowers from tree' shows us Bolai's deep environmental awareness and devotion. While his fellow aged boys snaps a branch of tree he feels like crying but knows well that this type of anguish would be considered as stupid and he would surely become a laughingstock. His tender mind is hurt seeing mowing of grass or even the herbs.

Bolai's deep sensibility towards nature is really unequal in any literature. In *Bolai* the writer shows his grievance that the common mass is unaware of saving the nature which should be given top most priority – as the writer says 'As for my [...] my brother's son, in his nature, the basic notes of plants life have somehow gained predominance.(177). The writer further explains the little boys pain on seeing widening separation between man and nature:

Bolai has long realized that some kinds of pain are for him to bear alone – they elicit no response from the people around him." (*Rabindranath Tagore, The Land of Cards*, 180)

The story with its ecological note goes in to pinnacle when Bolai is deadly against cutting a red-silk-cotton plant (Simul Tree) Bolai considered it with motherly emotion. The speaker of the story shows Bolai's vehement protest to uproot the unnecessary tree at the pathway"

Bolai was aghast. When a terrible decree! 'No Kaka (uncle),' he protested, 'I beseech you, please you, please don't uproot the tree!' (182)

The tree was saved for the time being but eventually the stupid looking tree( as the speaker of the story tells) was cut down when Bolai went to London for studying engineering. Later on Bolai's kaki (aunt) lament for the tree which she would treated and loved as a replacement of Bolai , proves that the Shimul tree , most loved to Bolai , not merely stands for a tree rather it takes the form of a human character.

Tagore's closeness with nature is reminded by Maitrayee Debi in *Kutirbasi Rabindranath* (2008) in the chapter *Chhinapatra and Rabindrdarshan* :

In his letters there is subtle information of life of Padma bank. He wrote letters to a good many persons about sundry of perspectives, among them in *Chhinapatra*, we drinking the enlightened potion of Padma bank become associated with the deepest emotions of the poet's heart.( *Kutirbasi Rabindranath*,77-78)

Regarding *Chhinopatra* Anisur Rahman comments in *Social and Environment Thinking of Rabindranath Tagor*.(20)

A passionate lover of nature , Tagore not only admired wondrously nature's beauty, but also viewed nature as an organic part of our existence[...] nature are expressed all over his works his poems, short stories , novels , plays, his gem of collection of letters '*Chhinopatra*' .

Tagore emphasized a balanced relationship between man and nature; which is found in poems, songs, letters and other literary works as well. In his *Torn Leaves* there are description of trees, birds and human being; and all of them live in close affinity without harming one another's life which makes his views apparently deep-ecological .As Md. Anisur Rahman gives his view about Deep-Ecologists in the chapter '*The Deep ecology View*' in the book *Social and Environment Thinking of Rabindranath Tagore* –

They look at nature not as a resource to exploit but as an organically united partner of human life itself.'(82)

Astonishingly enough we get deep-ecological views in Tagore as Md. Anisur Rahman states again:

Anecdotal evidence has it that Tagore would not allow any insect, including mosquitoes, cockroaches and spiders to be killed much to the discomfort of inhabitants in hostels in Shantiniketan. (*Social and Environment Thinking of Rabindranath Tagore, in the light of Post-Tagorian World Development* 2011, p.84)

In the poem *Mother Earth* (Basundhara-1839) Tagore shows his much passionate closeness to nature which is really mentionable. Here sometimes he seems to be a mixture of Whitman and Wordsworth. The ease he shows with the company with nature reminds us of Wordsworth and the treatment he shows reminds us of Whitman. Tagore loves nature more dearly as it takes him to the highway of international bond and also relates to the infinity. In the *Song of Myself* which has some Upanishadic quality, Whitman sees the infinite, the unity of life, the fusion of material and immaterial, the collapse of the physical in to the spiritual. He finds the unspeakable secret of existence out of the natural world surrounding him. The spear of grass can be read as a bible or sacred text and can show us some true nature of existence as it is the ' the handkerchief of the Lord' (*The Norton Anthology, American Literature*, line 44, p. 2202). In nature he sees cosmic reality. This is Upanisidic form of view and this type of spiritual tendency is a marked quality of Tagore also. Tagore was very much influenced by Veda and Upanishad where nature gets sacred treatment. Amrit Sen says in his essay "*Our Bond with the World*": "*Basundhara* (Mother Earth, 1893) recognizes the image of the earth as the mother who sustains us at every point."

In his famous poem which is also rendered as a song *Dui Pakhi* Tagore shows the contrast between nature and culture by depicting two birds one is free or forest bird and another is captive bird. The argument of the two birds with two different statuses brings out the symbolic clash between manmade culture and primordial nature. Here we find sharp sense of Tagore, in a symbolic way, against traditional and cultural behavior of man and love and necessity of virgin nature. Here the forest bird which stands for nature shows its ardent love for nature on the other hand the cage bird which stands for culture shows how much it is accustomed to the servitude and bondage.

No other writer raised such vehement protest against ecological crisis so early in any literature as was raised by Tagore; when even West was not so much vocal about it. In his poem *Proshno* (*Question*) Tagore in a clear way shows his shocks concerning environmental destruction. Tagore understood well enough that it was becoming increasingly impossible to check reckless demolition of nature. In the poem *Proshno* he is found simultaneously very much disappointed and tearful.

He invokes assistance from the Almighty and requests for an end to this cruelty to nature. His despair to ecological aggression is obviously clear:

Those who are poisoning the air, and extinguishing the light,

Have you forgiven them, ever loved them a slight. (lines 17-18) (*Proshno* , *Sanchayta*, 369)

Tagore's treatment of nature in forms of literary works demonstrates that he was aware and critical to the unrestrained rampage done to the nature. He also took some initiatives from personal level to check pointless environmental disaster. Our human life is dependent on nature in a cycle so we cannot brutally exterminate it and break the intricate bond. In the poem *Dui Pakhi* he shows the crisis between culture and nature and symbolically make obvious that culture is gradually wiping out nature's vital forces. In *Palli Prakrity*

he tries to prompt geo-environmental consciousness. Thus his tireless endeavor was to save this Mother Earth from impending calamity which is very much on the process. So his hundred years old vision is very much relevant for present day perspective what he did from cultural frame work. The urgency he showed for nature is now gradually becoming more recent. His purpose, for ecological writing is that we should love and take care of nature which sustains us mentally and spiritually and stands for the safeguard of our existence.

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