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From Rig-Vedic Literature to Modern Bengali Literature in the Study of Nature: A Multidimensional Critique

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Abstract: The study of nature has been a main theme in literature for a long time. It appears in Rig-Vedic texts and continues in modern Bengali writing. This literature shapes how people understand nature and the environment. Rig-Vedic texts respect nature as divine. Many indigenous tribes, like the Kols, Bhils, Santals, and Oraons, also see nature as a god. Bengali authors, such as Rabindranath Tagore, Sarat Chandra Chattopadhyay, and Bibhutibhushan Bandyopadhyay, show a similar respect for nature. This respect shows a strong bond between people and the environment. It raises questions about how humans connect with nature and where the urge to control it began. Vedic ideas teach respect for nature. In these texts, *Prakriti*, or nature, means the whole cosmos. It is not just Earth but everything in harmony. Bengali writers later continued to explore this theme. They often show nature as a character that affects people's lives. Bibhutibhushan's *Aranyak* describes the forest's role in people's lives. Tagore and Mahasweta Devi also focus on people who live close to nature. This connection with nature is important. From Rig-Vedic to modern Bengali literature, nature is a strong part of storytelling. Literature shows the bond between humans and nature and builds awareness of ecology.

Keywords: Ecological Awareness, Rig-Vedic Texts, Bengali Literature, Human-Environment Bond, Nature in Literature, Environmental Respect

Introduction

In recent times, one of the important things, which has attracted scholarly attention, is the discourse on nature and environment. From scientific and philosophical perspectives, the entire world has placed nature at the centre of scholarly discourse. But literature has done so since its genesis. Nature used to occupy the central

stage within the ambit of world literature, even when human beings like us did not attach any value to ecocritical concerns and environmental issues. Nature and its diversified multidimensionality found its manifestation, time and again, at the hands of various authors, irrespective of spatio-temporal constraints. The statement is true in the case of literatures from both East and West. During the eighteenth century, European literature was gilded with the fusion of nature and aestheticism. Nature, described in literature, gradually turned out to be an external manifestation of the creator's fascination for beauty. In this country, the representation of nature in literature can be traced back to the period of Sanskrit Literature. In Rig-Vedic Literature, nature had been idolized; various communities like Kol, Bhil, Santal and Oraons used to endow divinity on Nature. The origin of nature-worship can be found in *Charjapada* and *Shrikrishnakirtana*, which ran through the compositions of eminent Bengali authors like Rabindranath Tagore, Jibananada Das, Bibhutibhushan Bandyopadhyay and modern writers like Saibal Mitra, Nalini Bera, Manisankar Mani, Anita Agnihotri. Their diverse creations transformed the lush green nature of Bengal into a lively entity. But what is the connecting point of the relation between human beings and nature? Does it really have a history? The worship of nature can be found in social rituals, and in present Bengal, social festivals are celebrated in various villages and localities. How is nature related to it? So, did the primitive men also foster ecocritical concerns which, now-a-days, have only reached the central point of discussion? Even it should be inquired—How did human beings begin to think of controlling or governing nature and the environment? Where were the seeds for such a mentality being rooted? Where did the derangement of nature begin from? What sort of moral values would trigger us to ponder upon nature and environment? Does it really contain any value? If the conservation of nature and the economic growth prove to be inversely proportional to each other, then which one would we choose, and on what basis?

During the early phase of human civilization, the attitude of human beings towards nature was fraught with wonder and enigma. Their perception started to flow in various ways, fuelled by natural diversity, resulting from the natural construction of *bhumandal* and the interaction between its various elements, from which many philosophical beliefs and ideas began to grow. In the Vaidik period, the word *prakriti* (nature) had been used very skilfully. But the *prakriti*, we see, is not the absolute nature in its entirety. Nature neither refers to

earth only, nor even consists of the constellation of stars, rather is constructed by millions of constellations of stars. So, is the concept of Vedic Literature, what we perceive as the universe is not different from nature. Nature is never entrapped in things which are isolated, rather they are mutually connected to produce a unification. Nature got mingled with the universe, resulting from mutual relationality. (Basu 107) In the animal world, everyone is mutually dependent on others in many ways. Human beings stand on the top of this mutual relationality. So, human beings should be entrusted with the duty of the conservation of nature. In Vedic thoughts, the symbiotic relation between human beings and nature, along with a respectful picture of them have always been projected.

Nature can be presented in two ways: *khandaprakriti* and *vishwaprakriti*. Millions of *khandaprakriti* collectively form *vishwaprakriti*. These *khandaprakritis* are always unidimensional. This unidimensionality follows a disciplined pattern which binds everything in a proper order. In *Veda*, this order has been termed as 'Rit', according to which, everything is structured. For example, in the seasonal cycle, the order of the seasons is fixed, but their nature cannot be predicted. Here we can say that the disciplined order of *khandaprakriti* can be termed as Rit. In Vedic discourse, we find that the natural forces have been endowed with divinity. We can trace the mention of a god at every *sukta* of *Rigveda*; the saints, after identifying the manifestation of different natural forces, endowed divinity on them, leading to the birth of gods like Agni, Pavan, Sabita, Vishnu and Surya. Every god had been entrusted with one natural duty. Lord Brambha is the creator of the universe, Lord Vishnu is the preserver, Lord Shiva is the destroyer. And they are different manifestations of the God. In this regard, in the *Rigveda*, that only force has been described as 'many'. In *Suklayayurveda*, we find a deeper and elaborated expression of this idea, where it has been stated that the force is a supreme one, everything is immersed in that force, and the force not only encompasses both creation and destruction, but also is our only shelter. Now we can compare *khandaprakriti* and *vishwaprakriti* at various levels. Where *khandaprakriti* can be associated with gods, *vishwaprakriti* can be compared to Parambrahma. The traces of *Vishwaprakriti* can be found in the entire *khandaprakriti*, but *khandaprakriti* does not refer to *vishwaprakriti*. In *Rigveda* where we find a reflection of this similar idea, it has been stated, pertaining to Vishvapita, — His eyes, face, hands

and legs are present in every direction. So, S\He is omnipresent. Later, we find an elaborated and detailed description of this similar issue during *Vishwadarshanyog* in *Srimadvagabatgita*. (Achriya-56)

The entire universe follows a rule which we have already termed as 'Rit'. The person who would supervise and abide by 'Rit', s/he would be endowed with divinity. In Vedic philosophy, the process of endowing divinity is very significant. In this regard, it has been argued that a god manages to preserve his godly stature, till he follows the rules of *Rit*, which is responsible for the unification of the universe, in consonance with which, the endowed divine power must function. So, Vedic god is a metaphor governed by the rules of *khandaprakriti*, who will always assure the continuation of these rules and assure them to be followed properly.

In the animal world, everyone is mutually dependent on others in many ways. Human beings stand on the top of this mutual bonding. It can easily be understood that the seeds of the characteristics of ecological concerns lie in a symbiotic relation between human beings and nature, as depicted in *Veda* and *Upanisada*. Nature was the centre of respect, fear and wonder. The trees have life too, they are also sensitive like human beings, but they cannot move, they are helpless — if human beings are guided by this belief, they will hardly harm the plants, and a sense of empathy will be visible in human society. Based on this theory, literature has embodied and conceived nature to be a lively entity.

At the very outset, human beings were extremely helpless. They were mere puppets at the hands of natural forces. Therefore, nature once guided and influenced human beings. Their existence as primitive men along with their livelihood were completely reliant on the gifts of nature. They gradually grew up like helpless children in the lap of nature. At that period, the relation between human beings and nature was that with an affectionate mother, who was strict and disciplinarian as well. Human beings knew no way to pacify the hostility of nature. Moreover, nature was their only shelter. They used to be dependent on the whimsicality of natural ambience. They had no idea or technology to control nature. In this context, there was no chance for human beings to reign over natural settings. Rather, they not only lived under the shelter of nature, but also got influenced by that. Even nature played an important role in influencing the mental cognition of human



beings as well. The natural forces influenced them in multiple ways. So, the entire mental canvas of human beings was covered by nature. The entire human thought process was essentially nature-centric.

With the advancement of time, the relationship between human beings and nature has become more complex, which has been intensified with various other dimensions. The equation between these two took an innovative turn against the backdrops of industrial development, capitalism, progression of science and development of technical education. Human beings' lust for sensuous pleasure in terms of economic development has paved their way for a catastrophic end.

Bengali literature has been influenced, to a great extent, by Sanskrit and other Indian languages. It was around the tenth or twelfth century when Bengali literature acquired its written form during the Rig-Vedic period. The roots of the written literature can be traced back at this particular point only. But the seeds of Bengali literature were latent in its oral form. Nature played a significant role in fostering and transforming the oral form of Bengali literature into a written one. Nature formed the human community and *Palli Bengal* which came into being, owing to the care, love, affection of nature.

Bengal is the land of moist soil. A significant part of Bengali literature saw its revolution around East Bengal. The reason behind the increasing inclination towards nature was triggered by nothing but an innate natural beauty of Bengal around which agricultural society grew up. That is why in the literature of ancient and Middle Ages, the existence of people belonging to the lower section of the society became more prominent. Modern literature was born only when the factors like new economy, business, English education and religio-social movements started to grow centring around Kolkata during the nineteenth century. Mother Nature became the central point of Bengali literature, fostered by Purba Banga and Paschim Banga. Bangladesh, centring on the river, gave birth to moist soil, around which there developed various river-oriented civilization. River played an important role in strengthening the communication system of Bangladesh. In the literatures of the Ancient and Middle period, we get the description of journeys by boats, at the heart of which, the river, as a part of nature, played an authentic role. In the Middle Ages, the poet communities were born on the banks of the river, who played a key role in fostering literature. The *ghats (jetty)*, described in

Manashamangal, are also present, which were depicted by Ketakadas Kshemananda in the context of the floating of Behula's *mandas*. At his hands, geographical nature turned out to be more lively. That is as to why, the land of Bengal always became the land of poetry. The poets shaped the mental construction of Bengalis according to the diversity and beauty of nature. In Bengali *Kavya*, there are two streams, — *Mananriti* and *Prakashbhangi* (method of reflection and method of expressions), which can be traced in the diversified construction of nature. Even the gods are gilded with natural beauty. Their genesis is rooted in a particular natural force. Gods like Surya, Varuna, Pavan, Agni have been named after the essence of natural objects. Balarama has been identified as the god of agriculture. His weapon is *plough*, which is considered as the symbol of land cultivation in an agricultural society. *Plough* cultures a land, makes it fertile, plants the seeds and helps them get fertilized. Therefore, Balarama composes the prelude to the act of creation. And an author follows the footsteps of Balarama in terms of the creation of literature. (Vatsayan 45)

A significant portion of the primitive human community in Bangladesh was mainly a part of agricultural society. They were intimately associated with agriculture irrespective of their residence. So, they used to invoke Lord Shiva as the agricultural deity. The *Kaileshwar* Shiva used to earn his livelihood, arriving at the greenery and fertile land of *Bangabhumi*. In the *Nath Sahitya* of Bengal, the similar issue is described. In spite of being God, in *Shivanyan Kavya*, He used to follow agriculture as his profession. The correspondence between agriculture and nature leads to the humanisation of Lord Shiva. The narratives of *Banabibi* and *Dakshinray* are basically lessons on nature. *Banabibi* is the goddess of forest-nature. This nature-bathed goddess is also known as *Banadurga* in some places. And *Dakshinray* is the deity of the wild tiger. Literature, produced during the Early and Middle Ages, was never detached from nature, rather, it took shelter and became lively in nature's lap. So, literature of the Early and Middle Ages, on the one hand, spread its wings across the heart of *Bangaprakriti*; on the other, literature has also accommodated nature beautifully to offer it a special place.

In ancient times, the only example of written Bengali literature, *Charyapada*, also proffers a colourful picture of nature. In *Charyapada*, (pada 50), we get a picture of nature, glittered by the full moon. One can hardly fail to notice the beautiful depiction of river-bathed Bengal, filled with blossoming *Karpas* flower and ripened

Kanguchina. Mentions of business activities, centred on rivers have also found their places in *Charyapada*. Even the complex relation between human beings and nature can be found in the act of deer hunting. Human beings, for their own sake, offered havoc blows to Nature and its children. However, a similar picture was present in the distant past as well. When the *Aryans* came to India, they used to destroy the lands and forests, while travelling from one spatiality to another. Human beings were dependent on nature since ancient times. *Mangalkavya* gives us a fragmented and scattered picture of the same. In *Manashamangal* kavyas, the lives of Jalu-Malu centres around the river only. They received the blessings of the goddess, while they engaged in the act of fishing. These two characters exemplify how human beings consciously or unconsciously depend upon nature and environment to earn their livelihood. Although Manasha is the goddess of snakes, she is also worshipped as the deity of fertility. It means that ecocritical concerns also pertain to Manasha. On the other hand, one can also think of the picture of the *nakhda* deforestation caused by Chand Banik. The *nakhda* forest was filled with herbal medicines, it was forcefully destroyed by Chand Bene. The destruction of forests owing to the vested interest is still relevant in the present context. Even, it can also be understood that the reconstruction of forest, by the same Chand Bene, is essentially an example of the process of reforestation. In the Middle Ages, Kavikankan Mukundaram Chakrobarty, in his *Chandimangal*, offered a special emphasis on the description of nature and the environment. We can find instances of the increasing beauty of the city through the plantation of coconut trees, *mahataru* trees, and even the construction of pond inside the *antapura* (interior). In *Mangalkavya*, the natural depiction of six seasons during *baramasya*, observed by women, became a part and parcel of nature. (Bandyopadhyay 89)

The author seeks for beauty. His mind, from the very beginning, has been closely fostered by nature. So, in a significant part of an author's mind, there resides a constant search to enjoy the beauty of nature. An author envisions this mode of expression in three ways:

- a. At some places, nature itself has earned its importance as the backdrop against human civilization. In many ways, nature has turned out to be a frame of literature in all those spaces.
- b. In opposition to human minds, poets create their literary canvas with nature. Therefore, nature emerges as the only central point.

- c. Nature often turns out to be the interpreter of the veracity of human lives. The multidimensionality, multi-subjectivity and multivocal existence of nature can hardly be ignored.

The question is — literature always projects nature in beautiful terms. But does literature ever represent eco-critical concerns? In a word, the answer is— yes. With the advancement of time, we have become more modernised. At the same time, we kept on destroying the ecocritical balance in our own hands. But if we look at the literature of the Middle Ages, we can find that the literature of that period has fostered the ecosystem with great care and affection. Modern thinking about nature became prominent at the hands of Bharatchandra Roy, the author of *Annadamangal*. Shiva instructed the god of Architecture, Vishwakarma, to build a temple for lord Annapurna. The way Shiva instructs to deck the entire surroundings of the temple clearly reflects an attempt to carefully preserve the ecosystem of nature. Even He decides to reconstruct the ecosystem of the surrounding area in a new way. The instruction of Shiva is to consider and value the existence of all flora and fauna in the natural setting. He asks to plant various trees including *parijat*, *keyari* trees, along with *mango*, *haritaki* etc. He also realises the importance of various animals like rat, snake, peacock, ant, bird, aquatic plants, small fish, big fish, shark, deer, goat, lion tiger etc, belonging to different levels of hierarchy. It is interesting to note that if the aforesaid animals are organised according to the food chains of biology, we can clearly find three food chains: forest ecosystem, pond ecosystem, and parasitic ecosystem. The food chains can clearly be clubbed as the food wave, which constructs our entire environment or emerges as the keeper of our entire ecosystem. The poet is obviously embellishing a *nagar* (town), having kept in mind the entire ecosystem. He did not compromise with the balance of nature. In his perception, both forestation and urbanisation will take place together. In now-a-days, we are forcefully destroying nature with the aid of science. We even become astonished on seeing how, three centuries before when colonial modernity did not take place, a court poet had thought of such eco-critical issues.

In the Middle Ages, there was a huge composition of *vratakatha*, among which *Punyipukur*, *Basudhara*, *Yampukur*, *Etu*, *Kulkuluti* were worth-mentioning. The results of the *vratas*, engendering from prosperity, were associated with these *vratas*. In contemporary Bengal, prosperity did not refer to monetary affluence, rather suggested the collection and preservation of crops. It is nothing but a sheer dependence on nature. The observance of these *vratas* were highly influenced by natural touch. The symbolic digging of ponds,

worshipping of God using native flowers and idolising plants — all of them are the treasure of nature. It reminds us of the literature of the Middle Ages, fraught with natural objects.

The changes in the seasonal cycle not only lead to the mutability of the natural world, but also bring about a change in the mental organisation of human beings. Once upon a time, nature was the only companion of human beings; in agricultural society nature had played the most important role. The pundits think that it is due to the primitive society, based on agriculture, literature, revolving around *baramasya* started to grow. The poets of Bengali *Mangalkavyas* used the changefulness of natural beauty in order to project the feelings in the minds of heroes and heroines. In the Middle Ages, the women did not receive education from *pathsala*, rather they used to take education from life itself in their own ways.

In pre-modern literature, the unconscious selves of the poets were marked by natural essence and environmental fantasy. None of them were aware of the theories of modern ecocriticism. The eco-critical concerns and ecocentrism perspectives in the modern literature was no way associated with that of the literature written during early and Middle Ages. The poet resides at the heart of nature. Their creations offer a lesson on nature either through characterisation or through the narrativization of plot.

In connection with this, the literature of the modern age also carries an inclination towards nature. But consciousness pertaining to nature was yet to be achieved. In modern literature, one can hardly find the traces of *Bharatchandriyo* ecosystem. Only Bibhutibhushan Bandyopadhyay, by penning *Aranyak*, tried to instil a life force into nature, but instead of preserving that natural treasure, he destroyed the same, immersing himself in the fire of remorse. But what is technically termed as eco-consciousness cannot be found in his literary compositions. Before him, at the hands of authors like Bankim Chandra, Rabindranath and Sarat Chandra, nature emerged only as a main theme. The authors thought about nature, but did not express any interest in preserving it.

In modern Bengali literature, Bankim Chandra Chatterjee was the one who offered a specific form of eco-consciousness in terms of natural beauty. The vitality of nature had influenced the genre of prose, in the same way it did the genre of poetry. In Bankim's novels, because of his artistic mastery, a furious and beautiful

picture of nature had been painted, which was intimately entangled with human characters. On a stormy night, before being united with Suryamukhi, Nagendra was suffering from an internal strife. Again, Shaibalini started her atonement inside a cave on a furious night as well. Govindalal's foolishness took a back in an intoxicating ambience on the banks of *Baruni* Pond. Kapalkundala grew up in the lap of nature on an isolated land, far away from human society. And finally, she returned only to that very lap of nature. So, Nature has played an anchoring role in the literary creations of Bankim Chandra Chatterjee.

In Rabindranath's treatment of nature, the descriptions of natural settings had been offered a romantic touch. The Romantic poet tried to describe the feelings, in the context of the projection of nature, by surpassing the materiality in massive restlessness. Again, in his realisation, he envisioned nature as a benevolent force who is to be worshipped. This consciousness of Rabindranath was constructed during his childhood. The *purano pukur* and *bot gach* of Jorasanko, the kind and green natural ambience, *khoyai*, *shaltoru* of Santiniketan were the major forces behind the construction of Tagore's mentality. And the inner world of Tagore was structured by nature only. His canvas of eco-consciousness was built sometimes by the lavishness of river *Padma* and sometimes by the kind and clean nature of Shilaidaha and Shahjadpur. Rabindranath treated nature in various literary ways by connecting it to plots, incidents, and characters. In his novels, he connected human feelings with nature; he has often thrown light on his characters by attributing human feeling to him or her, with the aid of nature. Where the pen of the author fails to move because of an abundance of incidents, nature emerges as a force to break all the obstacles. So, a great author like Rabindranath was also being governed by Nature itself. He had also done the right job by letting Nature control and foster his literary canvas.

On the other hand, despite aligning himself with Rabindranath and Bankim, Sarat Chandra Chattopadhyay offered a touch of his own ingenuity. In his hands, nature did not emerge as a subject of romantic engagement, rather it intensified and deepened the harshness of human life. We often use the vivacity of nature in order to express the beauty of romantic love. But Sarat Chandra did not hesitate to maintain a fair distance from this discourse. Against the backdrop of the social degradation which started after WW1, being enchanted with the beauty of nature can be termed as marching against the need of time. In lieu of envisioning the full moon in romantic light, Dinesh Das termed it as *Jhalsano Rooti*. But, at that period, one of the powerful modern poets,

Jibanananda Das, accepted nature, to a great extent, in its true sense. In each composition of Jibanananda Das, the elements of nature serve as a symbol for human life. *Nasto Sosha, Pocha Chalkumra, Sankhachil, Norom Ghash* — such various natural objects no longer serve as mere elements of nature. They are the symbols for the mental condition of human beings. But in the literary canvas of Jibanananda Das, nature was covered by the negative aspects of human life. Amidst the abundance of *mahaprakriti*, he found out an infinite mystery. The poet, standing in front of nature, placed birth and death at the same place. Human beings enter the earth from *mahaprakriti* and mingles with the latter through death. Thus, the poet has successfully established this universal truth against the backdrop of nature. Therefore, the deeper philosophy of eco-consciousness no longer remained encircled by realisation of beauty. The poet expressed all the forces which are latent inside the paradisaal beauty of nature.

During the later period of the eighteenth century, there came a Helegian school of philosophers, who directly opined against nature and mistrusted the theories of eco-consciousness. This school of thought gradually resumed to influence literature as well. In poetry, the influencers of modernism like Baudelaire and Rilke started to ignore nature. They were of the opinion that nature is not the creation of human beings. So, what is not created by human beings, cannot be the subject of poetry in the contemporary period. Bengali literature was also touched upon by the hostile mentality towards nature. Therefore, a group of young writers trended towards demeaning the natural frame of setting. In the thirties, a school of modern writers, who came into existence especially as a counterpoint to the *Rabindra school of poetry*, completely revolted against nature. In the literary compositions of *Kallal* and *Post-Kallal* poets, the negative issues like social degeneration, moral degradation, jealousy, barbarousness, exhaustion, depression, difficulties of urban life, world war, economic problems and doubt proved to be more prominent rather than nature. Thus, a group of authors tended towards indulging in resisting nature. (Sarkar 87)

But later, a change in this negative attitude towards nature necessitated itself. The poets, once again, tried to return to and embrace nature's lap. But the new poets broke the traditional notions regarding eco-consciousness and searched for newer paths. In their poems, nature no longer remained entrapped only in human eyes, rather tried to motivate and influence human cognition and feelings. The one-dimensionality of

nature proved to be multidimensional in their poems. In their nature writing, they, visiting different corners of nature, presented its joys through a chain of linguistic codes, resulting from a perfect entanglement between word, rhythm and picture. So, in their literary canvas, nature often becomes a part of sensory perception; sometimes, nature emerges as a background to human existence, and sometimes as a metaphor for the condition of human minds.

In the postmodern period, spatial nature acquired its new form at the hands of various authors like Mahasweta Devi, Nalini Bera, Saibal Mitra, Anita Agnihotri, Manishankar Mani and many others. Mahasweta Devi, besides describing the residences of various communities like Kol, Bhil, Munda, has also mentioned their utmost love for nature. She is depicting the tribal life which is by the nature, for the nature and of the nature. The way Nailini Bera, whilst presenting the lives of the nomadic people on the banks of river Subarnarekha, has depicted the *nadiprakriti* (description of nature centred on river) offers an authentic and alternative version of eco-consciousness. In the compositions of Saibal Mitra, the nature of the twentieth century managed to find its existence, soaked in fire. Against the backdrop of Naxalite movement, with an oxidation of time, he produced a natural setting, close to the boundaries of Bengal and Bihar as well as Bengal and Odisha, which was fraught with the smell of gunpowder and set against the fiery time of unrest. Manishankar Mani composed his *kathashilpo* (*art of fiction*), relying on the lives of the people from the dry land of twenty first century Bankura and Purulia. At the same time, he rescued and offered a vast description of the natural land of that region.

From the Rig-Vedic period to Modern, connecting through the Ancient and Middle Ages; in Bengali literature, nature has become a representative of God; sometimes it has been treated as a lively entity, and it has turned out to be an emblem for life and death sometimes. In the poetic eyes, that natural setting has often been portrayed as a beautiful lady; but sometimes, it turns to be sad and assumes a destructive role. Now-a-days, human beings, like Parashuram, have mercilessly kept on using their deadly weapons against nature, resulting into a large-scale destruction of nature everywhere. Because of exponential growth in the process of urbanisation, the boundary of nature has started to reduce. So, there is a lack of green nature. Human beings have gradually disconnected themselves from nature as well. They are self-centred and no longer able to

identify themselves with *mahaprakriti* (Mother Nature). They cannot even sync themselves with the beauty of nature and sing its glory. They have always been guided against nature by some invisible forces. They are not even able to accept nature as a secured shelter. Social tension, decay of moral values and in mutual relationality, business mindedness no longer allow us to connect ourselves with nature. Being detached from nature, we have gradually started to march forward towards the dark night of depression. In present time, the poetic minds have suffered havoc owing to the degenerative condition of the natural landscape. In present time, literature, having lost the essence of natural liveliness, has trapped itself in the complex and complicated urban life. Litterateurs and their literary creations stand a testimony to this evil time. There can be a way out if the authors of Bengali literature of present time follow the Eliotian 'Tradition' to look back. They might be guided by the past, they can also modify the past in eco-consciousness.

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