

ENVIRONMENTAL ISSUES IN BANGLA LITERATURE OF BANGLADESH: AN ECOCRITICAL APPROACH

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Abstract

During recent years the condition of environment of Bangladesh has become a matter of grave concern. So, it is the demand of time that ecocriticism, though a literary approach, also should work here to make people aware of their relationships to the natural world. However, Ecocriticism, a latest entry in the area of literary theory, primarily deals with studying literature in relation with environmental issues. As Bangladesh is facing terribly the climate change, loss of biodiversity, soil erosion, forest destruction, air and water pollution, and toxic waste- it is necessary to study literature of Bangladesh from ecocritical point of view to make people aware of critical environmental issues. In the early 1990s, the term 'ecocriticism' appeared in the UK to denote the study of the relationship between literature and the physical environment. However, the poetry of William Wordsworth, the greatest nature poet on whom the ecocriticism first appeared, who wrote "Nature never did betray/ The heart that loved her" reminds us of the Bangladeshi nature poetry of Rabindranath Tagore, Jibanananda Das and Jashim Uddin. So, this literary approach, in the name of ecocriticism, towards the environmental crisis of Bangladesh obviously would encourage people to develop consciousness and encourage them to love and preserve natural resources and improve environment for future generations. The aim of this article is to examine the possibility of applying ecocriticism in studying Bangla literature and to advocate the inclusion of environment oriented literary criticism in Bangladesh.

Keywords: Ecocriticism, environment, natural resource, biodiversity, climate change, romantic ecology and Bangla literature

Introduction

Saving nature for a green future is now-a-days a common concern of the scholars of different branches of knowledge. Even literature and literary criticism are also incorporating message for protecting the nature from human created pollution. Thus making humanistic studies related to social responsibility, literary studies can also contribute to raising consciousness of other environmental issues. The basic focus of ecocriticism is the relation between culture and nature. Generally, the ecocritics consider

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the nature and human beings as symbiosis of each other. Living a life keeping eyes to the natural world is a common characteristic of the poetic vision of Jibanananda Das who always searches for the meaning of his life being obsessed with the soul of flora and fauna. Moreover, nature triggers in him the poetic stimulation by which he proceeds towards poetic creation. In many ways nature plays an enigmatic role in the life of Jibanananda Das and that is why, almost each of his poems contains a description of the natural world. Considering all these features of his poetry, the idea of ecocriticism comes to our mind. Specially the imagery of trees, birds, and rivers in his poetry really hypnotize us and obsess us with an enchanting way that instantly encourages us to love the nature. Like Jibanananda Das in Bangladesh we have also other poets whose works can be studied with reference to ecocriticism. Even the national anthem of Bangladesh written by Rabindranath Tagore is an excellent literary creation that can be interpreted in terms of ecocriticism that is deeply rooted in the nature and culture of our country. So, ecocriticism can open a new door before the citizen of Bangladesh who would then understand the essence of the inseparable bondage between man and nature. If we study recent natural calamities in Bangladesh, it becomes very clear how much this country is vulnerable to different natural threats. To rescue our country, we must increase mass consciousness about the fatal impact of environmental pollutions so that they can create a green revolution for saving the nature in order to keep their existence safe. Literature shakes the mind of human beings and it is the human mind that can love nature and save it from severe pollution. The whole civilization depends on the nature and the nature, today, is facing a terrible threat. The national anthem of Bangladesh can be a document from where we can begin the journey of the ecocriticism because this song describes both nature and culture of Bangladesh simultaneously. It kindles a desire to be with the natural beauty of Bangladesh. The concept of our Bengali nation gets the voice from the song.

Methodology

Followed by content analysis methods as well.

Discussion

James C. Mc Kusick writes in the introduction of his book *Green Writing: Romanticism and Ecology* that “As a method of literary analysis, ecocriticism emerged in the late twentieth century as means of investigating the relation between literary texts and their environmental contexts”(12). In fact, in the West the appeal of ecocriticism is so strong that it brings many revolutionary changes in different environmental contexts. Some books were written that create “an environmental sensibility among the readers” (McKusick 12). The positive effect of environmental writing was first felt during the twentieth century to create public awareness. The Western people could realize that “[their] continued existence is radically contingent upon the ecological cycles of energy

and matter that sustain and nourish [them]" (McKusick 17). In fact, McKusick thinks that "ecocriticism offers the most effective and relevant means of literary analysis in an era of increasing human impact upon the terrestrial environment" (McKusick 18). Counting all these recent studies it seems to us that in Bangladesh we need to introduce this ecocritical approach to literature immediately. Otherwise a bleak future is waiting for us and for our next generations. McKusick believes that "quick technological fix" is not essential rather "a fundamental change in human consciousness" is essential for the "effective remedial action" against "these horrendous environmental problems." He argues quoting Bate in his another article "Ecology" saying that, "If so, then the study of poetry can contribute to the solution of these global problems, because (as Bate argues) 'The business of literature is to work upon consciousness'" (Roe 200). So, ultimately McKusick thinks "the study of poetry can lead to the interrogation of fundamental ethical values" (ibid). Moreover, he concludes admitting that, "Ecological literary criticism sets out to explore how literature represents, and may potentially transform, the persistently pragmatic and instrumental awareness of the terrestrial environment that has pervaded Western culture for the last several centuries" (ibid).

Romantic poetry was the first attempt of the ecocritics who searched the environmental issues in them and succeeded in getting very strong voice there. William Wordsworth is generally regarded as the pioneer figure in developing the ecological consciousness. He lived in the Lake District of England and he had an "intuitive knowledge of his native region" by which he recorded in his poems "a more intense imaginative response to natural phenomena" (McKusick 24). In *Lyrical Ballads*, Wordsworth does not meditate on the sublime scenery rather he is more concerned with the everyday happenings of the people who "live in harmony with their natural surroundings" (McKusick 25). Wordsworth portrays in his poems the simple lives of the shepherds who live in the periphery of the Lake District. But he also tells us that "these shepherds are ultimately trapped in the tentacles of the mercantile urban culture" (ibid) because of "the proposed Kendal and Windermere Railway" (ibid) against which he showed his "valiant effort to mitigate the environmental impact" (ibid). And in this way William Wordsworth started his "environmental activism" (ibid).

In fact, ecological literary criticism first appeared as a "new approach to the study of British Romantic Literature" (Roe 199) which raised the fundamental question about the responsibility of poets and their poetry. During 1990, the concept of ecocriticism gets prominence as it was "a period of increasing environmental concern throughout the industrialized world" (ibid). Actually, ecological critics "have pondered fundamental questions about the purpose of literary criticism, and of imaginative literature itself, in a time of ever-increasing environmental crisis" (ibid). McKusick asserts:

In an era of impending threats to the global environment, the emerging discipline of Ecocriticism is engaged in a vital revision of the fundamental task of poetry. At present

Ecocriticism has become more than just a marginal mode of literary analysis, because nature is more than just a passive backdrop or setting for the human drama of literature. British Romantic Poetry, because it often seeks to address perennial questions concerning the relationship between humankind and the natural world, has become one of the most important terrains for the development of ecological literary criticism (199). Moreover, James C. McKusick writes about the ecological vision of John Clare who wrote poems against the establishment of artificial mechanism in the Lake District of England. Not only by his poetic vision but also delivering lectures he tried to make conscious the people of the importance of the natural setting. He quotes from Clare's lecture titled "intrinsic sacred character of the Lake District":

Sacred as that relic of the devotion of our ancestors deserves to be kept, there are temples of Nature, temples built by the Almighty, which have a still higher claim to be left unviolated. Almost every reach of the winding vales in this district might once have presented itself to a man of imagination and feeling under the aspect, or, as the Vale of Grasmere appeared to the Poet Gray more than seventy years ago. ... Where the poet now living, how would he have lamented the probable intrusion of a railway with its scarifications, its intersections, its noisy machinery, its smoke, and swarms of pleasure-hunters, most of them thinking that they do not fly fast enough through the country they have come to see. (74-75)

In his article, "Rabindranath Tagore and Eco-Consciousness" Fakrul Alam, a Bangladeshi scholar, makes an effort to search for the message of the environmental issues in the works of Rabindranath Tagore and also justifies Tagore as "a forerunner of ecocriticism and a storehouse of wisdom about the environmental problems besetting the region and ways of overcoming them" (186). This article by Alam can be considered as the beginning of ecocriticism in Bangladesh where he shows us that Tagore's compositions may be studied from ecocritical views. In west, actually, the journey of ecocritical studies of literature begins with the poetry by William Wordsworth and John Clare who raised their voices for conserving nature for the survival of all living beings. In the same way, there are many Bangladeshi writers who are showing their concern for maintaining the biodiversity and also they search for the meaning of the relation between man and nature.

In the article "Rabindranath Tagore and Eco-consciousness" Fakrul Alam also attempts to justify the essentiality of Tagore, for our time and our country, particularly regarding the safekeeping of natural world. In his opinion, Rabindranath is "indispensable for our region in general and our two countries in particular because of his eco-consciousness" (*Rabindranath Tagore and National Identity* 174). Devotion of Tagore to the natural world and their preservation is really notable in his songs, essays, fiction, plays, and letters. Specially Tagore's "educational and rural reconstruction schemes" cannot but shake the consciences of the environmentalists. Alam says that he has written this article

“to demonstrate Rabindranath’s relevance to our time for in his concerns about preserving the natural environment by working hand in hand to safeguard our natural world he was quite prescient” (*Rabindranath Tagore and National Identity* 174). Alam also thinks that Tagore is still essential for us because of Tagore’s “eco-consciousness and his commitment to preserving earth, treasuring its beauty and greenery, and entering into an organic relationship with nature” (*Rabindranath Tagore and National Identity* 174-175). Tagore’s personal letters to his wife Mrinalini also enclose the notion of his deep fascination for the rural beauty that can make lives more meaningful, he believes. He considers Calcutta as “stone temple of self-interest” and a place where “one can never forget profit and loss, friend and foe, [and] where one is always being distracted by petty matters, until finally the noble purpose of life is sliced up into a thousand useless pieces” (Selected Letters, 48, qtd. in *Rabindranath Tagore and National Identity* 175). So, he did not want his wife to stay in Calcutta because of its suffocating atmosphere and its impact on the lives of people. Rather he chooses the “beauty and openness” of the “alluvial countryside of Shelaidah, Kushtia” and where “he could contemplate nature in its river-nuanced sublimity and the grove-filled, palm-lined land close to Bolpur that his father Maharishi Debendranath had named Shantiniketan” (*Rabindranath Tagore and National Identity* 175). In this way Tagore declares his views about the importance of preserving the nature-mother for the existence of all living creatures. His bold expression is noted in the following statement where he says that “it is the duty of citizens of the Indian sub-continent to honor “the divine presence in the water and the air” by keeping them “clean and pure and healthful” (*Rabindranath Tagore and National Identity* 176).

In the same way, the melodious note of the national anthem of Bangladesh and its articulation of the inseparable connection between the citizens of Bangladesh and the natural world opens the eyes of people to the beauty and care nature offers to them. Here, the poet unfolds the affectionate treatment of nature with the serenity of her blue sky, gentle breeze, sweet fragrance, cooling shades of trees and so on. The last stanza tells us about the negative forces that make the face of Bengal bleak and gloomy. Destroying the nature and polluting the environment, we are continuously causing harm to her and thus we are responsible for making her face gloomy. So, here the scope of the environmental criticism makes its room and through creating the patriotic zeal among the people, this song contributes to preserving the nature because the message of this song cannot but shake the feelings of its singers and listeners and thus instantly injects a deep adoration for the rural beauty of the Bengal. Here is the song “My Beloved Bengal” in English translation taken from Wikipedia:

My Bengal of Gold,
I love you.
Forever your skies,
Your air set my heart in tune
As if it were a flute.

In spring, O mother mine,
 The fragrance from your mango groves
 Makes me wild with joy,
 Ah, what a thrill!
 In autumn, O mother mine,
 In the full blossomed paddy fields
 I have seen spread all over sweet smiles.

Ah, what beauty, what shades,
 What an affection, and what tenderness!
 What a quilt have you spread
 At the feet of banyan trees
 And along the banks of rivers!
 Oh mother mine, words from your lips
 Are like nectar to my ears.
 Ah, what a thrill!

If sadness, O mother mine,
 Casts a gloom on your face,
 My eyes are filled with tears!
 Golden Bengal,
 I love you.

From this point of view, we can study the poetical works of Bengali poets. Our national anthem also creates a deep love and sympathy among the singers for the attractive natural beauty of the country.

Rabindranath Tagore also wrote a sonnet in 1896 about the destruction of natural beauty in the name of development of civilization. The title of that sonnet was “Sabhyatar Prati” or “To 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,
 Return all sylvan, secluded, shaded and sacred spots
 And traditions of innocence. Come back evenings
 When herds returned suffused in evening light,
 Serene Hymns were sung, paddy accepted as alms
 And bark-clothes worn. Rapt in devotion,
 One meditated on eternal truths then single-mindedly.
 No more stone-hearted security or food fit for kings-
 We'd rather breathe freely and discourse openly!
 We'd rather get back the strength that we had'
 Burst through all barriers that hem us in and feel
 This boundless universe's pulsating heartbeat!
 (*The Essential Tagore*, 240, *Fakrul Alam*)

Like John Clare (1793-1864) who described himself as a “Northamptonshire Peasant” Rabindranath Tagore also raised his voice against the destruction of nature and building the stone-cement based civilization. Tagore deplors the introduction of industrial machinery and puts emphasis on the preservation of the natural sources. Clare also in 1845 was “outraged at the proposal to build a new railway into the heart of the Lake

District” (*Green Writing: Romanticism and Ecology* 74). Clare asserts shock in his “Sonnet on the Projected Kendal and Windermere Railway”:

Is hen no nook of English ground secure
From rash assault? Schemes of retirement sown
In youth, and mid the busy world kept pure
As when their earliest flowers of hope were blown,
Must perish; - how can they this blight endure?
And must he too the ruthless change bemoan
Who scorns a false utilitarian lure
Mid his paternal fields at random thrown?
Baffle the threat, bright Scene, from Orrest-head
Given to the pausing traveler’s rapturous glance:
Plead for the peace, thou beautiful romance
Of nature; and if human hearts be dead, Speak, passing winds; ye torrents, with your strong
And constant voice, protest against the wrong. (*Guide*, 146)

Like many English poets, some Bengali poets also show their concern over the preservation of the flora and fauna of our country without which she would really lose her tremendous beauty and glamour. So, to keep Bangladesh fit for living we must work all together for saving the nature and other environmental phenomena. And the latest study of literature from the angle of environment should be introduced in the universities of Bangladesh. In fact, Tagore strives to enhance the quality of education keeping touch with the natural world and that is why he established the institution of Shantiniketan where students were taught under the open sky. Fakrul mentions in his article a lecture by Tagore which was delivered in 1919 in Bangalore and the title of that lecture is “The message of the Forest” which describes in detail Tagore’s attraction for the “India’s ancient forest schools”. Actually, he was trying to utilize the environment for a better understanding of the natural world and its relation with human beings.

Another Bangladeshi poet Rafiq Azad shows his concern over the environmental pollution in his poetry. Being repentant for and ashamed of all his carelessness to the natural world, he begs pardon to nature in a poem, “Pardon Me O Blowing Generous Infinite Wind”. He expresses his agony for polluting the earth to such an extent that it creates an ardent appeal to readers. The threshold of ecocriticism in Bangladesh may be formed with the message of this poem that shakes the conscience of all the nature lovers. Being ashamed of destroying nature Azad reveals his deep anguish and melancholy and begs forgiveness to nature for this negligence and misuse.

I am sorry, repentant and beg pardon with folded palms:
Excuse me O blowing generous infinite wind;
Beg pardon- forest full of tendrils herbs, excuse me-
I polluted environment since long,
Though all my children are living across this
Planet- I myself have destroyed plants,
Emptied forest: dear lungs of the earth!
Repeatedly polluted the river of sweet water,
Did not, me too, use the axe in festivity?

Did not I disarrange the life in water?
 Did not I pluck tendrils, tender plants with my hands?
 Without observing the beauties of forest, did not I, in
 Meaningless greed, break the nest, sleep of young deer?
 -And did not I startle the deep silence of the forest?
 With full sense, without any hesitation, I am admitting
 My faults standing on the stockade of conscience.
 Beg pardon-for my faults, my innumerable brothers
 Scattering across the earth-
 I beg pardon on behalf of those who are involved
 In pollution, I also apologize for myself today.
 Today I feel pain on the left of my chest, for a
 Grasshopper: Today I am repentant for trampling,
 In my childhood, I feel pain to breathe;
 Why did not I plant so many saplings?
 Why did not I see the school of sportive fish in transparent
 Waters, standing in the water?
 When I had a clear vision, if I could observe the flying
 Of the guest birds in the afternoon, it would be very good.
 If I could live in this planet full of tendrils of herbs
 Without trampling a single ant!
 It would be possible to wander again in this scenting
 Bengal as a minstrel with one stringed musical instrument in hand:
 Please tell, how can I be green again in this sharp
 Heat, in the conflagration of summer, in extreme noon under sun?
 To every plant, every scented forest, air blowing across
 The corn-fields; to the verandah made of mud, to
 The wild grass-flower, butterfly, egg of tortoise, the
 Watery glimpse of cow; to the flowing wave of river
 I apologize with folded palms:
 I am guilty! - My countless deep guilts are
 Existing with each and every particle of dust of this Bengal!
 I am guilty; I apologize to all the empty fields-
 I know, these faults are beyond excuse-
 Sorry and repentant I am- apologize with folded palms!

The poems of Jibanananda Das (1899-1954), especially his poems of “Beautiful Bengal, 1934” make a sensitive appeal in the minds of the readers. Das’s vision exceeds the external beauty of nature and he explores the deep and passionate relation between man and nature. In his sonnet “Go Wherever You Want to” the poet writes:

Go wherever you desire- I’ll remain alongside Bengal’s banks;
 And see jackfruit tree leaves shedding in the morning breeze;
 And view the brown-winged shalik growing cold in the evening,
 Yellow legs skipping beneath brown furry body in the grass

 Into the fog far, far away- but I know I’ll never lose sight of her
 Even in the press of the world-for she is my Bengal evermore.

In another poem “One Day I’ll Lie Down” Das tells us that he is ever satisfied living under the open sky of Bengal till his death and he would lie down here with full contentment. Das writes:

One day I'll lie down in a field in Bengal under a shriveled banyan tree
 Next to *Jalshiri* River bank-then red fruits will drop off softly
 Onto the desolate grass like fur falling-then the horned moon will be wide awake-

Das portrays the unique beauty of Bengal in "As the Seven Stars of the Sky" saying that:

Nowhere in the world- such delicate smelles of soft rice, *kalmi* plants,
 Duck feathers, reeds, pond water, *chanda* and *sharputi* fish,
 Such delicate smells of a girl's hands, moist and cold from washing rice,
 Of a boy's feet redolent of the grass he trod on-the anguished smell
 And exhausted silence of red banyan-tree fruits-as the seven stars arise,
 I hear Bengal's heart beating amidst these sights and smells.

So, all these aspects of natural world, in the poetry of Das, remind us of the harmonious ecologically balanced environment of Bengal because Das excludes nothing from the cycle of ecology. And he consequently shows us that all the elements of nature are dependent on each other for their healthy survival. Regarding this, Ahsanul Kabir writes an essay "Nature and the Imagery of Bird in the Works of Jibanananda Das" where he analyses the bird imagery and considers Das as a "Bird-specialist" for innumerable references of birds in his poems. Kabir thinks that Das wants to live amidst nature and life. Describing the existence of birds in nature, Das has focused on the significance of nature. In the conclusion, Kabir asserts that the poetry of Das has taught us to love nature. Henceforth, this article of Kabir can also be considered as an Ecocritical approach to the poetry of Jibanananda Das.

Mutual relationship between man and nature is also traced in Das's well-known poem "I have Seen Bengal's Face". The countryside beauty of Bengal is described by the poet so beautifully that he no more desires to go anywhere.

I have seen Bengals face, and seek no more,
 The world has not anything more beautiful to show me,
 Waking up in darkness, gazing at the fig-tree, I behold
 Dawn's swallows roosting under huge umbrella-like leaves.
 I look all around me and discover a leafy dome,
 Jam kanthal bat hijol aswatha trees all in a hush,
 Shadowing clumps of cactus and zedoary bushes
 When long, long ago, Chand came in his honeycombed boat
 To a blue Hijal Bat Tamal shade near the Champa, he too sighted
 Bengal's incomparable beauty.

The poet wants to come back again and again to this green Bengal where he gets the eternal peace and meaning of his life. All these natural blessings attract him so much that he cherishes his intention to come back here, if not possible in the form of a human being-with the shape of a continental bird. Thus a maddening zeal for nature haunts him till the last breathes of his life. So, readings of Jibanananda Das would precisely inject a deep passion into the minds of readers as he says in "Beautiful Bengal":

I'll come again to the banks of the *Dhanshiri*-to this land
 Perhaps not as a human- maybe as a white-breasted
Shankachil or a yellow-beaked *shalik*;
 Or as a morning crow I'll return to this late autumnal rice-harvest laden land,
 Wafting on the fog's bosom I'll float one day into the jack-fruit tree shade;

Perhaps I'll come as a girlchild's duck-her bells on my red-webbed feet,
 My days will pass floating in the fragrance of the aquatic *kalmi* plant;
 I'll come lovingly again to Bengal's rivers, fields, farmlands,
 To the green wistful shores of Bengal lapped by *Jalangi's* waves.

When Jibanananda Das does not find the natural world around him as before, he raises questions and leaves a strong note of frustration. The title of the poem is also very significant as it ends with a note of interrogation, "Where Are They All Now?" Change in the environmental setting is marked by him and he reveals his questioning mind with a sense of astonishment and disgust.

Where are they all now? A *Hijol* tree stood there once-
 Often would it see itself reflected on the pond's surface. Alas!
 What came upon it, why did it start shedding, when did it die?
 I didn't even hear it pass away; the loud raven would show up
 Beneath that wood-apple tree every morning; when did I lose it in the cacophony
 Of *crows* and *shaliks*? I haven't seen them for a long time now;
 In my childhood hornets would build hives near my window,
 Frolicking along, dragon-flies, too, would dance their lives away.
 We were all intimate-happy in the sunshine-restful in the dark-
 Long were we close to each other- many dogs still run around
 Yet in the dark the dead ones- the dead cats too-haunt me;
 Where are they all now? In the blue and red stars of that far-off sky?
 Or have they become one with earth-part of the grass?
 I keep asking...but no one from the infinite indifferent sky deigns to reply!

In Bangladesh the study of ecocriticism is gradually launching its journey. Scholars like Professor Fakrul Alam, Ahsanul Kabir, others have started writing articles on the green studies of Bangla literature. So, at this moment it is the demand of time to introduce Ecocriticism in the syllabus of the universities in the department of literature, so that keeping pace with the consciousness of the Western people, Bangladeshi citizens also can study literature with a view to preserving our natural resources. When many full fledged departments like "Environmental Science", "Urban and Rural Planning", "Disaster Management", "Architecture" are contributing to the management of the climate change in Bangladesh, Ecocriticism should also be incorporated to the study of literature. Otherwise, a large group of people will remain in the darkness from knowing the relationship between man and nature and also their responsibility as crime stakeholder.

Saleemul Huq, Director of International Centre for Climate Change & Development at the Independent University, Bangladesh and senior fellow at the UK based International Institute for Environment and Development (IIED) has recently written in an article that, "Bangladesh has been slowly been able to turn around its reputation in the context of climate change from being one of the most vulnerable countries to becoming one of the most adaptive countries. It should continue to carry out activities, learn lessons and share them with the rest of the world" (The Daily Star). Therefore, reading literature with environmental consciousness and sowing the passion for natural world in the minds of readers will help to fulfill the target. In his article Saleemul also expresses his optimism saying that, "The world is now looking at Bangladesh

as a pioneer in tackling climate change and we can indeed become an example for other countries” (ibid). In some novels of Humayun Ahmed, a prominent and popular Bangladeshi novelist, we get some eccentric characters who strike for saving the lives of trees when Municipal Corporation takes decisions of cutting down some road-side trees. And also he creates in his novels some characters who talk with trees and animals and through telepathic communication they convey message of their sufferings. In this way, Humayun Ahmed, to some extent, inspires people to love nature and work together for saving the natural world. Like Humayun other writers of Bangladesh also have showed their awareness of preserving the natural world. So for highlighting their sympathy towards nature, critics should come forward with their ecocritical analysis of the literary works so that readers get opportunity to read Bangla literature with environmental perspective.

Conclusion

So, from the above discussion, we can predict the possible emergence of Ecocriticism as an essential window in the educational institutions of Bangladesh. As McKusick claims that, “Any literate person is (or should be) aware of the impending doom of our planetary ecosystem, due to an array of human-caused environmental hazards that have no precedent in the entire history of the Earth” (Roe 199). In this regard, Bangla literature would be of suitable focus for rendering the environmental values among the mass people of Bangladesh. To create mass consciousness about the necessity of preserving natural resources, literary critics of Bangladesh should concentrate on the Bangladeshi writers and their literary works. Highlighting the environmental issues in their works, critics can contribute to achieving the target of raising awareness for conserving our physical world.

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