

Tribhuvan University

Enigmatic Coalescence of Landscape and Human Emotion in Larkin's

A Girl In Winter

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By

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Enigmatic Coalescence of Landscape and Human Emotion in Larkin's *A Girl In Winter*

– Prem Raj Paneru (2010)

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Letter of Recommendation

Mr. Prem Raj Paneru has completed his thesis entitled “Enigmatic Coalescence of Landscape and Human Emotion in Larkin’s *A Girl In Winter*” under my supervision. He carried out his research from August, 2009 to April, 2010. I hereby recommend his thesis be submitted for viva-voce.

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Letter of Approval

This thesis entitled “Enigmatic Coalescence of Landscape and Human Emotion in Larkin’s *A Girl In Winter*” submitted to the Central Department of English, Tribhuvan University by Prem Raj Paneru has been approved by the undersigned members of the research committee.

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Abstract

Philip Larkin, in his novel *A Girl in Winter*, depicts human condition affected by nature and environment. In the novel, the protagonist, Katherine suffers due to the degradation of the natural phenomena in the world. She finds herself discriminated and ignored everywhere in the world in the manner environment is ignored.

Katherine, a war time refuge from unnamed European country reaches England and finds the whole nature in devastated condition by the Second World War. Being serious about nature and worried about its degradation, she finds human beings unaware of the problem which their actions may bring about soon. Larkin shows how the characters have become emotionally upset by the contemporary degraded landscape which was once perfectly normal. With the help of his characters in the novel, Larkin portrays his attempt of saving his soul, by means of saving nature and environment to create order in the ecosystem.

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I. Larkin's Writing: A Gloomy Reflection in Natural Atmosphere and Society

The novel *A Girl in Winter* by Larkin has the strong metaphoric overtones which reveal the consequences environmental changes in the mind of the protagonist Katherine. The winter chill, the summer warmth, and the landscape with sunshine and shower break down the illusion of the protagonist and reveal the truth of life thereby indicating the enigmatic unity of atmosphere with human emotions. The dark and heavy atmosphere builds of a tension and puts on a heavy weight on the protagonist's mind and the light summer sunshine releases the tension and lightens her heart. Larkin's attempt to show the close relationship between nature and human world and the relativity between these two factors is powerful in terms of the eco-critical perspectives.

Philip Larkin, son of Sydney Larkin, who was a city treasure of Coventry, was born on 9 August, 1922 as the second of two children and the first son. His childhood was at first unusual: no; friends nor relatives ever visited the family home, full of ups and downs. He suffered much economic crisis. Larkin was educated by his sister and mother until the age of eight. He joined Coventry's King Henry VIII Junior School where he fitted in immediately and made close, long-standing friendship with James "Jim" Sutton, Colin Ginner and Noel "Josh" Hughes. Although home life was relatively cold, Larkin enjoyed support from his parents. Larkin's deep passion for Jazz was supported by the purchase of a drum kit and a saxophone, supplemented with a subscription for down beat, the first Larkin's many Jazz magazines from the junior school he progressed to King Henry VIII senior School. Aged 16 he fared quite when poorly when he sat his school certificate exam. However he was allowed to stay

on at school and passed the entrance exam for St. Johns' College, Oxford, to read English. Thus his family helped him to mould his literary.

Philip Larkin is one of the outstanding figures of the English literature. He is widely regarded as one of the greatest English poets of the latter half of the Twentieth century. He is mainly recognized as the English poet, novelist and critic. He was a leading figure of the movement group of British poets who came of age during 1950s and who wrote about everyday English life in a plain style using traditional form. Larkin is mainly recognized by his two novels and four volume of poetry. Beside novels, he has written many poems and essays. His first book poetry, *The North Ship* was published in 1945, followed by the two novels, *Jill* (1946) and *A Girl In Winter* (1947), but he prominence in 1955 with the publication of his second collection of poems, *The Less Deceived* followed by *The White Sun Wedding* (1964) and *High Windows* (1974) and *Collected Poems* (1988).

Philip Larkin is taken as one of the best loved English novelists who wrote with a keen sense of irony about contemporary society, landscape and human emotions of his time. Though Larkin has comparatively written only two novels, they are widely read. In both of his novels, Larkin deals with isolation and the building up and breaking down of illusion, a stranger in society, the upper class-undergraduate world at Oxford which will not accept ordinary people. *A Girl In Winter* valuable among other things, for its conciseness, its convincing exploration of the feelings of a woman of delicate sensibility, the need for honesty and for realistic self, the knowledge of difficulty of obtaining intimacy in relationship and for depicting the oppressive nature of time and cheerlessness of life.

Larkin was a notable critic of modernism in contemporary art and literature. His scepticism is at its most nuanced and illuminating in writing a collection of his

book reviews and essays and at its most inflamed and polemical in his introduction to his collected Tazz reviews, *All What Jazz* drawn from the 126 record-review.

Columns he wrote for *The Daily Telegraph* between 1961 and 1971, which contains an attack on modern Jazz widen into a whole side critique of modernism in the arts.

Philip Larkin, as a fiction writer has portrayed the day-to day- life of the upper middle class society, essentially in the twentieth century world of England. He had a keen sense of observing the human behaviour-- how people behaved and interacted. The new trend in the field of fiction begins with Philip Larkin. It was the trend of romantic and sensational fiction. Such novels, unlike Larkin's novels reveal the free play of imagination. In spite of his very limited range of fiction, he presents a complete world creating illusion. All of his novels are based on social and the condition of women in war time in England. For Larkin humans and world were most important. His novels are full of the theme of love, marriage, tension, illusion, and misunderstanding.

Larkin is not only the best novelists but also a poet of his time. He occupies a peculiar position in the history of English literature. Larkin considered art and nature to be modern humanity's alternatives to god, for they offered opportunities to moralize about the human condition. Believing death of extinction for which there was no religious consolation, Larkin uttered human kind's worst fears and doubts in an ironic fashion, in a sense thereby exorcising of a purely detached observer. Larkin was wartime writer he works with extremely limited material, but out of them he develops the theme of broader significance. He describe sensitive mood evocations of young people in wartime, Larkin received many awards in recognition of his writings.

Like the nineteenth century English fiction's that comprised of novels sensibility, sentimental, illusion and realistic works, Larkin himself tried to limit himself within these elements in more critically and balanced way.

Larkin's first novel *Jill* (1946) depicts his own experience are also the basic for it in which, a young character creates a fantasy girl whom he describe to his friend only to meet her real life counterpart with sad result. The novel explores a modern dilemma as Larkin sees it: the frustration of romantic fantasies `versus the disappointment of self knowledge.

Larkin's famous novel *A Girl In Winter* was written in the period of second world war and published in 1947. The war time settings of book contribute to their themes of psychological isolation. *A Girl In Winter* is the moving and enigmatic story of Katherine Lind, a European women in England. The vicious winter weather has paralyzed the countryside. The emotion of Katherine is frozen as well as fear and loneliness increases her sense of isolation. Natures versus culture thus dominantly shape the theme of the novel.

A Girl In Winter (1947) is Larkin's most famous novel. Like *Jill* this is concerned with young women trying to find her place in the social order. In the novel an extended prose poem in which his librarian heroine, Katherine Lind, also weighs the sad alternatives the deception of romance and the dissatisfaction of life without it. The wartime settings of both books contribute to their theme of psychological isolation. Larkin also began of third novel, which he never completed. Larkin's first book of poems, *The North Ship* written when he was a student, this displays symbolist inspired verse and the clear influence of William Butler Yeats. Despite its early school boy romanticism, the volume establishes a central theme of everyday reality as a foothold for the spirit.

A Girl in Winter (1947) is Larkin's second published novel. It was an enormously complicated novel, even by the standards of Philip Larkin, who creates characters and situations of unusual complexity in all his novels. Like other Larkin's novels, this is concerned with how true wisdom and a better view of life can dismantle illusion. The novel's ultimate aim is to show that it is better to see life clearly even in its dark and horrid forms than bathing in the rosy light of illusions. *A Girl in Winter* is divided into three parts. The main action of the novel takes place on a winter Saturday in the life of Katherine Lind, a twenty-two-year-old war-time refugee from an unnamed European country. The second part is a flashback to a three-week summer holiday which Katherine had taken in England six years previously.

Katherine, from which point of view the story is told, has been in wartime England for nearly two years and has secured a routine job in a public library. The work is far below what her intelligence and education merit, and she is constantly irritated by her boss, the self-educated, boorish, and pompous Lancelot Anstey. One morning, as the novel opens, Katherine is eagerly awaiting a letter from her former pen pal, Robin Fennel.

The main theme of the novel is that human capacity for creating illusion must be overcome before there can be true wisdom. It is better to see life clearly, even in the vision is dark, than to bathe in the rosy light of illusion: Katherine's realization towards the end of the novel that life had shrunk slightly into the true is more than all of her previous false hopes. The recurring motif, with strong metaphoric overtones, is that of the cold winter weather. Villages are cut off, and many people are forced to remain in their rooms, shut off from one another. Significantly, what little light the morning brings seems to come from the snow itself. This setting is contrasted with the description of summer with which the first of parts two begins. Katherine arrived in

England at the climax of a week of superb weather; it is as if the days were progressing towards perfection. Yet the sunshine promises only to disappoint, since this episode is marked by a series of defeated expectations on the part of Katherine, particularly her belief that she can make real contact with Robin, which is also devoted entirely to the landscape. There is nothing romantic about it. The snow is dirty and makes the sense dingy and dispirited. The dark and heavy atmosphere, not yet discharging itself in snow, suggests the build-up of tension, the pregnant weight inside the mind of the protagonist. Significantly, when Katherine and Robin have reached their rapprochement, the snow begins to fall once more, a reflection of their emotional release. The link between mental states and the landscape is made explicit in the richly poetic, and ambiguous, prose of the final paragraph.

Philip Larkin is well read post-war English poet. He has written only two novels, *Jill* (1946) and *A Girl in Winter* (1947). Larkin himself had low opinion of his novels but critics have described his novel, *A Girl in Winter* as the finest and the best sustained prose poem in the English language. *A Girl in Winter* as a novel beautifully depicts how true wisdom and better view of life can dismantle illusion. The novel's ultimate aim is to show that it is better to see life clearly even in its dark and horrid forms than bathing in the rosy light of illusion. Further, this novel shows how the atmosphere, sunshine, or shower, summer or winter may promise happiness and disappointments and myriads of emotion. And also how human mental state as well as the landscape coming together give meaning to life.

Philip Larkin's *A Girl in Winter* has universally attracted numerous critical acclaims since it was written. Different critics have set forth different criticism about the text. Martin aims of *The New York Times* relate landscape with human emotion.

Writing on Larkin's novel he appreciates "His ability to make landscape and townscape answers to human emotions." (52)

Larkin however, did not go outside his social circle, and could not receive the outer world; he used the available materials and experiences and used them perfectly in her novels. A critic, Andrew Motion, in his writing *A Writer's Life* talks thematic and literary historical overview on Larkin's novel and poem (35).

Larkin is appreciated by many people for His way of writing novels. For them his works are the social documents, which reflect the society and people's lives, but on the other hand he is also criticized. Regarding *A Girl In Winter*, one of the critic Richard Bradford *First Boredom, Then Fear: The life of Philip Larkin Criticizes* his claiming that his book *a Girl In Winter* contains the critique of modernity he says:

A Girl In Winter remains disturbing because it contains the critique of modernity. The central character of the novel, Katherine is a difficult figure because her psychological struggles precede not actions, but acquiescence, not movement but stability, not progress but continuity, not exogamy but endogamies are what the novels honours. The energetic, whip swinging, tear away, Katherine Price who replaces Larkin's heroine, image erasing script, vitality substituting for goodness, is a figure that reflects back to contemporary audiences, the traits most acceptable to and encouraged in, late capitalistic society.

(137)

For Larkin human world was most important. His novels are full of theme of love, marriage, money, social classes, Struggle. To a common reader, his novels are full of idealism, social and moral values. He knew very well how to create art out of the interactions of common people. His view of life was cool, unsentimental and

ironically amused. One of the male writer and critic, James Booth, in his book *New Larkin for old: critical essay* said. "Larkin's biography about the boredom and fear created by the atmosphere in his life" (95).

On the other hand Ursula K. Heise in his book *Forum on Literature Of the Environment* said, "How thoroughly discussed how the frozen winter has created exciting amount of fear, loneliness and sense of isolation" (78).

The Girl in Winter by Larkin shows the inert relationship of human being and the nature in terms of the ecosystem. In absence of the one of the factors the life in the world is impossible. Here in the novel Larkin tries to show the hazardousness life of the human being caused by the demise of the natural phenomena. However, none of the critics mentioned above studied the novel in this perspective, the present research work attempts to show the relationship and relativity between these human and nonhuman existence.

II. Eco-criticism, Revelation of Truth and Illusion

Eco-criticism, as an integral part of environmental movement began with the celebration of Earth Day on April 22, 1970 and it deals with the aestheticization of environment, and the relation of nature, culture and literature. Environmental movement believes in human-nature harmony. It goes against the human encroachment of the natural world. It calls for the protection of the natural resources and conservation of all the species. Human beings are part of nature and so they must respect and preserve nature. It is what the ecologists and all the eco-conscious human beings believe. Ecologists want to see humans in good terms with nature. They do not admit that human beings and nature are different. Human beings are part of natural environment and so they must not live against but in accordance with nature and natural ethos. Thus, the ecologists speak for human harmony with nature as a new value necessary to the present world.

Environment does not limit itself to the environmental science and environmentalists alone. Rather, it has become subject matter of other disciplines or humanitarian scholars. It encompasses all the social, political and academic institutions as the "awareness of the environment" or "eco-consciousness" includes everyone and everything in the world.

Eco-criticism is a coherent and broadly based movement embracing literary environmental interconnections. It is an awareness of the knowledge we get about the place or environment. Like other forms of literary inquiry; for example formalism, neo-formalism, contextualism, biographical historical and textual criticisms, it is also the urgent need that people of that time realize. So many ecologists realize the eco literary awareness and run towards the new position of ecology. They think ecology

has the greatest relevance to the present and future world. On the basis of this concept, William Rueckert in *Literature and Ecology*, presents:

Specifically, I am going to experiment with the application of ecology and ecological concepts to the study of literature, because ecology (as a science, as a discipline, as the basis for a human vision) has the greatest relevance to the present and future of the world we all live in of anything that I have studied in recent years.(107)

Here Rueckert views the eco-criticism as the ecological situation of the world in which we all human being are depend. He further suggests that the human life without the ecological aspect of the nature can not be expected. His entire willing toward the environment is that the literature of the world should address the phenomena of the ecology.

In literary criticism, Eco-critical School studies the environmental issues in the literary texts. Eco-criticism, very recently, has emerged as a critical school which focuses on the earth and on coexistence. While other literary theories, in general, examine the relation between writer, texts and the world, eco-criticism gives emphasis on nature, natural entities and the earth as a whole and their relation with the text. It admits Barry Commoner' first law of ecology which states "Everything is connected to everything else." (33) Eco-criticism advocates for unanimous and strong union with ecosphere or nature. The whole world, thus, is unity in itself which becomes the part of literature with the human emotion because human life is related with the environment and vice-versa.

This criticism begins with the motto of addressing the human nature, emotion and environment where the people live. In this context Ishab Raj Badu says as follows:

Eco-critical criticism addresses environmental considerations. It includes ecological theory, environmental justice, human nature dichotomy and related concerns. Moving beyond feeling, emotion and imagination, ecological readings focus on the questions of universe or the cosmos. Eco-criticism talks about the relationship of the species to the cosmos, human existence, organism's growth and physical and spiritual cosmic relations. Similarly, eco-criticism is the study of the relationship between literature and physical environment. (18)

Eco-critical criticism defines the human relationship in terms of environmental condition of the world. The suffering of human beings is mainly due to the ecological harassment of the nature. Ecosystem of the nature is automatic and the interruption upon it causes the great disasters. Here, Badu views that the human existence is totally dependent upon the nature. Without nature human existence is impossible.

It takes an earth centered approach to literary studies. Ecological criticism shares the fundamental premise that human culture is connected to physical world, affecting it and affected by it. Eco-criticism takes as its subject the interconnection between nature and culture, specifically the cultural artifacts of language and literature. It expands the notion of “The World” to include the ecosphere. So, it submits the Barry Commoner’s first law of ecology which conveys “Everything is connected with everything else.” (33)

Generally, eco and critic both are derived from Greek ‘oikos’ and ‘kritis’ and they mean “house judge” which may surprises many lovers of green outdoor writing. Oikos means our wildest home and kritis means the arbiter of taste who wants the house in good order no boots or dishes strewn about to ruin the original décor. So, eco-criticism not only includes the study of the interconnectedness but also a close

relationship with other disciplines too. It can be compared with other mythologists like Marxist and feminist criticism. Cheryll Glotfelty in *The Eco-criticism Reader*, develops the idea of similar kind:

What then is eco-criticism? Simply put, eco-criticism is the relationship between literature and physical environment. Just as feminist criticism examines language and literature from the gender conscious perspectives and Marxist criticism brings an awareness of modes of production and economic class to its readings of texts, ecocriticism takes an earth centered approach to literary studies. (18)

Eco-criticism rests on the principle of "earth-centeredness." Here Cheryll Glotfelty tries to show the very relationship of ecosystem to the human life in terms of literature and art; art, in this way defines the eco-criticism in its essential form while other criticisms like Marxism and gender issues convey the awareness while the Marxists relate the same issue to the means of production: totally economic class reading of the text. Other important fact is that the eco-criticism focuses upon the human knowledge which must be able to understand the earth as the natural phenomena. In this context Richard Kerridge views as follows:

Eco-critics believe that all the branches of knowledge have some sort of relation to the ecosphere. They cannot go away from the eco-spheric implications. Every knowledge or discipline follows the earth. In this way, earth works as a "point of reference" for the understanding of art, literature, philosophy, culture, religion, politics and all other disciplines. (89)

The major slogan of eco-criticism is "knowing the Earth". It does not tend towards discussing about the earth alone but understanding the cosmos as a whole. The proper

knowledge of the earth lies not in parts but in whole. Hence, ecological studies lead us towards knowing the earth holistically. It means seeing in a single life all the biotic and a-biotic constituents of the ecosphere.

Eco-critical criticism has come up as a response to human indifference towards the earth. People preferred socio-cultural contexts to environmental concerns. They took the wilderness secondary to the human world. Eco-criticism rejects this human-centered view along with its establishment of the eco-centric vision of the world. Earth is source of all lives and it is the essence of our existence. So we need to concentrate on the environmental issues. We have to pay our due respect to the natural world in which we exist. This view develops the idea of environmental ethics.

Environmental ethics is the field of inquiry used to evaluate the ethical responsibilities of human beings towards the natural world. It talks about the appropriate human moral attitudes towards nature and natural ecosystem. For this reason, environmental ethics goes against anthropocentrism in favor of eco-centrism.

Eco-centrism rests on the belief that the natural world has intrinsic value. All organisms have "inherent worth" within themselves and human beings should not judge nature in terms of their needs and interests. In this regard, Paul W. Taylor in his "*The Ethics of Respect for Nature*" explains:

In so far as we regard any organism, species population or life community as entity having inherent worth, we believe that it must never be treated as if it were a mere object or thing whose entire value lies in being instrumental to the good of some other entity. The well being of each is judged to have value in and of itself. (354)

Thus, the idea of "intrinsic value" promotes human respect and moral obligation towards nature. This moral relation with the wild species and the wilderness helps to maintain a healthy existence in a natural state.

Similarly eco-criticism develops the concept of "land ethic" that also attempts to extend a moral concern towards the natural world. Land ethic is based on the belief that all living creatures have a common origin and history on the earth, and they are ecologically connected and interdependent. This view considers humans as members of a large family that includes all the species of the planet. This concept of family results in human responsibility; respect for nature.

The Land ethic takes the earth as a biotic community. It includes soils, waters, plants and animals along with human beings. These all are the interdependent components of the community. This view has turned down humans to members from the position of the masters in the team. For instance, Aldo Leopold claims as follows:

A Land ethic changes the role of *homo sapiens* from conqueror of the land-community to plain member and citizen of it. It implies respect for his fellow-members, and respect for the community as such [. . .] It is reality that the ethic value is must for the life in the earth, no matter many species are disappearing due to the lack of ethic value. (434)

Hence, Eco-criticism delves into the various environmental issues and human relation to them. It aims at promoting the health of earth and keeping good connection between human and natural world. Eco-criticism re-examines all the cultural differences man has built against the environment. Moreover, Eco-critical School of thought begins on the verge of eco-crisis with its noble purpose to establish harmonious relationship between human and nature.

The environment or nature takes place in the literature of all the place and time. However, the "place of place" in literature was not dominant until Romanticism broke out in Europe. It brought literature from the city to the forest or human society to the natural community. Wordsworth covers "Lake District" in his poetry and describes the woods, mountains, rivers, cataracts, flowers, birds, clouds, and rain, etc. He celebrates these eco-entities as he finds pleasure, peace, and unity in them. Wordsworth stands against division, separateness, and isolation. He sees human beings' joy and existence in the state of harmony of balance, which results in the perfect communion between human beings and ecosphere. Regarding the view of Wordsworth Jonathan Levin says:

In inferiorizing such particular, emotional and kinship-based attachment deep ecology gives us another variant on the superiority of reason and the inferiority of its contrast, falling to grasp yet again the role of reason and incompatibility critiquing its influence. [. . .] To obtaining a more adequate account than that offered by main stream ethics and deep ecology it seems that we must move towards the sort of ethics feminist theory has suggested, which can allow for both continuity and difference and for ties to nature which are expensive of the rich, carrying relationship of kinship and friendship rather than increasing abstraction and detachment from relationship. (65-67)

The poets and artists of the romantic age have the deep insight towards the nature. What Wordsworth has said is apt to the contemporary ecologists. Here Levin views that the deep attachment to the nature and the interdependency of nature and human being is necessary for both of them. Thus, the human value is depends upon the nature.

Similarly, the transcendentalists, Emerson, and Thoreau have a deep respect for nature. They consider nature as a religion, and birds, clouds, trees, and the entire natural world have a special meaning for them. The transcendentalists see nature not only as something to be used but as something more than it. They view man's relationship with nature should be beyond the idea of usefulness. Thoreau's *Walden* speaks of the woods, plants and insects etc. and human relationship with them. Thus, both Romanticism and Transcendentalism celebrate nature as a thing of high value. This helps to keep human beings in a good relation with nature that is very significant to save earth in its time of critical condition.

The theme of nature or environmental awareness permeates through various writings of modern literature too. These writings cover eco-consciousness and aim at knowing the earth in terms of its pattern and system. Just as civil rights and women's liberation movement started in the sixties and seventies, environmental movement started in the seventies in America to meet with the ecological crisis. The movement leads to the emergence of eco-critical school of thought in the 1990s which attempts to deal with the literary texts in terms of their relation to the natural world. Eco-criticism claims that all the literatures of the world, whether ancient or modern, have some ecological implications, and it looks for the ecological concerns or the eco-consciousness in the literary texts. Thus, literature of any time, western or non-western, keeps close relationship with earth.

On the other hand, eco-criticism takes the interdisciplinary work between humanists and sciences. Many scholars of literature and the environment have stressed the need for a cross-pollinating kind of scholarship in eco-criticism. So, Glen A. Love on *Practical Eco-criticism: Literature, Biology and the Environment* stresses:

Eco-criticism fairly urges its partitions into interdisciplinary, into science. Literature involves interrelationships, and ecological awareness enhances and expands our sense of interrelationship to encompass nonhuman as well as human contexts. (47)

That is why, eco-criticism is a response to need, problems and crisis in an age of environmental destruction. This is also a response to the need humanistic understanding of our relationship with natural world. There occurred great problems because of the disconnection of humanity from natural world. So this is the school which attempts to study the interconnectedness of all things. It is a holistic practice. Similarly eco-criticism as scholarly and pedagogical practice explores language as on going product of evolution. Language is not entirely separate from natural world. It evolves as earth out of the same evolutionary process. Language functions with in our experience of the world. Language does not distance us from the world but represents it, so, we study the interconnectedness and interdependency while we study the relationship between language and landscape, words and world and text and terrain. Therefore, one is interconnected with other one. Human beings make sense of the world through language. Eco-critics also believe nature as just nothing more than the linguistic construct. It concentrates on how words represent human and non human life. Eco-criticism also sees the supremacy of sign because we know nature through words and images.

In the mid-eighties, as scholars began to undertake collaborative projects, the field of environmental literary studies was planted, and in the early nineties it grew. In 1985 Frederick O. Waggel edited *Teaching Environmental Literature: Materials, methods, Resources*, which included course descriptions from nineteen different scholars and sought to foster “a great presence of environmental concern and

awareness in literary discipline.” In 1989 Alicia Nitecki founded *The American Nature Writing Newsletter*, whose purpose was to publish brief essays, book reviews, classroom notes, and information pertaining to the study of writing on nature and the environment. Perhaps notably the 1991 MLA special session organized by Harold Fromm, entitled “Eco-criticism: The Greening of Literary studies,” and the 1992 American Literature Association symposium chaired by Glen Love, entitled “American Nature writing: New contexts, New Approaches.” In 1992 at the annual meeting of the western Literature Association, A new association for the study of Literature and Environment (ASLE) was formed.

Eco-critics and theorists ask questions like the following: How is nature represented in this writing? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre? In what ways and to what effect is the environmental crisis seeping into contemporary literature and popular culture?

In this way, eco-criticism establishes a social order which we try to attain but never got by connecting the things. It aspires to connect, harmonize and see things in totality. It includes the various areas like art to religion, poetry to prose, science to ethics and psychology to philosophy. So, eco-criticism is a critical and scholarly school which focuses on cross- disciplinary and cross- cultural analysis.

Eco-criticism can be further characterized by distinguishing it from other critical approaches. Literary theory, in general, examines the relation between writers, texts, and the world. In most literary theory “the world” is synonymous with society—the social sphere. Eco-criticism expands the notion of “the world” to include the ecosphere. If we agree with Barry Commoner’s first law of ecology, “Everything

is connected with everything else,” we must conclude that literature does not float above the materials world in some aesthetic ether, but, rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact.

In eco-criticism, similar efforts are going to be made to recuperate the hitherto neglected genre of nature writing, a tradition of nature –oriented nonfiction that originates in England with Gilbert White’s *A Natural History of Selbourne* (1789) and extends to America through Henry Thoreau, John Burroughs, John Muir, Mary Austin, Aldo Leopold, Rachel Carson, Edward Abbey, Annie Dillard, and many others.

Similarly, *A Girl In Winter* is also rich in its connection with the natural world. Larkin is one of the prominent Native European writers who give an emphasis on human being's necessity to be in a state of balance and harmony with their natural surroundings. For him, human beings are natural and they are part of the natural world. And from the moment they try to separate themselves from nature, the disaster occurs. Larkin blames Christianity and the modern European civilization that have tried to separate human beings from nature. We can see this theme recurring in his works.

Larkin addresses the role of illusion, psychological isolation and dissatisfaction in the protagonist’s mind. He develops the theme in his masterpiece *A Girl in Winter* (1947) in which Human capacity for creating illusion must be overcome before there can be any true wisdom. It is better to life clearly, even if the vision is dark, than to bath in the rosy light of illusion: Katherine’s realization towards end of the novel that life “had shrunken slightly into the truth” (Qtd. in Aubrey12) is worth more than all of her previous false hopes. Larkin speaks for human love with

nature that connects human and non-human world together. Since, human beings' origin depends upon environment; they are the part of the whole existence.

Larkin presents his love and respect for environment or the natural world in his novel *A Girl in Winter*, he highlights the human need to maintain harmonious relation with nature. Nature is all in all for him, and he cannot imagine a healthy and happy world for human beings in the exclusion of nature. His characters are deeply interlocked with the natural world and they can not choose anything other than the natural entities for their pleasure and satisfaction.

Larkin presents the two opposing world views towards nature: landscape, illusion and truth, with strong metaphoric overtones. The novel is set around the Second World War, when White encroachment into the West was at an accelerating rate. Larkin focuses on the condition of war time refugee in England, Katherine, trying to survive and the great changes in her physical and social life. The distinguishing thing Katherine is that she is alone. She is forced to do odd jobs at the library that no one else wants, which only emphasizes “that she was foreign and had no proper status there.” There is more than one hint that the English do not take kindly to foreigners in times of war.

The novel begins and ends in homeland. Identity is a main issue in the novel. Throughout the novel, the two main characters Katherine Lind and Robin Fennel struggle to achieve that. The shock of Katherine's removal from her own country reinforces her isolation as she refuse to make friends. She resolves not to trust or to love, although in the past her happiness came from herself, but she cannot avoid the realization that her life has become “a flat landscape, wry and rather small.” She has temporarily managed to convince herself that meeting with Robin will change all that.

Larkin's *A Girl in Winter* deals with human-nature relationship which makes the world complete and harmonious. The novel sheds light on how easily the contact with land and animals brings happiness and order in the girls' lives, once displaced and alienated from the natural world. We see the plants and animals all over the novel. The diversity of life has close link to human beings. In this regard, Larkin has displayed an inseparable bond between the lives of Katherine Lind and the Native European, and the flora and fauna of the land.

Native European's life is closely linked to nature. Native European cannot separate them from the world of plants and animals. In other words, nature is the other side of their life. Hence Native Americans have deep connections with the land on which they live. For example; N.S.Momaday comments:

[. . .] the Indian has assumed a deep ethical regard for the earth and sky, a reverence for the natural world that is antipodal to strange tenet of modern civilization which seemingly has it that man must destroy his environment. It is this ancient ethic of the Native American that must shape our efforts to preserve the earth and the life upon it and within it. (40)

Here, Momaday focuses on the Native American ethos for the respect and protection of the natural world. Their attachment with nature does not seem to be logical or reasonable for the present modern world. But it is ethical or spiritual. They do not exercise reason but believe on the creative force of nature. This belief leads them to respect and protect the nature.

However, at the beginning of this movement, eco-criticism faces resistances while winning advocates in current literary studies and has to face the problem of connecting, those problems seem to lie for a field from literary study. In fact, the texts

like science and literature reflect how a civilization regards its natural heritage. We can see the two modes of analysis; nature goes through images and words, a process that makes the question of truth in science and literature inescapable. So, eco-criticism sees on nature and culture, the supremacy of sign. William Howarth presents the similar ideas as follows:

Those problems seem to lie for a field from literary study, yet in fact texts do reflect how a civilization regards its natural heritage. We know nature through images and words, a process that makes the question of truth in science and literature inescapable, and whether we find validity through data or metaphor, the two modes of analysis are parallel. Eco-criticism observes in nature and culture the ubiquity of signs, indicators of value that shape form and meaning. (77)

According to Howarth the state of eco-criticism is valuable like the other theory of literary studies; like deconstruction there is the structure of the ecological aspects in the human mind which supports the people to understand the nature. The essential element for the eco-criticism is the understanding of nature and environment which is only possible if people understand the nature by words and images. As Howarth states, it is one of the feature of Romantic Age where people had no different view than this view regarding the nature. Environment, moreover, has the stable nature and the change in the nature becomes the change upon the human life at all.

Therefore, eco-criticism seeks to redirect humanistic ideology by using ideas to sustain viable reading. Literature and science trace their roots to the hermeneutics of religion and law.

In course of developing the idea of eco-criticism, there raise the issue of environmental ethic. It develops the idea of man's relationship to land and nature. It

advocates that human being should respect nature. We should utilize natural resources successfully without harming the nature. Generally, people are searching new thing for their own comfort. With this searching process they are destroying natural world. However they could get comfort from reviving nature, they are forgetting the connection of human beings and nature. Ethical view reminds us that human beings subconsciously seek the connection with the rest of the life. People search for new life into the wilderness. So, it is a metaphor for unlimited opportunities. Therefore, Edward O Wilson points out his views as follows:

The evidence of swift environmental change calls for an ethic uncoupled from other systems of belief. Those committed by religion to believe that life was put on earth in one divine stroke will recognize that we are destroying the creation, and those who perceive biodiversity to be the produce of blind evolution will agree. Across the other philosophical divide, it does not matter whether species have independent rights or conversely, that moral reasoning is uniquely a human concern. (159)

Wilson presents the ethical values behind the change upon the nature. He shows the religious beliefs of people to conserve the nature.

Similarly, eco-criticism investigates on how nature is used literally or metaphorically in certain literary genre. It needs the potentially environmental. So, all texts should be literally and imaginatively situated in a place where the writer consciously and unconsciously involves them a certain relation to their place. There should not only be the perfect combination of words which are linked with natural world but also be the sensible natural environmental. So, Robert Kern in says as follows:

Therefore, human centered perspective of the environment dominated the western philosophical thought. This perspective judged in terms of human need and satisfaction rather than land and its genesis. That is why; eco-criticism confronts the need for human being to exist in harmony with the nature. And it develops the environmental ethic. Hence in my approach to it, eco-criticism ultimately a form of environmental advocacy, is primarily a critical and literary tool, a kind of reading designed to expose and facilitate analysis of a text's orientation both to the world it imagines and to the world in which it takes shape, along with the conditions and contexts that affect the orientation, whether it might be. Texts in this out look are environmental but not necessarily environmentalist. (260)

So, rather than promote the view of anthropocentric and its hegemony in reading, eco-criticism makes the idea clear and depends upon the willingness of the eco lover readers who marginalize the idea of ecological crisis.

Eco-criticism believes the origin of kind will be possible in harmony and connection. It lies in interconnectedness. This interconnectedness can be attained by means of art, literature, science, history and philosophy. That denotes the totality of existence. John Haimes puts his views:

Every artistic creation, whether it is a poem, a painting, a dance figure, a temple, or a musical composition, is an attempt to recover something of that original sense of order, of right proportion, our capacity for wonder, our sense of the magical and sacred, too, has its source here- in what we call a state of grace, and which I take to mean a certain psychic equilibrium. (199)

Philip Larkin's novel *A Girl in Winter* is about, the human capacity for creating illusion must be overcome before there can be any true wisdom. It is better to see life clearly, even if the vision is dark, than to bath in the rosy light of illusion: Katherine's realization towards the end of the novel that life "had shrunken slightly into the truth" is worth more than all of her previous false hopes. The recurring motif of the journey, ironically employed, reinforces the theme. As Katherine gets on the bus early in the novel, she feels "a momentary flicker of pleasure, as if she were entering on a fresh stage of some more important journey." (Aubrey14) The motif is taken up later, when she reflects that the day has become so odd that "it was beginning to resemble an odyssey in a dream" (Aubrey16) and at the close of the novel, the strongest link she feels with Robin is that they were journeying together. The meaning of the term, however, has changed. The journey is no longer seen to possess significance or even to be a journey at all in conventional sense. It was only a series of disconnected and fortuitous events which two people might by chance share momentarily.

Similarly the other recurring motif, with string metaphoric overtones, is that of the cold winter weather. Villages are cut off, and many people are forced to remain in their rooms, shut off from one another. Significantly, what little light the morning brings seems to come from the snow itself. This setting is contrasted with the description of summer. Katherine's arrival to England at the climax of a week of superb weather; it is as if the days "were progressing towards perfection" (147). Yet the sunshine promises only to be disappointed, since this episode is marked by a series of defeated expectations on the part of Katherine, particularly her belief that she can make real contact of their emotional release.

The emotional release continues in first chapter, which is also devoted entirely to the landscape. There is nothing romantic about it. The snow is dirty and makes the

scene “dingy and dispirited.” The dark and heavy atmosphere, not yet discharging itself in snow, suggests the buildup tension, the pregnant weight inside the mind of the protagonist. Significantly, when Katherine and Robin have reached their rapprochement, the snow begins to fall once more, a reflection of their emotional release.

The link between mental states and the landscape is explicit in the richly poetic, and ambiguous, prose of the final paragraph. As the lovers sleep, the falling snowflakes seem to gather in their mind into a vast shape that might be a burial mound, or the cliff of an iceberg. Their dreams crowd into the shadow of this shape, “full of conceptions and stirrings of cold, as if ice floes were [. . .] going in orderly slow procession, moving from darkness further into darkness.” (177) yet this do not bring sadness, but rather, inner peace. The dream, at least, expresses the truth, and against this knowledge, the heart, the will, and all that made for protest, could at last sleep.

This is solid truth that the human life without proper environment can not be imagined and vice-versa. This relationship between human and nature is the main focus of this study. So in the third chapter of this research work the text *A Girl in Winter* by Larkin has been analyzed in terms of the eco-criticism.

III. A Critique on Landscape and Human Emotion in Larkin's *A Girl in Winter*

The novel *A Girl in Winter* by Larkin has the strong metaphoric overtones which reveal the consequences environmental changes in the mind of the protagonist Katherine during her journey to the England at the time of World War Second. Larkin in his novel shows the effect of such demise of the natural world in the life of human being by the help of the characters like Katherine, Mr. Fennel and Miss Green. The Novel carries the theme of ecological changes and its effects on the human life.

The novel, *A Girl in Winter* by Larkin, is divided into three parts. The main action in part one and three takes place on a winter Saturday in the life of Katherine Lind, a twenty two years old wartime refugee from an unnamed European country. The second part is a flashback to a three week summer holiday which Katherine had taken in England six years previously.

Katherine is the protagonist in the novel and the story of the novel is told by her. In the beginning of the novel the protagonist lived in England wartime nearly two years and has secured a routine job in public library. The work is far below what her intelligence and education merit is she accepted the job though she is constantly irritated by her boss. The second and longest section of the novel flashes back to Katherine's first taste of England, when she had stayed at the Fennel's house in a village in Oxford shire. Her visit was neither an outstanding success nor a great failure. Part three of the novel concern with return to the present. Katherine recalls how quickly she has lost touch with the Fennels following her visit and then dwells on her current loneliness, isolation and pessimism regarding the future. She has developed a tendency to idealize the past.

The main interest of the novel lies in the development of two main characters, Katherine Lind and Robin Fennel. Philip Larkin does not pay attention to his minor

characters. The distinguishing characteristic of Katherine is that she is alone. This is partly a result of her foreignness, of which she is continually aware. She is forced to do odd jobs at the library that no one else wants, which only emphasizes that she was foreign and had no proper status there. There is more than one hint that the English do not take kindly to foreigners in the time of war. The main theme of the novel is that human capacity for creating illusion must be overcome before there can be true wisdom. It is better to see life clearly, even if the vision is dark, than to bath in the rosy light of the illusion. Katherine's realization towards the end of the novel that life had shrunken slightly into the truth is worth more than all of previous false hopes. The other recurring motif, with metaphoric overtones, is that of the cold winter weather.

Philip Larkin in his novel, *A Girl in Winter* displays an interconnection between human being and nature. He presents the two worlds, worlds of human emotion and the world of nature. The natural world in the novel covers rivers, mountains, gardens, animals, and plants. On the other hand the world of human emotion and illusion created by atmosphere. Larkin puts human being at the back drop of nature and portrays human connection to it.

Larkin demonstrates human dependence upon natural world; people cannot live beyond the nature as they are depending upon nature not only for their existence but also to recognize the illusion created by the nature. When Katherine rides on the bus her feelings towards the nature portrays the deep human psychology which depends upon the nature. She looks outside from the window where her glimpse upon the nature makes her emotional and seeks cause of the destruction of human being. Generally people think that the cause is war but she thinks it is not only war but also the disorder in the ecosystem of the environment; this disorder upon the nature endangered the human existence. Ecosystem seems creating the illusion for the human

being as it is the natural system which can not be understood easily but one can understand it easily as William Rueckert says about the ecological disorder that men are the main cause of the disaster and destruction which makes the human existence in danger. The following extract reveals human interconnection with nature:

There seemed so many things to be happy about. She could not have named them, but as the large corporations bus came up she felt that even the cold was delightful. Miss Brooks would see it in terms of the deadening snow that was littered everywhere, but to Katherine the frost made everything stand alone and sparkle. Even getting on the bus gave a momentary flicker of pleasure, as if she were entering on a fresh stage of some more Important journey, she rubbed a space clear on the window as the moved off, watching the shops of City Road go past.

(29)

The recurring motif of the journey, ironically employed, reinforces the theme. As Katherine gets on the bus early in the novel, she feels momentary flicker of pleasure, as if she were entering on the fresh stage of some more important journey. The motif is taken up later, when she reflects that the day has become so odd that it was beginning to resemble an odyssey in a dream. The meaning of the term, however, has changed. The journey is no longer seen to possess significance or even to be a journey at all in the conventional sense. It is only a series of disconnected and fortuitous which two people might by chance share momentarily. There is the difference between the motifs of the people as Miss Brook thinks of the snow as the deadening while the protagonist Katherine supposes the snow as the part of the nature which supports the living life in the world. Another motif which is related to the human existence is the environmental change which causes the new hope in the nature. The

change in climate and environment shows the hope for the future of the human being where men are living with their emotion. Here emotion means not more than the human feeling towards the natural change in the climate.

As human life is depend upon nature, human being needs to keep good relationship with it. The main character in the novel has good relationship with natural world. She does not separate herself from nature. Rather she considers nature as equal to human being. Katherine's feelings toward the nature show the interconnection between human nature and atmosphere. In her journey in the bus is meaningful in a sense that she sees the city and its concreteness, the city is possible after the destruction of the forest and trees, the main factor of the ecology. She dreamt of the forest which might be there instead of the city. She sees the street, building, playground which ironically suggests the downfall of the human existence. The world is developing day by day and after the development of the human civilization the change in the ecological status is fearful chasing the human existence. The following lines of the novel suggest the new and concrete development of the city where the natural world is destructed by human being and bad star for their future:

There was nothing in all this to remind her of them, yet it did... the bus stopped, restarted, took on more passengers. The building outside grew taller and impressive. The street were wider, they at last came to the end of City Road and circled slowly along one way streets in the centre of the city. (30)

Hence looking throw the window of the bus, Katherine began to remember her six year pervious days, when she was in England with her friend Robin, Jane and his family. Looking towards the nature through the window of the bus she remembers her past days when the England was the city among the natural beauty. But the present

condition of the city is changed, new way of living style and new civilized way of living prevailed over the natural world no matter city is beautiful but her insight for the future life in the city horrifies her.

Taking care of the plants and playing with the environment release a person from tension. Hence, she behaves the plants as her own babies. Here, her behavior towards the nature suggests the preservation of the nature which is necessary to protect the human existence. Her belief upon the nature further suggests the duty of the people who are involved in the war. She becomes emotional when she thinks of the war and its result and effect upon the life of people. In her opinion, the plants also can listen and feel like human being; they are not below the human world. These plants, rivers and mountains are the part of the human life because without these elements human life is impossible as many critics suggest the same view. When Cheryll Glotfelty tries to convince the people by saying that “the natural world and the ecosystem is the heart and lungs to the human being” (52) people are aware of their situation which is merely in danger due to the destruction of the nature, environment of the world. Though, this view rejects the anthropocentric view of the world that takes human being as superior to the non human Larkin tries his best to show the possible destruction of the nature cause the destruction of human being which is ultimate truth. By giving human attributes to the nature Larkin develops the value of natural world and human needs to preserve it. Katherine has deep respect towards nature. Larkin explains Katherine’s belief towards nature and states:

Katherine look round her, there is a shelter place in the middle of this green. There would be a proper seat there. You shouldn’t sit on the cold stone...Together they cross the green and went up the path to the shelter, crushing a light layer of frozen snow. The benches were dusty

with frost and the laurel bushes rustled. She got Miss Green up the steps into the dingy interior, and sat her on wooden seat. The place was bitterly cold, but built substantially. (32)

Katherine believes towards the nature and natural world brings Miss Green towards green and sheltered place, although the place was bitterly cold. Miss Green suffers from a toothache, she firstly visit to dentist but Katherine's love towards the nature bring her in natural world. Katherine believes that the natural phenomena and the natural world are more important than visiting dentist. In the above extract Larking tries to employ the deep respect towards the nature. The protagonist of the novel thinks that involving in to the nature is better than going to the dentist for the treatment of the toothache. In the one side Larkin shows the respect and deep emotion to the nature but on the other hand, by portraying the characters like Miss Green he creates the irony and satire over the ruin of the plant kingdom as the green is the color of the forest; which is suggested by the name Miss Green. Sitting on the wooden chair suggests further the relation of the human being to the nature as the human being is also the byproduct of the nature as suggested by the Hinduism man is made up of the five elements from the nature, while Katherine told Miss Brook that the recovery of the pain of toothache lies in the nature is matches to the theme of the eastern way of allopathic system of treatment.

Katherine's feeling towards the nature is the representative of all European feelings. The dark and heavy atmosphere builds of a tension and puts heavy weight on the Katherine's mind. As Richard Kerridge states the knowledge of the human mind is concerned with the nature and eco-sphere he suggests the literary texts to presents the same thing which Larking tries to follow in this novel. Kerridge says that "Eco-critics believe that all the branches of knowledge have some sort of relation to the

ecosphere... for the understanding of art, literature, philosophy, culture, religion, politics and all other disciplines.” (89) In this novel Larkin presents the picturesque of the culture, religion and politics which shapes the human conscience towards the nature. The activities of the human being are related to the nature that is ultimate truth and reality; science, technology, economy, art, literature, politics and other worldly phenomena are, thus, imply the same theme of Kerridge. These issues are influenced by the nature and environment though these are the human production in the world can not avoid the naturalness among itself. The following extract proves the statement:

Occasionally she saw white figures standing at game of cricket. These were the important things and because of them the town never seemed distant. Only infrequently did she see things that reminded her of landscape paintings-a row of cottage, a church on rising ground, the slant of a field-and she preferred in the end to watch the road and feel the wind play around her. Everything seemed enshrined beneath the sky. (80)

The above lines present the feeling of Katherine in terms of her knowledge which describes the real state of the nature in the city. When she goes out of London city she reminds England and the natural position of the city. Now she is out of London and there are the never ending lines of the cars in the road, falling fences which symbolizes the devastation of the natural world in the city area. She saws the white cricketers in the playground and the cottage distorts the distance of the nature and human being. She thinks this is the perfect picture the nature at once but the growing destruction by the people is the cause of her worry while she feels the cold wind which symbolizes the untimely changes in the nature.

On the one hand there is natural world and on the other hand there is illusionary world. Most of the European people live in the imaginary world. European people decorated their room and surrounding but the protagonist of the novel attracted by the nature. The following lines state:

Mrs. Fennel had left Katherine in the room it faced south-west, and was decorated in the cream and white, with a blue carpet and curtains; these furnishings contrasted coldly with the warmth of its aspects. There was gray marbles wash ball in the corner, with bright silver taps and white towels...but she likes the room; crossing to the window, she looked out from the side of the house onto a small lawn edged by poplar trees, where two striped deck-chair lay empty in the sun. She thought dimly she could hear the sound of water, but decided after a few moments that it was only the unfamiliar hush of the silence in the country. (82)

Native European approach to nature is completely mechanistic and profit-oriented. The European deals with nature in terms of satisfaction of their needs and interests. They do not consider the bad impact of their action upon the natural balance. Although the room was decorated beautifully Katherine is attracted by the natural beauty which she looked through the window by sitting in the deck-chair and thinking that she could listen the sound of water which is illusionary to her as it is the country which is completely natural but going to be destructed very soon because of the native European thought of being modern. Such as the European people think that the decoration and beauty is the product of the human being and they can create the beauty but Katherine thinks that the beauty lies under the nature. She looks outside form the window and wished to hear the sound of water of the river and the sound of

the wind from the near by forest. It is contrasted to the natural world that world created by the native People of the Europe.

The novel covers numerous examples that display cordial relationship between human and nature. One of them is human connection to the animal world. Larkin present the animals not as secondary to the human but he regards the animals as complementary to the human world. Human and animal support each other and built a place where both of them live together. Katherine's love for natural world fish, insect serves as a striking example of harmony between human and animal world. She in these lines peaks to river, fish, and insects and shares her feelings with it as if the fish and river were human kind.

Katherine was surprised to see a broad river drifting by, as it seemed, on the very threshold, though there was ten yards of bank that had been scythed and mown, leading down to the water and set of wooden steps. This is beautiful, she said, tossing the stone of her plum into the water, where translucent fish rose momentarily at it. You are very fortunate, aren't you? Looking up and down the rive, she saw they were at the middle point of a slow bend lined with will trees, at the foot of which were hoofmarks... further up the river, the sunset flashed off the water, showing hundreds of insects borne on transparent wings.(86-87)

Katherine's love towards natural things and non human creatures gives very unforgettable memory. Katherine understands what the fish feeds and wants. Plum into the water, free fish in the water exploitation and establish animal's right to live their life in their own way. Katherine shares her feelings with non human creatures, as they tell her that they are hungry and wants to eat something. It shows that she is not different from animals. This enhances equality between human and non human world.

Up and down of the river the sunset flashed of the water, shows the natural beauty of the place.

To recognize the every part of nature, Larkin goes to his contemporary people; his aim is not to be called a glorious hero but becoming a truant for society. He wants to understand nature by being close to it, to write for the sake of nature, its existence and its significance he tries to understand the snow, fountain, gardens, forest, groves, stars, horizon, pine tree and streams. However, most of the characters in the novel have deep love and care to nature, but some of the Native European characters does not has any love and care of nature:

Jane had said that there was not much to see: nothing but one street of cottage, a tiny tool shop and garage, a combined general shop and post office, and an unpretentious public-house with a bench outside it. At the end of the street was a pond, and standing back on a slight rise on the right church. The cottage had brief front garden blazing with flower, and the air was full of the noise of bird...Katherine found it fascinating. She looked curiously round the side o cottage, where ugly children were fussing, at old people who sat on kitchen chair in the doorway. (94)

Larkin defines the native European people and their behavior towards the nature through Jane. She does not have any interest in natural beauty. The garden blazing with flowers and air full of the noise of bird pond and church doesn't give any impact on her emotion. But the same condition for Katherine is glorious and imaginative.

Human cruelty over nature does not invited good result. The cause of the human cruelty shapes the further degradation in the ecosystem of the environment. The very cause is, thus, cruelty of human being towards the nature. The indiscriminate

use of natural resources is the very cause of climate change or natural imbalance.

Larkin projects this idea very clearly in the novel and states:

Katherine trailed a hand in the water which, to her surprise, was quite warm. There had been a mist in the early morning, but this had now disappeared, and the sun was climbing unhindered. The heat-wave during which she had arrived had broken up, but not disastrously; each day was now a mixture of sunlight and cloud, and the air remained humid. At present the landscape stretched luminous and detailed. (121)

This implies the vulnerable condition of the environment and human who exists on it. The global warming, low rainfall and desertification of water resources are due to the maximum or over exploitation of natural resources by human being. These kinds of environmental degradation cause a serious harm upon the health of both the human and non- human beings.

Anthropocentrism rules the western world especially after the introduction of Christianity. As Christianity permitted Adam and his children to master over the plants and animals, human beings began to overexploit the natural world without a second thought. However, pre-Christian European ways, like the Native American, were not anthropocentric; rather they were eco-centric. Pre-Christian beliefs and thoughts are environment-friendly. People worship the plants and trees, hills and mountains, rivers and seas or the earth and sky. They show their gratitude to these things as the latter make up their living. They believe that all the human sufferings like famine and war result in human beings' cruelty over natural world. Thus, to destroy the environment is to invite fatal consequences on human destiny. The following lines clear the statement as follows:

She drew her curtains back and opened each window as far as it go, hoping as she lay bitterly among the hot bedclothes that whatever stillness there was in the summer night would come to her and still her restlessness. One morning she could not sleep after five o'clock, so got up and went out quietly into the clouded daybreak. (127)

The above lines suggests the pre-Christian era of the English society. She tries to imagine those days and shows the link to the present day. She gazes outside from the window but the natural beauty of the world seems as if it is deadening very soon and in disgust she goes out in to the clouded day which symbolizes the darkness after the destruction of the naturalness of the environment.

Those values were spiritual or ethical towards nature which helps to keep human being in tune with nature. Katherine, a white lady in England, loves the "plants", "animals" and even the non-living things like the "stones", and she behaves to them as if they are human beings. She says, "If a garden was not loved, it could not properly grow" (148). This view states that human being needs to treat the natural world the way they do with their fellow beings. Love and respect to the plants is necessary. It inspires the human world to preserve the natural world and achieve harmony between them.

Pre-Christian values are in good terms with nature. They admit that every natural entity, whether biotic or a biotic, has a life or value in itself. For example, Katherine, in the novel, observes life in the stones and she says:

There were stones that turned slowly with the sun to warm both sides of them, and the stones that traveled at night to drink from the river and returned by the morning. There were stones that danced at high noon and stones that danced in the light of the moon! (254)

Here, Larkin gives "motion" to the static object like stone. To give motion is similar to give life. Furthermore, Larkin gives human attributes to the stones as they "turn", "travel" and "dance" as the personification in the poetry and at the same time, these stones need "warmth" and "water" as we humans need. Here, stones and human beings stand in a same line. It cuts the root of anthropocentrism and gives equal value to all the natural entities which work as the components to put the world in harmony.

In course of exploring natural world, Larkin used to see nature as God and begin to observe nature with the inner spirit. According to him, the actual way of bringing eco-awareness in the field of literature is to visit natural world and to know it very nearly. So, in the process of knowing the world, they see the interconnection between human, culture and natural world, they are able to capture the scenic beauty, he sees the varieties in nature, identify and transcend material worldliness and realize the splendid power. Therefore, his main aim is to tell the society about the inner connection between each and every creatures of the world and raise the moral question of human interaction with nature and its role to balance life cycle.

Through the actual observation of land and the whole ecological phenomena, both the writers submit the view of nature, culture relationship formed on the basis of our understanding of the earth as a whole. They are the witness of both the world; the world of destruction and the responsible factors to destroy. But as eco- aware writers, they see nature as our wildest home which includes oceans, trees, human beings and animals and they get involved in the process of knowing the earth. So, in this process of knowing, writers like Larkin visit various places and involve in exploring the vastness, splendors and wonders of wilderness.

In course of interconnecting natural world and human world, Larkin observes human and nonhuman, living and non living creatures and shows the importance of

their existence. He visits the European people who used to live there in natural world. In the eyes of city people, they are barbarous, uneducated, uncivilized and brutal but in reality they are simple, sympathetic, and helpful and have the sense of respect towards nature and its all phenomena like the romantic philosophers. They have a mutual relationship between each other. They do not calculate the nature on the behalf of cash and profit; rather they see the life within nature and keep a kind of relation with nature. As Glen A. Love stats about the eco-criticism Larkin has shown his ideas in the novel, the following lines justify Glen's views:

The fields were wet, so she kept to lanes: rain during the night had freshened up the bracken and pale wild- flowers until, with an over-reaching sky logically ribbed with clouds, the made a landscape of half-tones such as she had not seen before. There was a tang of damp wood from the fences ... She noticed a small fog in the grass, struck to immobility by her presence; when she tickled it with a straw in crawled away. (128)

As Glen A. Love says about the eco-relation and landscape, above feelings of the protagonist are seems to be apt to his views. The area in her sight is foggy and the scene that she never sees in her life makes her cheerful it is because the field is wet due to the rainfall at night. It is the reason she seems happy which symbolically suggests that people must be aware of the environmental changes; a main factor for the ecosystem and interrelationship between human and non-human counterparts that is obviously nature.

Larkin as an eco- aware writer visits the places and describes whatever he sees, touches and feels. He denies the view of artificial reading for knowing the place. As he comes from the religious family, Larkin reads most of the books about nature

but unfortunately he can not grasp the real world as it is because he finds two different characteristic between the *Bible* and the actual experience of nature. He tries to know the natural world and its inner senses through visiting, assimilating with it. So, because of his instable curiosity of knowing the natural world, he leaves his family. With the hope of knowing something, Larkin is consoling the readers with an energetic voice and portrays the picture of scenic beauty. This is his unique technique to identify nature; in his novel through the character Robin Fennel he tries to show the deep relation to the nature. Following extract from the novel shows:

He was not simply trying to impress a foreign visitor: he was more like a millionaire who can not refrain from saying how much everything that he owns has cost him, with a certain fascinated awe. For this sake Katherine tried to feel as he did. But she found that when they were walking down a broad, tree- shaded avenue, lined with hurdles, she did not care that these meadows had been given to the cathedral to maintain a chantry by a noblewoman whose tomb he had pointed out to her. (140)

In the above lines Larking make irony over the millionaire as his character Robin denies to impress the foreign visitors. Here, Robin explores his inner view about the nature as he wants to be rich not by money but by the natural environment. He thinks his life is costly because nature provided him a good health but on the other side he thinks about the people who are under the greave whose life is merged into nature. Larkin here, shows the ultimate relation of human being to the nature as after the death men should return their life to nature.

Katherine the protagonist of the novel is not getting success in her any stapes. She came to England in the hope she will get more respect and more pleasure there,

but her hope become false. Her life becomes like a dark cloud, which is the symbol of heavy disaster. Larkin shows his unsuccessful steps in the following lines:

She looked about her at the garden and the sky. It was after nine o'clock; the sun had set and the trees hung motionless in a barely-visible mist; down towards the west there ran a vast fan of tiny clouds, ribbed and golden. She walked slowly along the path by the tennis-court, looking at the broad bed of flowers. Many of them had softly closed . . . A few grasses touched her bare legs as she walked on towards the blue door, and she shivered, although it was not cold. The key turned easily in the lock and she found herself again on the short mown bank, remembered so vividly from her first evening, at the edge of the river that moved contentedly past. (170)

Katherine's life become as a motionless tree and future is covered by dark cloud like the moon in the sky. Her life softly close like flowers closed in night. Larkin shows failures in the life of Katherine which is similar like the devastation of the natural world. Trees are motionless and the wind carries the dark clouds which covered the beauty of the moon in the sky. Untimely changes in the climate make human life painful as Katherine feels in her life. She thinks her failure in every step is similar to the changes in nature.

In this way, Larkin tries to show the human emotion and relation to nature which are ultimately interrelated to each other. His attempt to relate all the factors in the world; nature, human emotion, landscape and ecological status are meaningful to the people living in the modern world. The climate change in the present days is the problem created by the destruction in the nature; trees are cut down, increasing temperature, melting snow, landslides and soil erosions are the outcome of

carelessness of human being. Larking in the novel presents such problems using different characters. Following lines of novel describes his views as follows:

There was no moon to show how the frost incrustrated everything: the dark soared up like a cathedral, blindness; it covered the town and the frozen allotments when the houses begin to scatter in to fields, then the brittle grass and woods. Convoys of lorries could get along the main roads with chains on, but there was no other traffic. She views the bare mountains, rivers and unfertile land due to flood and chemical flood due to war. She feels her life in critical position in such situation where the environment is corrupted by the people day by day. (224)

These lines describe the view of Larkin about the nature. Every types of change in the nature are due to human activities and the change upon human life is due to imbalance in the nature. The bare land and flood is significant in the above line.

In the end of the novel Katherine's realization is that life had shrunken slightly in to the truth is worth more than all of her previous false hopes. What she sees the world is only the imaginative world picture but the human life is somewhat different than the imaginations. Larkin tries to establish the new trend to preserve the nature and environment. This advocacy of nature by Larking is presented during the World War Second when the atomic weapons devastated the land and people with other living creatures. Larkin's attempt to save the world environment and nature is the motto of the novel *A Girl in Winter* which is successful in the basis of different eco-critics and various programs which are working to preserve the nature in the world.

IV. Conclusion

The present research study arrives at the following conclusion which is drawn in the light of critical analysis of preceding chapters. Larkin in *A Girl In Winter* develops the theme of human-nature and harmony. Human-nature relationship is the key issue in the novel described about. The novel is about the environmental changes since time immemorial but Larkin's attempt of blending the human emotion into the nature is most important work in favor of the preservation the nature and environment. The novel does have a strong metaphoric overtone which reveals the consequences of cold winter weather and warm summer sun shine on the protagonist's individual emotion. The dark and heavy atmosphere builds of a tension and puts on a heavy weight on the mind of protagonist light summer sunshine releases that tension and lightens her heart. Thus, the atmosphere and landscape act as an agent to build up illusion, reveals the truth and give an emotional release.

Larkin portrays human beings' ill treatment over nature and its harmful impact upon the whole environment. He believes that human being is the part of natural world, and may not separate from the environment. Human being is depending on nature for their needs and survival; they cannot disconnect themselves from the environment. This view leads to establish harmony between human and nature. It is true that human actions affect the environment and in the long run, it affects the human beings, too.

Eco-criticism studies the environmental situation and balance among the human relationship which is called the ecosystem in broad terms. In the literature, the application of the eco-criticism, however, demonstrates the problem due to the war and other environmental disorder in the nature, the nature is degrading day by day and as the result the world is facing the problems like climate change, high temperature

and melting snow which are the factor creating the disorder in the human life. The eco-criticism is further purely concerned to the nature with the human emotion and feelings in a artistic way tries to show carelessness of human being.

As Larkin puts the European hostility to natural world; in the name of civilization and development, the merciless treatment over nature brings fatal consequences. In the novel, construction work in the river, destroys the earth's surface and changes the soil into "Red as Flesh". It causes many plants to wither while the temperature increases and wells run dry. It hinders the ecosystem which results in environmental imbalance. Thus, Larkin contrasts the solidity and balance of the natural world with the growing degradation and destruction that comes from human greed. To live peacefully in the world there must be balanced relationship among the member of ecosystem but until and unless human being should not be aware of the problem it is not easy to gain control over the degradation. Larkin, in this way, in his novel tries to create a balance in the ecosystem as well as realizes duty of human being to preserve the nature.

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