

**ENVIRONMENTAL SUBJECTIVITIES IN CHILDREN'S LITERATURE: A
PLEA FOR GREEN WORLD FOR CHILDREN**

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Letter of Recommendation

We certify that dissertation entitled "Environmental Subjectivities in Children's Literature: A Plea for Green World for Children" was presented by Ravindra Neupane under our guidance. We hereby recommended this dissertation for final examinations by the research committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the Degree of Doctor of Philosophy in English.

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APPROVAL LETTER

This dissertation entitled **Environmental Subjectivities in Children's Literature: A Plea for Green World for Children** was submitted by **Mr. Ravindra Neupane** for final examination to the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the degree of **Doctor of Philosophy in English**. I, hereby, certify that the Research Committee of the Faculty has found this dissertation satisfactory in scope and quality and has therefore accepted for the degree.

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Declaration

I hereby declare that this dissertation entitled "Environmental Subjectivities in Children's Literature: A Plea for Green World for Children" submitted to the Office of the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is an entirely original work and I have made due acknowledgments to all ideas and information borrowed from different sources in the course of writing this dissertation. The results presented in this dissertation have not been presented anywhere else for the award of any degree or for any other reasons. No part of the content of this dissertation has ever been published in any form before. I shall be solely responsible if any evidence is found against my declaration.



Ravindra Neupane

June, 2022

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Abstract

This study entitled “Environmental Subjectivities in Children's Literature: A Plea for Green World for Children” has examined how four texts from diverse literary-cultural traditions namely Johanna Spyri's *Heidi*, Frances Hodgson Burnett's *The Secret Garden*, Mark Twain's *The Adventures of Huckleberry Finn*, and Charles Kingsley's *The Water Babies* construct fictional environmental subjects and offer readers environmental subject positions engraved with contemporary environmental ideologies. This study has considered environmental subjectivities as issues which have access to environmental discourses and dynamically create themselves as ecological matters. Environmental subjectivities are formed by studying children's emotional associations with their environment, everyday engagement and understandings of and knowledge of their own environment especially nature. This is a procedure of environmental socialization, the individual never being out-of-the-way in an independent environment, but boundlessly winning in contact with the surrounding world. The green world signifies jungle, land, farms, parks, gardens, and entire verdure – the basics of earth, water, air and growing things that occur autonomous of human creation, though they may have been formed into forms of human intention. Thus, the representation of nature in the primary texts is the major concern of the study to foreground environmental subjectivities as a plea for green world for children.

By applying ecocritical perspective, the research aimed to explore the ways the texts construct, advocate, and contest particular environmental subjectivities. In order to examine environmental subjectivities, the research has used John Hannigan's idea developed in his *Environmental Sociology* (1995). The study of environmental sociology as the subfield of sociology took an important part of study in 1970s in response to the emergence of 1960s environmental movement. Hannigan in his book *Environmental Sociology*, focuses on 'socio environmental interaction' which is

human interaction with the natural environment. To analyze this interaction, he has developed the typology of environmental discourses, which frames into three following environmental discourses: a) arcadian discourse- nature has invaluable aesthetic and transcendent value, b) ecosystem discourse- human interfering in biotic communities upset the stability of nature, and, c) environmental justice discourse- all people have basic right of life to live and work in a good environment. The research has also applied children's literary criticism to support ecocritical theories. It has used Peter Hunt's idea of understanding children's literature which argues that the children's books are used for various purposes at different times- for new things than most books are. Such books have essential role in shaping their lives. With this assumption, the representation of children in the children literature is analyzed in the economic, psychological, educational, and personal context in which they are created. Based on this analysis, this study assumed that children's books with environmental subjectivities evoke the common sense of astonishment at the natural world, make children to meet at the new surroundings, new environment, new families which all contributes to symbiotic bonding between environment and children. This involvement makes children aware, and environmentally socialize with both the present and future generations. In accordance to the exploration assumed, the texts express the delicacies and intricacies of children's visit with the environment, and expose the techniques of creating green world for children. The ideologies and perception about the environment represented in the texts determine environmental subjectivities help children understand human cognition about the positive environmental change in the future. Thus, the study has attempted to explicate various meanings and associations by deploying ideas developed by ecocritical, and child and adolescent scholars such as John Hannigan, Lawrence Buell, Peter Hunt, and Joseph L. Zornado.

The ways in which humans involve with the environment have continuously carried an amusing source of materials for the authors and critics of children's literature. Writings on these issues convey the knowledge of natural ways of life of all living organisms including human beings. Currently, readers are challenged with a multiplicity of thoughts, principles, and sentiments that offer stories about human assignation with the environment. The four children books as the primary texts under scrutiny are selected from around the second half of the 19th century as the writings of this period have reflected upon issues of environment and childhood. The books from diverse cultural traditions of two male writers with boy protagonists in each and two female writers having girl protagonists of almost similar age group are the proposed importance to explore subjectivities. The plots of all the selected books revolve around the children's development in different social, cultural, and environmental contexts. The themes of growth in nature, the bond of human and other species, and environmental justice contribute to explore the issues of child and environment. Heidi and Mary, the girl protagonists of *Heidi* and *The Secret Garden* respectively, for example, enjoy with nature and befriend with other nonhuman animals and birds whereas Huck and Tom, the protagonists of *The Adventures of Huckleberry Finn* and *The Water Babies* respectively are the victims of the environmental injustice, and they struggle a lot to grow and they grow freely in nature. Children start knowing their civilization and its connection to nature from very early period of their lives. This knowledge could be developed both consciously and unconsciously. Children's literature that deals mainly with the natural environment is a significant site for the raising of children. The matters it deals should be examined and understood from the environmental tenets it involves. Greening the socialization of children is measured as an important part of the multidimensional determinations presently ongoing in saving and supporting the environment. So, children's engagement with the environment makes children aware, and environmentally socialize with both the present and future generations.

Table of Contents

| | |
|--|---------|
| Letter of Recommendation | ii |
| Approval Letter | iii |
| Declaration | iv |
| Acknowledgments | v |
| Abstract | vii |
| Table of Contents | x |
| I. Imagining Environmental Subjectivities in Children's Literature | 1- 12 |
| II. Ecocritical Study of Children's Literature: A Review of Literature | 13-38 |
| III. Exposition of Environmental Discourses in Children's Literature | 39-91 |
| IV Representation of Children in Children's Literature | 92-132 |
| V. Symbiotic Bonding between Environment and Children | 133-198 |
| VIImagining Environmental Future in Children's Literature | 199-216 |
| Works Cited | 217-227 |

I. Imagining Environmental Subjectivities in Children's Literature

This study attempts to examine four children's novels, namely, Johanna Spyri's *Heidi*, Frances Hodgson Burnett's *The Secret Garden*, Mark Twain's *The Adventures of Huckleberry Finn*, and Charles Kingsley's *The Water Babies* from an ecocritical perspective. It explicates and analyzes environmental subjectivities in children's literature as a plea for a green world for children in the selected primary texts under scrutiny. Heidi and Mary, the girl protagonists of *Heidi* and *The Secret Garden* respectively enjoy nature and befriend other nonhuman animals and birds whereas Huck and Tom, the protagonists of *The Adventures of Huckleberry Finn* and *The Water Babies* respectively are the victims of the environmental injustice and they struggle a lot to grow and grow freely in nature. The environmental subjectivities in children's literature represent an environment with a sense of wonder in the natural world. They evoke a sense of plea for a green world for children. One of the most powerful ways to influence children about the environment is how writers portray environment through children's literature.

Children's literature is a powerful tool to influence and environmentally socialize the succeeding generation. Our thoughts about the environment and the ways we frame it in our minds start to form in early childhood while we are being associated with social customs with the company of the natural world. The social structure of environmental subjects is formed directly by our cultural beliefs and the anthropocentric approaches that frame almost every environmental issue. Human activities towards the environment are insightful to of society's existing cultural beliefs. Even though children acquire cultural norms and beliefs in various types. Literature is one of the important parts of the environmental socialization procedure which needs additional study. In theory, if we wish for the usage of

children's literature both at home or in school to socialize them, and take environmental awareness, approaches and activities, we should rise their knowledge about environment and comprise environmental thoughts. Human beings connection to the environment resulting into solving the environmental difficulties that take place in them.

Environmentally socializing children encompasses teaching them about the environmental subjects as well as showing worthy samples for them by forming encouraging insights, approaches, and activities towards the environment. In this context, Ashenafi Belay Adugna argues that one of the major functions of the stories is to serve their readers with the purpose making sense of the world. The stories work as the vehicles to bring the idea about the world where readers themselves are living (2). The clear notion of nature; the self-regulatory systems and self-renewable system of environment is represented in children's literature. Stephen R. Kellert in his book *Nature by Design: The Practice of Biophilic Design* claims that we, as human beings, have an inherent affection to the natural world, completely felt by all, and ensuing at least in part from our inborn make-up and evolutionary history (113). The nature-culture connection represented in children's literature reveals the point that human is simply a member of the earth community. This representation contributes to the formation of child's environmental socialization by the knowledge of the representation of nature and human beings communication as revealed in children's literature. It is significant to create because the amount to which children can recognize with beneficent, and indifferent environmental surroundings.

Johanna Spyri's *Heidi* (2011) is a children's classic set in the Swiss Alps. The novel is a story of five years old orphaned girl named Heidi who was at first raised by her maternal aunt, Dete at Maienfield, Switzerland just later the untimely demise of

her parents. Dete takes her to the paternal grandfather, Alm Uncle, up the mountain. Heidi enthusiastically makes friends with her new neighbors. With each season that passes, the mountain top inhabitants grow more attached to Heidi. Three years later, Dete takes her to Frankfurt. Soon, Heidi becomes terribly homesick, and grows worryingly pale and thin. The doctor sees that Heidi is under a great deal of stress, and he suggested sending her to the Alps. She was then sent there and lived.

Frances Hodgson Burnett's *The Secret Garden* (1911), sets in English countryside, is one of her popular books and is considered a classic of English literature. The novel depicts on the life of Mary Lennox, a sickly and unloved Indian born ten years old girl. She is sent to Yorkshire, in England to live with her uncle after her parents were died of cholera. Mary becomes interested in finding the secret garden. As Mary explores the garden with the help of Robin, the bird, she and the other children, and even the bird enter secretly into the garden and enjoy playing every day.

Mark Twain's *The Adventures of Huckleberry Finn* (1884) narrates the most of important accounts of the childhood days of Huck Finn, a boy about thirteen years old. Huck, was living in the parentage of Widow Douglas and her sister, Miss Watson, in St. Petersburg. They try to civilize him with suitable clothes, behaviors, and spiritual devotion. Huck's father captures and traps him in an old cottage across the river when he knows that he has got a big volume of money. To escape from his father's harsh beatings, he extravagantly acts his own killing and at that time flees to Jackson's Island. He meets Jim, Miss Watson's escaped slave, on the island, and both of them decide to conceal together. They make a plan to jointo the Ohio River at Cairo to reach to the north into the open states, where slavery is banned. They are missed in Cairo because of the fog in a night and get themselves unfortunately

sailing into slave region. Suddenly, a steamship knocks the raft and smashes it when they are looking a canoe to come. In the accident, Huck and Jim are detached. They continue down the river. They visit Tom's aunt and uncle, who have enslaved Jim. Tom convinces Huck to accompany him in a plan to make Jim free. But, he was unknown about the fact that Jim was freed two months before the death of his owner, Miss Huck declares to head west towards the border.

Charles Kingsley's *The Water Babies* (1863) is a popular British children's classic. The entire story revolves around Tom, a ten-year-old chimney sweep, who drops himself into a stream when meeting a highborn girl called Ellie and being raced out of her manor. There, he acts to sink and is converted into a water-baby as he is said by a caddis fly. The book reflects how England treats its meager poorly to work in an unhealthy environment. Tom gets on a sequence of explorations and instructions, and likes the communal of new water-babies. Weekly, Tom is permitted the company of Ellie, who converted into a water-baby after he organized. Grimes, his old master, goes down as well, and in his ultimate journey, Tom voyages to the end of the world to comfort the man where he is being penalized for his wrongs. Tom supports Grimes to regret, and Grimes will be allowed to have a next opportunity if he can effectively accomplish a last penance. By showing his readiness to do things he does not enjoy, if these are the correct things to perform, Tom makes himself a coming back to human beings, and develops himself into a great man of science who has a skill to invent railways, and steam-engines, and electric telegraphs, and rifled guns, etc. Finally, he and Ellie are unified.

All the four novels celebrate of childhood, and pure joy. As Peter Hunt admires "children's literature sounds like an enticing field of study"(1), our modern thinking tends to focus on the growth of the child's psyche in relation to other people,

the coming of the child into human society: learning its signs, its rules, its values, creating the destructive concept of separation and developing independence. Children need to be shown or allowed to see the right path of their own. This coming of age insists on natural environment of child growth. The illogicality is when we do not ourselves realize that and have no clue about it. This is undoubtedly true when it comes to our perception of nature. The main idea to consider while bringing up a child is not to impose and occupy the child's mind by our prejudices and judgments. The child protagonist in the novels serve as testimonials to this thought. They have had the least of influence of the cultured mind and live their life on their own.

Justification of Selecting the Primary Texts

The selection of data (four novels) is justifiable and the composition of writers and characters is well balanced. The novels are carefully chosen from around the mid of the 19th century as the writings of this period are mostly dominated with the issues of environment and childhood. The books from diverse cultural traditions of two male writers with boy protagonists in each and two female writers having girl protagonists of almost similar age group are of worth important to explore on the issue. The plots of all the selected books revolve around the child development in different social, cultural, and environmental contexts. All of the books carry the notion of the childhood enlightenment. Similarly, the themes; growth in nature, the bond of human and other species, and environmental justice contribute to explore on the issues of child and environment. Heidi and Mary, the girl protagonists of *Heidi* and *The Secret Garden* respectively enjoys with nature and befriends with other nonhuman animals and birds whereas Huck and Tom, the protagonists of *The Adventures of Huckleberry Finn* and *The Water Babies* respectively are the victims of the environmental injustice and they struggle a lot to grow and grow freely in nature.

Operational Definitions

Environmental Subjectivities: This study has considered environmental subjectivities as matters which have contact to environmental discourses and that keenly create themselves as ecological subjects. It is formed by studying children's affective relations with their environments, direct engagement and understandings of and knowledge about their environments especially with natural world.

The Green World: It reflects ecosphere which is the complete whole of biosphere -all biological beings, lithosphere- earth surface, hydrosphere- water, geosphere – solid, and atmosphere- air.

Children: This study considers children as human beings from the four years age up to teenage.

Children's Literature: Literature that includes stories, books, magazines, and poems that are specially designed for children.

Statement of the Problem

While going through the primary texts, I got that the same children living within the confinement of the human artifacts and living in the warm lap of nature have different mindsets. To find out the reason, I went through related literature and many more books of the same kinds. The root causes of the different mindset of the same children made me to feel the gap which made me to do this research.

Research Questions

All the selected texts are about human relation to environment. Children's relation to environment and its representation in the texts determines the social, psychological, physical, and cultural growth of an individual. Based on this assumption, this research aims at analyzing the environmental subjectivities in children's literature, why are environmental subjectivities assumed, what is their impact on both children and

nature. With this purpose in mind, the following three central research questions were posited in the study:

- (a) In what ways does children's literature expose environmental subjectivities and represent children?
- (b) Why do children have different mindsets living within the confinement of human artifacts and warm lap of nature?
- (c) How does children's literature construct symbiotic bonding between environment and children in the primary texts?

Objectives of the Study

The overall objective of this dissertation is to show how the portrayal of environmental subjectivities in children's literature helps to maintain ecological balance. Similarly the specific objectives of this research are:

- (a) To explore the exposition of environmental subjectivities and representation of children in children's literature.
- (b) To examine the causes of having different mindsets living within the confinement of human artifacts and warm lap of nature
- (c) To assess the symbiotic bonding between the environment and children.

Delimitation

The study is limited in analyzing the following four children books: *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies*. Ecocritical theories are used as the theoretical tools for the textual analysis of the primary texts. While exploring on the environmental subjectivities, the researcher has limited the dissertation to the wonders of nature that influence children. The environmental issues are studied with special focus on the critical insights developed by John Hannigan: arcadian discourse, ecosystem discourse, and environment justice

discourse. The critical insights envisioned by Peter Hunt are used as the supportive parameters to analyze children's issues in the primary texts.

Methodology

Research Design

The research has used qualitative research method for its textual analysis of the scrutinized primary texts. Literary devices like similes, metaphors, personification, language of animation, symbols, and images used to represent the attachment of children and natural surroundings are analyzed.

Theoretical Parameters

The texts will be analyzed applying the theoretical lens of established principles of ecocriticism and supported by children's literary criticism. Critical insights will be developed through extensive library research. These insights will be the theoretical parameters to scrutinize, interpret, examine, and analyze the primary texts. Moreover, published books, research journals, research articles, and dissertations assist as the subordinate data for the research purpose. This study makes the use of ecocritical theory to analyze the exposition of environmental subjectivities and their impacts, and children's literary theory to explore the children's representation. Ultimately, the application of both of the theories contribute to lead to the conclusion of the research. The research emphasizes on the exposition of the environmental subjectivities in children's literature that evokes the sense of astonishment at the natural world and their blending in the new surroundings, new environments, and new families contributes to the symbiotic bonding between them and environment. In order to examine environmental subjectivities, the dissertation will make use of John Hannigan's the typology of twentieth century environmental discourses: Arcadian Discourse that nature has priceless aesthetic and spiritual value; Ecosystem Discourse

about ecology (plant ecology, animal ecology, human ecology) and relations between organisms and their environment, and Environmental Justice Discourse that all beings have equal rights to have fresh air, clean drinking water, hygienic foods, and living and working in a good environment. Peter Hunt's idea of understanding children's literature is used to support ecocritical theories which provides students with opportunities to respond to literature. Along with these two major theoretical constraints, many of the other ecocritical and children's literary theories as discussed above in the literature review section guide the study.

Significance of the Study

This study aims at understanding children's literature from the insights of children's literary theories and analyzing those primary texts from the ecocritical standpoint to discover the motif of the portrayal of environmental subjectivities and ideologies in children's literature to alert, inform, and lead the readers to an understanding about ecosphere. The exposition of environmental subjectivities and ideologies in children's literature makes children environmentally socialized and helps in mitigating the existing environmental crisis. The study provides new avenues in analyzing children's literature for potential researchers.

Chapter Outline

This dissertation will have six chapters. Chapter one will introduce the topic, authors, texts, theoretical parameters, statement of the problem, objectives, gap, review of literature, and the departure of the study. Chapter two provides review of literature, three, four, and five will include the textual analysis of the primary texts with the lens of theoretical parameters, and finally, chapter six will cover major findings and conclusion of dissertation. In brief, the chapter division is as follows:

Chapter I- An Introduction to the Study; Imagining Environmental Subjectivities in

Children's Literature.

The first chapter starts with a short plot summary of the selected primary texts. It gives an impression of important concerns around, and reactions to, human esp. children's engagement with the environment and childhood. Behind this, to provide a contextual information for the study, I draw some other readings of the similar types to highlight the environmental discourses that inform the environmental subjectivities in children's literature as a plea for green world for children.

Chapter II. Ecocritical study of Children's Literature: A Review of Literature

This chapter locates preceding explorations on children's literature that explores on children's assignment to the environment. It offers a critical review of studies which are remarkable for what they add to the arena of ecocriticism. This evaluation of earlier research of children's environmental literature contributes to analyze children's engagement with the environment.

Chapter III. Exposition of Environmental Discourses in Children's Literature

In this section, I analyze the exposition of environment in Johanna Spyri's *Heidi*, Frances Hodgson Burnett's *The Secret Garden*, Mark Twain's *The Adventures of Huckleberry Finn*, and Charles Kingsley's *The Water Babies* by applying ecocritical perspectives. In doing so, the ecocritical insights envisioned by John Hannigan in his essay "The Environmental Discourses" are taken as key theoretical perspectives.

Along with these, Barry Commoner's "The Closing Circle", Dale Jamison's "The Heart of Environmentalism," and Greg Garrad's "Ecocriticism" subordinate to explore the exposition of environment in the selected novels under scrutiny. The researcher claims that the children's books with environmental subjectivities aware and socialize children environmentally. Wilderness as a precious resource and unspoiled natural setting has a special meaning for the pleasures of country life and

out-of-doors living. The ways we think upon environment and the methods to frame it in our minds starts to be formed in childhood in the process of being socialized into cultural norms. Close textual analysis justifies that the environmental discourses help in shaping children as environmental subjects. Thus, this chapter targets at exploring the environmental representation and the concerns they try to create.

Chapter IV. Representation of Children in Children's Literature

In this chapter, I attempt to explore on the representation of children in the selected four primary texts; *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies*. In doing so, the children's literary theory projected by Peter Hunt in his *Understanding Children's Literature* is taken as the main theoretical constraint. Beside this, Joseph L. Zornado's theory proposed in *Inventing the Child* subordinates to explore the representation of environment in the selected novels under analysis. These four children books trace the changing emphases in children's fiction during the mid of the nineteenth century. The changes portrayed by the children characters in the selected novels are framed as the representation of children in children's literature in this dissertation. Such representation enables children to envision things for their own lives that previously seemed impossible.

Chapter V. Symbiotic Bonding Between Environment and Children's Growth

This chapter discusses critical approaches to the symbiotic bonding between environment and children that capture on *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies* by applying the perspectives of ecocriticism and children's literary criticism. In doing so, John Hannigan's 'Environmental Discourses' and Peter Hunt's 'Understanding Children's Literature' are taken as major theoretical constraints. Moreover, to explore symbiotic bonding between environment and children, ecocritical theory envisioned by Lawrence Buell

in his 'Environmental Writings for Children' and Stephen R. Kellert's idea from his 'Experiencing Nature' will also be taken into consideration. Consequently, this chapter explores the significance of the mutual relationship between children and nature as the major components of a massive ecosystem and that supports the readers' development environmentally and attains serenity in an era smothered by industrial contamination.

Chapter VI. Conclusion: Imagining Environmental Future in Children's Literature

This is the study's final chapter in which I conclude the thesis while addressing the objectives of the study. In this chapter I admit that the included texts and by suggestion, others not comprised in the dissertation have a vital part to play in education and research by giving chances for persons to observe, accept or challenge the environmental subjectivities created. By emphasizing, conceivable and substitute ways of understanding Children's Literature, young readers can turn out to be aware of how their subjectivities are created and how they might conduct themselves as environmental subjects in ecological periods that please for eco-consciousness.

II. Ecocritical Study of Children's Literature: A Review of Literature

This chapter locates earlier researches of children's literature which surveys children's engagement in nature. It offers a critical examination of readings that are remarkable for what they add to the area of ecocriticism. This examination of earlier researches on environmental children's literature contributes to analyze children's engagement with the environment.

Literary writings open windows to varieties of subjects like human psychology, life living, and the world. Materialistic ideas which have seriously impacted human living and ecology constitute dominant subjects with growing materialistic orientation of the world. Extensive exploitation of the natural world has taken place and threats to human living have been an impending problem. The environment has been one of the noticeable issues of the writings in this period. "One foot in literature and the other on land" (XIX) is a significant Cheryl Glotfelty's description of ecocriticism. As a theoretic treatise, she inscribes presenting *The Ecocriticism Reader*, "it negotiates between the human and nonhuman" (XIX). Her focus is on the two ultimate ways of approaching nature. The children should both enjoy the open sky as well as read literature. One eye towards environmental literature and the other towards the where they encounter naturally the lively interconnectedness and embeddedness of the natural phenomena make children environmentally awakened and socialized. This paper seeks this both ways stand severally. I believe that the close analysis of ecocriticism and children's literature add more to fulfill the two way channel bridges the concept of awaring children through environmental subjectivities in children's literature. . As John Hannigan argues, "discourse analysis has emerged as an increasingly influential method for analyzing the production, reception, and strategic deployment of environmental texts, images, and ideas" (37). Present-day environmental discourses

advocate that both the human beings humans and all the ecosystem are endangered. Same is the case to the future generations. The need is to make their awareness on their responsibility to care their environment. Reading environmental subjectivities in literature is an important tool for it. Literature is not only the written script of the things from the world rather it brings these reflections to make children socialized.

Earlier to the mid- 19th century, children's stories reflected mainly of moral principles and realistic perspectives of the world. With the starting of the 19th century, children were started to be considered significant and part of literature. In this base, this era is taken as the age of children's literature where books began to be written and published especially for children. In the context of the childhood in the 19th century, John Clarke opines that "The ideas underpinning the Romantic idea of childhood as a special phase of life was most obviously vindicated in the late nineteenth century by the development of compulsory state schooling"(10). Towards the beginning of the 20th century, the moments of industrial revolution were felt and people slowly began looking towards the neglected natural landscape for solace. Previously, nature was taken as dark and dangerous or even as monstrous to the children, but later on it began to be associated with a safe place to grow as Mary Jane Kehily traces, "by the nineteenth century the garden itself had become a metaphor for childhood"(7). Such themes began to reflect in children's literature too. The four novels; Charles Kingsley's *The Water Babies*, Johanna Spyri's *Heidi*, Mark Twain's *Adventures of Huckleberry Finn*, and Frances Hodgson Burnett's *The Secret Garden* are celebration of childhood unadulterated experiences and feelings.

Spyri is best known for her popular children's classic *Heidi*. She used both her life and her own places reflecting in most of her novels. Thus the rural area of Switzerland where she was born and her grandfather whom she was very close are

reflected in her writings. It may be that Spyri saw a parallel between her relationship with her own grandfather and that between Heidi and Alm uncle. She has spent her prominent years in Switzerland and disliked the city life. It seems reasonable to assume that the protagonist of her novel represented the author herself, for she too became unwell when placed in an urban environment. Thus, Spyri took to living in the past through her imagination with Heidi. In *Heidi*, the writer Johanna spyri's message of hopefulness, selflessness, and gratitude to nature carry on to fascinate readers widely.

Heidi's maternal aunt Dete takes her to the paternal grandfather, Alm Uncle, up the mountain. Heidi willingly befriends her new neighbors. "When the goats had finished licking up the salt her grandfather told her to go and fetch her bowl and the bread. Heidi obeyed and was soon back again. The grandfather milked the white goat and filled her basin, and then breaking off a piece of bread, "Now eat your supper," he said, "and then go up to bed" (Spyri 14). With each season that passes, the mountain top inhabitants grow more close to Heidi. Three years later, Dete takes her to Frankfurt. Soon, Heidi becomes homesick, and grows pale and thin. The doctor sees that Heidi is under a great deal of stress, and he suggested sending her to the Alps. She was then sent there and she got a quick recovery.

Heidi is an enduring classic of girl's fiction that uses the panoramic vistas of the Swiss Alps to tell the story of an orphan who uses the miracle of personal faith to transform the people around her. Heidi has become cherished for its romantic and positive tone, etching itself into the fabric of youth culture through its story of an orphan girl's early upbringing in the remote Alps. "Heidi is the enduring classic in which Heidi, 5, comes to live with her grandfather, the truculent Alm-Uncle, endears herself to him, Peter the goatherd, and his grandmother, only to be carried off again to

the city to be a companion to the wealthy invalid, Clara," Catherine Horner writes in her introduction (115). Elizabeth Wilson notes:

Heidi is a well-known fable about a vivacious Swiss girl who offers new life and change to people around her. It hasn't lost any of its allure over the years. The atmosphere generated by Heidi's depictions of mountain life—the goats on the steep hills, the glittering air, the meals of milk, bread, and cheese—is one of the story's greatest pleasures. This is a charming and timeless classic. This is another of those amazing old books whose presentation has been changed from the original text in certain editions, adapted into movies, and other ways. Make sure to get one with the original wording to get the genuine mood and value. (206)

Heidi is set in the Swiss Alps and in the nearby German city of Frankfurt. The scenery on Heidi's mountain is pastoral in the literal sense, with a shepherd, goats, flowers, meadows, winds, fir trees, and heavy snow. Heidi and her grandfather, in particular, are always aware of and appreciative of sunrises and sunsets.

"The reformation and conversion of Heidi's grandfather is the major plot of Heidi, and it is around his reformation and conversion that Spyri builds both the grandfather's and Heidi's characters, making Grandfather something of a Byronic hero and Heidi a child of nature, a natural child in the vein of Rousseau's ideal child, "Emile" according to Malcolm Usrey (236). Spyri ascribes elements to the natural world that are almost religious transcendence throughout Heidi, likely inspired by her own first-hand childhood memories of Switzerland's upland pastures and mountain communities. Heidi's childhood house is basic, with few frills, yet it is the place where she is happiest, with Spyri passionately expressing Heidi's world and her

freedom to enjoy it. Spyri supports for allowing children to live freely in their early years rather than being put into too rigid educational systems in this regard. Heidi is "about giving children independence and the freedom to play," according to Lois Keith, and "faith in God on its own is not enough to fulfill the writer's purpose, which is to show that children should not be passive receivers of life but must believe in their own power to change things for the better" (104). Heidi is a force for good in terms of theme. Heidi, according to Barbara and Richard Almond, is ultimately a "story about cures" (127). Heidi is capable of curing practically every pre-existing illness in those she cares about, including the seemingly miraculous healing of Clara Sesemann's invalidism. "Clara was genuinely walking alongside Heidi in a steady and upright manner. She came to them, laughing and crying, and grabbed Clara and then Heidi, and then Clara again, unable to speak for delight" (Spyri 184). "The message, like that of *The Secret Garden*," Peter Hunt concludes in his *Understanding Children's Literature* analysis of Heidi, "is clear: children hold the key, via their purity, to spiritual and physical health" (12).

Heidi's persona has been regarded as "so honest, so real in her pleasure of life in her grandfather's cottage that every facet of that life is brilliant and memorable" by critics such as Anne Eaton (191). Phyllis Bixler Koppes argues that the plot is "unmistakably damaged by... didacticism," while another two have described the novel's moral themes (67). Since the book's original publication, scholars have been split on their opinions of Heidi. For instance, "Heidi is an old-fashioned book where the good characters live happily-ever-after," Mary G. Bernath has said (550). It is nice to find a novel where decent people are rewarded and love and honesty triumph in today's uncertain world, where both the news and fiction tend to be uncomfortably realistic. Some sections of the book may seem a touch excessive to modern readers.

Heidi is almost too happy, Peter is nearly too simple-minded, and the grandfather, beneath his impatient appearance, is almost too wise and compassionate to be really credible. Readers, on the other hand, develop a strong attachment to these characters and become passionately invested in the plot. Malcolm Usrey, for example, has stated "Heidi does not now, and did not when it was published, represent innovation or breakthrough in children's literature in the way that Beatrix Potter's *The Tale of Peter Rabbit* or Louise Fitzhugh's *Harriet the Spy* did. Just because Johanna Spyri's *Heidi* has been a popular and widely read book for a century does not make it a touchstone; Heidi does not now, and did not when it was published, represent an innovation or breakthrough in children's literature. Heidi, on the other hand, is a book that will be remembered for a long time" (238).

In the same way, Mary G. Bernath gets the trend of 19th-century writing in *Heidi*. She declares "In a number of areas, Spyri followed late-nineteenth-century literary traditions. In many of her stories, like *Heidi's*, she showed an invalid and an orphan " (547). Spyri grew up just a few kilometers outside of Zurich, Switzerland. *Heidi's* compassionate doctor is similar to Spyri's own father, and Clara's grandmother and Peter's grandmother are storytellers like Spyri's own grandmother. *Heidi's* and Peter's school problems are a result of her own frustrations. The settings are also authentic. *Heidi's* home in the Alps is a peaceful haven away from the stresses of modern life. The book's ongoing success stems from the vibrant personalities of its characters and the universality of its ideas. Since that first English translation in 1884, "year after year, it has held its place in the hearts of young readers, especially girls," writes Clifton Fadiman in his afterword to the Macmillan Classics edition of *Heidi*. Spyri, who was born in the Swiss town of Hirzel near Zurich, infused all of her writing with her love of the Swiss landscape. "While story books may be beneficial in

educating youngsters to appreciate a nearby natural area, they may also serve as a portal to appreciating a distant world" (Mcknight). The sound of wind rustling the fir trees outside her grandfather's Alpine house, or the wildflowers carpeting the higher pastures where the goats graze, bring Heidi's joy to readers" (Britanica). Christine M. Happerman obtains Heidi, a unique children's book. She sets it apart from her other works. "However, Heidi stands apart from the rest of Spyri's work because of the character of Heidi herself." (623)

Heidi's joy at seeing the goats, the sunset, the cheese, the flowers, the goats' milk, and even the dilapidated house in Dörfli has described in such detail that it overwhelms the readers:

"I am here" She said. Heidi was so enchanted by the sweet fragrance of the prunella that she sat there on the foot of the hill. Peter convinced her that they had to go to the top of the mountain if she wanted to see the beast of prey. Heidi immediately followed him and soon they were at the spot where the goats grazed . . . She quickly awakened Peter and showed him the bird. As they watched it, it kept circling around before it disappeared.(Spyri 36-37)

The book's ending concentrates on one happy face after another, suffocating the reader with its abundance of joy. This unease stems from today's more suspicious views, in which joy and enthusiasm are distrusted and downplayed. Perhaps some of the book's enduring appeal stems from the novelty of such unreserved joy and delight.

Almond and Almond also praised the book; "*Heidi* is a cure-themed novel. It has been translated into other languages and has been a popular with children for over a century " (126). The novel portrays life as the celebration in freedom. Lois Keith compares Heidi to Burnett's *The Secret Garden*. Heidi and *The Secret Garden* are

books that celebrate life, spiritual freedom, and the healing qualities of nature" (99). In these stories, youngsters learn to curl up in nature and to let go of their fear of death. These stories revolve around faith and healing; in *The Secret Garden*, a direct faith in God is paired with a less conventional faith in nature and magic. An examination of past sins' retribution, remorse, and belief renewal is closely tied to these notions. Everything delights Heidi on her first day in the mountains with her grandfather: the clean spare hut with a place for everything, her cozy bed in the hayloft where she can lie looking out of a round window and see right down the valley, the shrill whistle signaling the return of grandfather's two goats, and, most importantly, the delicious meal of golden heated cheese, bread, and fresh milk drunk from a round bowl.

The clean sheets had been carefully laid and tucked in over the smell of of new-mown own hay by the grandfather. Heidi lay down in it that night with a cheerful heart, and her sleep was better than it had been in the previous year. The grandfather got up at least ten times during the night to check on Heidi and make sure she wasn't restless, and to make sure the hay he had stuffed into the circular window was keeping the moon from shining too brightly on her. Heidi, on the other hand, did not move; she had no desire to wander around now that her big burning longing had been met; she was back at home on the farm. (Spyri 102)

"Many a child has developed a liking for bread and cheese after reading this book!" says Elizabeth Enright. (79) Heidi spends the next morning on the mountain with Peter and the goats, marveling at the colors and beauty. She thinks the rocks are on fire and is awestruck by the magnificent, crimson snow when she views her first

sunset that night. "So the autumn and winter passed, and the sun shone down again on the white walls of the neighboring houses, and Heidi would think to herself that now was the time for Peter to go out with the goats, to where the golden flowers of cistus glowed in the sunlight, and all the rocks around turned to fire at sunset," she continued (Spyri 81). She is completely satisfied with her new home. Spyri's child is a part of nature, just like the goats and birds, the flowers and insects. Heidi rambles around like a small brown goat, eats good, simple food, and blooms like a flower.

The novel presents the changing idea of childhood. By this time, the Puritan concept of the kid as a soul to be rescued or damned had lost its sway, and notions about the straightforwardness and naturalness of children had begun to emerge. Children were pristine until they were spoilt by adults, and in order to grow into the perfect adult, they required a childhood in which they could mature an active and strong and active body as well as a mind free of prejudice. "The children were, overall keen to themselves as self-regulatory" (David and Brash 73). The evolving concept of childhood began to see the child as a creature similar to any other natural species. Childhood was a process, and the organic kid needed to learn and grow via play and activity. People began to consider the creation of schools for very young children as well as places to nurture and mature to the young. "Every youngster should be given his or her own garden," said Baroness Marenholtz Bulow (32). Juliet Dusinberre also claims that "the need for a better knowledge of a child's nature developed a new perspective into the relationship between mind and body in a healthy child" (18). Clara started to walk because she experienced the delights of independence, of caring for something other than herself, when she fed the goats, according to Johanna Spyri's focus in Heidi on the health-giving virtues of the mountain air and fresh milk for the invalid.

Respectively, Frances Hodgson Burnett's *The Secret Garden* (1911) sets on English countryside, is one of her popular novels and is considered a classic of English literature. It depicts on the life of Mary Lennox, a sickly and unloved Indian born ten years old girl. It tells the story of her meets with nature, animals, and people in rural Yorkshire in mid- spring. She was sent there to live with her uncle after her parents died of cholera. Mary becomes interested in finding the secret garden. "Mary went to the window. There were gardens and paths and big trees, but everything looked dull and wintry" (Burnett 19). As Mary explores the garden with the help of Robin, the bird, she and the other children, and even the bird enters secretly into the garden and enjoy playing every day. The characters of Mary Lennox and Dickon can be used to portray the environmental component of Secret Garden. Mary was portrayed by the author as a spoilt, bad-tempered, and nasty child. she says, "So she was kept out of the way when she was a sickly, fretful, ugly little baby, and when she became a sickly, fretful, toddling little, she was kept out of the way as well" (1). Despite Mary's poor behavior, she has a close affinity with nature. This is evident from her time spent in India. She loves to play alone in the flower garden. She would then act as if she was planting the flower.

She tries her hardest to make her garden look beautiful every time she plays with flowers. Mary's awareness of her surroundings is vividly depicted in this scene. Jenny Bavidge investigates how, despite its generally idyllic surroundings, children's literature also describes and rationalizes metropolitan spaces. She says that "geography" should be studied in children's literature since distinct places and settings impact readers' perceptions of children (320). The way space is built in children's books only partially resembles the child's reality. Rather, according to Bavidge, this genre is a "strong reflection of how the world is viewed and conveyed to children"

(320). These areas do not reflect the world; rather, they demonstrate how adults idealize a child's environment. In certain ways, spatiality evokes nostalgia for childhood perceptions of nature while also acknowledging its distance. According to Bavidge, "Children's literary criticism has paid insufficient attention to concerns of spatiality, specially rural places, and has rarely sought to theorize the nature of place and space in children's literature" (325).

The Secret Garden's setting "spans...worlds, each of which offers its own moral climate to mirror the meteorological and topographical environment: India, whose inmates languish in a Gothic maze of dark lonely rooms; and the gardens and countryside beyond the manor, alive with secret power to breathe spirit back into dying matter," according to the book's description (Goodwin 109). As Goodwin points out, spaces shape emotional and moral self-perceptions. Mary is initially comforted by the gloomy home, while the Edenic garden frightens her before she grows enthralled by its upkeep. Neither the English manor nor the Indian countryside provide enough nourishment for the characters. Mary is "forgotten" in the "perfectly still" house in India (Burnett 5, 4). As a result, she laments her unhappiness in the unfulfilled English mansion. The text supports Goodwin's portrayal of the garden as revitalizing, yet renewal does not completely account for Mary's complicated action in the garden. Mary is not only shunned by the moor and the house, but the garden's allure lies in its otherness: "the garden [is] private and closed-up," just like Mary (Evans 2). The restricted spatiality of the garden, while mysterious, is just as hard for her as the "frightfully hot" Indian heat and the "wild country" English moors (Burnett 1, 16). I read *The Secret Garden* for its "engagement [ment] with the ways in which children build and perceive space" to bring a spatial lens to the story (Bavidge320).

Mary's homes in both nations assist her isolation, as Burnett continually portrays Indian and English fauna as hazardous.

Gardens became popular in Europe throughout the 19th century as a result of Jean-Jacques Rousseau's idea for "natural education out of doors to educate children's bodies" and to teach "ownership via gardening" (Goodwin 112). For Mary and her companions, Burnett uses the secret garden as a place of learning, fellowship, and natural involvement. Wilkie Collins says that even before Burnett's novel, the "nurturing, pastoral elements of Romanticism, emphasizing Bildungsroman features of growth and change" impacted the children's canon (3). "Nostalgia for a fast-retreating idyll" (Bavidge325) has been a key topic of pastoral children's literature since the prototype children's picture book. "Children's literature subtly defines 'the child' and 'the city' as mutually incongruous or, perhaps, incompatible entities," according to the Romantic tradition, which idealizes nature at the expense of urbanization (320). On the other hand, "a deep cultural linkage of childhood with the rural and nature" exists (325). Historically, the conflict between civilization and nature has associated the kid with nature, frequently at the expense of urban spaces. The secret garden is, without a doubt, the most important segmented location in this book. "The novels convey a genuine reverence for nonhuman nature and denounce its exploitation," says the author (Clare 93). The garden operates as a transitional space between human and nature, human and animal, and nature and animal.

Mary "embarks...on a voyage out of India to the English Yorkshire moors" at the opening of the tale (Maurice 6). Mary is a liminal figure because she not only

floats between two countries, but she is also constantly changing from family to family, from physical to social to familial. She is not a member of any one country, space, or family, but rather moves between them. Mary's "growing up wild" forces her to choose between "joining human society" and "rejecting civilisation" (Goodwin 112). While Mary stays remote from natural and cultural settings in both India and England, her placement in the garden is ironic. She ultimately achieves her goal of establishing her position in the garden. As a result, her sense of belonging is no longer bound by the moors or the mansion, nature or culture, England or India. Her transformation from a "rootless, neglected, and uncared for 'disagreeable-looking' kid" to a "rootless, neglected, and uncared for 'disagreeable-looking' female" is mediated by the garden area (Maurice 6) to "growing stronger and fatter" with "a bit o' red in tha' cheeks" (Burnett 123).

Through a strange beauty, life with nature brings Mary to the world of relationships. It's worth noting that Mary's engagement with nature, which is wordless, allows her to open up to relationship in a manner that her interactions with humans, nature, and other animals do not. Mary is transformed, both inside and out, during her encounter with the robin and the garden, demonstrating the great power of interaction. Life with nature leads Mary to life with men in *The Secret Garden*. "A friend may rightly be reckoned the masterpiece of nature," writes Ralph Waldo Emerson (179). As previously said, Buber Martin thinks that "relationship, in any form, prepares you to meet others and to keep your place when you encounter them" (60). As a result, Mary's meeting with the robin and the garden pushes her to try to connect with other people. Mary, on the other hand, must learn to relate to herself in order to do so. Buber writes:

Certainly, you must have a starting point, you must have been, you must be,

with yourself, in order to be able to go out to the other. Discourse between individuals is merely a sketch; only dialogue amongst people fills in the blanks. But what could make a man truly become a person from being an individual than the strict and delicious experiences of discussion, which teaches him the boundless content of the boundary? (24)

As a result, living in nature allows Mary to reconnect with herself and transition from an individual to a social creature. Burnett, like Mary, was an unhappy, unattractive child who was "always prone to being chubby, and unusual because of the aggressive way she played with her dolls while talking to herself" (Thwaite 6). Burnett, like Mary, found refuge and calm in gardens and gardening, as Hannigan argues, "Nature has priceless and spiritual value(38).

The novel re-iterates the theme of illness, both physical and social. It afflicts the children because it afflicts the adult world which has formed them. Leonie Rutherford contends, "Mary's uncle, Archibald Craven, is another "disabled" parent. The tragic death of his pregnant wife left him emotionally crippled. Too cowardly to accept his familial responsibilities as a father and communal responsibilities as "Lord of the Manor", the "craven" parent seeks solace in foreign travel. When Mary arrives, he abandons her to her fate, just as he has done in the case of his son" (35).

Misselthwaite Manor is thus a house of misrule, marred by lack of lordship. The redemption of Craven by his niece and son confirms the coming back of good rule to the earliest country house, a masculine leadership which will be rightfully and successfully passed from father to son in accordance with ancient tradition.

Widow Douglas and her sister, Miss Watson, who had been living with Huckleberry Finn in the town of St. Petersburg, strive to civilize him with correct clothes, manners, and religious piety in Mark Twain's novel *The Adventures of*

Huckleberry Finn. This existence is constricting and untrue to him, and he would rather live free and wild. When Huck's father learns that he has inherited a significant sum of money, he abducts him and imprisons him in an abandoned cabin across the river. Huck painstakingly fakes his own death and then flees to Jackson's Island to evade his father's brutal beatings. On the island, he meets Jim, Miss Watson's runaway slave, and the two decide to hide together. They plan to float down the river on a raft they found earlier to avoid being discovered. They intend to link with the Ohio River at Cairo, Illinois, and journey north into the free states, where slavery is prohibited. They plan to sleep during the day and travel at night. In the fog one night, they miss Cairo and find themselves drifting farther into slave territory. A steamship collides with the raft and damages it as they are looking for a canoe. Huck and Jim are no longer together. When Huck swims ashore, he meets Tom and the two of them return to the raft. They continue their journey down the river. They pay a visit to Tom's aunt and uncle, who have Jim as a slave. Tom persuades Huck to help him in a convoluted, absurd scheme to release Jim. Miss Watson, on the other hand, had set Jim free two months before she died. Huck makes the decision to travel west to the frontier. The novel's premise is driven by the concept of a green world for children.

Huck spends the majority of his time in the untamed meadows, delimited by natural figures. It's an illustration of how nature may assist him in dealing with stress. "A number of research conducted over many years have shown that natural stimuli result in faster stress recovery than built stimuli. These discoveries were made in a variety of environments, ranging from close proximity to wilderness" (Tetley200). The natural environment is thought to be a Transcendentalist energy. This indicates that folks who prefer traveling into natural surroundings to ease negative moods and stress can benefit from them. In general, cities can be busy and noisy, therefore most

workers would like to rest in natural settings. This is precisely what Twain means when he exposes his society's hypocrisy."He first comments that when one wishes to be alone, one can look at the stars because they generate a sense of reverence, because they stay unreachable," according to Neal Dolan (80). "How would mortals believe and adore; and maintain for many generations the memories of the city God which had been seen if the stars appeared one night in a thousand years?" he continues. All of nature's objects exude a sense of knowledge, contentment, and simplicity" (81). Justas Patricia Barclay admires nature, saying "nature brings intrinsic pleasure and a sense of intrigue as a balancing of too much concentrated attention." A natural environment's restorative effect (whether it's a wilderness setting or a walk through a local nature preserve) results in renewed attention and pleasant affect. A walk in a natural location, for example, led to better recovery than a walk in an urban region or reading periodicals and listening to music after 45 minutes of mentally strenuous activity" (45).

Huck learns that nature is a safe shelter and a place to hide, a place where he may go and not be found if he so desires. "So he watched out for me one day in the spring, and caught me, and took me up the river about three miles in a skiff, and crossed over to the Illinois shore where it was woody and there are no houses, but an old log hut in a place where the timber was so thick you couldn't find it if you didn't know where it was" (Twain 24). It is perplexing to the reader because we know that Pap took his son to the woods, yet Huck disliked it, despite the fact that they are both part of nature. This is ironic because Huck was not taken there to relax, have fun, and explore with his father, but was instead kidnapped and carried away to a cabin by his father. Huck's perspective of nature may be skewed as a result of this, but he prefers being in the woods to living with the widow in the city. The natural environment is

crucial in demonstrating the distinction between society and nature. The river transports them to freedom: for Huck, away from his violent and irresponsible father and the restraints of St Petersburg's civilization; for Jim, towards the free states. Huck and Jim's perspectives on each other are shifting. "Huck's fictions are deceptions against the passage of time, an impossible parent, society, and history" (Bloom 3). Everything occurs for a reason in nature, including rapid changes.

I had tried to get out of the cabin earlier too, but now, there was no way to do that. Pap was smart, he did not leave behind any knife or any metal object, which could help me cut through the wood. The windows were too small and the door was made of heavy wood. After looking for days, I finally found an old and broken saw. (25)

This creates the impression that nature is a safe shelter because it protected Huck and Jim from spiritual and bodily abuse. In *The Adventures of Huckleberry Finn*, nature offers Huck a crucial lesson: everything happens for a reason. "The river gives the book its form," T. S. Eliot said, "but the book can be a sequence of adventures with a happy ending for the river. A river, a large and powerful river, is the only natural force capable of completely determining the path of human journey. As a result, the river contributes to the book's greatness" (7-16). Huck Finn runs away from his abusive father and the hypocrisy of his culture, as previously stated. He considers the river and the surrounding wilderness to be his home. Jim too runs away from the same civilization, believing the river to be a savior and a method of transportation to join his family. "The river also brings Jim and Huck beyond Cairo and safety and deeper into slave territory, but it bears no responsibility for this unless viewed in an anthropomorphic light" (Wieck 76). Jim may not be able to influence a large number of people, but he can shape things on a more abstract level. He immediately

assimilates the fog's "dream" into his governing mental system (his religion of superstition). Jim, after much effort, assimilates the matter to his self-respect, a major element of his sense of himself, when Huck tells him the reality, that, it was not a dream" (Carrington 56).

Nature has a positive impact on Huck's development. Yanxia Sang comments on Huck's growing "Huck grows in a pristine environment provided by nature. Life is very different when you're floating down the Mississippi River in a raft than it is when you're on the shore. Huck's mind is cleansed and clarified by nature. There is no such thing as greed, deception, hypocrisy, or cruelty. The life on the river contrasts sharply with that on the bank" (63). Huck thinks that "there wasn't home like a raft, after all. Other places do seem so cramped up and smothery, but a raft doesn't. You feel mighty free and easy and comfortable on a raft" (Twain 115). Nature is Huck's treasured home as a displaced youngster, and it is like a mother to him. He develops healthily in the household of nature. He is changing from a boy to a man.

Likewise, Tom, a 10-year-old chimney sweep in Charles Kingsley's *The Water Babies*' protagonist, falls into a river after encountering an upper-class girl named Ellie and being chased out of her house. There, he appears to drown and is changed into a "water-baby," as a caddis fly—a skin-shedding insect—tells him. The novel depicts how England mistreats its poor, forcing them to work in unsafe conditions. "He cried when he had to climb the dark flues, rubbing his poor knees and elbows raw; and when the soot got into his eyes, which it did every day in the week; and when his master beat him, which he did every day in the week; and when he had not enough to eat, which happened every day in the week likewise" (Kingsley 1). The novel provides insights into the subjects as children's labor in unfriendly environment,

Which in Hannigan's term is 'environmental injustice' and he claims that "All citizens have a basic right to live and work in a healthy environment"(38).

The story takes place in a natural setting and targets several audiences at various points. "The Water Babies is both for the children being read to and the adults who read the text aloud," John C. Hawley argues in this context, "using its "nonsensical" children's fare to "disarm and to teach" all parties" (19). Throughout the text's imagination and morality, Tom serves as the kid reader's envoy. "Tom is a name frequently used for the youthful heroes of children's stories of the time," Hans Christian Alderson writes (204). Thomas Hughes, a friend and contemporary of Kingsley's, released two works featuring a Tom: *Tom Brown's Schooldays* (1857) and *Tom Brown at Oxford* (1861), two famous didactic children's stories that followed in the tradition of evangelical religious tracts of the day, and which Kingsley praised (204). After all, *The Water-Babies* is regarded as "one of the first children's stories openly involved in societal critique" (Carpenter 13). Its social critique is inextricably linked to the setting of the work's creation, as well as the text's body. "Now, Mr. Grimes was Tom's own master, and Tom was a good man of business, and always civil to customers, so he put the half-brick down quietly behind the wall, and proceeded to take orders" (Kingsley 2).

Charles Kingsley has written social reform novels on the topics of poverty sanitation, disease and working class industrial distress. *The Water Babies* is written directly in response to exploitation of children as chimney sweeps. Todres takes "Children's bodies were ideally suited to clean the narrow, twisting coal – burning chimney flues of nineteenth – century England. Agile young boys could maneuver into the smallest nooks where soot accumulated and contributed to the likelihood of a

chimney fire” (154). The Children’s Employment Commission of 1862 described the gruesome working conditions of a child sweep:

No one knows the cruelty which a boy has to undergo . . . The flesh must be hardened. This must be done by rubbing it, chiefly on the elbows and knees, with the strongest brine, close by a hot fire. You must stand over with a cane or coax them by a promise of a halfpenny . . . At first they will come back from their work with their arms and knees streaming with blood, and the knees looking as if the skins had been pulled off; then they must be rubbed again.
(Holt 353)

The novel tells the story of Tom whose father is dead and his mother has been transported to a penal colony. Consequently, Tom lives a life in which almost all of his rights are abused; he is hungry, dirty, uneducated, unloved, homeless, and exploited by the cruel brutal Mr. Grimes for his labor. It fosters empathy for such “invisible” children (Todres 156). It begins as a realistic fiction: Tom is a preadolescent chimney sweep abused by his master, who one day runs away, sinks down into a stream of water and dies. Here the fairy tale begins. Fairies transform Tom to a “water- baby” and throughout the remainder of the book, all of Tom’s adventures take place underwater, among fantastic, sentient creatures. As a water-baby Tom gains what he never had as a poor chimney sweep, in particular a loving mother figure, protection, and education. Tom is detached through the degrading world of the British underclass and learns both rights and responsibilities in an ecologically and socially pure environment.

Robert Douglas Fairhurst connects *The Water-Babies*' fascination with the ocean to the much larger Victorian movement—at once a social drive and an

imaginative drift—toward the sea,' a fascination evidenced in the period preoccupation with seaside resorts, bathing fads, and medical recommendations of the healing properties of saltwater that lasted from the eighteenth century onwards (ix-x). Kingsley expands on this idea of water's purifying and restorative abilities, extending water's properties into the spiritual and social spheres. Invigorated by the cholera pandemic that swept England in 1849, Kingsley preached on sanitation reform, which his wife referred to be a crusade "against dirt and inadequate drainage" that was concerned with England's water supply (118). In *The Water-Babies*, "men are wasteful and dirty, and let sewers run into the sea instead of putting the material on the fields like thrifty reasonable individuals," and the garbage and rubbish that humanity pours upon the seaside must be cleaned by crabs and sea-anemones (Kingsley 100-101). The power of sanitation reform, according to *The Water Babies*, lies not in man's works or regulations, but in nature's effort and harmony.

"Kingsley was perfectly capable of absorbing multiple ideas of nature that differed from one another and yet combine them all into a coherence of simultaneous difference," as Christopher Hamlin puts it (258). Kingsley modifies natural constructs to suit his plot, then draws attention to their manufactured states in order to exploit them for the story's benefit. The text's numerous representations of Nature—"the four feminine divinities" identified by Hamlin as the fairy queen, Mother Carey, Mrs. Bedonebyasyoudid, and Mrs. Doasyouwouldbedoneby—replace a single embodiment of nature even more (260). Within the context of the story, the cohabitation of separate natural creations is harmonious and natural. While "old Mrs. Earth" sleeps in her beauty, another divinity of Nature, the fairy queen disguised as the "poor Irish woman," is up and about, recommending to Tom for the first time in his short life that he should say prayers and bathe in the sea (9). It's also worth noting that while

Mother Earth is dreaming, the fairy queen is telling stories. Mrs. Earth is as "quiet" and "asleep" as Tom's awareness of his interrelationship with her, but her beauty compels Tom to "look[...], and stare[...]" and yearn to go beyond the gate and interact with the scene's flora and fauna (9). "Tom want to go and see the sea, and bathe in it likewise," he says in response to the Irish woman's sea stories (10). Tom is still enslaved to his dirty master and his duties as a chimney sweep, so he hasn't really immersed himself in nature. While Tom is inspired by the wild environment just beyond a gate, it is the Irish woman's stories of the sea that pique his interest in bathing, that all-important symbol of bodily and spiritual regeneration. *The Water-Babies* in its complete whole reflects the experiences of the Irish women in this book, since it is also about the wonders of the sea, and it urges its readers to wash-down, submerge themselves in nature, and even play.

Because of the Water-Babies' significant focus on the polluted environment and sanitation, Kingsley's life and work should be viewed through an ecocritical lens. "A (Sea) Green Victorian," by Naomi Wood, proposes the concept of interpreting Kingsley as a proto-environmentalist, and *The Water-Babies*, in particular, as a text that criticizes pollution as a nature-damaging outcome of industrial human progress, so making it "both Victorian and radical" (233). Despite any archaic notions of environmentalism, Wood correctly maintains that the book is nevertheless helpful as a social novel because its metaphors enable readers, particularly young readers, to imagine themselves as mechanisms of a larger Nature.

Further, into the present-day, Christopher Hamlin's "From Being Green to Green Being" examines Charles Kingsley's life and literary career through the prism of a green identity and environmental awareness. "Imagination becomes the gateway between the active and passive realms of activity and contemplation," according to

Kingsley, according to Hamlin (258). We interpret Kingsley not just as a proto-environmentalist but also as a theorist who gives a highly useful method of ecocritical understandings of texts and the world because of this unique conceptualization of imagination as a means of accessing new and diverse ideologies. Kingsley places a great importance on nature because it is an inextricable part of his life. *The Water-Babies* serves as an introduction to a current ecocritical concept known as deep ecology, which aims to "reorient society and individuals' understanding of the self in connection to environment" (Garrard 22). The *Water-Babies*' environmental ideas are well aligned with deep ecology principles. Deep ecology, in particular, "demands recognition of inherent worth in nature" while striving to eliminate the dichotomy between anthropocentrism and environmentalism by acknowledging humanity as an important component of nature (24). The book is "one of the first stories actively engaged in social critique written for youngsters," according to Humphrey Carpenter (13). When considering the critique's proto-ecocritical elements, keep in mind that *The Water-Babies* was written so long ago that, as Wood points out, the term "ecology" had not yet been coined (234).

The exposition of the environmental subjectivities foregrounds Tom's development in the novel's natural setting that provides an ideal ground for adding current environmental ideas into modern reproductions and adaptations. The book is "one of the first stories actively engaged in a social critique written for youngsters," according to Humphrey Carpenter (13). When considering the critique's proto-ecocritical elements, keep in mind that *The Water-Babies* was written so long ago that, as Wood points out, the term "ecology" had not yet been invented (234). In many ways, Kingsley was not seeking to discuss the environment in purely ecological terms since he had access to such a phrase. Instead, he was writing writings about the

environment and its link to mankind at a time when ecological and environmental concerns were becoming more prevalent. As a result, the poem takes a bold stand on humanity's role in the environment.

The novels *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies* are all the celebrations of childhood, unadulterated experiences, and feelings. As Peter Hunt notes "Children's literature sounds like an enticing field of study"(1) and, our modern thinking tends to emphasis on the development of the child's consciousness in relation to other people, the coming of the child into human society: learning its signs, its guidelines, its morals, creating the destructive concept of 'separation' and developing autonomy. Children need to be shown the right path and indulge in vain efforts of guiding them. The first thing to do when bringing up a child is not to impact the child's mind with our biased mind. The child protagonists in the novels serve as testimonials to this thought. They have had the least of influence of the 'cultured' mind and live their life in their own ways.

All the novels, representative of their themes, serve as eye openers to twenty first century readers. These classics not only attract children but also to the adults. One obvious beneficial and crucial reason to associate with their significance is, regarding the ecological themes prevailing in them. An Eco critical reading of such novel, transcend the entertaining aspect of novel and, as the need of the hour, functionally educate their readers and sets the base ground for realization along with action. Readers do not just remain readers; for realization kindles the call for action and change in perception too. William Reuckert in his book *Literature and Ecology* says that, as readers, just as we ask questions of pedagogics, times past and social justice, we need to enquire problems like "how are we carrying out our responsibility toward the planet when we read literature?"(71).The authors thus question the

presence of ecological visions behind literary works. Environmental literature provides an alternative, non-scientific approach to examine ecological issues that can be part of a holistic solution for environmental education. Eco critique emphasizes the connections between nature and culture, and in many cases, it offers a critical perspective on stories and how they depict the environment, as well as human characters and their interactions.

Children's texts have long been acknowledged as instructional or, specially, commencing children into an adult world by providing children with guidelines, values, and expectation of that adult world. Many writers have left their mark, making children aware of environmental subjectivities by reading children's literature. What I want to focus on this research is that children's literature exposes environmental subjectivities to evoke the sense of wonder at the natural world. Beside this, the environmental ideologies inscribed in the children's literature make children environmentally civilized. Myriads of physical as well as mental problems are emerging due to the environmental crisis. Defense of the environment will be the matter of the instantaneous worry. It is only possible through environmental literacy. It is an attempt to emphasize how the environmental subjectivities in children's literature can motivate the children to get engaged with the environment and develop their knowledge of interconnectedness between biotic and abiotic worlds as well as realization of human space in the place not as a master or conquer but as a member of biotic community in the ecosphere.

In addition, the study will be potential to open up new channels for the learning of children's literature and to assist in the development of children's literary criticism into a substantial, broadly applicable social and public role. This study's findings will be useful in practice, particularly in terms of illuminating potential

readings of children's environmental literature. The study provides opportunities to identify and examine the environmental subjectivities and ideologies represented in the texts. Finally, this research may awareinvestigators, academics and readers to specificmeans of perceiving of the environment, the ways environmental subjectivities in children's literature aware and socialize the present as well as the next generation. It makes us understand and implement sense of imbeddedness and interdependence between nature and culture so as to avoid environmental apocalypticism.

As this initial and brief argument has explained, critics have analyzed the rhetoric of environmental subjectivities in all the four primary texts. Environmental subjectivities dominate the plots of all the four novels. Most of the critics also have analyzed that children enjoy reading the texts with the environmental subjectivities and they enjoy with nature. However it is noticed that they have not discussed much on the ways of understanding children's literature with the lens of children's literary theories and analyze those primary texts from the ecocritical perspective in order to explore the motif of the portrayal of environmental subjectivities and ideologies in children's literature to aware, inform, and lead the readers to an understanding about ecosphere. All the four books provide aninfluentialstand to spreadspecificmethods of environmental awareness. In this dissertation, therefore, I contend that the exposition of environmental subjectivities and ideologies in children's literature make children environmentally socialized and helps in mitigating existing environmental crisis.

III. Exposition of Environmental Discourses in Children's Literature

Environmentally socializing our children consists of making them reading about the environment and setting a good example for them by showing optimistic

environmental perceptions, approaches, and behavior. Giving knowledge about the environmental subjectivities through children's literature thus functions as a plea for green world for children. In this chapter, I analyze the exposition of environmental discourses in Johanna Spyri's *Heidi*, Frances Hodgson Burnett's *The Secret Garden*, Mark Twain's *The Adventures of Huckleberry Finn*, and Charles Kingsley's *The Water Babies* by applying ecocritical perspective. In doing so, the ecocritical insights envisioned by John Hannigan in his essay "The Environmental Discourses" are taken as key theoretical perspectives. Along with these, Barry Commoner's "The Closing Circle", Dale Jamison's "The Heart of Environmentalism", and Greg Garrad's "Ecocriticism", subordinate to explore the exposition of environmental discourses in the selected novels under scrutiny. I claim that the children's books with environmental subjectivities evokes the sense of astonishment at the natural world which fosters to the symbiotic bonding between environment and children which make aware and socializes children environmentally. Childhood influences how we think about the environment and how we frame it in our brains in the process of being socialized into cultural norms. Close textual analysis justifies that the environmental discourses help in shaping readers (children) as ecological subjects.

My discussion about the exposition of environmental discourses attempts to explore focusing on John Hannigan's the typology of environmental discourses- arcadian- nature has precious aesthetic and transcendent value, ecosystem- human intervention in biotic communities affronts the stability of nature, and environmental justice- all people have elementary right of living and working in a healthy environment. These typologies function as the key theoretical parameters to expose and analyze the environmental subjectivities in the novels. The child characters in the novels with direct contact with nature develop environmental subjectivities in them.

Hajer defines discourse as an interconnected set of 'story lines' which infers the world round us (Gelcich et.al. 379). John Hannigan in his *Environmental Sociology* explores "the shift from the way of presenting the traditional image of nature and its inhabitants as frightening in literature as in the *Little Red Riding Hood* or *Peter and the Wolf* to the nineteenth century wilderness as a precious resources, unspoiled natural setting took on a special meaning for the joys of country life and outdoor living" (40), as in *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies*. He also adds that such stories socialize the child readers and awaken them about environmental discourses as prominent American educationalists such as G. Stanley Hall, Francis Parker, and Clifton Hodge dynamically stimulated nature learning in schools (41). Thus, this chapter aims at examining and analyzing the exposition environmental discourses in the primary texts and their role in developing environmental subjectivities in the children.

"A rising tide of nostalgia among the urban middle class for the joys of country life and outdoor living" sparked an Arcadian discourse (Hannigan 41). In this discourse nature is constructed as something exterior to human society, away from everyday life in the place which has "priceless aesthetic and spiritual values" (38). As a counterweight to the urban industrial culture, it is iconized using fixed imagery. and the environmental evils; it is sublime and wild, beautiful and simple which satisfies the desire for wilderness by celebrating pure pleasures in the lap of nature. The Arcadian discourse influenced Wordsworth, Emerson, and Thoreau's Romantic nature writing, as well as back-to-nature movements. Taking these insights into consideration, the researcher here analyses the development of the environmental subjectivities in the protagonists of the primary texts: *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and the *Water Babies*.

Johanna Spyri's *Heidi* narrates the story of an innocent little girl, Heidi, who symbolizes the human journey; a journey which is the process of learning too and in the end realizing that one should be at peace with nature. The same happens in the novel. The Alps representing a precious resources where Heidi gets joy of her life that represents the Arcadian discourse. *Heidi* deals with the elements of nature which gives the young readers a happy and enchanted picture of the world around them. Heidi, a Swiss orphan, who is catered for by Dete, her aunt, is sent to her grandfather at an early age because Dete wants to work in Frankfurt. Heidi becomes very happy and enjoys the company of her grandfather in the Alps and roams about freely in the mountain air with goats and Peter, the goatherd.

The other friends that Heidi has are grandfather, Peter's blind grandmother and Peter's mother. Dete comes back for Heidi and takes the poor girl to Frankfurt. Heidi becomes a companion for a young physically challenged girl named Clara, whose mother had passed away. Even though Heidi is much liked by Clara Sesemann and Mr. Sesemann, the housekeeper Ms. Rottenmeier, finds her a backward and ill-tempered girl who cannot even learning her alphabets. Heidi is later helped by Grandmamma, Clara's grandmother and Heidi learn to read. The bond between Clara and Heidi continues to flourish, meanwhile Heidi grows more and more homesick and finally sufferings from sleepwalks. They consulted to a doctor who diagnoses that she doesn't love to live in the city. So he suggests them to send her back to the Alps again to cure her problem. Heidi is then sent back to the Alps where she immediately gets recovery. She brings light, joy and laughter to all family members. She reads out to her Grandfather and is also able to go to school. The doctor, Clara and grandmamma, pay visits to Heidi. Clara is able to walk. There is much satisfaction and settlement in

the end of the work, when Grandfather travels back to the village of Dorfli every winter when Heidi attends school and even Peter then finds it easier in classroom.

The above brief sketch indicates that nature can be referred to as a place with very little human activities such as the wilderness. “The idea of wilderness, signifying nature in a state uncontaminated by civilization, is the most potent construction available to New World environmentalism” (Garrard 66). Wilderness, from an ecocritical perspective examines the nature’s representation in literature and others. The representation of the wilderness is divided into two main tropes; old and new world wilderness. The old world views wilderness as loneliness devoid of civilization, in other words, a place of exile. The new world views the wilderness as a place of reservation and not a fearful isolation meant for people who do wrong but from a positive point of view. It is viewed as a safe haven for the various animals and few humans who find solace there. The comforting calmness of nature has a positive beneficial outcome on those who enjoy it as stated by Eva Selhub in her article “A Doctor Explains How to Take Advantage of the Healing Powers of Nature”, in the following words:

Individuals who live closer to green space have fewer health complaints and live longer, according to research from throughout the world, and the green space itself acts as a stress buffer, allowing people to cope better with life's challenges. Other studies have discovered that invisible chemicals (called phytoncides) found in some trees can reduce stress hormones, lower anxiety, and improve blood pressure and immunity...being outside provides you with the benefits of getting natural sunlight, which provides you with much-needed vitamin D and natural melatonin stabilization. (174)

Selhub here infers that nature is the best friend for humans after frenzied activities for renewal and recovery. Heidi's first meet on the mountains resulted in her having a place to call home and being a healthy-looking child to which Aunt Dete confirms. The child had grown well and healthy. Same can be said of Clara's first encounter with nature on the mountains. Clara, at Frankfurt, is regarded as having a pale thin face. Clara's intimacy with nature on the mountain results in her looking well and having a good hunger as matched to her home in Frankfurt; this is evident in the remark below made by Grandmamma after Clara's few days on the mountains, "your cheeks have grown and rosy! Can that be you?" (Spyri 135).

One major happening that contrasts these two living places is the "healing and therapeutic effect" on the mountains. Natural environment, more specifically the mountains, provide some characters in the novel with healing both physically and psychologically. This appears in the lines, "There is only one cure for this, she must be sent back to her mountain. The girl must leave here tomorrow" (88). "If you send her back at once, she may get better in the mountain air. But if you wait, she may not get better at all" (90). This excerpt provides proof of the healing effect of wilderness. The doctor advises Sesemann that Heidi must be sent back as the sickness she has does not need "modern medicine" but rather her healing will come from her natural environment which is the alps back at Dorfli (136). Clara's stay on the mountains proves to be good as she is able to walk. This healing, grandfather points to "God's good sun and mountain air" (136). The doctor is not left out of the healing and advantageous consequences of the mountains. His visit to the mountains added him friends, freedom and fresh air which is not easily available in Frankfurt. He corresponds to how life on the mountains is good for the body and soul as he himself is able to enjoy life again after the death of his wife and daughter which he could not

do in Frankfurt. The doctor enjoyed the familiarity of good friends and fresh air and freedom of the mountain. Getting away from the city helped him overlook his difficulties and enjoy life again. "THE DOCTOR, Peter, and the goats climbed up from Doerfli the next morning. Heidi was waiting for them at the hut with her two goats, all three looking as fresh and energetic as the morning sun among the mountains."(124). Then he says this to himself when he leaves the mountain after his leave: "It feels well to be up there... healthy for the body and mind. A man could learn to be content, again here"(119). "Life had certainly changed on the mountain, and soon things would be changing even more" (112). Heidi had all the cheerfulness she needed on the mountain and grandfather had given her more than a home when he took her in. He had given her a life filled with love, warmth and care. It was now her desire to share these things with others. For everything worked out in the end. Heidi's life on the mountain is a joyous and happy one. Grandfather provides Heidi with love and affection contrary to what the people of Doerfli originally thought. They supposed grandfather to be cold and uncaring but he proved to be the different and very kind to Heidi. Although she spreads a new family at Frankfurt, all the happiness she needs is provided by the mountains; her grandfather's love and warmth, her friendship with Peter and the goats and the pleasant picture of seeing the grandmother happy.

Hodgson Brunett's *The Secret Garden* is a story about a young girl, Mary and her meetings with nature, animals, and persons in country Yorkshire in the mid spring. The landscape is depicted in *The Secret Garden* through the characters of Mary Lennox and Dickon. Mary is depicted by the author as a spoilt, bad-tempered, and naughty child. Despite Mary's poor behavior, she has a close affinity with nature. This is evident from her time spent in India. She loves to play alone in the flower

garden. She would then act as if she was planting the flower. She tries her hardest to make her garden look beautiful every time she plays with flowers. The story reminds us of Barry commoner's first law of ecology that "everything is connected to everything else" (1). The basic message behind this law is that all things are connected to each other sometimes in very obvious ways, and sometimes in indirect ways. Such association among everything around us is the concern of the environmental discourses. Mary undergoes through all the three typologies of environmental discourses. The secret garden represents a precious resource where Mary gets joy of her life. This represents the arcadian discourse because the garden has priceless aesthetic and spiritual values for her.

Mary's sense of arcaedia is meaningful in the story. The children discover their own 'Arcadia' by bringing a dead, dismal garden to life, and by watching the plants bloom, they grow and bloom into happy, healthy, desirable children full of life and vitality. The message of the novel lies in her connection to the garden which symbolizes the perfect natural world. Not only Mary, the other characters in the novel are very closely attached to nature, they strive hard to save environment. Along with enjoying with nature, Dickon most of the times engages in producing vegetables too. In this context, Spyri writes:

The secret garden was not the only one Dickon worked in. Round the cottage on the moor there was a piece of ground enclosed by a low wall of rough stones. Early in the morning and late in the fading twilight and on all the days Colin and Mary did not see him, Dickon worked there planting or tending potatoes and cabbages, turnips and carrots and herbs for his mother. (197)

Dickon's this attempt brings an important message to the readers to do such activities. Such representations of the environmental subjectivities in literature socialize the readers as well.

As Dickon engages in gardening, Mary wanders in the moor all day. Her time out of doors begins to make a change in her: she slowly begins to grow stronger and healthier, and her fancy, which had laid inactive during her time in India, is speeded by her investigation of the manor grounds and her search for the secret garden. This can be seen to have a philosophic imagery just like how the soul always seeks something beyond its reach. The open secret is in fact a secret and hidden in spite of its obvious presence. Similarly though the locked up garden is an object of Mary's curiosity and she wishes to discover it, it remains a secret for a while. The growth of Mary's personality from an annoyed, sick girl into a healthy lovable child equals with the discovery of the garden and working of the garden's magic on her mental and physical self. "They're two young 'uns growin' fast, an' health's comin' back to both of 'em. Children like that feels like young wolves an' food's flesh an' blood to 'em," said Mrs. Sowerby. Then she smiled Dickon's own curving smile. "Eh! but they're enjoyin' theirselves for sure," she said"(200). The curative effects of the moor starts to function that makes Mary fresh and delighted, as James Hillman assesses that we cannot be studied or cured apart from the planet (XXII).

Wilderness familiarity, if conducted as a retreat from cultural dominion, could have a profound impact on the human essence. The 'bad place' one is 'in' may refer not only to the depressed mind but also to the environment that reflects it. Colin Craven himself hates to be looked at, because he despises the pity and inspires disconsolate fascination. He refuses to leave the mansion, and spends all his time shut up in his grand gloomy room. Like Mary, he has become repressive, since all his

servants have been taught to obey all of his orders without question. “I hate fresh air and I don’t want to go out” (Burnett 103). Richard Louv, in ‘The Last Child of Woods’ inscribes, for a child growing up in a dysfunctional family or neighborhood, nature provides a clean slate on which he or she might create and reinterpret the culture's illusions. Nature encourages children to be creative by requiring them to visualize and use all of their senses. He further elaborates:

A child, given the chance, will take the world's turmoil to the woods, wash it in the creek, and turn it over to discover what lives on the other side of that confusion. Nature can also terrify a child, and this terrification has a purpose. A youngster finds freedom, fantasy, and solitude in nature; it is a location separate from the adult world, a haven of serenity. (7)

Louv in the same book coined the term for this ‘lack’ in children of today, the ‘nature deficient disorder’ which by no means is a medical finding, it however necessarily offers a method to consider about the difficulty and the opportunities for both children and adults (8). *The Secret Garden* serves as a catalyst for the characters' rehabilitation, and Colin is no exception. He is unable to walk when we meet him, but he discovers that he can stand in the garden. He performs behind his father's back until he is able to surprise him by getting out of his wheelchair and walking. Colin's impairment is obvious from the outset to be psychological, stemming from a difficult childhood. Children's attachment with nature is depicted in *The Adventures of Huckleberry Finn*. “And got to thinking over our trip down the river; and I see Jim before me all the time: in the day and in the night-time, sometimes moonlight, sometimes storms, and we afloat along, talking and singing and laughing” (Twain 211). It is prevalent throughout the novel. There are several instances where subjectivities, particularly by Huck gets shaped in the company of wilderness. In his journey, Huck undergoes through all the

three environmental discourses envisioned by John Hannigan. In the story, Huck's escape to Jackson's Island, meeting with Jim, their wish to connect to the Ohio river where nature is peaceful site that represents the arcadian discourse.

The key themes of natural surroundings in this tale are rivers, storms, and stars. What are these explanations about? Huck Finn is supposed to be running away from the orthodoxy of falseness, the law, and the monotony of society. In the forest, he meets up with his friend Jim. Huck's flee from the hypocritical society to the wilderness is his discover of his own 'Arcadia'. While describing Huck's pleasant and carefree life in the wilderness, Twain compares these with Huck's lifetime in wilderness and with civilization. The life in wilderness represents Huck's freedom. To assert this view, he writes, "Another night when we was up at the head of the island, just before daylight, here comes a frame-house down, on the west side. She was a two-story, and tilted over considerable"(50). The house in *The Adventures of Huckleberry Finn* is the representative of human's conventional culture.

Huck returns to nature as a follower of his thoughts throughout the story to keep his mind clear. When he lies down along the river and gazes up at the sky, he feels at ease. Huck spends the majority of his time in the untamed pastures, bounded by nature. It's an illustration of how nature can assist him in coping with tension. "A variety of studies over many years have showed speedier recovery from stress in response to natural stimuli than in built environments," writes David Tetley. These discoveries were made in a variety of environments, ranging from close proximity to wilderness" (200). The majority of individuals walk into nature to relieve mental and physical exhaustion, restore their mental transparency and produce a mental sense of comfort, as well as physical relaxation. Such theme is represented in Andrew Marvell's poem 'The Garden'. In the beginning stanza of the poem, he writes:

How vainly men themselves amaze
 To win the palm, the oak, or bays,
 And their uncessant labours see
 Crown'd from some single herb or tree,
 Whose short and narrow verged shade
 Does prudently their toils upbraid;
 While all flow'rs and all trees do close
 To weave the garlands of repose. (Lines 1-8)

The speaker condemns men who "vainly astonish" themselves by placing a garland of a few leaves and believing they have earned success, prestige, and reward for their endless labors in this poem. The ultimate and total enjoyment, however, is found in the whole "garland of calm" in nature.

Elaborating the tranquility, beauty, and quietness of the garden, Marvel, in the second stanza writes:

Fair Quiet, have I found thee here,
 And Innocence, thy sister dear!
 Mistaken long, I sought you then
 In busy companies of men;
 Your sacred plants, if here below,
 Only among the plants will grow.
 Society is all but rude,
 To this delicious solitude. (Lines 9-16)

He personifies nature's peace and innocence, and speaks to them, claiming that he has finally found them after spending too much time in men's company. Then he refers to the trees as "amorous" (sexually playful or powerful). He condemns lovers for cutting

trees to write their beloveds' names, citing an unusual sense and devotion to trees. In a number of cases, Huck prefers nature to civilization. For example, Huck goes away from his father's mistreatment. Pap appears to be esteemed in his community since he is a white guy, despite his father's cruel treatment of Huck. Huck breaks away from society's and religious people's pretenses, such as Miss Watson's and her sister's. Huck's escape is aided by the government's handling of him. Huck feels that there is a safe haven in nature and, on the other hand, dreads having to return to civilization. "It was kind of lazy and jolly, laying off comfortable all day, smoking and fishing, and no books nor study" (Twain 25). Huck sometimes gets himself entangled in the ground of nature-civilization conflict too but ultimately, he prefers nature.

In his story, Mark Twain employs natural landscapes and natural forces as signs. The river is the most emphasized and powerful sign in Huckleberry Finn's adventures. "It did seemed so good to be free again and fall by ourselves on the big river and nobody to bother us" (202). It is a symbol of liberty, independence, and wild life. Huck abandons the social order and civilization in order to live alongside the river. He abandons everything in his life and joins his friend on an adventure. Describing the importance of the river, "River gives the book its form," T. S. Eliot argues, "yet the book might be a sequence of adventures with a happy ending if it weren't for the river" (9). A river, a large and influential one, is the main and only natural force capable of completely determining the path of human migration. As a result, the river contributes to the book's greatness. As mentioned, the river is a natural path of journey; Huck uses it to flee away from his society's hypocrisy and his rude father. He reflects the river and the surrounding wilderness to be his home. Jim too flees the same society, believing the river to be a protector as well as a method of carriage to join his family. Supporting this claim, Carl F. Weick admits that the river

also brings Jim and Huck past Cairo and into slave country, but it bears no responsibility for this unless it is viewed in an anthropomorphic light (76). The fog represents interruption, and how troubles might make it difficult to complete one's goals. Twain, in *The Adventures of Huckleberry Finn*, writes, "I see the fog closing down, and it made me so sick and scared I couldn't budge for most a half a minute it seemed to me and then there warn't no raft in sight; you couldn't see twenty yards"(81). This is an example of how life may be a fog dream, and you won't know what you're going through until you've passed through it. Because there is no ease in the environment, they are unable to decide what they will do next, where they will go, or what they will see. When the fog comes in the novel, it completely covers everything, causing Huck and Jim to miss their intended goal of Cairo.

People are affected by nature in both positive and negative ways. Natural calamities such as whirlwinds, tsunamis, storms, and other incidences indicate the latter. According to Emerson, the natural environment is a "transcendentalist force" (3). This indicates that folks who prefer traveling into natural surroundings to ease negative moods and stress can benefit from them. In general, a city is overcrowded, thus most workers would prefer to rest in natural settings. This is exactly what Twain means when he describes his society's hypocrisy, which he expresses through his primary characters like Huck and Jim. On Huck's experience to nature, "When one wants to be alone," Dolan says, "one can look at the stars because they generate a sense of respect and because they remain unreachable." "How would mortals believe and revere; and maintain for many generations the remembrance of the city God which had been seen if the stars appeared one night in a thousand years?" he adds. All of nature's objects exude a sense of knowledge, contentment, and simplicity" (81). In the same manner, Glen Barclay in his *Mind Over Matter: Beyond the Bounds of*

Nature opines, nature provides inherent curiosity and a sense of fascination as a counterbalance to too much directed attention. A natural environment's restorative effect whether it's a wilderness setting or a walk through a local nature preserve results in renewed attention and pleasant affect (45). A walk in a natural location, for example, led to better recovery than a walk in an urban region or reading periodicals and listening to music after many hours of cerebral effort.

Huck learns that nature is a safe home and a hiding spot, a place where he may go and not be found if he so desires.

So he watched out for me one day in the spring, and caught me, and took me up the river about three miles in a skiff, and crossed over to the Illinois shore where it was woody and there warn't no houses, but an old log hut in a place where the timber was so thick you couldn't find it if you didn't know where it was. (Twain 24)

It is ambiguous to the reader because we know that Pap took his son to the woods, yet Huck disliked it, despite the fact that they are both part of nature. This is paradoxical because Huck was not sent there to relax, have fun, and discover with his father, but was instead caught and transported to a cabin by his father. Huck's perspective of nature may be skewed as a result of this, but he prefers being in the woods to living with the widow in the city. Both Huck and Jim live in society, as previously stated, but Huck feels he has no idea how to act in the city. "by and by it got sort of lonesome, and so I went and set on the bank and listened to the current swashing along, and counted the stars and drift-logs and rafts that come down, and then went to bed" (39). Huck becomes a part of nature. He feels nature a safe home.

Similar to Huck's story in *The Adventures of The Huckleberry Finn*, Kingsley's *The Water Babies* Tom's story who is introduced first as a despoiled

young one and is used to sweep chimneys and later on in the story, he is changed into a water baby as the Darwinian notion of 'evolution, 'natural selection' and 'the survival of the fittest' (qtd. in Hannigan 2). In a mysticevolutionary version, Tom is reborn into a new world, a pleasing world of water, where he is given an opportunity of a second chance to develop into the man he should have been willing for. After voyaging across the beautiful water world ways getting into stream, river, and ocean, he grows into a real, brave man being capable to play a contributory role in the land world as "he is now a great man of science, and can plan railroads, and steam engines, and electric telegraphs, and rifled guns" (Kingsley 301). The novel explores nature as pristine valuable resources. Tom's transferring from an ordinary baby to the water babies in the water world represents the arcadian discourse. Tom lives his pleasant life under the calmness of the nature. Along with this proposition, the book's exposition is primarily to attract and inform readers about the world of nature. The writer opposes that the novel is only a fantastic story, frequently attracting the children with declarations which cannot be evidenced and signifying the toughness of being confirmed on everything. This uncertainty is the feature of most of the fairy tales. The concern of this study is to focus less on the nature of the fairy tale whereas it attempts to analyze the ways the environmental subjectivities are exposed in fairy tales. Most of the plots of the story take place in the lap of nature. The settings of the story indicate the natural process. The progressions of nature are viewed as machines as well as biological mystic. Kingsley writes:

There was one wonderful little fellow, too, who peeped out of the top of a house built of round bricks. He had two big wheels, and one little one, all over teeth, spinning round and round like the wheels in a thrashing-machine; and Tom stood and stared at him, to see what he was going to make with his

machinery. And what do you think he was doing ? Brick-making. With his two big wheels he swept together all the mud which floated in the water : all that was nice in it he put into his stomach and ate ; and all the mud he put into the little wheel on his breast, which really was a round hole set with teeth ; and there he spun it into a neat hard round brick ; and then he took it and stuck it on the top of his house-wall, and set to work to make another(78).

In an initial chapter of the novel, the boy and his master, Mr. Grimes, step forward “plodding along the black dusty road, between black slag walls, with no sound but the groaning and thumping of the pit-engine in the next field” (4). This rule of nature is only contextual.

In contrast to this, we see nature bright and clean. Far than the human societies and the industrial locations, “the road grew white, and the walls likewise; and at the wall’s foot grew long grass and gay flowers, all drenched with dew; and instead of the groaning of the pit-engine, they heard the skylark sing his matins high up in the air, and the pit-bird warbling in the sedges, as he had warbled all night long” (4). Even though, nature seems as a nappingsplendor: “old Mrs. Earth was still fast asleep; and, like many pretty people, she looked still prettier asleep than awake” (5), it is fuller and furtherindustriousin comparison to the most manufacturers as Lois Keith admires “the restorative powers of the open air” (99). Tom expects to find Mother Carey “snipping, piecing, fitting, stitching, cobbling, basting, filing, planing, hammering, turning, polishing, moulding” (251) when he joins her at the end of the book. At the concluding portion of the novel when he is encountered with goddess Carey (nature goddess), in contrast to his hope, she is sits “quite still with her chin upon her hand,” “mak[ing] them make themselves” (251). The sanitation workers under the water

world are not degraded as it is on the physical world. Thus the sanitation work there is normal and it is accomplished by the beautiful animals living there:

. But, to keep the place clean and sweet, the crabs picked up all the scraps off the floor, and ate them like so many monkeys ; while the rocks were covered with ten thousand sea-anemones and corals and madrepores,. who scavenged the water all day long, and kept it nice and pure. But, to make up to them for having to do such nasty work, they were not left black and dirty, as poor chimney-sweeps and dustmen are. No ; the fairies are more considerate and just than that ; and have dressed them all in the most beautiful colors and patterns, till they look like vast flower -beds of gay blossoms. (169)

In Nature, production is balanced. There is natural recycling process in the waterworld which is directed by Mrs. Doasyouwouldbedoneby and Mrs. Bedonebyasyoudid, the sister-goddesses. The name, Mrs. Doasyouwouldbedoneby reverberates the Golden Rule that the writer sees working through mother Nature, is a “she was the most nice, soft, fat, smooth, pussy, cuddly, delicious creature who ever nursed a baby” (190). She lovingly and carefully guides the water babies. In this context, a mother figure is created by Kingsley who loves and satisfies “armfuls of babies—nine hundred under one arm, and thirteen hundred under the other” (190) and becomes able to motivate each for their distinct conducts.

Today, Heidi, Mary, Huck, and Tom to most kids are lucky nature kids who have unraveled the magic of the natural world. Instances like the days of Heidi’s in Frankfurt, Mary’s in indoor, Huck’s in widow’s, and Tom’s in Grimes’ are depressing and mournful. On an ecocritical perspective, these can be related to the ‘go back to nature movement’ - search for arcadia. These experiences of all the protagonists of all four novels signify the shift from human artifact to nature. The longing of solace for

happiness and the love of nature are the result of the frustration of the modern urbanized living.

The other main discourse which shapes our perception to nature and environment is the 'ecosystem discourse'. It is grounded on the development of a scientific understanding concerning to ecologies and compounds subtleties in it which is the science of relation between organism and their environment. While defining ecology, Peter Ayres quotes Arthur Tansley in his *Shaping Ecology: the Life of Arthur Tansley* who defines, "Ecology is the study of plants and animals as they exist in their nature homes, of their "household affairs" and of the communities they form" (15). Beginning in the 1950's, the stability of ecosystems was associated to formal ideas centered on Aldo Leopold's 'land ethic' - the fusion of ecology and ethics, keen-sighted nature as a communal rather than as a product. Rachel Carson's iconic *Silent Springs* supported this discourse by presenting the serious concerns of the random usage of pesticide on plant and animals. Focused on this idea, the researcher here analyses the exposition of ecosystem discourse and its role in shaping the environmental subjectivities in the children in *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and the *Water Babies* within the parameters of ecosystem discourse 'centering on the notion of ecology and ecosystem' (Hannigan 42).

Heidi's exchange of joy with plant and animal communities in Spyri's *Heidi* represents ecosystem discourse. Sense of belonging her with animals, co-existence and living with other people, wilds, nature's healing properties, and growing positively towards the good and the morally sound are represented in *Heidi*. Ecocriticism views these as sociological discourses. Hannigan asserts "the natural world also entered into early sociological discourse through Darwinian concept of 'evolution', 'natural selection' and 'the survival of the fittest'" (2). This concept forwards socio-

environmental interaction. It promotes Greg Garrard's concepts of "a marriage of man and place, and culture and nature" (123). This claim is justified that in *Heidi*, there is harmonious reciprocal relation between human and non-human worlds. This is seen in the life of Heidi and the grandfather in the mountain in *Heidi*.

She understands what she sees, her eyes are in the right place," remarked the grandfather to himself. And so the time passed happily on till evening. Then the wind began to roar louder than ever through the old fir trees; Heidi listened with delight to the sound, and it filled her heart so full of gladness that she skipped and danced round the old trees, as if some unheard of joy had come to her. The grandfather stood and watched her from the shed.(Spyri13)

Grandfather's house is on the mountainside where there is peace, joy and harmony. Heidi becomes friendly with Peter, the goatherd and grandfather's goats such that there is friendship and tolerance and accommodation of the animals to the extent that they are named and treated well. Grandfather milks the goats and it is a source of food for him and Heidi and later Clara; thus, they get benefit from the goats. Nevertheless, Grandfather also makes sure they are well fed and have a clean shed to live in by creating conducive environment for both the humans and the animals to have a dwelling with a sense of interconnectedness. Grandfather and Heidi's lives are so linked to the environment and to each other that Heidi becomes homesick when she is in Frankfurt.

Her first visit to Frankfurt is described thus, "She jumped out of bed and dressed herself; then she ran first to one window and then another; she wanted to see the sky and country outside; she felt like a bird in a cage behind those great curtains. But they were too heavy for her to put aside, so she crept underneath them to get to the window. But she could see nothing but walls and windows" (50). Heidi's roaming

freely in open spaces could not bear the suffocating effect of the house in Frankfurt, so she seeks a way out. "What are you doing? What are you thinking of to run away like that?" called Miss Rottermeyer. "I heard the sound of the fir trees, but I cannot see where they are, and now I cannot hear them anymore," answered Heidi, looking disappointedly in the direction whence the noise of the passing carriages had reached her, and which to Heidi had seemed like the blowing of the south wind in the trees, so that in great joy of heart she had rushed out to look at them"(52-53).

The exposition of environment in the novel *Heidi*, is also important to analyze from the point of the animals perspective. Animals form part of the species that inhabit the earth. Animals in literature are sometimes used as the representations of humans and also they are used to show how humans relate with animals in real life as in *Heidi*. According to Garrard humanities concerns on the knowledge of the relationship between human beings, animals, and the surrounding which “split between philosophical consideration of animal rights and cultural analysis of the representation of animals” (148-149). He cites Peter Singer’s analogy of animals to women, “as falling on the wrong side of a supposedly insuperable line” (148). He provides a less radical position than Mary Midgley, who affirms that it's quite reasonable to ignore someone's race. It's a haughty insult to ignore their kind. A gorilla or chimpanzee being taken from its jungle and family and raised alone among people to receive what those humans consider as an education is not an opportunity, but a problem (147). Garrard makes us know the difference between animal liberationists and environmentalists. In accordance to him, the right of animals to live in the biotic community “draw the line of moral consideration at the boundary of sentience or feeling, whereas environmentalists, according to Curry lay less emphasis on individual organisms and place more emphasis on moral consideration of

inanimate things”(149). According to Roy Willis, animals at the same time being both very close and strange to human beings, being both similar to him and unalterably not-man, they are able to alternative, as objects of human thoughts, between being close and the distanced, are the distinctive peculiarity of animals (174). Heidi, like any other child, likes animals.

The animals in the story of Heidi serve three distinct purposes: as a source of food, as pets and as a means of transport. As a source of food: In *Heidi* animals provide food in the form of cheese and milk as characterized by the food taken by Heidi and Peter when they go out with the goats. The food provided by the goats of grandfather is so important that it serves as healing for Clara. As Spyri states, "Heidi came down, sat herself on her high stool in the old place, and then taking up her bowl drank her milk eagerly, as if she had never come across anything so delicious, and as she put down her bowl, she exclaimed, "Our milk tastes nicer than anything else in the world, Grandfather" (101). John Staughton in his article “9 Surprising Goat Milk Health Benefit”, emphasizes on the importance of goat milk, “The health benefits of goat milk include its ability to aid in weight loss, reduce inflammation, optimize digestion, improve the bioavailability of nutrients, strengthen bones, boost heart health, strengthen immunity, increase metabolism, prevent toxins from accumulating in the body and benefit overall health” (1). Similar to, pets, in real life, some animals are kept as pets or companions and they are shown much love and warmth. Heidi and Clara show affection to the kittens and protect them when Miss. Rottenmeier asks for the kittens to be thrown out. This appears in the lines, “After some time had elapsed, Miss Rottermeyer opened the door a crack and called through, "Have you taken those dreadful little animals away, Sebastian?"(Spyri 59). And so Heidi and Clara went to sleep with the expectation that the kittens were safe and warm in a relaxed couch. The

passage above shows the co-existent nature of Heidi and the mutual benefits derived from her coming from her Swiss Alps to live with Clara as companion in Frankfurt, Germany. Her free movement in nature makes her think of Clara first and she brings joy to the physically challenged Clara by gifting her with kittens.

Heidi is also kind to the animals her grandfather becomes very much attached to brown bear and white swan (name of the goats). She even becomes attached to the other goats those Peter takes care of. She even bungs Peter with cheese for him to stop beating greenfinch (another goat) when it was disobedient. Peter, on the other hand, does not show affection to the animals even though he is a shepherd. He tries to assault one as a form of discipline. Heidi disputes such act and even offers Peter an incentive to discourage him from any act of that sort. The following exchange takes place between them concerning Greenfinch, "Heidi ran up to him, followed by the white and brown goats, for they knew their own master and stall. Peter called out after her, "Come with me again tomorrow! Good-night!" For he was anxious for more than one reason that Heidi should go with him the next day"(23). She even does not want to live separately from the goats at night too.

Fraulein Rottenmeier, like Peter, does not portray a kind attitude towards animals. Her unkind attitude is revealed when she asks Sebastian to throw out the kittens. But Heidi and Clara feel joy and happiness in being close to these animals. As transport, the means of transportation at Dorfli and Frankfurt are carriages. A carriage is made up of a cart and a horse; as the horse moves, it pulls along the cart and anything else on it. A carriage transported Heidi from Frankfurt to the station. At Mayen field's station, she is transported by a carriage to Dorfli. Grandmamma also travels to Heidi's home on horseback.

All these description of human animal bond results into Mutualism and coexistence among the species which has two specific benefits. These species may or may not necessarily be from the same sort. A type of such relationship is the relationship between sea anemones and clownfish. The clownfish cleans algae from the sea anemones and in return the sea anemones protect the fish from hunters. As humans, we commune with one another to extend existence. No man succeeds or can live on his or her without the involvement of other humans. The involvement of others may not necessarily be long-term. In this context John Donne opines, "No man is an island, entire of itself; every man is a species of the continent, a part of the main"(xvii), confirms communal living. Such co-existential relationship can be said to exist among the characters in *Heidi*. When the weather finally grew cold and grandfather told Heidi to stay home, Peter felt the same unhappiness as the young girl. "Whenever Peter heard that he must go alone he looked very unhappy, for he saw nothing but mishaps of all kinds ahead, and did not know how he should bear the long, dull day without Heidi"(26). From the above extract, one will realize Peter and Heidi's benefit from their friendship. "This could be so wonderful for Heidi! She could live in a fancy place and also have someone to play with" (40). "Clara had grown much more cheerful since Heidi had moved in . . . he planned to keep Heidi around. She had a pleasant personality and was a wonderful friend for his Clara"(74). The above extracts from the novel show the mutual relationship between Heidi and Clara. Heidi keeps Clara company, as she (Clara), is the only child in the house of Sesemann and in return Heidi also gets a "fancy place to live", a friend to play with, and an education alongside.

Both the Doctor and Grandmamma take advantage from their relationship with Heidi. She brings happiness to them and in return Heidi gains another father figure

from the Doctor and also she is taught about God by Grandmamma. Heidi also says this to Peter to encourage him read to grandmother. This is also another form of mutualistic benefit which occurs in the text, Peter could improve his reading while grandmother listened to be calmed. She says “she needs to hear them every day, Peter. They make her feel so much better. That is a gift that you can give her” (112). Heidi helps Peter with his studies, especially his ability to read, in order for Grandmother to enjoy hymns in the absence of Heidi. This can be said to be mutualistic, in the sense that Grandmother gets to enjoy the pleasure of listening to hymns and in return, Peter gains the ability to read. In the spirit of harmonious living, Grandfather provides Clara with the best milk available and also makes sure she gets plenty food and fresh air while he works with her legs in the hope of her taking a step one day. Such substantial and genuine virtues among human beings, animals, and the things of the land community represented throughout the novel are the major influences that are the importance of Hannigan's ecosystem discourse.

In Burnett's novel *The Secret Garden*, human beings, animals and the garden are portrayed represented throughout which help to socialize the readers environmentally. This socialization makes nature complete whole with human and nonhuman worlds having their natural role alike. About such connection, Rolston Holms in his 'Value in Nature and Nature of Value' states, “we, humans carry the lamp that lights up value, although we require the fuel that nature provides” (144). There is interconnectedness and interdependence in between the human world and the worlds of the other animals. When Mary sees the garden through the window, she narrates, “There were trees, and flower-beds, and evergreens clipped into strange shapes, and a large pool with an old gray fountain in its midst. But the flower-beds were bare and wintry and the fountain was not playing. This was not the garden which

was shut up. How could a garden be shut up? You could always walk into a garden”(25). Nature is not a mere background of human survival on earth. More than this nature can be taken as the true pleasure of human existence if we respect, love, and care her. The dissertation’s attention here is not on class, sex, economy, and gender as we get in many former critical texts. The main focus is on the open-air environment like highland, vale, desert, sea and the like which is the life supporting system of all beings and things of ecosphere.

Lawrence Buell, in his essay ‘Environmental Apocalypticism’ puts forward his view saying, “That is certainly true of late twentieth century environmental thinking, which since the invention of nuclear weaponry has been forced to confront more seriously”(284). He talks about doom to avoid doom. The children would better understand the ways to care for the virgin beauty of nature if they know the importance of nature. They really understand the importance of nature by reading such children books with environmental subjectivities in their primary schools. They can be environmentally aware and knowledgeable if mothers also use such environmental stories as child's bedtime stories to help them to sleep. The children love hearing from their parents or grandparents or their teachers such interesting stories where physical environment plays an impressive part. In this way, literature fulfills the need of environmental education to children. Children must be alert of the different challenges our mother earth is facing these days. As Wordsworth in his poem, ‘My Heart Leaps Up When I Behold’ expresses “Child is the father of man”(21). If the children study about revaluing nature from literature, they will be the eco-friendly people. Then it would certainly be beneficial for a healthy future for humankind. By learning from the activities of the children in the garden, the gardener Ben Weatherstaff realizes, “Well, yes, I do. I was learned that by a young lady I was gardener to. She had a lot in a place

she was fond of, an' she loved 'em like they was children--or robins. I've seen her bend over an' kiss 'em." He dragged out another weed and scowled at it. "That were as much as ten year' ago" (74). If we become unable to develop an earth centered attitude from the very beginning, it would bring disaster for humankind.

Extreme dependency on science and technology is unusual. The children should broaden their imaginative vision and spirit, which is only possible under the vast blue sky. The above narrated scene about Mary clearly portrays her awareness of the environment around her. Jenny Bavidge explores how children's literature, despite its traditionally bucolic settings, also defines and justifies urban spaces. She argues for importance of the study of "geography" in children's literature, as specific places and spaces shape readers' considerations of children (320). Inarguably, the most important place in this book is the secret garden. "'I--I want to play that--that I have a garden of my own," she stammered" (56). The garden functions as an inconclusive place in between three different components; human and nature, human and animal, and nature and animal. There is a clear and strong bond in between these distinct things in the novel. The portrayal of Mary's relation to a red breasted tiny bird - a robin signifies the state of environmental balance which in Hannigan's term is 'ecosystem discourse' (1). Quite similar to it, Phyllis Bixler Copestake takes the novel *The Secret Garden* as an illustration of "the georgic reciprocity between man and nature which Wordsworth described as being both 'willing to work and be worked upon,' of being 'creator and receiver both'" (201). Natural environment is the genuine treasure which we should love and take best care of it.

Mary is introduced by her life with nature to the world of relation through an inquisitive beauty. The wordless interaction with nature enabling her to open up to relation with nature should be noted which in a way contributes to her interaction with

human, nature, and the other animals. While entering into the garden and meeting robin, the tiny bird, she is transformed both in and out, which shows the huge influence of interaction. In *The Secret Garden*, natural life with nature familiarizes her to lifetime with human. In this context, Emerson sets forward, “a friend may well be reckoned the masterpiece of nature” (179). Ecosystem and human perception cannot be detached. Only because of human beings’ unaffected separation from nature, we are claiming our superiority over nature, but in fact we are sheltered by Mother nature, not by the other ways. Trees and plants are our contiguous families. What trees exhale, we inhale; what we exhale, they inhale. When Colin gets into the secret garden, he feels fresh and active. He wants to walk and become very close to the trees. “I’m going to walk to that tree,” he said, pointing to one a few feet away from him. “I’m going to be standing when Weatherstaff comes here. I can rest against the tree if I like. When I want to sit down I will sit down, but not before. Bring a rug from the chair” (180). Dickon helps him consequently. Nature in this context not only makes him daring but also helps to be mutualistic. We can see the growing relation between Deckon and Colin too.

In contrast to the mutual relation between society and nature that are discussed above in both *Heidi* and *The Secret Garden*, The normal surroundings has an important part in presenting the dissimilarity between society and nature in Twain’s *The Adventures of Huckleberry Finn*. Twain shows a vast difference between living in the lap of nature and in the human society. Candace Slater, In his book *Entangled Edens: Visions of the Amazon*, admires loving and divine celebration of the Amazon rainforest. He describes images and accounts of the Amazon composing a complex network of plants and wildlife (101). Similar to the description of Slater, calming sounds provide Huck the tranquility of nature. It is a strong exposition of

how Huck feels open in the natural world. Throughout the trip, Huck understands the loveliness and liberty of nature, which attracts him to being separate and distant from the city: “Not a sound any Where’s, just like the whole world’s asleep, only sometimes the bullfrogs a cluttering, maybe” (116). Huck pronounces how lovely and tranquil the night is in open-air. He permanently realizes things more gorgeous and more soothing in nature than in the town. “It was a monstrous big river down there—sometimes a mile and a half wide; we run nights, and laid up and hid daytimes; soon as night was gone we stopped navigating and tied up nearly always in the dead water under a tow head; and then cut young cottonwoods and willows, and hid the raft with them” (116). The limitlessness of the Mississippi River is a living organism which is merging Huck. Twain uses the following explanations to narrate to Huck’s struggle and the voyage of his life.

When I got there it was still and Sunday-like, and hot and sun-shiny; the hands was gone to the fields; and there was them kind of faint dronings of bugs and flies in the air that makes it seem so lonesome and like everybody’s dead and gone; and if a breeze fans along and quivers the leaves it makes you feel mournful, because you feel like it’s spirits whispering - spirits that’s been dead ever so many years - and you always think they’re talking about you. As a general thing it makes a body wish he was dead, too, and done with it all.

(216)

Twain, at the same time has also incorporated Huck’s opinion of nature as a sign of what was to come with nature and the series of the narrative. At times Huck views nature as dangerous, violent, and challenging. He admires nature rather than only delight in its presence because he very well recognizes that it can transform in accordance to the environment at any minute. This indicates that how people, just like

nature, can change their approach from rivals to companions. Twain desires to demonstrate the form of the social order by showing such alterations from rivals to companions. He states that American society can also change from bad behavior to healthier behavior, just like Huck's concepts. In the initial part of the novel, Huck believes on equity and similarity among all the blacks, but after developing his closeness to Jim, his previous thought became changed. American people should modify their thoughts about the poor and the slaves because all are human beings, thus they are equal and same. There is no difference in between whites and blacks or the poor and the rich. Such discrimination is not there in nature. That is only the society which creates such boundaries. From Twain's point of view, nature is represented by the Mississippi range does not know such discrimination. Everything are equal and free there so the river is a sign of freedom to burdened individuals.

Huck and Jim do not have any concrete and creative thoughts about anything. Simply, they are passing their ways alone on their raft. Only the savior to them is the nature. The river as the form of nature god carries them towards liberty. For Huck, away from his feckless and abusive father and the controlling civilization, for Jim, on the way to the open countries. Huck and Jim both are exchanging their outlooks about each other, with some encourages. "Huck's fictions are lies against time, against an impossible father, against society and history" (Bloom 3). Everything that take place has a specific reason in nature, even an unexpected change. "I couldn't get up the chimney; it was too narrow. The door was thick, solid oak slabs" (Twain 25). Huck feels trapped, physically, in the cottage with his father. He cannot escape out away from his father. Spiritually, he feels very sorry about his father and himself. He cannot discharge from his father's exploitation. He minds that he will never grow into adequately cultured to live on his own. This produces an appearance that nature is a

harmless shelter because it protected Huck and Jim from psychic and bodily ill-treatment.

Nature communicates Huck a valued lesson in *The Adventures of Huckleberry Finn*. Nature itself has the power of balancing the things and beings in it as Barry Commoner in his third law of Alone ecology among the four laws points “Nature knows best” (20). The events in the natural atmosphere, such as wind calamities, injustice, torrent, and demises, are quantities of life which are always there. Winds, stars, rivers and other natural phenomena occur in everyone’s in real life. No one can have the ability to overcome all these things as he or she expects, and everything takes place because of its reason. It is used as a burden-releasing method. The out-of-doors, that are distant from people and social order, comforts people to get better quickly and lessening pressure. Huck displays this to all the people who use all their time working and this is one of the modest truths why Twain makes his character, Huck, to love nature so greatly. Huck became unable to live normal life because of his father’s inhuman treatment to him, but he goes to nature to get serenity outside the town. This is portrayed in the scene of the river where he is lying beside the river and watching the stars and appreciating the beauty of the outdoor. Paying attention to the sound of the atmosphere there, whether it is the sound of the waves or the sound of the trees, all attractive things.

Nature is used to renew both the body and mind and it is a worthy treatment to all. Commoner elucidates, “The amount of stress which an ecosystem absorb before it is driven to collapse is also a result of its various interconnections and their relative speeds of response” (19). This is closely that Huck acts in the novel. Huck leaves the society and goes to nature. He desires to endure and live there because he can indeed be himself in the natural surroundings. Some persons, for example the Grangerfords,

live in very big manors, full of comfortable and exclusive ornaments, but they are very doomed. Most of the situations of their lives, they are miserable and stressed. Sometimes they drive together to the church, but they are still eager to quarrel; even the church, a religious home for peaceable reproduction, is a worrying and painful environment for such people. Emerson has faith in God who created nature as the Centre of all cheerfulness. He trusts on the natural environments which are important, and we should study to increase in value to them (199). The same argument is envisioned by Harold Bloom who admires the memorable image produced by the river Mississippi at night, sparkling with the visual and concrete attractive picture (54). These arguments are reflected in the following sentences of the novel *The Adventures of Huckleberry Finn*. Huck narrates, "I was powerful glad to get away from the feuds, and so was Jim to get away from the swamp. We said there warn't no home like a raft after all. Other places do seem so cramped and smotherly, but a raft don't. You feel mighty free and easy and comfortable on a raft" (Twain 37). It shows their warm affection to live with nature.

As Huck in Twain's novel escapes society to live in the serenity of nature, Kingsley's protagonist of *The Water-Babies*, Tom, also does the same. Darwin's *Origin of Species* had only recently been written at the time when Kingsley's novel *The Water-Babies* was published. Being a Church clergyman of England too, he became one of the first to argue for the fact of Darwinian thought. The naturalists and other physical scientists of the world were already well aware of Nature's web, investigating the interconnections between animals, humans, plants, and landscape as part of a total environment though the term, ecology was not coined yet. Kingsley's theory is based on morality principle that Nature can and should be understood through moral conscience. Ecosystem is the fusion of ecology and ethics.

According to his principle, the law of nature involves us to take responsibility of the environment and in particular for the environmental concerns to both children and animals which are human creation. Kingsley's focus is on the true wonders though fantastic qualities of nature, and reveals that the materialist utilitarian, if they disregard humans' attachment to nature, are not as natural as they claim. In his opinion, "nature is resilient, powerful, and redemptive; ignorance of Nature's processes will eventually cost humans too much" (32). They even lose their basis for survival. Human survival depends upon harmony, co-operation, and co-participation among the things and beings.

Kingsley satirizes both to existing weaknesses and to advance place governed by those natural laws that we ignore at our risk by Setting the fairy tale basically under water. To create the connection in between the land and the water worlds, in Aldo Leopold's term "the biotic community" (2), Kingsley amusingly lists all the proofs that there must be water parallels of land things:

Wise men of old said that everything on earth had its double in the water; and you may see that that is, if not quite true, still quite as true as most other theories which you are likely to hear for many a day. There are land-babies—then why not water-babies? Are there not water-rats, water-flies, water-crickets, water-crabs, water-tortoises, water-scorpions, water-tigers, and water-hogs, water-cats, and water-dogs, sea-lions and sea-bears, sea-horses and sea-elephants, sea-mice and sea-urchins, sea-razors and sea-pens, sea-combs and sea-fans. (70)

The world of the water affords useful correspondents. Illustrations of minor competition, class division, and honest void abound; the writer links salmon to Spanish aristocrats, caddis to style-conscious women, mayflies to negligent male partners, and like wise. The water world which is ruled by nature-goddesses and

governs naturally, is different in many important ways to the land world. Kingsley highlights on many social programs which is his matter of interest demonstrates the effectiveness of his praising to the water world. In his thought, Kingsley draws the concepts from both the concepts of current scientific theories: evolution and natural selection and the traditional metaphors for nature as mother. In this basis, he sketches basic complications that London was facing and then explains a package to treat those troubles to exchange creatures with the environment by following the idea of accepting nature in the motherly form. Water, specifically “the noble rich salt water, which, as some wise men tell us, is the mother of all living things” (67), and the major properties water’s of changeability and cleanliness run certainly into his meaning of restoration done with reprocessing. This process of restoration and reprocessing to rebirth is described by Kingsley with the example of the death of sea mother, her rebirth. It replicates the same, natural process which derives pleasure too.

The Water-Babies at the same time teaches readers to respect mother-nature and supports for the politically awareness for the actions to look after both anthropological and natural properties. The chief goal of the environmentalists is to maintain a link between humans and nature biologically. The goals of Kingsley as an environmentalist is of no different to the others. He always stands in the position of the modern environmentalist. His writings, most of the times use productive metaphors to environment that his readers to see themselves as a minor part of a greater Nature. Interrelationship in between human and the natural environment is possible by “understanding plant and animal communities as 'organizational weapon'” (Hannigan 44). Nature is considered and perceived as mother. So nature must be obeyed as mother goddess, her love for all the creations cannot be questioned, she loves the good doers and penalizes the wrong doers to her as well others. Natural

process as Kingsley places in a framework can easily be understood by children by the learnings from their day to day life. His concept of environmentalism is to suggest substitutions to the carelessness of the wastes of industrialism. As the solution to all these sorts of environmental problems Kingsley puts forward his idea by suggesting that we ought to trail on the nature's ways of creation. Kingsley holds humans accountability for their actions by portraying anthropocentric imageries which still have significant associations for humanity's connection with the environment. Human interferences to the natural artifacts upset the balance of nature.

The exposition of the ecosystem discourse in shaping the environmental subjectivities of Heidi, Mary, Huck, Tom and even the other child characters of the novels can only be analyzed in their appropriate environmental background. Instances like Heidi's relationship to the non-human world in the Alps, Mary's being successful in finding out the secret garden with the help of the bird Robin and reviving the garden, Huck's taking the nature as his safe home, and Tom's transferring into the water babies being the part of the water world are shaped by ecology where human and non-human worlds are harmoniously connected. Every element of the nature must have the ability to absorb, adjust and recognize it as natural phenomena. Such ability and recognition makes them feel the connectedness and interdependence in between anthropological and non-human ecologies of ecosphere.

The other important discourse that has formed how we respect nature and environment is the environmental justice discourse which focuses on every individual disregarding his/her class, race, color, gender, has fundamental right of living and working in clear and well environment. In the mid-1980s, in the framework of the struggle for racial equality, the concept of environmental justice was established in the United States. "Despite not being termed as such, environmental justice activism

has been an underlying frame in the politics of communities of color for more than a century," writes Dorceta Taylor (3). Environmental thinkers and nature activists have used arguments about environmental injustice in making assertions about human-environment relations and advocating for environmental laws and action since the inception of contemporary conservationism. As a result, the environmental justice movement is only the latest in a long line of environmental mobilizations that have used the concept of injustice, but unlike its forerunners, the environmental justice movement makes the framing of injustice explicit. This is due to the fact that it was the first branch of the environmental movement to look at human-human and human-nature relationships through the lenses of race, class, and gender. "Environmental justice recognizes not only the existence of environmental injustice in the form of humans damaging nature, but also that environmental injustice is caused by racial, gender, and class discrimination" (9). One of this movement's major accomplishments is that it considers socioeconomic inequality as a component, something that earlier discourses had overlooked. In the 1990's, this conversation expanded to encompass those in the Third World. Environmental justice discourse, according to John Hannigan, is defined as all citizens' basic right to live and work in a healthy environment (47). Considering this definition as a guiding principle, I, in this section, analyze the issues of environmental justice in all the four selected books under scrutiny.

Heidi, in Spyri's novel, *Heidi*, has been living in the mountain Alps but she is taken back to Frankfurt without asking her. Children's voice about the choice of living in their favorable environment is always unheard as Dale Jamieson claims, "Future generations are not at the table to defend their interests" (92). While taking

Heidi back to Frankfurt from the Alps, she was so homesick that she could hardly stand it. As Spyri marks:

Then Heidi's feelings ...I only want to go home, for if I stay so long away Snowflake will begin crying again, and grandmother is waiting for me ...I am not there to give Peter any cheese, and I can never see here how the sun says good-night to the mountains; and if the great bird were to fly over Frankfurt . . .and not going to live up on the rocks, where it is so much better"(65).

Then Heidi finds a substitute for the mountain. It was symbolic of her sense of belonging. "Heidi ...let out a cry . . .she just stared at it. Then the tears began to fall. At last she burst into sobs. Grandmamma looked at the picture carefully. It was a green pasture filled with young animals. Some were grazing while others nibbled at the shrubs. In the middle was a shepherd looking at his happy flock"(108-109). Heidi is comforted a little and because she is to be given the book that is the substitute as reward for learning to read and Heidi quickly learns to read. For example, Heidi went to her room that night and took another look at her book before going to bed, and her main enjoyment from then on was to read the stories that went along with the lovely photos over and over again (77). The picture is actually that of the reckless son before he leaves his father's house with his share of his father's riches. This is also symbolic of the current state of Heidi as a transplanted young plant unable to grow and develop in an unfamiliar soil.

Finally, Heidi finds an out-let in sleep-walking! She dreams every night about her beloved dwelling and even reinforces her dream with action unknowingly. This is present in the answer she gives when questioned by the Doctor: "Yes. I dream every night, and always about the same things. I think I am back with my grandfather. I hear the wind in the fir trees outside and I see the stars shining so brightly I quickly open

the door and run out. It's all so beautiful! But when I wake up, I am still in Frankfurt'' (88). This young girl is finally sent home because of her psychological state and there she was delighted by finding herself with the company of non-human world. Johanna Spiry writes:

So you're back?" Peter finally asked, taking Heidi's hand, which she had extended to him in greeting. "I'm pleased you're back," he replied, his whole face beaming with delight, before continuing on with his goats... . He'd gathered them all, and as Heidi walked away with an arm over the necks of her grandfather's two goats, the entire flock turned and went after her. Heidi had to take her two children inside the stall and close the door, or Peter would have never returned home that night. When she returned home, she discovered her bed had already been prepared... . The grandfather got up at least 10 times during the night to check on Heidi and make sure she wasn't restless, and to make sure the hay he'd packed into the circular window was hiding the moon from shining too brightly on...she was back at home on the mountain. (102)

Thus, Heidi is cured of her psychological shock when she is reunited with nature, where her sense of belonging is reaffirmed. Positive progress in the direction of the good and ethically sound, Perfection through education with the help of God finally comes for grandfather and Heidi. Heidi with the naivety and innocence of childhood can place her finger on the exact spot of truth. Heidi confirms that education with the help of God brings perfection as she and her grandfather are one day climbing up their mountain. She confirms that God wants to have joy and progress in their lives at any point of time. She declares:

Everything in our lives is now happy than it has ever been!" She sung and hopped about, as light-hearted as a bird, grasping her grandfather's hand. But,

all of a sudden, she became quiet and said, "Everything would have been different if God had let me come right away, as I requested; I would only have had a little bread to bring to grandmother, and I would not have been able to read, which such a comfort to her is. So, Grandfather, we'll pray every day and never forget Him again, or else He'll forget us. (106)

Heidi goes on to care her grandfather about the dangers of forgetting God and the consequences. Like an arrow true to its mark, Heidi leads her aged grandfather back to God through the story of the prodigal son that Grandmamma first read to her. At the end of the story Heidi says, "Isn't that a beautiful tale, Grandfather? . . . You are right, Heidi, it is a beautiful tale . . . but the old man looked so serious that Heidi grew silent herself. Early the next morning the old man stood in front of his hut looking at all the beauty. "And you, as well; now come on!" He grabbed Heidi's hand in his and the two of them strolled down the mountainside together. The bells were now ringing in all directions, becoming louder and fuller as they approached the valley, and Heidi was delighted to hear them. "Listen up, Grandfather!" It's like being at a fantastic festival!" (107). Grandfather ends by saying, "...I am happier now than I deserve." I'm happier than I ever imagined. It is lovely to be at ease with God and my companions. God was gracious in sending you to my hut" (109). The winds of constructive change even blew in the lives of grandmother, Peter and his mother. The health of Grandmother improved with a new feather sent as a present from Grandmamma. The children (Peter and Heidi) become her eyes in her blind and physically challenged state and she says "You have lightened my heart; dear child"(105). Finally, the doctor comes back to stay in Doerfli with Heidi and Grandfather. "And for the little girl who was brought to the mountain all those years ago, she vowed never to leave its splendour. For Heidi had all the happiness she needed right there on the mountain.

Grandfather had given her more than a home when he took her in. He had given her a life filled with love, warmth, and care. It was now her pleasure to share these things with others. For as she knew deep down in her heart, everything always works out in the end” (144). Thus, ends the happy tale of the novel, *Heidi*.

In *The Secret Garden*, Mary's affinity with nature is quite similar to Heidi's in *Heidi*. This is evident from her time spent in India. She loves to play alone in the flower garden. "Mary slipped out to get a watering can and returned" (140). She would then act as if she was planting the flower. She tries her hardest to make her garden look beautiful every time she plays with flowers. Mary's awareness of her surroundings is vividly depicted in this scene. When she first relocated to England, namely Yorkshire, she was led to a beautiful garden by a bird, a robin. The robin and Mary become fast friends. It even assists her in locating the key to the garden. Mary and the robin's friendship could be understood as a human-animal bond, and it is an aspect of Mary's connection with her surroundings. "Robin birds are a symbol of keeping our identity and sweetness in life," Eileen Smith said of the robin (3). It also symbolizes good fortune and the springtime song. It can also indicate a fresh start and a new beginning in someone's life. The robin's symbolism is the same thing that occurred to Mary. Knowing about it and establishing a friendship with it has aided her in settling into her new life in a foreign nation.

Though, the discovery of the garden carries an innovative drive in Mary's life, her struggle to find out the garden is challenging. She experiences "deprivation, darkness, solitude, silence and vacuity" (Jamieson 94). Her cry is unheard by the adults, rather she developed herself a friend, Dickon, a child of almost similar to her phase who supported her in her attempt of finding the garden.. This is the first time she has acquired a companion. No one usually dares to speak to her, much less

befriend her. She genuinely wanted to save the garden when she discovered it. She, on the other hand, lacked a decent friend. She remembers Dickon, she told him, "It's this," she said. "It's a secret garden, and I'm the only one in the world who wants it to be alive" (Burnett 82). She encourages him to come view it as well. This is the start of Mary and Dickon's friendship. Later on, they spend the most of their time in their secret garden. Dickon's character is defined as being the first to have a close interaction with nature. He considers the garden surrounding him to be his haven. Dickon's full hands on blossoming the garden are praised by the gardener, Ben. Dickon has a close relationship with nature, as evidenced by his handling of plants and animals. He always respects plants as his buddies, and he protects wildlife such as birds, deer, rabbits, and geese by not concealing their habitat. She'd like to be certain about it. and utters, "I don't know anything about boys," she said slowly. "Could you keep a secret, if I told you one? It's a great secret. I don't know what I should do if anyone found it out. I believe I should die!" (81). Every things and beings has environmental rights.

The scene of the interaction of Mary to Dickon about nurturing the plants in the garden and securing their rights to enjoy in the serenity of the garden as represented in the from the book is an effective tool to encourage our children to develop interconnected and embededness to nature. "Dickon took his spade dug the hole deeper and wider than a new digger with thin white hands could make it" (183). Mary is sensible to secure environmental rights even to the bird Robin. When Mary goes in to the garden first time during her lifetime, she sprays hope of nature's betterment. She describes: "I wonder if they are all quite dead," she said. "Is it all a quite dead garden? I wish it wasn't" (63). She gets nearer and nearer to the garden till she discovers the key with the help of a robin. Gradually, she begins to engage with

the seasons, the dirt, and the flowers – as well as the stories of those who care about this place, such as Dickon, Ben, the garden-keeper, and Martha's brother. The reader is clearly shown a significant interaction between nature and humans in the book.

Human hands are required to care for the garden. In the meantime, the garden provides a benefit to humans. For Mary, the existence of the secret garden is a source of solace. She had a horrible temper before she learned about the garden and became friends with Robin and Dickon. After that, she meets Dickon and Robin, and her demeanor progressively improves. The youngsters are collaborating to re-establish the garden. It demonstrates how the human-nature link might help us overcome our feelings of rage. It might assist them in showering their love on their surroundings in order to nourish them. It also makes them feel more protective of nature. She is even worried about the loss, "when they have no leaves and look gray and brown and dry, how can you tell whether they are dead or alive? Inquired Mary" (74). These activities of the characters in the novel signify that the representation of nature especially environmental justice depicted clearly throughout the novel.

The same issue drives Mark Twain's *The Adventures of Huckleberry Finn*.

The plot of the story roams around Huck fleeing from the society to get shelter in the Mississippi river range. He flees because he wants to live in the environment of his choice. His voice is unheard there as Jamieson in his 'Justice: The Heart of Environmentalism' says, "Poor people and those who live on the margins are effectively voiceless in many environmental debates" (92). He is suffered with this pressure. Thus, the novel starts with the unwillingness of Huck to be civilized. He himself tells, "The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways" (Twain 2). If Huck stays in the

city, he will never be free because he must adhere to social customs and be 'civilized.' The Widow Douglas gives him specific instructions so that he can appear as a regular boy in society. She is also one of the characters who adheres to the society's discriminatory limitations. Huck thinks it's hypocritical because she forbids him from smoking while he endures to do so. He recognizes her as a hypocritical woman since she does not follow her own advice, "Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn't. She said it was a mean practice and wasn't clean, and I must try to not do it anymore . . . And she took snuff, too; of course that was all right, because she done it herself" (2).

The distinction between nature and society is a major subject in Huckleberry Finn's adventures. Huck and his pal Tom have discovered an enormous sum of money in a cave and have become extremely wealthy. Huck's inebriated father, Pap, returns after he stays with Widow Douglas, who tries to 'civilize' him. Huck is in agony and being abused by his father, so he chooses to flee. Huck kills a pig to simulate his own death and flees to Jackson's Island, where he waits until he meets Jim, Widow Douglas' slave. Jim discloses from the start that he is fleeing on the Mississippi River to save his family, and Huck agrees to accompany him. Huck develops maturity and morals as a result of their travels on the river. He can tell the difference between nature and society, as well as what each side stands for. Nature is associated with anything in the novel that is unrestricted. Jackson's Island, the Mississippi River, the Ohio River, the storm, and the river's woodlands are all included. They represent freedom, serenity, and calm, as well as a natural environment free of human intrusion. ". . . I do believe he cared just as much for his people as white folks does for their'n. It don't seem natural, but I reckon it's so . . . He was a mighty good nigger, Jim was" (154). Huck realized that there is no distinction between blacks and whites:

Jim is just like him and any other person. He considered Jim as more than a slave and even a father figure when he was living with him. This opinion allowed him to regard Jim as a peer and a buddy. This is not the case for other members of American society. Duke and King, Ms Watson, Tom, the Grangerfords, and the Arkansas gang are all examples of white people's relationships symbolizing society's corruption and hypocrisy. By having the opposite impact, society annoys the natural environment's tranquility. Rather than displaying calm and relaxation, society generates pressure and confusion, which is embodied by all of the types of humans stated above in their many stages of craziness, whether greed, insecurity, hypocrisy, terror, or prejudice.

All of these factors compel Huck to make critical decisions, demonstrating how much he has matured as a result of these decisions. Despite his delight in the bush and viewing the natural world, his morals are tested in society. Finally, throughout the novella, Twain shows his readers how Huck comes to find love and beauty in nature. It is evident in his interactions with the people around him, particularly with Jim, who indirectly teaches him most of the moral teachings through his love and self-sacrifice. Jim may not be able to manage many people, but he can influence things on a mental level. He immediately assimilates the fog's "dream" into his governing mental system. Jim assimilates the subject to his self-respect, a big element of his vision of himself, once Huck informs him the reality, that it was not a dream (Carrington 56). Throughout the narrative, he realizes what American culture is like, as well as what pious and poor people look like. Huck views nature as the ideal place to get away from society and civilization, and his trek down the river in the novel reinforces this viewpoint. The struggle between nature and society is a recurring theme in *Huckleberry Finn*. Huck refuses to be civilized by society's religious figures,

realizing that nature is the best place for him and that following his principles is the proper thing to do.

When Huck witnesses Colonel Sherburn's heinous cruelty in shooting the poor Boggs, he decides to abandon society. After that, he realizes how flawed society is. As seen through the Grangerfords and Shepherdsons, he also sees the irrationality of a quarrel based on unknown and unsubstantiated principles. When he accepts going to Hell and chooses to aid Jim, he also recognizes how society would react to his beliefs. Jim and Huck form a bond of trust as a result of this, and despite Jim's legal importance, the two flee away and care for each other. 'A force of racial integration' exists between them (Williams 233). Through the King and Duke's nefarious machinations, Huck realizes how greedy humans can be. "But I suppose I got to light off for the area ahead of the rest, because Aunt Sally, she's going to adopt me and civilize me, and I can't bear it," Huck opined. "I've already been there" (289). This is the novel's final sentence, and it is clear that Huck not only spends time in nature to get away from civilization on a regular basis, but he also wants to get away from society's corruption. Nature is a tranquil and quiet setting that helps both people to escape their daily struggles (Pap's abuse and servitude). It makes them unable to remember about the suffering that exists inside society and how badly people treat one another. This is true not only for the impoverished, but for people from all walks of life. They feel joyful and free to do whatever they want in that natural setting. Huck, Jim's friend, regards him as an equal (despite his skin color). Despite Huck's racist attitudes, they are mostly buddies, and race doesn't matter when they are floating down the river next to the vast fields. The river provides a safe haven for Huck to make his own decisions and learn his own lessons away from the pressures

and judgments of civilization. He has the right to a healthy environment in which to live.

Quite similar to that of *The Adventures of Huckleberry Finn*, *The Water Babies* narrates the life of Tom, a despoiled young chimney sweep who escapes from the society and later on converted into a “water-baby”. Jamieson, in the perspective of women and slave’s environmental justice writes, “Historically, at various times and places, slaves and women have been denied justice not only in the sense that they have borne disproportionate burdens or that their voices have been muted, but also in that they have not been regarded as the proper subjects of justice” (92). Tom is suffered of working in the unhealthy environment. He is frustrated of living with his master Grimes and runs away through the hills and hides into a stream. In a mystical and magical, process of growth and progress, Tom reborns into a delighted world of underwater. There he gets his second life and gets an opportunity to transform himself into the position of man which he desires to be. By the consequence, he is transformed into a great man having power to be a creative role in the world. He got such fantastic position after travelling through the natural astonishments like stream, river, and ocean. “He is a now a great man of science, and can plan railroads, and steam engines, and electric telegraphs, and rifled guns, and so forth ; and knows everything about everything,” (Kingsley 301). *The Water-Babies* projects nature as unspoiled precious resources. In his journey, Tom undergoes through all the three distinct typologies of twentieth century environmental discourses. The three steps representation of environments through the story line; Tom's transferring through the land-living babies to the water babies represents the arcadian discourse, his exchange of joy with the water animal communities and their company represent ecosystem discourse, and his state of child labor as a chimney sweep working for Grimes in an

unfriendly environment signifies the environmental justice discourse. “He lived in a great town in the North country, where there were plenty of chimneys to sweep, and plenty of money for Tom to earn and his master to spend” (1). The narrator asserts his readers by narrating the above clue that it is extremely tough to be sure about anything. Though the narrator deals with that the novel is simply a fairy tale, the book’s exposition is accurately teaching readers about the natural world.

Kingsley’s descriptions of the water in *The Water-Babies* compares natural degradation to human errors. Human beings are more responsible in cleansing water. The protagonist of the story, Tom, the chimney sweep, is Kingsley’s image of dirty human. He is an example image of human recycled through natural rescuing procedures. Though, G. M. Trevelyan has credited Kingsley’s story with persuading the passage of the Chimney-Sweeper’s Act of 1864 by causing a burst of public suffering about the condition of child chimney sweeps (516, 545), Tom is a representation of all the dirty social bodies of the English working class., not just a pathetic victim, but Tom feels at home in a chimney as “a mole is underground” (26), and wishes no transformation until he is affected by the beauty of a little white lady, Miss Ellie. He sees himself as unclean for the first time in life with the contrast with his mirrored image.

Kingsley is more concerned with the waste, both natural and social, that they embody though he has narrated the plot on the condition of child-sweeps. Simultaneously advocating recycling and overflow control, he notes that seaside residences spread disease relatively than well-being: “by taking them to some nasty - smelling undrained lodging, and then questioning how they caught scarlatina and diphtheria” (135). Similarly, to him, exploitation of children is the other type of wasteful of the earth’s properties. In the novel, all child characters “*who* are untaught

and brought up heathens, and all who come to grief by ill-usage or ignorance or neglect; all the little children who are overlaid, or given gin when they are young, or are let to drink out of hot kettles, or to fall into the fire; all the little children in alleys and courts, and tumble-down cottages, who die by fever, and cholera, and measles, and scarlatina, and nasty complaints which no one has any business to have” (94) reprocessed into the creatures of the water world by the help and mercy of fairies. These re-formations, in fact, are, parts of Nature’s complete economic processes.

Kingsley believes on reconciliation of everything in nature. Nothing decays in nature. For him, death is something significant which releases space up for fresh chances, innovative forms rather it is not an end for him. “And from the foot of the throne there swam away, out and out into the sea, millions of new-born creatures, of more shapes and colors than man ever dreamed” (251). The narrative starts with Tom’s voyage that arise paradox with his superficial death, toward the inside into a stream, he falls sleeping and wakes as a water world baby. Those who search for him get only a black object in the water, and believed it was his body, and that he had been sunk. Those were totally wrong. "Tom was quite alive, and cleaner and merrier than he ever had been. The fairies had washed him , you see, in the swift river, so thoroughly, that not only his dirt, but his whole husk and shell had been washed quite off him , and the pretty little real Tom was washed out of the inside of it , and swam away" (74). In the underwater world, Tom becomes an observer, after undertaking transformation himself. He witnesses the deaths of creatures who spread their shells after they are changed into new types and figures of life. Kingsley practices the use of metamorphosis as a metaphor to signify death frequently in his writings like a nymph metamorphoses into a dragonfly, as it was widely preferred metaphor to death during the Victorian era. In such cases, all the parting blank shells remain behind

them while their true selves remain in a changed body. Such process of metamorphoses is taken as a model of Nature's economy in Kingsley's opinion. In same manner the metaphor brings the spiritual hope for the transformation of themselves into innovative means of being, Kingsley also uses it in which physical beings continually transformed into new forms and types.

It is essential or even natural to allow children to live in their own ways freely. Special concern is needed while nurturing them. For instance, before Mrs Doasyouwouldbedoneby, nurtured babies, they mustn't be controlled. It is almost impossible to bypass the possessions of their activities and practices. Affecting Nature with greediness and rudeness has its negative effects. Mrs. Bedonebyasyoudid, a gloomy old lady with "a black bonnet, and a black shawl, and no crinoline at all ; and a pair of large green spectacles, and a great hooked nose, hooked so much that the bridge of it stood quite up above her eyebrows" (173) expresses to Tom that it is impossible to her to become as beautiful as her sister till "people behave themselves as they ought to do" (177). She gives an analogy of her dirty clothes to the pollution and dirt of the town. Her clothing evokes the setting at the opening of the story; she is unclean by the dusk of the dirty, manufacturing place and will not be beautiful till humanity washes it. Although Mrs. Bedonebyasyoudid accepts that human mischief upsets her, she also reveals that whatsoever humans do to her recovers back on themselves, with attention. Mrs. Bedonebyasyoudid states Tom when he is penalized for mocking the underwater creatures, inexperience is no defense from penalty: "People continually say that to me: but I tell them , if you don't know that fire burns, that is no reason that it should not burn you ; and if you don't know that dirt breeds fever, that is no reason why the fevers should not kill you" (175). Mrs. Bedonebyasyoudid stances for the arranged works of natural law, she may be called

harsh, but she is only unbiased, "I cannot help punishing people when they do wrong. I like it no more than they do ; I am very often, very, very sorry for them, poor things : but I cannot help it"(176).

In the story, she indicates Tom and Miss Ellie a " the most wonderful waterproof book, full of such photographs as never were seen" (207), which is described as "the History of the great and famous nation of the Doasyoulikes"(208). who lives off the productiveterrestrial on the sideways of a volcano and are so ruled by desire that they deny to reply to theserious messages directed them by Mrs. Bedonebyasyoudid to travel, " I did warn them all that I could. I let the smoke come out of the mountain; and wherever there is smoke there is fire. And I laid the ashes and cinders all about; and wherever there are cinders, cinders may be again. But they did not like to face facts, my dears" (210), and because of it they are penalizedfor being hid with lava when the volcano explodes. The opinion Mrs. Bedonebyasyoudid forwards in this context, and that the narrator delivers all over the story, is that human beings must be responsible for their activities, and for their insufficiency to action. If they do not replylogically and keenly to the messages their environment shows them, they will be vanished.

Kingsley advocates that honestresolutions affect to and are affected by both thenatural and the physical world. Nature recompenses those who practice normally and penalizes them who do not. As the narrator articulates us: "you must know and believe that people's souls make their bodies, just as a snail makes its shell" (196). Tom's encounter which is also anencounter to the readers, is to living in coherence with Nature's rules rather than contrary tothose. Tom has improved to live, but in the case of splendor and beauty. Tom's efforts have constructed his personality, but his disclosure to rudeness and lack of hygiene and attractiveness have toughened and

despoiled it, creating him further beastlike than human. The first chapter of *The Water-Babies* describes Tom primarily in animal nouns like an old donkey, a mole, etc. Considering Darwin's reasoning one step more, Kingsley claims that if it is conceivable to improve through progression, it is also probable to debase.

Right judgments regulate a species' dynamic place on the excessive rank of improvement. It does not only represent the world, but also posited us in relation to the rest of the world, John Hannigan, referring to Brown and Herdler's terminology, expresses how we respect nature and the environment is centered on the concepts of 'ecology' and the 'ecosystem' (42). The downward line defined hereby is often illustrated in *The Water-Babies* and has specific consequences to Tom and his growth. Naturally, a race represented by the Doasyoulikes delights sufficiently and liberty from neediness. They regularly hand over, concluding to know their own deprivation, and changing into beasts definitely because they select to be idle rather than imaginative. Times and again, Tom has the option of enduring gratification in the fostering environments of river and St. Brandan's Island, but creating that option would ultimately cause him to transfer into behind. In its place, he selects creativity, leave-taking his relaxed environment, and travelling on searches that motivates him to a advanced developing phase. Even though Kingsley recognizes that the terrestrial world offers little chances for doing so, the lowermost classes have options in between reproducing themselves or improving themselves. Unexpectedly, although, nature is a habitation of amply and motherly delight, to provide oneself up completely to that desire is just as incorrect as ruining it. Observing to the desire opinion on your own is no healthier than following to the truth of abuse and labor. Both of these are essential to be complete.

Tom's shift from the society to nature in the beginning of the novel shows his pressure in living in the community. In this sense, "nature is opposed to culture, to history, to convention, to what is artificially worked or produced, in sort, to everything which is defining of the order of humanity" (Soper 267). Confronted with his mainsample of purity and cleanliness in Miss Ellie, he escapes, and search forshelter in a thin crash on the grasslands leading unhappy, and ultimately back to his early stages as a babe. Excited from his journey, Tom creeps into a rivermuttering "I must be clean, I must be clean" and expires, is christened, and is born-again. Leaving his "black shell" of a body behindhand, he discovers himself not only fresh and white, but also a differenttype of person, a water-baby. This, Tom's earlyreprocessing, initiates the story new. Though he creates networks with other beings in the river, he desires to see other water-babies. But it is too quick; he is not yet prepared. The Queen of all the Fairies, who directed his track into the river, states the other fairies. "He is but a savage now, and like the beasts which perish ; and from the beasts which The Water - Babies : perish he must learn" (Kingsley 49-50). Afterwards a summer stock of information from and about the monsters in his nativeriver, Tom is encouraged to leave his environment: "three beautiful little white girls, with their arms twined round each other's necks, floating down the torrent, as they sang, " Down to the sea, down to the sea !" (198). After even reachingin to the sea, he is not permitted to see other water-babies till he deedsselflessly. Acting a risky and straightaction of disinterested, he identifies all the water-babies around him. The novel provides a gateway to 'reorient societies and individuals' understanding of the self in relation to nature (Garrard 22). Tom nowadays must be educatedunswervingly for the first time by the beatificlady Miss Ellie till his delightsfade. She imparts him divineteachings, which are not distinct from usual ones but "rise clear and pure, like

the Test out of Overton Pool, out of the everlasting ground of all life and truth”(Kingsley 199).

Exposition of the environmental justice discourse in shaping the environmental subjectivities of Heidi, Mary, Huck, Tom and even the other child characters of the novels can only be studied on the basis of the struggle they did in the novels to live in healthy and the environment of their choice. Mostly, they are unheard in the novels. This is what happens to the people of minority and the children. Instances like Heidi’s frustration and homesickness in Frankfurt to return to the Alps, Mary’s struggle in finding out the secret garden, Huck’s revolt to leave the human artifact; society and life in the Mississippi, and Tom’s escape from the chimney sweep and running to enter into the water world are shaped by environmental justice. All of them want to grow in the sound environment though their voices are unheard. This is a serious problem so environment justice discourse lays out a set of claims that such deprivation is the violation of the civil rights rather than rights to nature. Every elements of the nature must have their own rights to grow freely.

Children start knowing about their civilization and its association to nature from very premature stage of their life. Such ideas could be developed by both sensible and insensible labors. In his foreword to the second publication of *Environmental Sociology* John Hannigan claims "environmental risk and knowledge were by no means self-evident, but rather the product of social definition and construction"(x). Children’s writings, which center mainly around the natural environment, can be an significant place for awaring on and disseminating environmental risk and knowledge. Such stories socialize the child readers and aware them about environmental discourses. What children’s literature deals should be explored and understood from the environmental principles it involves. Such

exemplification of the environmental subjectivities in children's books works as a plea for green world for children. Children should be socialized in the greening environment that is taken as a major part of dynamic energies to be utilized in preserving the environment. The investigative research embarked on through an Ecocritical method to the environmental representation on children's literature makes children aware and shape them to be ecologically conscious and compassionate citizens.

IV. Representation of Children in Children's Literature

I explore and analyze the representation of children in the selected four primary texts; *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies* in this chapter. In doing so, the critical insights envisioned by Peter Hunt in his *Understanding Children's Literature* are taken as the main theoretical parameter. He argues that Children's books are utilized for a variety of reasons at various times—much more than most books are. (10). With this assumption, the representation of children in the children books are analyzed as per the economic, psychological, and educational context in which they are created. Beside this, Joseph L. Zornado's theory proposed in *Inventing the Child* subordinates to explore and analyze the representation of children in the selected novels under scrutiny. Zornado, in his introduction of the book puts forward his view that a montage of adult cultural behaviors includes children's literature (xviii). These four children books trace the changing phases in children's fiction during the middle of the nineteenth century. This study considers the changes portrayed by the child characters in the selected novels as the representation of children in children's literature. Children seeing child characters in literature is an acknowledgement of their experience. Such representation enables children to envision possibilities for their own lives that previously seemed impossible.

The ideas of childhood which change over time are determining factors to conclude on the relationship between environment and children through children's literature and its waves. In the history of childhood, there is a claim that childhood is a relatively new phenomenon. As a result, it is a contemporary invention that has given childhood a unique place in society. Indeed, some historians believe that the concept of childhood as a different stage of life did not emerge until the 16th

century. Childhood, according to Philippe Aries, has gone through a social structure procedure. The 'concept of childhood,' according to him, is linked to awareness of the unique aspect of childhood. It is possible to distinguish between a youngster and an adult with this awareness. After researching medieval paintings, literature, philosophical and religious tracts, and letters, Aries comes to the conclusion that medieval civilization lacked this understanding. A child was regarded an adult in medieval civilization when he or she could live without the constant supervision of a mother or caretaker (nanny) (125). Some researchers, such as Gittins and Corsaro, challenged Aries' aggressive interpretations based only on studying medieval art and literature when referring to his historical work on children. They depict Aries' work as ambiguous and generalized, although Aries' work functioned as a valuable source in the history of childhood. Children were viewed as 'little demons' born with original crimes, innately wicked, unsocialized, and uncivilized individuals in Dionysian worldview. After Dionysian viewpoints, Apollonian viewpoints emerged, which depict children as 'little angels' who are born good and innocent. Childhood is viewed as a time to play, be cheerful, and enjoy oneself, rather than a time to work. Aries recalls a time when childhood was associated with innocence. Adults, particularly women, appreciated children as a source of entertainment (Gittins 38, Corsaro 21).

In the 1970s and 1980s, a shift in perceptions or pattern shift concerning children and childhood occurred, which James Allison refers to as a "break with tradition" (37). Many campaigns centered on a child's place in society, such as the introduction of the International Year of the Child in 1979, the birth of concepts such as "world's children," "child abuse," and "pleasant, safe, protected, innocent childhood" (37). Traditional notions of a child and childhood have also begun to be challenged in academia. Donaldson, he says, was the one who dared to question

Piaget's prominent work on child improvement. Vygotsky's work began to be acknowledged at the same time as the self-governing and dynamic function of children in human development. Vygotsky, a Russian psychologist who was a contemporary of Jean Piaget, questioned and critiqued the universality and naturalness of the developmental process. He proposed that social and cultural surroundings influence a child's development, thinking, and social connections (7-8). With the advent of the modern school and the bourgeoisie nuclear family, which consigned separate duties to children, a current concept of children and childhood arose (Mouritsen 16). The emergence, according to Allanen and Mouritsen, is due to the "Marxist concept of class". According to Marxists, the concept of childhood is beneficial to the bourgeoisie. Because the bourgeoisie requires a well-educated workforce to carry out their business.

The present concept of "childhood" is the outcome of the bourgeoisie's "entire grand plan of education and institutionalization to ensure that children grow up to be useful as well-regulated adults" (Allanen 13, Mouritsen 17). The focus was on the creation and implementation of legislation that emphasizes the importance of children remaining in school for a set period of time in order to develop the necessary skills. The law was crafted with input from parents and teachers, with the belief that education is an important investment in the country's future (Allison 241). After the industrial revolution, children are expected to attend school. As a result, they are seen as financially dependent on their parents, and in most modern nations, this period of dependency influences the concept of childhood. The changed concept about children and childhood emphasized on the combined activities of children as active social actor and agent used the selected children narratives are of worth studying. The changes portrayed by the child characters which are structured in three distinct phases:

thinking, experiencing, and achieving in the selected novels are framed as the representation of children in children's literature in this study.

Johanna Spyri's *Heidi* proposes a suitable model for life through the life it portrays. It provides the Journey of the Hero. Peter Hunt in his introduction to *Understanding Children's Literature* focuses to analyze the contexts of literary constructions and portrayals of childhood to understand the children's literature (11). In this context, *Heidi* shares the significance of providing children liberation and the choice to play, as well as her thoughts on the deep-rooted attitudes about children, which required them to be kept indoors and quiet. In *Heidi*, I discovered several invented imageries of growing child especially the worthy life in nature. Reading the landscape is one of the significant aspects in analyzing *Heidi*. In reading the landscape in children's literature, Daniels Mitchel explicates that the extent to which landscapes are created and represented suggests that they are 'written' in certain ways. As a result, landscape might be thought of as a type of text (122). The natural environment of the mounts with their flowers-filled meadows, the mountains turn off red in the sundown Alp in glow are always delightful. "They had not far to go to reach the field of flowers, and could already catch sight of the cistus flowers' glowing gold in the sun" (Spyri 80). The image of the hay bed in the loft with the round window through which the stars shine at night and the sun beams in the morning; the humble hut and the meals of baked bread, goat's milk, and cheese; and the sweet, wise grandmamma in Frankfurt who taught Heidi to grow freely in the Alps

Even the artificial and superficial Fraulein Rottenmeier, the wonder of snow so deep that one had to climb out the windows, and the bad-tempered but loving grandfather who embraced the little Heidi in his strong arms all contribute to creating a friendly and encouraging environment for children's growth in nature. As Phyllis

Bixler Koppes has noted out that Heidi's beliefs and images are persuading to the readers that these beliefs are rooted in the Romantic Movement. Heidi is placed in the bucolic romance tradition by Koppes through the use of a child. (64). Heidi's delight, youthful innocence, and impulsiveness are significant elements of the story, and she has a profound impact on almost everyone she meets. The thrill of rebirth and regeneration is one of Heidi's gifts to adults. She delivers the gift of childhood not only to herself, but also to the adult by reawakening the child within. Adults become more complete through being closer to the child within and hence to God, rather than devolving into childishness, as some detractors have claimed. Many of Heidi's ethical principles have been questioned. Klaus Doderer doubts the relevance of this "sentimental work whose high admiration for the isolated mountain environment can't help but engender hatred toward our technological surrounds" for today's reader, and proposes that "Heidi should thus be committed to literary history" (12-13). But the reality is that the natural setting in the novel has contributed a lot to Heidi's growth and this message is directly delivered to the readers.

Likewise, in *The Secret Garden*, Mary is lonely and inquisitive, eventually leading her to find the secret garden soon realizes that there is another child living in the manor house; her cousin Colin Craven. Colin is a sickly child, kept to his bedroom, but slowly friendship forms between them and Mary begins to open up Colin's world by taking him outside to visit the garden she had discovered. It turns out that Colin's father is too protective and has kept him shut for the good of his health. He is initially unhappy to discover that his son has been submitting outside, but he is soon overwhelmed with joy at seeing his son's successive recovery to good health and grateful to Mary for her part.

Burnett's early childhood life and pastimes are similar to Mary Lennox's. Children's literature study has a concern to children and concept of childhood. Here, Hunt defines children's literature in the same manner; both the representation of children and the adult's concept of childhood. He refers Lesnik Oberstein who opines that children's literature can be viewed in the context of real and imagined childhoods, as well as adult literary works and depictions of childhood (11). Both Mary and Burnett experienced the death of their parents followed by a misfortune, as well as a great sense of dislocation upon being taken from the country of their birth to one foreign to them. The protagonist Mary had been cruelly neglected by her well to do parents living in colonial India. Her uncle was also rather remote from his son Colin, demonstrating Burnett's view of the upper class English as being rigid and lacking compassion. She uses the secret garden as a form of therapy for children, indicating that she recognizes the value in keeping one's feet on the ground, literally as well as metaphorically.

Mary arrives at a new place where she acts as a positive figure on her surroundings because she is good and helpful to others. She comes to England from India because her parents died because of cholera epidemic. She first has to be saved from her being a conflicting child so that she can later save her sickly cousin and the whole household of Misselthwaite Manor. She could be defined as part of a shift in children's representation from sentimental to reliable, from idyllic to real, and therefore as part of a shift in Burnett's writing that reflects a broader shift in children's portrayal in the nineteenth century.. To portray the concept of children of the contemporary society, Peter Hunt quotes this verse of Robert Louis Stenvenson from *A Child's Garden of Verses*:

A child should always say what's true,
 And speak when he is spoken to,
 And behave mannerly at table:
 At least as far as he is able. (38)

In children's novels, the image of the family is the strength of the picture of childhood. On Burnet's concept of the image of childhood, Rutherford transcribes, "For Burnett, children are persons, with well-developed emotions and moral sensibilities. Adults are too prone to ignore this fact, refusing to take seriously their moral needs and dilemmas" (26). Burnet, thus creates Mary as the child character in the novel to represent her choice image. *The Secret Garden* gives the sense that she uses and modifies the pattern of the rescuing child from ideal to authentic throughout her career as an author. Mary begins as an anti-heroine who, with time, transforms into a heroine, but never becomes perfect or idyllic.

She is presented in the very initial part of the story as Rutherford comments saying, "Far from being like the exemplary and idealized characters of Burnett's earlier fiction, the two main protagonists of *The Secret Garden* begin by introducing the children characters as unattractive. As the first sentence of the novel narrates: "When Mary Lennox was sent to Misselthwaite Manor to live with her uncle, everybody said she was the most disagreeable-looking child ever seen". Burnett goes on to describe her heroine, even more unflatteringly, "as tyrannical and selfish a little pig as ever lived" (Burnet 2). The children's' illness is attributed to poor parental governance and lack of love. Unwanted by her futile socialite mother and her busy and sickly father, Mary has grown up physically and morally underdeveloped. Literally starving of affection, she has been cared for by Indian servants, a class of adults who must obey the child, rather than being able to guide and teach. Colin has

been subjected to a similar neglect and misrule through his father's rejection and the obsequious coddling of the Manorial retainers.)

Mary had a sour expression and a thin body and face. She had thin light hair. Her hair and face were both yellow since she had always been sick in some way. Her father worked for the English government and was usually tiring and ill; her mother, on the other hand, was a great beauty who only cared about going to parties and entertaining her with homosexual people. She had no desire for a little girl, and when Mary was born, she gave her to an Ayah, who was taught that if she wanted to satisfy the Mem Sahib, she ought to keep the kid out of sight as much as conceivable.

So when she was a sickly, restless, ugly little baby she was kept out of the way, and when she became a sickly, fretful, toddling thing she was kept out of the way also. She never remembered seeing familiarly anything but the dark faces of her Ayah and the other native servants, and as they always obeyed her and gave her own way in everything, because the Mem Sahib would be angry if she was disturbed by her crying, by the time she was six years old she was as tyrannical and selfish a little pig as ever lived. (1)

Certainty, Mary is an orphaned, unloved and with too many adult-imposed restrictions on her life. "Childhood shown in the children's books is likely to be a model of how adult think it should be" (Hunt 51). The narrator further adds that: "She was not an affectionate child and had never cared much for anyone" (Burnet 3). She is a "interior orphan," as Mary Stolzenbach puts it, who has never been loved and is unable to love in return. She has neither attractive features nor a pleasant disposition, and she is unwanted because her parents are too preoccupied with their roles in government and society to devote substantial attention to her.

Despite this negative introduction of Mary in the initial part of the novel, it is the fault of the parents, who never took care of their kid and did not truly want her, and it is because of this that Mary has grown into such a wretched human.. As childhood is a social construction, the representation of childhood is also constructed phenomena rather than natural. Valerie Walkerdine points out that “Childhood is always produced as an object in relation to power” (qtd. in Kehily 9). Burnett, on the other hand, makes a point of portraying her as a youngster. She is seen playing in the garden and pretending early in the story like “She was making heaps of earth and paths for a garden and Basil came and stood near to watch her” (6). This pretentiousness leads Heidi’s progress. Pretend-play is one of the natural characteristics of children. One of the most famous instances is Lewis Carroll's Alice, who is always pretending to be someone or something else. Mary, on the other hand, is not a happy child who is not loved. The plot, which centers on Mary's connection with her parents, is almost unbelievable and centered on alienation rather than love. Mary is ignored by both her mother, who prefers to attend parties, and her father, who is both busy and ill. After the cholera epidemic, for example, no one believes that there must be a child somewhere in the house, and Mary is unpredictably discovered and brought away to live with people she has never known before.

She changes in terms of her personality, as well as her attitude, behavior, and appearance. She doesn't have to pretend to play in the garden when she visits her uncle's estate; instead, she discovers a garden that belongs to her alone, where she gets healthier and happier every day. Mary, on the other hand, not only transforms herself, but also the entire household of her uncle's manor. She discovers Colin and helps him recover, which leads to her uncle's return home and reconciliation with his only son at the conclusion of the tale. “Colin pointed to the high wall"Look!" he whispered

excitedly. "Just look!" Mary and Dickon wheeled about and looked" (175). Mary has a healing and healthy influence on the environment, which is in desperate need of such a positive and restorative influence. Although things are worse in Misselthwaite Manor, where chambers have been shut since the death of Colin's mother, Lillias Craven, and where misery reigns supreme.

Correspondingly, Mark Twain's novel *The Adventures of Huckleberry Finn* is a novel written in at the context when American still practiced slave trade, around the mid-1800. The tale follows Huck, a thirteen-year-old boy who faces numerous obstacles on his way to becoming a free man. Bruno Bettelheim, in his *The Uses of Enchantment* views children's growth as Twain makes Huck representative in the novel. He articulates:

Today children no longer grow up within the security of an extended family, or of a well-integrated community. Therefore, even more than at the times fairy tales were invented, it is more important to provide the modern child with images of heroes who have to go out into the world all by themselves and who, although originally ignorant of the ultimate things, find secure places in the world by following their right way with deep inner confidence. (11)

Huck's character portrays multiple temperament personalities that when measured together, paint out the picture of daring but cautious young boy who is determined to live a free life away from his cruel father. "'Well, hain't he got a father?" says Tom Sawyer. "Yes, he's got a father, but you can't never find him these days" (8). His representation is center of focus for the novel which shows the long voyage of a young boy in his way to liberty and the will to live. When it came to setting goals and defining the learning process, Twain turned to children. He was able to arrive at a more natural style of instruction than was being articulated in the schools during the

nineteenth century because of his genuine affection for children. About the renowned affection Mark Twain had for kids, Clara Clemens, his daughter, recalled in a later interview: "Father took extremely strong favorites and dislikes, but he adored practically all children and had a wonderful way with them that rapidly gained their affections" (274). Twain's relationship to children was an apparent element of his literature on the subjectivities of childhood which has been matchless in writings. A huge quantity of his worldwide status on writing stories was grounded basically on his books on childhood subjectivities, mainly about boys. In addition to writing about children, Twain also experienced the lives of three of his own daughters. He never hesitated to enter into their competitions. He frequently engaged in play with them and aided in the production of plays based on his own works. He relished their love. He pleased and comforted them with his many improvisational stories.

Twain respected freedom in human lives and lighted this quality upon his children characters. Children's rights' issue is rarely taken into consideration during those days. As children's rights expert Gerison Lansdown writes, "children's rights law "requires us to begin to listen to what children say and to take them seriously. It requires that we recognize the value of their own experience, views, and concerns" (1). They had as much freedom as they could handle. Even encouraged to share their ideas in their own unique ways are the kids. These views are immortalized in his novels. The initial period and middle of the nineteenth century was too immersed in the policy of child as mini adult to allow children to be acknowledged as adherents of the social order. A crucial connection in between child and adult experience is expressed in Wordsworth's *The Rainbow*:

My heart leaps up when I behold

A rainbow in the sky;

So was it when my life began;
So be it when I shall grow old,
Or let me die!
The child is the father of the man;
And I could wish my days to be
Bound each to each by natural piety. (lines 1-8)

Twain became true creator in this wilderness; his boy works appear to have paved the way for future writers. He offers a free-thinking interpretation of child nature. He used young boys in roles that had previously been reserved for adults. He permitted his boys to lead political regimes, serve as heroes, and become sleuths. Twain noted that it made sense to cast children in these prominent roles because the majority of the adults portraying these parts were merely grownup children. Twain was disgusted by the doctrine of child-damnation and even became annoyed to the Bible and God when "he (God) slaughtered . . . his harmless little children (Paine 421)". Twain criticized the Calvinist theology, which claimed that infants were fundamentally corrupt from birth and were outside of the church and society. He set his real children and his fictional characters free from these narrowing notions. He had faith in the inherent kindness of children. The little grownup was the antithesis of his child characters. They were free to misbehave and indulge in playful adventures while making fun of social mores.

The young people in Twain's stories are allowed to act like kids and enjoy the games, mischief, and joys that are a big part of growing up. Most of the classic puritan notions of child deprivation had been cast aside by the time Twain had relocated his family to Connecticut. Children were being acknowledged as wonderful people deserving of full social inclusion. Twain was ecstatic to see these ideas

discredited because they had burdened him as a child and caused him to suffer as he had grown up. He devoted his entire life to keeping an eye on his conscience, whether in public or in private. He attempts to reconcile his conscience with his nature in his book, *The Adventures of Huckleberry Finn*. He endured many agonizing moments of neurotic guilt over events he believed he could have prevented thanks to his conscience. He held himself accountable for the deaths of his son, his brother Henry, and all the suffering he caused his family by using foolish business judgment. His actions and his conscience clashed throughout his life. He always tried an effort to act morally upright, but he was never sure if he succeeded. One of Huck's zeniths is reached during this conflict.

Twain's boy heroes are endearing because of their youth and innocence; any moral failure is the responsibility of the grownups they imitate. The moral ambiguity and deterioration of children is brought on by the dishonest society. The child can't help but be impacted when evil is all around them. His (Twain's) childlike characters, according to Albert Stone, "represent for a moral ideal by which the erroneous norms of a Sunday School culture are being judged" in addition to being remarks on adult hypocrisy, sentimentality, and brutality (44). Twain's protagonists, who possessed absolute purity, advanced from being lowly misfits like Huck to a world of beauty. In his writings, only the characters who exhibit the traits typically associated with children are considered to be pure and good. All of Twain's works for children stem from his fundamental conviction that children are good in their core. Any evil that is shown in the literature derives from the terrible instruction and influence that society and its institutions provide children. The youngster will be impacted if society is evil and reflects negative influences. The child is socially conditioned. A child grew up believing that slavery was right and good in a degenerate civilization like that of the

slave-holding south. He had been molded to believe in these ideas. The world of adults serves as the child's source of inspiration and guidance. He picks up new skills by following in the footsteps of his elders. If the examples are flawed, the child will only suffer negative consequences. The adult serves as a role model that the child can follow and learn from.

Twain did not carry himself with the same carefree confidence that he did as a child in the adult world. He makes a young boy into a hero while showing his development and eventual societal integration. Zornado believes that "the child is encourage through numerous implicit and explicit child rearing experiences" (82). Huck becomes confident and knowledgeable because of his experience with adults' contradictory child rearing practices like his father's and Widow Douglas'. Huck's lively, adaptable speech evokes pleasant childhood recollections in the listener. Readers are made into listeners in Huck's personal space. We board the raft with Huck, who serves as our captain, and take part in his moral and social enlightenment. None of the communities we see down the river had Huck as a member. At the Widow Douglas', he attempted to become "sivilized," but he rejected it because to its artificiality. He is a member of the world of plain nature, not the world of social contract, to which Tom belongs. Huck plays on the outskirts of society where he lives, refusing to be lured into that constricting circle. Huck believes that life is subjective and challenging rather than being an illusion or a love story. He is able to withstand the urge to fit in by using his own brand of innate tolerance. The journey down the river is one of the escapes for him. While Huck is escaping his brutal father and the luxuries of the widow Douglas' constraints, Jim is escaping the weight of servitude. Jim planned his escape when Miss Watson sold him in a fit of avarice. He wants to get off the raft in Cairo and travel to the United States of America so that he can work

and earn money to release his family from slavery. "Jim did, too. "So did Jim. I says: "May be we went by Cairo in the fog that night" (106). The atmosphere on the raft is one of affectionate cooperation. Jim shows Huck the love he is unable to show his family who is away. From his own inebriated untrustworthy father, Huck obtains the affection he never experienced. Huck initially finds Jim's apparent ignorance amusing.

However, he quickly learns, though, that Jim is more knowledgeable than what he acquired in school. Huck has learned the fundamentals of education in school, including reading and writing. Jim, meanwhile, has never attended school and is more knowledgeable about real life due to his own experiences, social habits, and nature. Unconsciously and through informal learning, he has gained knowledge. Jim has several superstitions, which makes Huck even more impressed. Jim can interpret Huck's many dreams for him, for instance, and he is also knowledgeable about the behaviors of snakes and how particular bird flight patterns indicate the arrival of a storm. Jim shares the truth about the natural world and does not make up anything for Huck. Jim teaches Huck things that his father never taught him. The novel just briefly mentions Huck's "Pap" in it. His appearance serves to illustrate the circumstances of Huck's upbringing. He stands for all the bad along the river.

Seemingly, in his children's book *The Water-Babies*, Kingsley appears to have sensationalized how things change naturally. Tom, the chimney sweep, a young boy trapped in a cycle of poverty and uncertainty, is presented to the readers.. On the misery of Tom, in his preface to *Sticks and Stones*, Jack Zipes declares, the hegemonic corporate elites' interests and the capitalist market conditions shape everything we do to, with, and for our children. To put it simply, we use our children as investments and commodities to determine what is best for them (xi). Tom has little financial stability because he works for money that his owner, Mr. Grimes, subsequently spends. He lacks (certain

kinds of) communicative and educational security since he cannot read or write.

Despite all of this, his life is not completely unhappy. In actuality, Kingsley's story equally balances melancholy and delight in its descriptions of Tom's life:

Tom cried half his time, and laughed the other half. He cried when he had to climb the dark flues, rubbing his poor knees and elbows raw ; and when the soot got into his eyes, which it did every day in the week ; and when his master beat him, which he did every day in the week ; and when he had not enough to eat, which happened every day in the week likewise. V And he laughed the other half of the day, when he was tossing half-pennies with the other boys, or playing leap -frog over the posts, or bowling stones at the horses' legs as they trotted by ; which last was excellent fun, when there was a wall at hand behind which to hide. (2)

Tom is thus described as a person who is always vacillating between two: emotive and/or contextual extremes. Although it should come as no surprise given the company he keeps, he is not a picture of innocent goodness. He consumes alcohol, gambles, tries to harm animals, has played goal, and eagerly anticipates the day when he can supervise novice chimneysweeps and treat them just as cruelly as Grimes does to him. Although his master claims early in the novel that he is not and has never been ashamed of his horrible behavior toward Tom, Tom has not been seduced into the entire badness that consumes him. By doing this, Grimes indicts himself as an exemplar of reprehensibility who will not even consider repenting of his transgressions. In contrast, the Irishwoman is speaking to Tom because she knows that he has the capacity to be a better person than he is today when she encounters him and Grimes on the way to their commission at Harthover Place and says, "Those who wish for cleanliness will find it." Thus, Kingsley's story has already given readers a clear

picture of young Tom by the time it arrives at Harthover Place. He can be both pleased and sad, as evidenced by this. "But Tom was very happy in the water." (75). We are aware of his capacity for both good and bad behavior as well as his potential to improve. We understand that his work renders him filthy both literally and figuratively, and that he thus longs to be clean.

This explanation encompasses all of Tom's character's failures. He is a child coated in dirt who is pursued to the point of no return for no offenses other than getting lost in the Harthover chimneys, emerging onto the wrong hearth, and being filthy. Naomi Wood, borrowing from Kingsley, refers to him as a "ash-brother" or "human soot" (240). He gets expelled for invading Ellie's bourgeois virgin world too closely or crossing the line into his own working-class dirty world. He receives criticism because of his presence at a location where it is not permitted. Tom then seeks the assistance of an elderly woman at a neighboring school to help him flee from the effects he anticipates his unconscious errors will have. His outer look, however, lessens the welcome that is shown to him even in the face of kindness, as Cunningham opines that even the Dame feels sorry for him. He is too filthy for anything finer, but she still confines him to "an outhouse." "For the love of the Lord, if thou wert a little cleaner, I'd put thee in mine own bed. Even the Good Samaritan, however, shies away from the Ash Brother and places him in the Outcast position.. (127)

Cunningham notes that Tom's dirtiness is what grounds him in his position and is also what fuels his youthful confidence. In anticipation of the "I must be clean" (Kingsley 32) mantra of the fever-like state in which he later moves in the direction of the neighboring river, he makes a strong request for water when he knocks on the old woman's door. Tom's marginalization as a person is symbolized by the dirt, and in

order to get rid of it, he must cross another margin. Kingsley mirrors such metamorphosis as in the following lines:

But I have brought you a new little brother, and watched him safe all the way here." Then all the fairies laughed for joy at the thought that they had a little brother coming. " But mind, maidens, he must not see you, or know that you are here. He is but a savage now, and like the beasts which perish ; and from the beasts which The Water - Babies : perish he must learn". (49-50)

Although he has a limited quantity of life experience, he resembles a youngster more than he did before, and fresh facts and concepts can be incorporated into his limited experience.

Tom's drop into the ocean causes him to cross the line between his own world and a world of otherness; between realism and illusoriness, much like Carroll's Alice falling down her rabbit hole or MacDonald's Diamond travelling to the back of the North Wind. What exactly transpires in Tom when he transitions? He undoubtedly outgrows the environment he has yet to inhabit, and he also improves upon himself by having the chance to develop morally into a unique fairy creature. However, the underwater setting he subsequently finds himself in is a vivid reflection of the life he has left behind. With the exception of "having round the parotid area of his fauces a set of external gills" (39), these are the only material improvements he has over his predicament. He is also no longer noticeably dirty and has no chimneys to sweep. Interclass violence still serves as a visual representation of how he is still impacted by class division. According to the female Otter:

. What are salmon ? " asked Tom. " Fish, you eft! —great fish, nice fish to eat. They are the lords of the fish , and we are the lords of the salmon ; " and she laughed again. We hunt them up and down the pools, and drive them up

into a corner, the silly things ; they are so proud, and bully the little trout, and the minnows, till they see us coming, and then they are so meek all at once ; and we catch them, but we disdain to eat them all ; we just bite out their soft throats and suck their sweet juice -Oh, so good !" — (and she licked her wicked lips) “ and then throw them away, and go and catch another.(Kingsley,94)

The implication of the otter's statements is clear: huge fish both literally and figuratively chase and persecute small fish below the surface just as much as they do above it. The characters like Salmon and Otter (big fish) in the novel terrorize children in the real world. Such characters are the representation of the adults in the world of children's literature. Jonathan Todres and Sarah Higinbotham describes such characters as “children's literary villains terrorize, chase, rob, kidnap, entrap, casts spells upon, and threaten the lives of the young heroes” (169). This is just one illustration of how Kingsley demonstrates how Tom's new existence is fundamentally the same as his old one. The water into which it has migrated has a refractive quality that distorts the picture of items that are seen through it, which may make it appear altered to an uninterested observer. Tom continues to be alienated and singled out. The only thing that has changed is that he is now being picked out and stigmatized in a new body and in a new environment. In the early nineteenth century, attitudes regarding children tended to be overly serious, which is why, as Walter de la Mare skillfully puts it, "none even of its kindest advocates would deny that—a state which resembles a lamp without any light in it" (8).

The Water-Babies has previously proved that this tale is an illustration of traditional Victorian children's literature. In reality, it is anything but subverting and questioning the affluence of the bourgeois way of life in Kingsley's time. One

illustration of this is Tom's solitude as he prepares to become a water baby, which can be readily seen as a typical instance of didacticism in children's literature from the nineteenth century. He finds a "genuine live water-baby" (163) five minutes after assisting the lobster, which lightened his loneliness. In contrast, Mrs.

Doasyouwouldbedoneby declines to embrace him when he steals candy from the cabinet since his wickedness can be seen on his body in the form of stings: "For nobody would play with him, and he understood full well why" (196). Underneath such plain moral instruction still echoes Tom's initial motivation for embarking on his personal journey, which is that he was cast aside by a culture that did not value or regard him as a person. *The Water-Babies* offers a potent drama of the apartness of waste and the degradation of apartness and margins, but it also highlights the fact that Tom's loneliness, both below and above the water's surface, helps him on a valuable moral journey that culminates in the assistance he finally offers to his suffering former master (Cunningham 129). In Kingsley's novel, where there is unconsidered wastefulness and indulgence, some sorts of life are pushed out—water babies in particular—and it takes a lot of labor to restore them.

Todres and Higinbotham in *Securing Child Well Being, take The Water Babies* as the novel of child exploitation. They remark "Another notable early example of exploitative child labor in children books is Charles Kingsley's *The Water Babies*, written in 1861 directly in response to exploitation of children as chimney sweep" (154). Even the "wisest" people in the world, like Professor Pthmlnsprts, are not immune from criticism because he is exposed as having such lazy thinking that he refuses to accept the evidence of his own eyes when it confronts him with something that challenges his comfortable preconception of how the world operates. A water-baby, as the supposed young reader adamantly argues back, is against nature,

therefore when he gets to catch hold of Tom while chatting to Ellie on the beach, he cannot reveal to her that Tom is a water-baby. Even though Pttthmlnsprts has Tom in his grasp, Tom does not exist in Pttthmlnsprts' eyes. The professor's position in "Necrobioneopalaeonthydrochthonanthropopithekology" is not by accident (130). When Tom eventually bites him, the professor is only too happy to toss the water-baby back into the sea with the familiar dirt and herring heads because Pttthmlnsprts studies pickled life, preserved life, and life as he already knows it to be. He is only too happy to push Tom back over the crucial line separating dream and reality. Thus, with Pttthmlnsprts, we return to the margin that has been so problematic for *The Water-Babies'* serious inheritance. The only thing that actually seems to alter is that, for certain readers, his life underwater turns into a fairytale or fairy tale, which is what *The Water-Babies* always claimed to be and what it reiterates as its status in its concluding paragraph. But always keep in mind, as I said to you at the beginning, that this is all a fairy-tale and merely for show. As a result, you are not to believe a word of it, even if it is genuine (304). Child readers enjoy reading this fairy tale.

Along with this, Jack Zipes defines the novel as "cater[ing] to the escapist impulses of readers who might seek respite from the complex, tough realities of urban life" and sees Heidi as a figure of the childish recurrent fantasy that yearns for a lost innocence that never was (166-67). Zipes attacks the book for accepting biased financial situations and inferring that being poor is preferable to being wealthy since it is simpler for the impoverished to be nearer to God. Spyri's treatment of these matters can be interpreted in numerous ways, though. Spyri's representation of mountain life includes amusement as well as aspects of a survival story and an almost straightforward approach to finding joy in living simply and in harmony with nature. She moved in the direction of a tiny, dark-brown cabin that was situated a short

distance from the trail in a depression that provided some protection from the mountain wind (Spiry 4). Spiry is merely emphasizing that certain things in life, such as good health, such as clean mountain air, and love, cannot be purchased with money. Heidi once responded, "Because I would a thousand times rather be with Grandpa on the mountain than anywhere else in the world," when someone asked her why she didn't enjoy the pleasant life in the city (95-96). In this approach, Heidi shows the excitement and impulsiveness of children to both adults and children.

The readers recognize in Heidi something that was already part of their life either the window in Heidi's roof space or the absence of a sight from the windows there in Frankfurt. Spiry has unquestionably chosen Heidi as the main character of the novel to assimilate her with the child readers. In the process of such characterization, Peter Hunt in his *Children's Literature: The Development of Criticism*, writes, "singular character of a form of literature that is designed by intended audience"(90). The child readers feel Heidi in themselves. Heidi was free to run in and out while her grandfather frequently sat on chairs outside. The most important and valuable matter in the world is when Heidi lives to see her grandfather.

If anything happens in interrupted girls' stories like Heidi, it is that "each episode ends with someone feeling better about himself and the world he lives in. If we are entertained, it is not because we want to find out what will happen, but because we know what will happen, and like it happening, and want it to keep happening," as Perry Nodelman noted in his discussions of Heidi and other late nineteenth- and early twentieth-century girls books (148). A good children's book may be about "how to grow up, as one inevitably must, without losing the virtues and delights of childhood," according to Nodelman, who also supports crucial questions about what it means to be a child and what it means to grow up (154). On her way back from Frankfurt, Heidi

arrived at that lovely and cherished location when she first got sight of the fir tree tops above the hut's roof, then the roof itself, and finally the entire hut, where she saw her grandfather sitting and smoking his pipe as he had done in the past. Before Alm-Uncle had a chance to see who was approaching, Heidi had run up to him, thrown down her basket, and thrown her arms around his neck. Excited to see him again, she was unable to say anything other than "Grandfather! Grandfather! Grandfather!" again. (Spyri 99). This scene depicts how children and adults interact.

Contrary to Heidi-Rottermeyer relation, she is very close to her grandfather not because of their blood-relation only. They are close naturally because the grandfather never imposes forcefully to her in any matters. The growing child never likes to be imposed. If the adults behave friendly, they enjoy living with them. Through the representation of Heidi as the child ambassador, Spyri delivers this strong message to the adult readers too. "Heidi went running hither and thither and shouting with delight, for here were whole patches of delicate red primroses, and there the blue gleam of the lovely gentian, while above them all laughed and nodded the tender-leaved golden cistus" (15-16). Late she takes a seat gently. "Heidi had never felt so happy in her life before. She drank in the golden sunlight, the fresh air, the sweet smell of the flowers, and wished for nothing better than to remain there forever" (16).

In Fraulein Rottenmeier, the readers may remember their pre-school days when their primary teachers' only the aim is to make to follow their strong rules, like Peter, through his reading. In Frankfurt, Heidi climbed the church tower in hopes of seeing the mountains and countryside, but all she saw was "a sea of roofs, towers, and chimneys" (61). She loses interest in things. For someone who has grown up, Heidi's winters also hold a distinct appeal. She was free to grow in nature so she enjoys her

life there. But in contrast to this she does not feel free to live in the cities. She shows her disappointment while living in the house in Frankfurt. This disappointment is not only because of the place where she does not want to live. It is also because of the nature of growing up children. They wish to grow up without any sorts of fixed unnecessary impositions or domination. According to Joseph Zornado, such domination may result into child's expression of anger. He states that, the child is frequently forced to repress her emotional energy since doing so would go against the rules that the adult has placed on her. This is in addition to the adult dominating how the child perceives herself. The child's outburst appears to pose a significant threat to adult authority (8). It is directly reflected in one important scene of the novel in which Heidi dresses and reaches to the hall door and meets Rottermeyer and she in her own words says, "Have I not strictly forbidden you to go running about in the streets? And here you are ready to start off again, and going out looking like a beggar"(65). When they are dominated, they react like, "'I was not going to run about, I was going home," said Heidi frightened"(65). Such incidents in the story explore on the way children grew up traditionally. They were grown up with the adult's domination.

Martha Sowerby, the first person to approach Mary on a pleasant basis, gives Mary her first-ever experience of friendship. Martha said, "Mary did not shout, but she looked at things. There was nothing else to do. She walked round and round the gardens and wandered about the paths in the park"(36). Mary's response to and impact on Martha is comparable to Mary's response to and impact on Colin later on. But Dickon is the one who particularly captures her attention and wins her over. She started to have a tiny bit of an interest in Dickon, which was a healthy feeling because she had never before been interested in anyone but herself. "Mary was most attracted

by the mother and Dickon. When Martha told stories of what “mother” said or did they always sounded comfortable” (41).

Mary's circumstances is much different; during her trip to Misselthwaite, she is not at all welcomed at her uncle's home, and Mrs. Medlock warns her: "You mustn't think that there will be people to talk to you. You'll have to have fun and take care of yourself. (12) Additionally, she struggles to establish friends, and she begins to become much more self-conscious and aware of her loneliness for the first time in her life. Ben Weatherstaff, a gardener, tells her "the truth about herself and her life" when they first meet. No matter what you did, the native servants always saluted and obeyed you. She had never given her appearance much thought, but she questioned whether she was as ugly (32). First a robin, then Martha and Dickon, and last her recently discovered cousin Colin Craven, a null and void, Mary is able to make friends for the first time in her life after beginning to think about herself. Characters are changed from being sick and miserable to being well and content. But with Mary and Colin, who are both unique and rather self-centered, the transition is based on their shared characteristics. This is made especially evident when Mary is unable to sleep due to Colin's wrath one night.

She pondered why people were so terrified of him that they chose to let him have his way in everything rather than listening to him as she listened to the screams of pain. The children were neglected in Victorian England. On the Victorian England's children rearing practices, Joseph Zornado reveals that in order to protect himself from the possibility of rejection, physical punishment, or humiliation, the youngster must exercise "self-control" over all of his emotional outbursts, whether they are ones of joy, sadness, or wrath (107). Though the adult members in the family turn a deaf ear to Colin's sobbing, Mary couldn't. “As she listened to the sobbing

screams she did not wonder that people were so frightened that they gave him his own way in everything rather than hear them. She put her hands over her ears and felt sick and shivering(139). Mary becomes so enraged while listening to Colin's screams of pain that she begins to feel like exploding herself. She loses all self-control and attempts to heal him herself. As much as he scares her, she wants to frighten him. She then rushes to his room and begins to yell at him, practically shouting, "You stop!" "You cease! I detest you. Everyone despises you! I wish everyone would leave the building so you could scream yourself to death! You will immediately scream yourself to death, and I wish you would! (141).It just so happened that the shock of hearing them was the best thing conceivable for this emotional boy who no one had ever dared to restrict or contradict. Such things could not have been thought or said by a nice compassionate child. He had been thrashing his pillow with his hands while lying on his face, and when the threatening small voice was heard, he instantly turned from where he had been. He appeared exhausted and angry, and his face was white and red and swollen. But savage little Mary didn't seem to mind. If you scream louder than you can, she said, "I'll scream too, and I can frighten you, I'll frighten you." (141).A pleasant child would never have achieved the same results; it is precisely her rebelliousness and her short fuse that are healthy for him.

The issue is that Colin and Mary never had any limitations or contradictions, which caused them to develop major disagreements. Colin is actually certain that he has felt a swelling on his back and would develop a hunchback like his father. When he tells Mary about this, she understands his anxiety and is able to persuade him that he is not a void. The old medical principle is the foundation for Colin's recovery.Colon only recognizes his poor behavior when Mary imitates him, and vice versa. Mary and Colin see reflections of themselves in a mirror. As a result, they have both overcome

their wild and rebellious conduct. It is strange that Burnett would base this on "an angry unsympathetic little girl repeated obstinately that he was not as poorly as he thought he was; in fact, he actually felt as though she might be speaking the truth," considering it is well known that the story has a happy conclusion (142). He is finally healed through Mary's insights.

Contrary to this, Huck and Jim's journey gets started with a transgression. By assisting Jim in escaping, Huck is aware that he is breaking the law. "The inclination for destruction, he had come to feel, was in our nature and not in our nurture," says Zornado of such human animosity and aggression (28). He is made aware of his moral wrongdoing by his brief social training in St. Petersburg. Although the reader is fully aware of this evil, he blesses him and sends him on his way since we find slavery repugnant. We now come to the issue with the South. Slavery became acceptable and permitted under Southern law. To pick cotton, the South required slave labor. If the plantation owners had not taken care of the slaves by feeding, clothing, and caring for them, they would have become chilly. As human beings, they did not favor the slaves. Slavery was not justified even though the church authorized it. Because all people are created equal in God's eyes, according to the higher rule. The majority of slaveholders reasoned that if you do not consider the slaves to be human, then they were not created equal and should not be treated as equals. The moral law holds that slavery is abhorrent, but the authorized law has overlooked it. It was a cruel circle with a misleading view of human nature as its central tenet. The South was a staunch supporter of the idea that servants should submit to their masters. The slaves had to obey their white masters because they were also the servants. Simple-minded black people looked to their masters for leadership and knowledge. They quietly accepted their subservient position for the masters and continued to remind them of their

servitude. The Southerner was able to deceive himself and defend a morally repugnant situation thanks to this idea.

It was once, Huck fled from Pap and the widow, he becomes a much more contented boy. Most of the adult literary characters in children's literature pose a dangerous threat which must be overcome. Adult characters, according to Jonathan Todres and Sarah Higinbotham "typically fall into one of three roles: the villain who violates children's rights and seeks to do harm; the mentor, protector, or defender of children's rights; or the hapless bystander who appears incapable of understanding the world of children" (171). Huck gets the adult characters Widow and Pap in the first roles category. Instead of the considerably more regimented and restricted existence at the widow's, he may spend his days swimming, fishing, and relaxing. He was no longer limited to a classroom or forced to learn about the world through books. He learns what he needs to know about survival from the river, the trees, and his own simple nature. To acquire his own identity, Huck had to abandon the widow's position. Huck adores the natural world, which to him represents a kind and generous civilization. He finds solace in the water that he cannot find elsewhere. He can find camaraderie and enjoyment in the stars' flickering grandeur. He is reminded of life's boundless riches by nature. When he writes, "Well, when Tom and me arrived to the edge of the hilltop we looked away down into the hamlet and could see three or four lights sparkling, where there was sick individuals, maybe," he expresses anxiety early in the novel (7).

In another passage, he criticizes the dishonest Duke and Dauphin for misusing and mistreating him: "Well, seeing it made me sick, and I felt bad for the poor pathetic rascals since it seemed like I would never again be able to feel any resentment toward them. It was horrible to witness. People can be incredibly harsh to

one another" (201). "The plot of Huck and Jim's exploits in their quest for freedom... The social satire of the village along the river... (and) the increasing characterization of Huck," says Henry Nash Smith, are the book's three key components (114). The most significant is the last, the moral dilemma that Huck has when he must choose between being "good" and returning Jim or "evil" and assisting him in escaping. Huck reveals his frailty while using logic to solve his moral dilemma in a poignant and thought-provoking passage of the novel that is fittingly titled "You can't Pray a Lie." Finally, he makes the decision to inform Miss Watson of Jim's location in a letter. However, the more he considers it, the worse he feels. Says he:

The more I studied about this the more my conscience went to grinding me, and the more wicked and low-down ornery I got to feeling.... And at last, it hit me ... here was the hand of providence . . . letting me know my wickedness was being watched all the time . . . and ain't a-going to allow no such miserable doings. . . . And I about made up my mind to pray, an see if I couldn't try to quit being the kind of boy I was and be better. . . . So I kneeled dawn. But the words wouldn't come. It was because my heart wasn't right;. . . I wasn't square; ... I was playing double. I was letting on to give up sin, but away inside of me I was holding on the biggest one of all. I was trying to make my mouth say I would do the right thing but deep down in me I knowed it was a lie, and He knowed it. You can't pray a lie-I found that out.(Twain 210)

Huck then starts writing the letter and asks God for help afterward. Huck warmed up over the happy moments he had with Jim rather than getting down on his knees and praying. Jim's kindness and affection sprang to mind. He collapsed as he took in the letter: "Because I would always have to choose between two options, and I knew it. After sort of holding my breath while studying for a minute, I said to myself, "All

right, then, I'll just go to hell" and tore it up" (212) .Huck made the decision to continue being the wonderful boy he believed himself to be after reading this final statement. After the Duke and Dauphin sold Jim to Uncle Silas, the only moral thing left for him to do is travel to the Phelps property and save him.

After the raft gets damaged in the river by the steamboat, Jim and Huck dive into the water, but they separate. Uncertain about Jim's state of life, Huck swims to shore where he enters his first historical South social scene. He enters the Grangerford residence, which is a typical noble mansion. Huck's thorough explanation paints an exact picture of the usual homes of that time period. The Grangerfords and Shepherdsons are at odds with one another. Both families are fighting, but they don't know why; they're mostly doing it out of habit and to keep their unethical sense of honor in reserve. Children feel that "each new generation must be told: This is a world, this is what one does, one lives like this" when children witness such vile world of adults. It's possible that we always worry that future generations of kids would declare, "This is not a world, this is nothing, there is no way to live at all." (Hoban cites Hunt at 21). Huck comments a bloody altercation between the two families at the end of this chapter. Following the bloodbath, Huck remarks on the stupidity and violence he saw: "I nearly fell out of the tree because I felt so sick from it. - I won't tell you everything that happened since it would make me feel sick once more. I regretted ever setting foot on land. I won't ever stop thinking about them; I frequently dream about them (114) ". He has just witnessed the harm that pride can cause to individuals.

The small youngster can see through the Grangerfords' and Shepherdsons' deceitful pretenses of culture. There is no home like a raft, after all, Jim and Huck concur as they are reunited at the wrecked raft (115). Then they board the raft with

two con men who identify themselves as members of the royal family and choose to go by the titles of Duke and Dauphin. Their ultimate goal is to sell Jim back into slavery, so they mistreat Huck and make him participate in their con games. Huck only agreed to take them because there was no other way to get rid of them and he didn't want to disturb the serenity of the raft. In addition, Huck stated: "I had no concerns, as long as it would maintain family harmony;... If I ever learned anything from Pap, it was that the best way to get along with his kind of people is to let them have their own way" (123). Huck has grown to understand the concepts of human nature and behavior. Huck's social initiation grows with each step he takes toward the shore. He develops wisdom and maturity. He develops and comprehends the heavens he discovers in nature as a result of the infirmities of the river communities. Although he is smart in the water, interacting with people frustrates him. He is prepared for the later upsetting of his moral feelings by these novel encounters.

The beginning of Huck is bloody. Huck eventually comes to the conclusion that slavery is the root of all the arrogance, greed, and brutality of the affluent river people. The world is shrouded in suspicion because of slavery. Even the raft is affected. Huck is a riverman, not a townman. In that he will continue to be good as long as he stays on the river, he is a Rousseauesque child of nature. Once he touches land, the society he encounters there will despoil him. "Everything is good as it comes from the hands of the Maker of the world but degenerates once it gets into the hands of man," wrote Rousseau in *The Emile* (11). However, owing to his Pap heritage, Huck is not a fully Rousseauistic youngster and is hence excluded from the Garden of Innocence. The father is the best instructor, according to Rousseau. A sensible father will raise a calm child well (18). A guy has no right to become a father if he is unable to fulfill his obligations as a father. Everything that Pap taught Huck was evil; he

initiated Huck to steal food, tell lies, and flout social norms. He was a poor teacher in addition to being a poor father.

The Rousseauan garden of innocence and tranquility is not the same as the river. Indicators of terror, violence, and even death can be found here. Such topics are absent from Rousseau's arcadia. Rousseau wanted to keep Emile "far from the dirty morals of the towns," so he grows up in the countryside. The glitz of city life is corrupting and tempting (42). Huck encounters this falsehood all along the riverfront; he is unable to flee it as Rousseau enabled Emile to do by placing him in a pure garden free from social repercussions. Rousseau believes that Emile would turn dishonest if he were exposed to these risks. However, Huck's intrinsic kindness allows him to outperform that harm. "Huck is, after all, incorruptible," writes James Cox, "and though his body is finally captured by the society whim "wants" him so, it has not got his name affixed to it; as the novel ends, the real Huck who cannot die is ready to light out for the territory, to continue his restless flight from "sivilization" (397). Huck delivers the message of freedom.

The same message of liberty is conveyed by Tom's relation to Ellie. Tom on Sundays or perhaps once a week visits home with Ellie. Realistic Victorian story that catered in part to a young audience, such an unmarried couple returning home together would have been unimaginable. His meeting to Ellie is natural as Zornado points out, it is the "child's most basic biological and emotional needs" (xiv). only defense offered by the tale in this regard, which Kingsley plays extremely carefully, is its fairy-related setting. A hatred of Victorian class representation and its perception into religious organizations is hidden beneath the surface of what can be considered as fantasy foolishness, to reiterate. Tom's moral development is characterized by his deservingness throughout. The fullness of his character is shown by his eventual partnership with Ellie. Tom "stood staring at her, as if she had been an angel" when he first saw Ellie sleeping at Harthover; now that she has passed away, Ellie is

free to complete the angelic task that started at that formative initial moment, which is, Tom's recovery. Couple's inability to get married because, according to Kingsley's story, they are not of sufficient rank. The author here is not devaluing the marriage ideals of their reality-impersonating fairy tale culture, not the nature of their relationship or its goal. It appears that individuals of noble position are permitted to marry and enjoy the social benefits of matrimony, while those of lower rank are not given such permission.

Kingsley consistently emphasizes the distance between Ellie and Tom throughout the narrative, in particular through the boundaries between their respective positions. On land, Ellie is the daughter of a manor lord whereas Tom is a chimney-sweep. In contrast to it, in water, Ellie is an angel in training whereas Tom becomes a water-baby. The two also do not conclude the story in the same location, since Tom goes homewith Ellie on Sundays, so there remains a suggestion at the end of Kingsley's book that Tom still has a deal of evolving to do before he can fully desire to his beloved. However, the main fact that *The Water-Babies* can raise such radical societal, social, and religious questions which are examples of Victorian fantastical storytelling. As Felicity Hughes notes, in her seminal 1978 discussion of audience responses to realism and fantasy in books ostensibly for young people, "using fantasy . . . as a protective cover to save the work from prying adult eyes, writers having [sic] managed to extend considerably the range of subjects dealt with in children's literature" (555). The evidences collected here confirm that Kingsley, in the 1860s, was at the heart of such a course of extension lead.

In the same way, the Victorian authority and dignity is reflected in Spyri's *Heidi*. When tutored by Clara's grandmother, who also offered her spiritual guidance., she revealed the Victorian authority and dignity. Heidi takes her advice easily because of her ordinariness, mastering reading was a gateway to other realms and an escape from an often traumatic reality. Fred Inglis takes moral education comprising in the

stories in the following way, “our historically changing identity is formed from experience and the ‘narrative tradition’ of which we are part. The moral education comprises in stories can gain purchase in the modern world. Such education makes children able to think forward and backward”(214). Such morals in the stories are the byproduct of the contemporary culture. Zornado takes the function of the culture saying, “The dominant culture reproduces itself in the production of the child as cultural being”(46). It is easy to rationalize the grand mamma’s claim that prayers are not answered, it is not because God does not hear or because there is no God, but rather because "He did not think what you had been praying for right now was good for you; but be sure He heard you, for He can hear and see everyone at the same time, because He is a God and not a human being like you and me" (80). Tradition of Heidi's and the grandma's prayer is one of faith, frequently filled with anxiety, and it might occasionally be the only thing that saves us. As antiquated, imperfect, emotional, and didactic as Heidi may be, it nonetheless offers readers a workable role model. In addition, just as the child Heidi gave rebirth to the adults in her life, so too does Heidi bring renewal to readers. This gives the typical, anticipated joyful conclusion for young readers.

Also, children's rescuing power in *The Secret Garden* is what ultimately leads to the happy ending. The book comes to a close with Colin and his father making up, much to everyone's astonishment, as they all arrive home together. The rescue child, Mary, isn't there in the novel's concluding scene, nevertheless. She is such a subject in the novel whose role is over in this point. Such change of the subjectivity is the natural in the society. “Subjectivity is a social construction, it is always open to change” (Hunt 61). Mission having been successful, it almost looks as though her presence is no longer required. The final scene of *The Secret Garden* centers on Colin

and his father, Archibald Craven, who visits his estate and discovers his son happy and active in the garden. Colin being at the center and Mary disappearing out towards the end has been regarded as reconciliation that signifies children as the most effective agents to promote the other children as received a spark, Colin had previously stated, "Now that I am a true male, my legs, limbs, and entire body are so full with Magic that I can't keep them still. They want to constantly be engaged in activity (158). The power center, the house, which he is to inherit as master, is where Colin goes in the novel's concluding scene after leaving the garden. The key player in his recovery, Mary, is noticeably missing from the final scene. However, not all interpretations of her absence at the conclusion are unfavorable.

Through Mary's intervention, the entire estate has been healed. However, Dickon Sowerby, a good and even ideal youngster, is not the only child in *The Secret Garden* who needs to be saved. Mary is first inspired by him to become a happy and healthy girl, and as a result, she is able to assist her cousin Colin. "Mary was most attracted by the mother and Dickon"(31). Although Dickon isn't the main character and doesn't emerge until Mary has already begun to change for the better, he plays a crucial part in the novel's overall growth. Dickon comes from a large, impoverished family. He has a developed sense of all kinds of things, for example, he instantly understands how to treat Colin when he first meets him. They are similar in that they both possess inherent goodness that was shaped by their moms.

Burnett places Mary as the center of her narrative, with Colin following closely behind. Both are initially unlikable but later become lovable due to their determination and contrariness. The children are now no longer shown as perfect or as fully good, but rather as actual children, which doesn't mean they aren't nice and saving, but makes them far more endearing, fascinating, and complex. Additionally, it

is clear that Burnett's story is less about a specific child and more about a setting and how it affects kids. The enchantment of a specific location is at the heart of *The Secret Garden*, and the children who serve as its empowering agents are made possible to do so by the garden.

Comparable to Heidi in *Heidi* and Mary in *The Secret Garden*, Huck in *The Adventure of Huckleberry Finn* is also a normal person who impulsively knows true from incorrect no matter what is recognized by the societal code. Huck values love, honesty, loyalty, and grandeur beyond everything else. These similar qualities weakened and ridiculed by the river people, Colonel Sherburn and his Pap, and the fake Duke and Dauphin. Huck and Jim are the only really emotional human beings because they have the sensibility to maintain their innocence. Only the young and pure are left. Huck doesn't want to be a member of this society. Huck and Jim understand what truth truly means, in contrast to the residents of the town. Huck Finn deals directly with the goodness and depravity of the human heart, as stated by Lionel Trilling: "... Huck Finn has also the truth of moral passion" (45). Huck and Tom hunt a "riot" of "Spaniards and A-rabs" who go out to be conservatory children having a picnic in the book's opening pages. Tom is completely sucked into this made-up. Huck plays along with the game because he wants to see the camels and elephants Tom has promised to show him. When Huck learns that there were no camels, elephants, or diamonds, he is upset by Tom's romanticism.

By the time Huck runs into actual robbers and fake aristocrats, the moral significance of these minor traps is larger. On the dipped steamboat, he witnesses true wickedness, murder, and a terrible altercation. While Huck actually resided with them, Tom dreamed about his escapades. Huck eventually discovers the Phelps property, where he mistakes Tom Sawyer for himself. The Phelps family is connected

to Tom and is waiting for him. When Tom arrives, he impersonates his brother Sid. He hears of Huck's plan to save Jim. Tom develops a complex story based on the escapes of Henry IV, Casanova, and "Benvenuto Chelleeny" in keeping with his romantic temperament. One of the story's most ridiculous and weak spots is this. The worst part is that Tom knows that Miss Watson has released Jim, and the right thing to do would be to tell Huck and Jim. They plan Jim's intricate escape since Tom insists on following the rules.

When all they needed to do was remove the key off the hook and let Jim leave the cottage, Huck wonders why he wants to make things more difficult. Huck is less receptive to Tom's foolishness since he is so taken with Tom's scheme and character. He is shocked that the upstanding Tom would bring himself into question by snatching a slave. Huck explains:

Tom was in earnest . . . Here was a boy that was respectable and will bring up; and he had a character to lose; and folks at home that had characters; and he was bright and not leather headed; and knowing and not ignorant; and not mean, but kind; and yet here he was, without any more pride, or rightness, or feeling, than to stoop to this business, and make himself a shame, and his family a shame, before everybody. I couldn't understand it no way at all. It was outrageous, and I knowed I ought to just up and tell him so; and so be his friend, and let him quit the thing right where he was and save himself. (Twain 231)

The irony of this text is that Huck attributes to Tom every characteristics that only Huck, who is sincere, possesses. Although Tom lacks these qualities, he confounds Huck just enough to win his admiration. Additionally, this line demonstrates that Huck was more a part of St. Petersburg society than he had

previously believed. He respects the grownups' well-established standards of conduct. This illustrates the dilemma in *Huck Finn*. Huck wants to fit in, yet he feels undeserving. He also wants to break free of the restrictions that keep society functioning well.

After realizing the depravity in the towns, Huck's final wish is to "light out for the territory" (289). By this time, he has completely cut himself off from society, and this place is the only thing that can help him mend his wounds. He did not achieve the freedom he had set out to achieve. But his closing words in the book are a final agreement on that freedom. It conveys his abhorrence of being "But I believe I need to head out for the area ahead of the others because Aunt Sally is going to adopt me and sivilize me, and I can't take it. Before, I was there " (289) Twain uses kids as a means of defending humankind's existence for the final time. Twain communicates his deteriorating pessimism and determinism through the lads. He finally understands at this point that boys will be boys and will eventually develop into lying adults. It is unavoidable. They have already planned to accomplish this. Everything is predetermined in Twain's eyes, including action, goodness, and evil. The predefined outline is merely reinforced and conditioned by society.

As Huck's story begins as a controlled child, Tom's story also begins as a little boy who has never bathed, a chimney sweep who can neither read nor write, totally ignorant to the existence of God, Christ, or prayer. Bettelheim proceeds this process as per "The child's unconscious process can become clarified for him only through images which speak directly to his unconscious" (31). His transformation begins when he discovers that he is "dirty" (31)). He compares fairy tale to other literary forms, "Fairy tales, unlike any other form of literature direct the child to discover his identity and calling, and they also suggest what experiences are needed to

develop his character further” (28). Tom’s progress in the novel signifies this feature of the fairy tale. The first half of the novel describes Tom's journey from this previous life of enslavement to filth and soot. Kingsley describes this as a kind of reversion, however, a dreadful condition that should not be the final end of Tom's journey. The second half of the story describes his daring decision to re-enter the world from which he has fled and to confront his previous enslaver. The true test of his conversion, in Kingsley's mind, is his ability to accept his earlier enemy as a brother, as one who merits Tom's forgiveness. "For you know," the novelist writes, “no enemies are so bitter against each other as those who are of the same race ; and a salmon looks on a trout as some great folks look on some little folks, as something just too much like himself to be tolerated” (110).

Kingsley's theme impresses today's reader as too obvious and even educational. He teaches his young heroes that it is “but their foolish fathers and mothers, instead of letting them pick flowers, and make dirt-pies, and get birds nests, and dance round the gooseberry bush, as little children should, kept them always at lessons, working, working, working, learning weekday lessons all week days" (277). Tom's maturing into a "great man of science" is dependent upon his initial education (301). Mrs. Bedonebyasyoudid, who monitors Tom in his various adventures, teaches him to accept not only the possibilities of personal and social development but also the beautiful diversity of the world, but also, and gently reminds him of his responsibility to change his world for the better. Tom has completely forgotten his earlier life, including Grimes' harsh treatment. He seems to model his former master's brutality in his own interactions with the natural world after his rebirth as a water-baby by, for instance, distracting the caddis-fly during her transforming and chasing a "pool full of little trout" (81). In this way, *The Water-Babies* demonstrates Charles Kingsley's

deep-seated hope using Tom as a child ambassador to satire the contemporary British Social class as well to give the child readers the message of optimism to change their world for better through didacticism seemed impossible.

To conclude the above analysis, children's literature is the literature of the young ones; those who are yet to become aware of dangerous knowledge or rather wrong assumptions. It can be outlined to stories and songs, part of a broader oral tradition that adults shared with children before publishing occurred. Childhood has always been chiefly connected with stories despite the fact that, the concept of childhood is a current idea. Age types, along with gender, ethnicity, and class, have been recognized as playing a crucial part in the creation of social identities and power structures, a role that is frequently produced by and via literature as a result of the rising prominence of child studies. "Children's books are used for different purposes at different times" (Hunt 8). Of course, children have always had a special position in literature, both as individual characters and as symbols of the traits that society typically identifies with youth, like innocence, freedom, savagery, vulnerability, emptiness, and potential. In literature, the child is portrayed in a number of ways that span numerous cultures, eras, and countries. In part because it is challenging to distinguish between these portrayals, but also because there is a considerable crossover between adult and child readers, it includes references to works that examine how children are portrayed in both children's literature and adult literature. The children are represented in children's literature as the source for describing the learning process and formulating objectives. For personality education, children's literature is employed in both the home and the classroom. The habits that kids learn from pictures and stories are modeled by them. It represents children's coming up age and helps to shape human perspectives. Representation can be extremely inspirational.

It enables people to predict things for their own lives that previously seemed impossible.

V. Symbiotic Bonding between Environment and Children

This chapter examines and analyses the symbiotic bonding between environment and children as represented on *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies* by applying ecocritical insights and children's literary criticism. The panoramic views of the Swiss Alps are used in *Heidi*, a perennial favorite of women's fiction to present the story of an orphan girl Heidi. Through its tale, for its romantic and upbeat tone, which has woven itself into the fabric of young people's culture, *Heidi* in the lonely Alps has come to be cherished. Similarly, in *The Secret Garden*, the children's transformation with the Secret Garden, a person who is interested in the outdoors and learns to interact with the environment will improve their body and mind, according to those who bridge the gap between humans and the environment and the natural world more generally. Likewise, *The Adventures of Huckleberry Finn* emphasizes the elegance and simplicity as well as the unpredictable and potent nature of the environment. We can see right away that Huck finds peace and serenity by the river. In the similar manner, Kingsley sought to share the wonders of the world of nature through Tom's aquatic journeys in *The Water Babies*. Tom desires to see more of the world to escape from the trap of the society.

To explore and analyze these issues, the critical insights developed by John Hannigan in "Environmental Discourses" and Peter Hunt in "understanding children's literature" are taken as major theoretical parameters. Moreover, to explore and examine symbiotic bonding between environment and children, ecocritical insights envisioned by Lawrence Buell in his "Environmental Writings for Children" and Stephen R. Kellert's idea from "Experiencing Environment: Affective, Cognitive, and Evaluative Development in Children" are also taken into consideration. Buell

believes that eco-writing for children build self-consciousness and expand menu of contemporary environmental problems (419). Whereas, according to Kellert, exposure to a variety of natural environments and processes on a regular basis during middle childhood and the early years of adolescence significantly benefits children's emotional, intellectual, and values-related development (146). In light of this, this chapter considers the significance of the mutual link between the environment and children as the main elements of a huge ecosystem that aids in human growth on an ecological level and the attainment of calm in a time suffocated by technological pollution.

Spyri saw a match between her relationship with her own grandfather as that of between Heidi and Alm uncle. "Our grandmothers were related, so we used to call him Uncle, and as my father had family connections with so many people in Doerfli, soon everyone fell into the habit of calling him Uncle,' explained Dete" (Spyri 3). It seems that Spyri's unhappiness had a lot to do with moving to Zurich. She has spent her influential years in Switzerland and disliked the city life. It seems reasonable to assume that the protagonist of her novel represented the author herself, for she too became unwell when lived in an urban environment. Thus, Spyri took to living in the past through her imagination, with Heidi as an autobiographical character. *Heidi* has become an intergal part of Swiss culture. The novel highlights Spyri's sense of nationalistic love and pride for the Swiss landscape indeed. To Swiss, she personifies their feelings for their country. In the novel, Heidi finds herself orphaned at the caring age of five then taken to live in the guardianship of her grandfather, who has a hut in the mountains and lives a solitary life. Her innocent enthusiasm for life enters her grandfather's independent toughness and he begins to love her despite himself. Her aunt then takes her away to be acquaintance to a handicapped girl, Clara, in Frankfurt,

Germany. Heidi grows so homesick that she falls ill and is consequently returned to be with her grandfather, who is so overjoyed that he visits the local village for the first time in years. Heidi derives her youthful cheerfulness from the environment around her and rubs it off on whoever she meets. The healing powers of environment and optimistic approach are so strong that even handicapped Clara activates to walk which is a modern day miracle.

The female protagonists, Spyri's Heidi is an orphan and is aided by suspicious and paternal adults who are transformed by the child and made friendlier especially by her grandfather. She suffers sleep disorders. She is taken into homes of the well-to-do, the Sesemann house in Frankfurt and makes explorations of mysterious place:

Many weeks went by. Heidi had no idea whether it was winter or summer because the walls and windows she gazed out of showed no change. She also rarely left the house until Clara was healthy enough to go driving, and even then they only traveled a short distance because Clara could not tolerate the motion for very long. They rarely ventured beyond them, and grass and flowers, fir trees, and mountains were still far away. Instead, they typically only saw more beautiful streets, enormous houses, and throngs of people. Only reading a word that brought them to mind made Heidi cry, which she managed to hold back with difficulty. Heidi's yearning for the familiar and lovely old things grew greater every day. (80-81)

She grows healthy, as she is more out-of-doors and in curative places, the Alps where she flourishes on exercises and on a diet of fresh milk and fresh air. In her review of *Heidi*, Elizabeth Laraway Wilson connects Heidi's growth with the environment and explains that the ambiance that is generated by descriptions of mountain life, including the goats on the steep slopes, the glittering air, and the meals of milk, bread, and

cheese, is among the pleasures of Heidi's story (206). Heidi also has a friend named Peter who might be described as the environment boy." Peter would bring a herd of goats up from Doerfli each morning so they could forage on the mountain. He and his fleet-footed beasts started bouncing down the mountain again at dusk. When he arrived in Doerfli, he would blow a loud whistle, which would cause all the goat owners to emerge and take their animals' home." (4-5). Heidi's friend Peter is goatherd and comes from a poor but maternal and supportive household. Spyri's Clara Sesemann is neurotic who has lost the use of her legs.

She has also lost her mother and been left in the care of housekeepers and physicians because the father is often traveling away. These echoes are even more remarkable in a fundamental scene in the book when Clara steps from her wheelchair and walks. On this juncture, the children has left the confinement of the Sesemann mansion and comes to the out-of-doors (The Alps). When she attempts her first steps, she is encouraged by and in the company of their female companion, Heidi, her male companion or the environment boy (Peter), and the formerly distrustful adult male who has since been used Heidi's grandfather. Moreover, this event is followed by her reunion of her reckless father, Mr. Sesemann, who now sees his offspring can walk.

The novel implies environment as a healthful of the mind. The mountains heal depressed minds. They stand as honors to their genre, upholding its ethical responsibility. The following scene of the novel better pictures how Uncle, Heidi Clara and Peter enjoy together.

Grandmamma was given a thorough explanation of all that had happened before they all sat down to eat in peace around the table in front of the hut. Every day, Clara's grandfather helped her try to stand up and then move her feet a little. When they were ready to leave for the day's adventure up the

mountain, the chair was blown away. How Clara had taken the first walk because she wanted to see the flowers, and how one thing gradually led to another. The performance took a while since granny kept interrupting it with new expressions of amazement and gratitude: "It seems hardly impossible! It's very hard for me to believe it's not all a dream! Are we indeed seated here by the mountain hut, are we all conscious, and is that youngster with the round face and healthy appearance my frail, white baby Clara?" (187)

At this moment, we should remind ourselves that children are more inclined to what they are exposed to, than adults. Their environment contributes to develop their ideologies which shape their personality. What they read forms a part of their thinking. These perspectives signify that they are deprived of will only leave them ignorant. As Rene Wellek and Austin Warren in their *Theory of Literature*, argue that literature is a social institution using language as its medium. It is a product of every culture, reflecting the respective ideologies.

Ideologies affecting to the environment get molded through literature too. The 'blank state' idea reinforces the fact that a child's mind is vulnerable and open to interpretations (31-32). Ecological themes occurring in children's novels can have an effect on their thought process and as a result a change in attitude or behavior can also be expected. Environment is omnipresent. The way we present it to the children is the social responsibility of every author of children's novels. Environmental ideologies, which influence our thoughts, interactions, and emotions with the environment, are ultimately social constructs. In his book *A Practical Treatise on the Disease of Infancy and Childhood*, Victorian physician T.H. Tanner argued that parents should direct their children's education in harmony with the environment, or in other words, with due consideration for the principles of physiology, in order for the child to grow up

with a sound mind in a healthy and strong body (24). Sound environment contributes for the positive growth.

The girl protagonist, Heidi reinforces the truth that a child cannot be owned, it belongs to environment. Heidi's mother is mother earth herself. She learns, lives, and grows within the embrace of the nurturing Mother. "The infant is born into not only a social but an ecological context . . . An infant has an awareness not only of human touch, but of the touch of the breeze on her skin, variations in light and colour, temperature, texture, sound . . ." (Barrows 103). A particular landscape is complete only with all of its components ranging from biotic to abiotic components such as flora, climate, mineral resources etc. Human beings form just a part of this harmonic whole as in *Heidi*.

After hearing this explanation, Heidi was ecstatic and could hardly wait for another day to arrive so she could hike up with the goats once more and watch the sun say goodnight to the mountains. But she had to get to bed first, and all night she slept comfortably on her hay bed, dreaming only of shining mountains covered in red roses, where cheerful tiny Snowflake ran around leaping from one to the other (24-25).

Heidi becomes an integral piece to complete the overall picture. Her own significance and that of the other pieces become meaningful only with the help of each other. Only when she is reestablished to her natural habitat, the transformation takes place for, like Rachel Carson argues in her *Silent Spring*, "in environment, nothing exists alone" (24). It is noticeable that the parent figure in Heidi, the Alm uncle is a living testimonial to live in harmony with environment. He has tired himself out of the chaotic cultural dominion and lives in isolation by being close to nature. He accepts environment in its all forms, the domestic as well as the wild knowit. Having lost his

son, he moved up the Alps to find solace in environment. He was fed up and disgusted with the judgmental environment of human beings and wished to stay away from the imposition of the civilization. Alm uncle wanted something more than just privacy in the geographical sense. He desired to be able to live exactly as he chose, obedient to no necessities but those imposed by wind and night and cold, and to no human's laws but his own. Solitude is a superb laboratory in which one can observe the extent to which ways of living are conditioned by others. Every species are intertwined in environment.

Environment and human consciousness cannot be separated. Only because people have grown insensitive do we need to talk about rescuing the world now. It is a ridiculous notion because Mother Earth protects humans, not the other way around. If people realized that, whether we like it or not, we are deeply a part of this existence, none of this would be necessary. Our nearest relatives are plants and trees. We breathe in what the trees exhale, and they breathe in what we exhale. In his essay "Land Ethic", Leopold contends that the usage of land must take into account aesthetic aspects in addition to economic concerns.. "A thing is right when it tends to preserve the integrity, stability and beauty of the bio centric community. It is wrong when it tends otherwise" (46). The basic ideas of Heidi are both this and the next remark on how humans fit into nature. He elaborates that a land ethic does not, of course, restrict the management, use, or transformation of these "resources," but it does assert their right to continue existing and, finally in some places, to continue existing in their natural state. In other words, a land ethic changes the position of human sapiens from one of conqueror to one of simple member and citizen. It indicates respect for the community as a whole as well as for one's fellow members (Leopold 39).

Leopold regards human beings as a biota of land community. There is a symbiotic bonding between humanity and natural world which is based on unity in diversity, spontaneity, and non-hierarchical relationship. It is assumed that human beings seek to achieve in their minds the respiration of the natural world. They are half our respiratory system. These basic realizations we lack, mocks at our definition of cultured human being. Gazing inward is what's important, not looking up or down. Looking within reveals that we are fundamentally a part of everything around us, which is the first fundamental truth we discover. Without that insight, it is impossible to access the open secret. Heidi's eyes are clear and unprejudiced. They observe the open secret and cherish it. Heidi's actions may seem ridiculous when others are blind to it. That is why all the cultured people at Mr. Seseman's house find Heidi's whims ridiculous and fantastical.

Heidi is an embodiment of all-inclusiveness. The children's exposure to natural systems and processes has the potential to have an impact on how they develop as they grow. Stephen R. Kellert, in his "Reflections on Children's Experience of Environment" supports this view. According to him, emotional, intellectual and physical fitness of human being rely on the connection to the natural systems nothing less than the survival of our species is at stake in sustaining and, when compromised, restraining the bond since children's experience of the environment continues to be a crucial and irreplaceable source of healthy growth (3). When Heidi is with the goats, she feels like them, when she sees the eagle soar high she is with it at that moment in wonder. She is also able to sympathize with Grandmother. Similarly Ben Weatherstaff describes the earth as though it *wants* to be producing plants. Burnett precisely has given a lively touch to all natural elements throughout the novel.

Clara sat on the dry, warm alpine grass for the first time, and she found it to be utterly beautiful. This was exactly what Heidi liked, so the kids sat down in the middle of the flowers. Everything was just beautiful! And Heidi, who was standing next to her, said she had never before found it to be this exquisitely beautiful up here. She then abruptly recalled that Clara had been healed, which was the icing on top of everything that had made life in the middle of all this beauty so joyful. Clara remained still, enchanted by all her gaze fell upon and filled with excitement at the prospect of all the enjoyment that lay before her.

She appeared to have little room in her heart for all of her happy feelings. 179)

The lives of human beings, animals, and plants are not separate from each other; they are integrated and, connected. How healthy the worms and plants are today will determine how healthy we are tomorrow. This thought essentially denotes an all-inclusive involvement. When there is an all-inclusive association, being concerned and caring about everything around human beings is very natural, because anyone who looks into themselves naturally realizes that both their existence and the outside existence are of no difference.

Heidi is like a blank sheet of a large paper, unaltered, so she connects to the natural environment around her instantly. In “Reflections on Children’s Experience of Environment” Kellert opines on the relationship between environment and children saying, “Children's contact with their environment instill in them a sense of surprise, joy, exuberance, astonishment, and sometimes dread and anxiety all at once, which is the foundation for healthy and normal growth ” (3). Heidi’s grandfather wants her to grow and learn with environment in the context of the question of the pastor to him to let Heidi to send school, he replies saying that She will be safe and content growing up among the goats and birds, where she will not encounter any negative influences (38).

Heidi grows up in such a situation that the child never has any need for the parent which itself is a sign of successful parenting. The process of loving, here with the Alm uncle is a liberating process, not an entangling process. As a result, when Heidi arrives at his house, he lets the youngster explore, spend time with his surroundings, and spend time by himself. He has established a climate of love and support and makes no attempt to impose the values, beliefs, or religion of the community. He simply gives her room to develop intellectually and helps her see life from a human perspective, free from attachment to her family, material possessions, or anything else. It is very essential for the wellbeing to both herself and the natural world. Heidi does not view human beings separately from other elements of environment; the hills seem to have faces, her kids have names, and she is scared that the sun will laugh at her if she goes out dirty. As a result of the sublime realization of oneness within her, she sympathizes with the other easily. She readily offers her meal to Peter, eating only a small piece of bread for herself. She does not need more than what is necessary. Even in the larger picture, only when we cross the line of what is necessary into what one desires, does greed come into the picture paving way for the reduction of the natural resources.

There is a symbiotic bonding between human beings and the environment. Even the earth is compared to human being and vice versa. Sarah Conn, a Cambridge clinical psychologist who helped initiate a form of 'eco therapy' declares that we search for diversity, interconnectedness, and nutrition flows in the system of which the pain is a part by investigating the inner and exterior landscapes within which we exist and the relationships between them (179). She further articulates, "the world is sick; it needs healing; it is speaking through us; and it speaks the loudest through the most sensitive of us" (191). Because of the urbanization the earth's natural makeup is

damaged by human beings. The natural things are lost as Spyri writes that Sebastian brought her a tall wooden stool to stand on and added, "There, now miss can look out and see what is happening on below." As Heidi ascended, she believed that she would finally be able to see what she had been longing to see. But with a look of tremendous disappointment on her face, she pulled her head back. "WHY, THERE IS NOTHING OUTSIDE BUT THE STONY STREETS," she replied sadly. "But if I went completely round to the other side of the house what should I see there, Sebastian?" she asked. Only what you see here, he assured her. (54)

Such a bond can be related to the 'Gaia Hypothesis' formulated by James Lovelock and Lynn Margulis. It is a biological justification for the planetary atmosphere's long-term inherent resistance. According to the founders, the biota, soils, oceans, and atmosphere function as a self-regulating system that actively contributes to maintaining the circumstances necessary for the life of earth. In simpler terms, if we take care of the earth by not disturbing any of its natural cycles, the earth naturally cares and repairs its own self and thereby takes care of us too. According to Gaia theory, the whole world is seen as a living entity, which is very much alive and breathing. Theodore Rozak, in this context opines that simply seen as a dramatic illustration of ecological interdependence, Gaia can be understood as the evolutionary inheritance that connects all living beings to the ecosystem both genetically and behaviorally. The scientific worldview and all psychology built upon it can be turned around with just that much(14). It is interesting to note that the theory is named after the Greek Goddess 'Gaia', as the Greeks thought that the earth was alive. It is common to associate the goddess- the feminine with the earth. In his PhD dissertation entitled *Spatial Imagination and Identity Formation in Global Narratives*, Jib Lal

Sapkota praises the glory of the earth, “the Umuofians experience platial attachment with the land, treat land as living organism, worship land as Goddess earth” (84).

This association of environment with women opens the myriads of ways for interdisciplinary fields of study like Eco feminsim. It is relatable to understand that when women are agitated, the land becomes barren and when women are troubled, the human mind is left to desolation. It is highly common to find instances or the entire system shadowed by dominance and control of both the women and the land in patriarchal cultures. Both Mr.Seseman and Mr.Craven are representatives of their gender and their cultured civilization which demands separation from the feminine to enforce their superiority and strength.

According to feminist psychology, one of the issues is that males are taught from an early age that they must be distinct from other people in order to be regarded and admired as men. . . Separation is viewed as a path to respect, strength, and status for both men and women since in our culture, masculine characteristics like independence and disconnection are prized more than those regarded as feminine. (Gomes and Kanner 112).

Complete parting is a myth. It is just a make believe that people worship as a part of their cultures in societies. It is impossible not to depend on people, trees, rocks, the air we breathe and wildlife around us etc. Therefore, it forever remains as a useless attempt to separate ourselves.

Catherine Keller in her book, *Broken Web* refers to it as the ‘seperative self’ which she calls the self-esteemstrengthenedcontrary to the external world and the inward depths (19). This dependence need not be actually deemed a disappointment. It at least deserves acceptance if not celebrated for its own beauty of it. We have come a long way where dominance offers no room for dependence in its dignified position.

It has become difficult to just let it be natural and consider it an unavoidable part of life. The feminine superpowers in the novel, *Heidi* is a role model to humankind, a joyous being, she however is reliant on on grandfather and Peter and the natural environment and is in peace with the fact. But when Peter learns that Heidi is no more dependent on Peter, but more on Clara, he is not able to take it. He is not able to accept the fact that he too is reliant on environment for his existence. He takes the natural resources for granted and is hardly obliged for it. This is representative of what happens to humankind when one forgets how generous earth has been and how ungracious we have been. At a point he even harasses one of his goats to spill out his anger. Human dependence on the warmth of the earth is total, and this is extremely threatening to the 'seperative self'. Thinking that our minds and bodies are disconnected when assuming that dangerous garbage buried in the ground won't eventually seep into the water table when it comes to health and disease, are symptoms of the split thinking that results of the separation of the "self" from the "other" (19).

By monitoring the biosphere and attempting to control the natural process, we can maintain the misconception of being fundamentally sovereign. The living system, on which we depend and of which we are a part, is immersed and made into a servant. This is what happens when the western male mind moves in the mode of conquering lands, wealth and maidens. This is the basic psychic seed that has turned man into an industrial cruel beast. Though Mr. Sesemen is portrayed as a kind being in the novel, he is actually representative of the city life and seen as one among the group of parasites that extinguishes natural scape and creates a concrete world that will eventually pay way to an unlivable and polluted environment. He symbolically represents the unhappy western male head who is all glitter on the outside but no gold

on the inside. External look seems beautiful in the cities but if we go to the actual condition of it, it is vile. Once Heidi gets the grandmother sleeping with a shawl on her head, she is surprised to see it. She asked the grandmother the reason behind it, she replied that the shawl makes her warm in the mountain. In this context Heidi reminds her that in Frankfurt, everyone dons a shawl before going on a walk to control dust (136). The unrecognized dependence on mother earth makes men act as parasites on the planet, killing off our own host. This is evident in Heidi, when the country and city landscapes are juxtaposed by the protagonist. The miserable view that stretches in front of her when she reaches the top of the tower is a Clarion call to whole of humanity, to realize the threat, the future poses. Deloria views the modern urban world in the following way:

The transformation of wilderness into city streets, subways, enormous buildings, and industry caused the artificial world of the urban man to completely replace the genuine world. Urban people have no idea what the natural world is like because they live in an artificial universe where the only warning signs are the flashing of the traffic light and the horns of the ambulance and police car instead of the shape of the sky, the cries of the animals, or the changing of the seasons. (Deloria 185)

Ways of living and standards invented ever since the industrial revolution has developed in complexity so great, to our ability to understand their impact on us to the point of cancellation. Total participation, loss of perspective, and loss of control alert us to the connection between the industrial system and the psychological process of addiction. This is how the ignorance of the civilized adults in the novel seems to represent.

The novel tries to prove that, wilderness experience, if accompanied as a retreat from cultural dominance, could have an insightful impact on the human psyche. Changes in the external world may be as restorative as alterations in subjective feelings. The bad place one is in may refer not only to the miserable mind but also to the environment that reflects it. Thomas Allison, in *A Victorian Guide to Healthy Living* asserts that, plants that grow in gloomy places or dark caves are perpetually pale and faded, whereas in rooms, the side of the plants closest to the light is always the one with the most leaves, and all the branches are growing in that direction (39). Such instances show reinforcement of the idea on the importance of sunlight to every living form. Spyri writes:

As a result, the day gradually came to an end, and the sun was just about to go behind the tall mountains. Once more seated on the ground, Heidi suddenly sprung to her feet and said, "Peter!" Peter! There is a fire everywhere! The vast snow mountain, the sky, and all the rocks are on fire! I said, look! There is red flame on the tall rock! O the lovely, flaming snow! Stand up, Peter! See, the fire has reached the great bird's nest! look at the rocks! look at the fir trees!"Everything is burning up, everything!" Peter calmly continued to peel his stick and replied, "It is always like that, but it is not really fire. Heidi exclaimed, "What is it then?" Peter said, "It naturally gets like that." They have now turned a vibrant rose color, Heidi exclaimed with new delight. Look at the one with the snow on it and the one with the tall, pointy rocks! How do you refer to them? He responded, "Mountains have no names. (22)

Both Colin and Clara are closely attached very closely to everything they witness. The things in the environment are connected to themselves and each other. There is not any

line of separation in environment. For an example to it, the sun shines for all at once and similarly sets. Nothing becomes unaffected.

The theme of the book is how crucial the environment is to a child's development. The experience of environment in the influential ages of children contributes to make them realize that all the limitations between the species in the universe are delusions. Children's growth in the direct experience of environment as Heidi, Clara, and Peter had, may seem almost impossible to the children of this modern time. In this context, Stephen R. Kellert in his article, "Experiencing Environment: Affective, Cognitive, and Evaluative Development in Children" has envisioned an idea of "indirect acquaintances through proliferating electronic and print media, including magazines, books, films, television and websites" can be beneficial (124). Similar to it, the critical analysis of *Heidi* brings a strong message to the child readers about the influential lives on the Alps as Heidi enjoys living with environment and the other animals. At the same time, the cure of Clara on the mountains gives the message of the environment's healing power. In this way, the novel indicates an indispensable symbiotic relation between the environment and children's growth.

Quite similar to *Heidi*, *The Secret Garden* is a book that depicts how people and the environment interact. These two children novels are similar in many ways. The major is the similar picture of environment portrayed in both of them. The plot of *The Secret Garden* roams around Mary's exploration of the secret garden and the consequences it brings. Lawrence Buell in his *Environmental Writings for Children*, takes Mary's exploration of the secret garden as a facilitator for the symbiotic relation between environment and children.

Children's creation or the discovery of special, frequently hidden outdoor spaces has been shown to be catalytic in tying them to the natural world and,

beyond that, at least indirectly, in identity formation over time, so that the natural world feels like a catalytic agent and essential component of personal being. (3).

Children naturally want to play and do other things outside of the house. This is part of their basic inclination. These activities help children be more active, healthy, and productive while also stimulating their brains. The area that is surrounded by all the elements of the nature is the finest place for kids to play. Children should be allowed to explore their surroundings and play. By investigating the surroundings, it also offers educational opportunities.

Making the kids feel nice, joyful, and happy is a crucial component of the environment that affects them. Playing in the garden is enjoyable for kids: "They went from one corner of the garden to the next, finding so many delights that they had to remind themselves that they must whisper or speak low." (Burnet 127). This incident of the novel reminds the opening line of Oscar Wilde's famous short story, "The Selfish Giant" which narrates, "Every afternoon, as they were coming from school, the children used to go and play in the Giant's Garden" (1). *The Secret Garden* is centered on how children and the environment interact, how children bring goodness to the characters Burnett creates in her book, and how children connect with the environment. Involvement in outdoor activities helps people everywhere in the globe develop their habits and cultures.

Nature fulfills human needs and demands in many ways, it not only fulfills human necessities directly, but also it brings the calming essence, which causes people to feel at rest when it does. For instance, the gardening generally is the physical exercise but the advantages for kids are numerous. They also found it enjoyable and enjoyable. As Burnett states in her novel, "Mistress Mary worked in her garden until

it was time to go to her middy dinner . . . She had been actually happy all the time” (65). Mary became more active after relocating to Yorkshire. She now often engages in outdoor activities like gardening and ropes games and is well acquainted with her new surroundings. Her new personality has been greatly influenced by the positive environment in Yorkshire. I appreciate how Burnett depicts the landscape in *The Secret Garden*, including the moor, garden, and natural surroundings. While many people might think that describing the surroundings and the beauty of the garden is pointless or a waste of time, Burnett insisted that there was a message she wanted to get out about the environment and how it relates to people. Readers can appreciate the literary works' beauty and the scenery described in Burnett's novel, *The Secret Garden*, but they can also see how closely connected and advantageous human and environmental relationships are.

The mutual or reciprocal relationship between the environment and humans, which denotes that a relationship between two people or anything is beneficial to each other or gives similar things to one other, is the main relationship that Burnett presents in her book *The Secret Garden*. The environment and children have a mutually beneficial relationship in Burnett's book. By aiding in their recovery and restoring their vitality, they are equally advantageous to one another. “If I have seeds, and can make flower grow the garden won't be dead at all-it will come alive” said Mary” (68). When Mary discovered the hidden garden, she discovered that it was virtually dead. Mary then made the decision to revive the garden and bring back its beauty. But gardening activities in the environment also indirectly and gradually repair other things outside just the environment or the garden, including the child's soul. “While the secret garden was coming alive and two children were coming alive with it”(339). The mutual connections between Mary, the other child, and the garden

demonstrate how closely humans and their environment are related. According to *The Secret Garden*, the environment can help children both mentally and physically.

Although the main focus of *The Secret Garden's* plot is the children's discovery of the garden and the joy and healing that come to them physically and emotionally as a result of their connection with it, it can be argued that the book's overall goal is really to socialize Mary and Colin into the correct Victorian social system. This is especially true as Colin emerges toward the book's conclusion to claim his rightful inheritance. From this vantage point, the garden gradually evolves into a metaphorical intermediary object that unites Mary, Colin, and his equally heartbroken father in familial solidarity and their shared link around the remembrance of the lost mother, whose own favorite location was this. Growing a garden equates to finding her missing mother.

All of the elements from older children's moral stories from the eighteenth and nineteenth centuries that prominently include gardens as teaching environments. *The Secret Garden* identifies Mother Earth and concludes in wilderness protection. However, the narrative also makes it very evident that the garden's enigmatic charm cannot be diminished. *The Secret Garden* is a book on the power of biophilia to transform human beings, whether we view environment as the deciding factor or as one component in a complex mix. This is especially true at the delicate life stage of the two cousins, who are both ten years old. They are shown upfront in a stage of pre-garden avoidance of ecophobic unfriendliness to the landscape of the Yorkshire moors, which is indicative of their extreme self-centeredness, and later on by placing them both, especially Mary, in fascinated wonder of the slightly older local boy, Dickon, who models a wonderfully intimate resemblance to the garden and its effect on their physical and mental health as if he were "a sort of robin without beak or

feathers” (Burnett 208). According to Burnett's statements, the book was inspired by a variety of biographical elements, including the loss of a young son and a Dickon-like personal experience of a summer's friendship with a specific English robin. Her particular or ultimate enthusiasm for gardens started when she was in middle school.

Since Alice struggled so much to follow the white rabbit into Lewis Carroll's fictional garden, the picture of *The Secret Garden* has held a powerful allure for children's literature. A kid is brought into a therapeutic and restorative contact with the environment through various narrative patterns that are revealed in the forms of rural in children's literature. As Stephen R. Kellert in his article, “Experiencing Environment: Affective, Cognitive, and Evaluative Development in Children” quotes psychiatrist Harold Searles who suggests that the child's relation to environment offers a straightforwardness and emphasis often missing in human associations. She puts forward, “The non-human environment is relatively simple and stable, rather than overwhelmingly complex and ever shifting . . . and generally available rather than walled off by parental injunctions” (128). The stories of gardens are one of these forms, in which kids engage with nature, cultivate beauty via growth, and at the same time experience personal growth on an emotional and spiritual level.

The revival of a garden and the awakening of the lonely and sad young girl who finds it and brings it back to life are powerfully portrayed in *The Secret Garden*. The main character, a little girl named Mary, embarks on a quest to uncover the healing and rejuvenating abilities of the environment. It is the child's discovery of the private world of a garden that offers the environment the chance to revive her. This type of pastoral setting presents a highly private and contained environment, the picture of the girl who nurtures it in her emotional life, rather than expanding outside. In this type of pastoral, the girl's process of discovering purpose and worth in life

through direct touch with environment depends on a sense of solitude, confinement, and covert labor. As Rumer Godden noted of *The Secret Garden* that a combination of strength, beauty, acute interest, and sincere goodwill, its spell is still as potent after fifty years (119). The later twentieth century's transformation of the secret garden picture provides insight into the setting of this distinctly pastoral form as well as the ways in which it has adapted to societal change. Burnett's secret garden appears to be more potent than any of the human characters, who are unable to subdue it or even imprison it for all time but are instead altered by it. The link of the tiny urban gardens with Mary's beautiful garden gives *The Secret Garden's* overarching pattern some of its strength.

The garden in *The Secret Garden* is important for the young girl who builds it and finds shelter there as well as for society's need for and responsibility to the environment. The strong bond formed between Mary and the garden before she discovers it lends *The Secret Garden's* spell some of its potency. Mary is captivated by the concept of a garden that is as secret and closed off as she has become. When she does enter the garden, she is not merely a spectator; rather, she actively contributes to helping it flourish once more. "If I have a spade," she whispered, "I can make the earth nice and soft and dig up weeds. If I have seeds and can make flowers grow the garden won't be dead at all--it will come alive" (Burnett 68). Burnett's story of integration and healing is the arises from a long-standing stereotypes linking women and gardening. and also from Burnett's inspiration to make the garden a secret one. The multidimensional significance of secrecy in the *Secret Garden*, and the potent combination of secrecy and the garden image draw Mary.

The garden is secret and forbidden because it, like the Garden of Eden, is associated with loss and guilt in this case, the death of Colin's mother, which has led

his father to lock up both the garden and his heart. Raimund Borgmeier compares Burnett's secret garden to the Garden of Eden stating that he has in many contexts persuaded readers that the romantic notion of the English Garden is where Burnett's Secret Garden obtains its most crucial elements, including naturalness, aesthetic characteristics, quasi-religious status, and power liberty (25). Once the bird, robin has helped Mary find the door and the key, the garden gradually comes back to life. Dickon teaches Mary to plant and tend the flowers, and Mary shares the garden with Colin, for whom it becomes the place of healing and eventual reconciliation with his father. The private comfort Mary finds in the garden, she cheerfully comes to share with an expanding number of people, until eventually the laughing children fling open the door and rush through it into the arms of an astonished and spiritually reborn Mr. Craven. Their work in the garden heals both Mary and Colin in spirit, in body and rather improbably, they restore the garden to a paradisiacal excitement of flower. Before it became Mary's secret garden, the garden embodied the despair and willful self-isolation of Mr. Craven, its owner. By the book's conclusion, the entire Misselthwaite Mansion neighborhood has learned about the garden's beauty and curative powers, and its social order is renewed by the return of the Master and his reunion with his heir. The pattern of the novel is thus one of extension, from self-isolation to companionship and communal, and of upward movement from depression to happiness and fulfillment. The pattern is never seriously interrupted although three adults come unexpectedly to the garden. Ben Weatherstaff is, despite his surly manner, a secret ally of the children, as is the benevolent Mrs. Sowerby, and Mr. Craven is transformed in his turn by discovering the change of his son.

In the novel, Mary either seeks out or intentionally cultivates the gardens' sense of isolation, which is largely caused by the breakup of their mother-child

bond. Mary's mother had ignored her; even beforehand she comes as an orphan to Yorkshire, we see her trying to improve her loneliness by making little gardens. The nurturing role of the secret garden for the two motherless children, Mary and Colin, is augmented by an actual mother, Mrs. Sowerby, whose generous environment extends its generosity beyond her own family; in the later chapters she presides over the fertile garden like an earth mother or environment goddess. Lois Kuznets points out that, in contrast to the masculine children's pastoral tradition developed by Kenneth Grahame, in *The Secret Garden*, Mrs. Sowerby and Colin's deceased mother, who first planted the secret garden, are two strong maternal influences. Even when she facilitates a reunion between Colin and his father, Mother Environment is still Burnett's curative Environment (129).

Interest in the robin first releases Mary from her self-centeredness, so naturally it is he who leads Mary to the Garden; the robin remembers not only the rabbit who had a key to the garden in *Alice in Wonderland*, but also the helpful animals of folk tales, such as the bird in the Grimms' version of *Cinderella*, who embodies the spirit of a dead mother and help the child do what she must. The gentle soul of Colin's mother is existing in the garden, evoked in speech by Mrs. Sowerby and in deed by the robin who leads the children to new life there. In matters of property rights and ownership, *The Secret Garden* is conservative. The secret garden is on a great estate, owned by an absentee landlord. His residents, the Sowerbys, are allowed to befriend Mary and the young master and thus to spend time in the garden, but the walled garden clearly exists only for the pleasure of the owner and his family, and the authority of the family over both the land they own and the tenants who live on it is never called into question.

The return of Mr. Craven at the end of the book to resume his duties as father and landowner is a wholly desirable resolution, He is welcomed by the servants and indeed arranged for by the kindly Mrs. Sowerby.

He threw the thick hair back from his forehead and lifted a pair of strange gray eyes--eyes full of boyish laughter and rimmed with black lashes like a fringe.

It was the eyes which made Mr. Craven gasp for breath. "Who-- What? Who!"

he stammered. This was not what Colin had expected--this was not what he had planned. He had never thought of such a meeting. And yet to come

dashing out--winning a race--perhaps it was even better. (Burnett 232-33)

The garden is a flower garden, feeding the soul, while the body needs are inclined by the more ordinary vegetable plots of Ben Wetherstaff. The opening up of the garden is not to be construed in any sort of socialist sense: the numerous Sowerbys remain in their one-room cottage while Mary and Colin play in the empty rooms of the manor. The healing of both bodies and souls which occurs in the secret garden concludes with an affirmation of the social order, as tenants, servants and female seven Mary give way with respect to the heroic entry of Colin into his ancestral home.

Adults must hope that children will keep seeking them out and planting new gardens, nine-year-old Mary Lennox, according to the narrator, is "as despotic and greedy a little pig as ever lived," in addition to being "the most disagreeable-looking youngster ever seen" (2). Mary must reside in Misselthwaite Manor, her uncle's Yorkshire estate, after a cholera disaster in India left her orphaned. The omniscient narrator of Burnett's book engages in imperialist rhetoric from the outset by calling Mary the same degrading epithet she uses to refer to her Indian employees, even though she claims to be recording Mary's metamorphosis from "selfish pig" to caring cousin. Additionally, Mary's story is further complicated by the complex problems of

gender, class, and imperialism when she visits the secret garden. These phrases are distinct in the most significant essays on *The Secret Garden*. Phyllis Bixler has written feminist analyses of *The Secret Garden* that explores on mothering and domesticity but disregard the feminist movement's current, more important burden: the importance of gender relations in homes around the world (69). However, Jerry Phillips does not view Mary Lennox as a gendered subject and instead presents an outstanding study of "blowback," the destructive impacts of returning colonialists (89).

Only in the late nineteenth and early twentieth centuries, when interest in gardens had reached a fever pitch, gender roles were being fiercely contested, and England was preparing for the return of her colonizing subjects, was the novel *The Secret Garden* possible. The job she does in this maternal setting disciplines the young Mary as she tends a secret garden. Mary makes her first steps toward becoming a proper girl and woman in the Yorkshire mansion and on its gardens. She'll exchange her terrible health for wellness, her yellow skin for white, and her Indian environment for people living there. The indoctrination of Mary, an Indian-born woman, in English ways and values goes hand in hand with this conversion—it is actually inseparable from it. She finds relief by burying her hands in English dirt. Mary's gardening, as we shall see, adopts the principles of nineteenth-century garden theorists who sought to create the ideal garden: confinement, namely enclosure, instruction, and beautification. Mary doesn't readily give up her wild side, but she matures into a woman who, like the perfect plant, can offer both solace and beauty and who can raise her male cousin, the budding patriarch. The text thus sets up an important trip in which, stage by stage, the growth of a young girl is utilized to support male supremacy. Activities both domestically and internationally reflected the Victorian era's passion for flowers.

In the case of Mary Lennox, the novel gives us clues that she can be properly educated. Environment has an important role for educating children. Peter H. Kant Jr. and Stephen R. Kellert, in the introduction to the book *Environment and children: Psychological, Sociocultural, and Evolutionary Investigations*, write that for all children, whether they live in urban or country, industrially developed or less developed, western or non-western places, the environment plays a crucial and irreplaceable role (xviii). Mary comes from the right class, race, and country; her father is an English government official and her family has connections with the English nobility. Her mother has beauty if not maternal feelings. Most importantly, Mary feels drawn to flowers and the earth—a sign of some saving element within her. She plays at gardening while in India, an exercise of the imagination, even if, in a scene that is supposed to determine her bad character, she tells the boy who becomes interested in the sandy garden that she is making to "go away!" cried Mary, "I don't want boys," (Burnett 6). A criticism develops at this instance that Mary in most of the cases is more open to invite boys into her garden.

Although Mary has parents, she is effectively an orphan before the cholera epidemic makes her one. Raised without parental care and nurturing, Mary must learn to nurture herself so that she can support others. She is transformed by her cultivation from being sickly to healthy, from yellow to white, and from being Indian to English. Mary's cultivation closely follows the steps laid out by Planting for the ideal garden involves confinement, guidance, and enclosure in order to provide beauty and comfort for the enjoyment of male sex. Thus, Mary's training begins with a surrounded space and discipline. Misselthwaite Manor, a stock gothic mansion that is full of dark halls and darker rooms, forces Mary outside and into the series of events that led to her discovery of another enclosed space—the locked and walled secret garden that provides

an analogue for Mary's condition. "They're letting it die, all shut in by itself," she proclaims, without recognizing that these words reflect her own state (76). The garden may appear to be an escape from the tedious estate: "Mary knew a small side door which she could unbolt herself.... She unchained and unbolted and unlocked and when the door was open she sprang across the step with one bound, and there she was standing on the grass" (125). But she leaves the fortress of a house and goes outside only to shut herself in another locked and fenced space- The garden, which is an addition to the home in traditional Victorian words.

The connection between gardens and domesticity is best illustrated by their connection to parenting. The garden had "belonged" to Lilies, whose name links her to the flowers she tended, is Colin's mother. Although it was the place she loved most, it was also the place that caused her death. She dies from a fall caused by a breaking tree branch. Mrs. Sowerby, a mythical figure in the text, says to Colin straight way: "Thy own mother's in this 'ere very garden, I do believe. She couldna' keep out of it" (222). Mary's change is brought about via physical and mental activity, with the former helping to mold the latter. She walks and runs against the cold Yorkshire winds, sprints around the garden, and plays with the skipping rope that she is given again, keeping track of her progress. These outdoor activities increase her appetite and her imagination. There is no doubt that the fresh, strong, pure air from the moor had a great deal to do with it. Just as it had given her an appetite, and fighting with the wind had stirred her blood, so the same things had stirred her mind(53). Burnett's love to fresh air was common wisdom. Without fresh air one is dull, drowsy, or even sick. The passage above is typical of many others in *The Secret Garden* in its belief on imperial notions of geography.

Dickon and Martha's mother, Mrs. Sowerby, a believer in outdoor play and exercise, give Mary a skipping rope. Dickon, the child most closely associated with nature, introduces the exercises that Mary and Colin perform in the garden. The figure in the text with an earth goddess for a mother, Dickon communicates with the hill animals, who take him for one of their own kind, and is described by Mary as "a an angel of Yorkshire. He says of himself, "p'raps I'm a bird, or a fox, or a rabbit, or a squirrel, or even a beetle, an' I don't know it" (180). Most important, gardening is represented as a healthy exercise and interest which brings the classes together.

Dickon, after all, is the conveyor of the gardening tools and seeds. While this picture would seem to idealize class relationships, underneath it lies another, in which the owner of the land, Mr. Craven, who has abandoned it, gives permission to another, Mary to work on it, while the working classes, Dickon provide the real knowledge, expertise, and labor. Many Victorian authors thought that English people of all classes were connected by their love of gardens and the natural world.

According to John D. Sedding, the garden is evidence of people's fundamental need for beauty:

Whether the garden be the offspring of quality or lowliness, whether it adorn castle, manor-house, villa, road-side cottage, signalman's box at the railway siding, Japanese or British tea-garden, Babylonian terrace, or Platonic grove in Athens, in each case it was made for eye-delight at Beauty's request. To say this of man in one grade of life is to say it of all sorts and conditions of men. Despite his dark beliefs and depressing circumstances, the Puritan is Romanticist in this instance. (2-3)

The love of the garden, according to Sedding, collapses distinctions of class, nations, philosophy, and history. Mary is a happier little girl at the end of the book than she

was at the beginning, when she was lonely and discontented. Mary is told near the end that she will be "like a blush rose" when she grows up, a compliment that she enjoys because "remembering her pleasure in looking at the Mem Sahib [her mother] in the past she was glad to hear that she might someday look like her" (Burnett 219). Mary, therefore, will take pleasure in being beautiful because of the enjoyment it will provide for the eyes of others. Mary also learns how to please others by turning her attention away from what had been her focus on herself and her desires and widening her field of vision to incorporate others and their desires.

At the beginning, she is "Mistress Mary, quite contrary," who will not let a young boy direct her activity as she attempts to create a garden out of a paucity of resources. When she finally finds her way into the secret garden, she sees it as her own possession, her own land, her own world or her own place. At this point, she should always have fun if no one knew about the secret garden (75). Although she allows Dickon to enter this area, his close connection to environment reduces any threat. Eventually, she acknowledges Colin, who is of the proper age and class, as her future mate. Having completed the first arrangement of steps, Mary is compelled to take the final one- that of providing pleasure for others. In the beginning, Mary's gardening of the garden is the gardening of herself, a necessary but, the text hints, initially pleasure-seeking phase. Early passages makes this emphasis on the self-clear, as in the following scene, Mary knelt down next to Dickon as he fell to his knees. They had discovered a large group of crocuses that had burst into purple, orange, and gold colors. Mary kissed them repeatedly while bending her head downward. "You never kiss a person in that way," she said when she lifted her head. "Flowers are so different" (127). Mary's embraces here are covered on a symbol of female sexuality. The sexual consequences of the scene, however, are weakened by

Dickon's words, immediately following- that he kisses his own mother in the same way. His words provide space for a pure interpretation of the scene and remind us of Mary's mother less ness. When Mary finally beliefs Colin enough to invite him into the garden, we are supposed to be assured of her development.

The adventures of Huckleberry Finn, a thirteen-year-old boy, and Negro Jim on the Mississippi River in the book of the same name, depict the youngster's development via experiences. His moral development, decision to become independent, shift in attitude toward Jim, and many social positions he fills are all examples of his progress. Both internal and external factors have an impact on Huck's development. The geographical environment in the novel affects Huck's life as John Hannigan opines, "In the nineteenth century the effects in the geographical environment on the human condition was a topic of considerable scholarly interest" (1). On the one hand, Huck's growth is influenced by companionship, the natural world, and civilization. They have a significant impact on how he grows. On the other hand, the course of his growth is ultimately decided by his own temperament and his sound heart. In the novel, Huck declares, "All I wanted was to go somewhere as; all I wanted was a change, I warn't particular" (Twain 3). Huck Finn embarks on his journey down the Mississippi leaving his rude father, the Widow Douglass, the church, the school, and any other social organizations that might try to "civilize" him behind. Huck, who lacks a mother and is victimized by an abusive father, is a young child without safety in a dangerous adult world. He comes from a rural, southern background and suffers with the bigotry that exists there. The journey's goal influences the plot of the book. In order to pursue independence on the vast river, The Mississippi River valley in which Huck struggles with his community's hypocrisy. Huck Finn runs away from the restrictions placed by his home and family.

The Adventures of Huckleberry Finn opens with the scenes of domestic life gone wrong. A victim of his father's abuse and neglect is Huckleberry Finn. On the relationship of children with other adult members of the family, Jack Zipes says that in most of the children's stories "the child is often endangered by parents" (147). Before "drinking his own self to death," Pap Finn abducted his son, beat him, and imprisoned him day and night in a shack by the river. Domestic concerns, on the other hand, are rapidly pushed to the background in *Huckleberry Finn*. Along with his father's maltreatment, Huck goes to the river with Jim in order to escape the Widow Douglass's attempts to "civilize" him. As he makes the concept to flee away from his father's capture, he thinks:

I didn't want to go back to the widow's anymore and be so cramped up and sivilized, as they called it. . . I reckoned I would walk off with the gun and some lines, and take to the woods when I ran away. I guessed I wouldn't stay in one place, but just tramp right across the country, mostly night times, and hunt and fish to keep alive, and so get so far away that the old man nor the widow couldn't ever find me anymore(26).

Huck takes great pleasure in his freedom rather than the security and cover of the Widow's house. Huck acknowledges that after two months on his own, "I didn't understand how I'd ever got to like it so well at the widow's, where you had to wash, and eat on a plate, and comb up, and go to bed and get up regular..." (25). In Mark Twain's book, a house is a social artifact that is designed as a place where children yearn to flee to the wilderness as a safe haven, even if they may encounter numerous challenges.

Huck is maturing more and more as a result of the difficulties and challenges presented by the adventures. His relationship to the environment turns to be more

serious too. He hopes freedom there around the Mississippi but at the same time he faces many challenges for adjustment. At this point, Lawrence Buell takes the novel “turns critical episode of children bonding to cherished outdoor riches” (414). His development can be seen in the development of his independent identity and moral advancement. Any young person's development will be influenced by both internal and external circumstances. Huck is no different. The development of Huck's independent identity, moral development, and various social roles are all examples of his progress. Both internal and external variables play significant roles in Huck's development.

Here, Huck's growth is discussed on the foundation of the relationship between him and the environment, as environment plays an important role in affecting children's growth. Environment is a positive factor influencing Huck's growth. “The woods were my Ritalin. Nature calmed me, focused me, and yet excited my senses” (Louve 11). It offers Huck a clean environment in which to develop. Life on the raft as it travels down the Mississippi River is very different from that on the land. Huck's thinking is made clean and clear by his surroundings. Deception, greed, hypocrisy, and cruelty don't exist. The way of living along the river and the way of life on the bank clearly diverge. The raft, which is a representation of freedom, delivers Huck and Jim to freedom. Life on the raft stands for peace, serenity, companionship, and independence. Jim and Huck get along well in any situation. Huck believes that “there wasn't home like a raft, after all,” compared to the monotonous life in the civilized society. A raft doesn't appear as congested and oppressive as other places do. On a raft, you feel incredibly free, relaxed, and at ease (115). Huck resides on the raft. Warmth and responsibility fill him. He leads a free life like this. More importantly, he befriends Jim and understands what true friendship is as they are confronted with

dangers together. Slavery and bigotry don't exist in a pure environment. Jim and Huck are on equal footing. To overcome the difficulty, they should work together. The setting is portrayed as one that will get people thinking. Huck's conscience, which has been poorly taught by the deceptive civilized society, is clarified by the big, clean surroundings.

His impulses for integrity are roused by his reconnection to the environment. Huck and Jim flee to the river when they run into difficulty on the shoreline. The river represents the equality, freedom, and brotherhood that Huck and Jim are pursuing as well as providing a link to adventure. The river offers Huck a tranquil setting where he can reflect on any difficulties he may be experiencing. Out of a little cage on the river, Huck is as free as a bird. Huck benefits from a favorable environment for his psychological maturation while floating on the river, which serves as a record of his progress. His last aim is the River, where he can take in the clean air and experience freedom. The river's never-ending flow represents a person's journey. It brings up Huck and his higher thought. From a mischievous toddler, he started to develop into an independent teen. Huck has an instinct to seek out justice and freedom because of his environment's lack of civility. It also develops his healthy heart. Huck is a homeless youngster, and environment is like a mother to him. It is his favorite place to live. Huck's sound heart and healthy psychological development are created in the family of environment.

Huck cannot stay in the rigid society for very long because he is a product of his environment and is only there to forge his own identity. When he is troubled, he responds to the need in his heart by seeking a quiet place to think about things in the peace of the forest. Gladeys Bellamy said, "He learns through experience, but his environment merely determined him as his experiences developed what was within

moral intuition is the foundation on which his character rests" (24). Huck is born into his environment, yet society has an impact on his morality. The novel tells the stories of fresh characters and adventures that emphasize specific prejudices or character foibles. In Huck's eyes, human greed, cruelty, dishonesty, and hypocrisy are fully exposed in civilized society. In stark contrast to the calming image of the Mississippi river are the terrible phenomena, such as human cowardice, cruelty, treachery, and injustice. Huck's heart is affected by the stark difference.

On the river, there is a place of liberty, fraternity, and equality, yet on the shoreline, one can observe deceit, murder, and other vices of human civilization. He was enclosed and chained by the restrictions of society. Throughout the escapades, Huck is cast into a highly hostile and hypocritical world. He sees old Boggs brutally shot and the Granger Ford family murdered in their entirety. All of the casual violence is unavoidable. Such violence results in an atmosphere of universal ennui and utter apathy. The reader's attention is drawn to a far more serious facet of society as a result of Boggs' passing. In front of his daughter and a large audience, Boggs is fatally shot. Killing a guy in front of his own daughter is scarcely justified by the disdain given to Colonel Sherburne. In a civilized society, the hunger for money cannot be quenched. The eight hundred thousand dollars that the merchant for Negro Jim gave Miss Watson was too tempting for her to refuse. For just financial gain, the king and the duke perform their hideous impersonations before finally betraying Jim for \$40. Huck is forced to assume various roles as he attempts to fit into each brand-new circumstance by the adventures. Huck continues to grow up through his adventures. He has gained a profound and painful understanding of human evil. He disapproves of society since it is filled with vices. The vileness of society is revealed by Huck's unadulterated eyes. He positions himself in opposition to the structures of refined

morality. Huck challenges the settlements and creates his own standard of justice once the society reveals to him its dark side. Huck is also learning how to endure in the cruel and deceitful society.

People in the society have become involved in the outdated customs, which have an impact on Huck's development. Huck's genuine and sincere heart is continually assimilated by civilized civilization. However, society's negative effect further strengthens Huck's opposition to civilized society and old conventions. At last, he selects to have faith in natural morality again by giving up the social morality. Huck's own sound heart is the most notable factor influencing his development. Huckleberry Finn is "a book of mine where a sound heart and a distorted conscience come into collision and conscience suffers defeat," Twain wrote in a notebook entry about the work (113). Huck's good heart enables him to expand the truth's access and overthrow the "conscience" that has been improperly educated by modern civilization (98). The development of Huck is taking place in the rhythmic beat of his "conscience" (98). The social norms have an impact on his conscience. He goes through a number of challenges and runs into complex conflict. He is maturing little by little. Huck is illiterate, wild, and wicked, yet he's also kind, honest, and grounded. The societal norms don't reveal anything about him. Because he is still a little lad and doesn't share the prejudices of the older people in his village, he decides to stay with Jim. He is courageous to oppose the conventional idea because he has a sense of justice and equality.

Naturally, his growth happens gradually rather than all at once. I grew up as a white guy in a rural area where slavery is commonplace. The general public's perception of racism and discrimination has an impact on Huck. Children become influenced by the cultural, social, and historical objects in which they grow. For such

influence to children, Joseph L. Zornado believes that the adult reification of the world as "neutral" and "evident" is something that the youngster is constantly exposed to (3). Children's stories directly reflect the environment of the human association that created them. He constantly makes fun of, taunts, and misleads black people, much like the rest of society around him. Jim is referred to as little more than a piece of property, and he does not view black people as equals. He often makes fun with Jim seemingly:

It did come, too. It was a Tuesday that we had that talk. Well, after dinner Friday we was laying around in the grass at the upper end of the ridge, and got out of tobacco. I went to the cavern to get some, and found a rattlesnake in there. I killed him, and curled him up on the foot of Jim's blanket, ever so natural, thinking there'd be some fun when Jim found him there. Well, by night I forgot all about the snake, and when Jim flung himself down on the blanket while I struck a light the snake's mate was there, and bit him. (Twain52)

Huck plays a ruse on Jim right away and mocks him. Jim is viewed as being lower status by him. Huck didn't show concern for Jim's safety after a snake bit him as a result of his practical joke. Being discovered worried him more. Until the two of them meet up again after the fog, this viewpoint continues to remain. Jim and Huck are separated by the fog. Jim searches desperately for Huck on the raft because he is so concerned about him. However, Huck deceives him into thinking that his experience was just a dream. Jim angrily criticizes Huck after learning the truth. Jim's response teaches Huck a lesson, and he learns that Jim is a gentleman with high self-esteem. He musters the courage to confess to Jim. He lowers himself to a nigger and doesn't "apologize for it later, never" (86). His attitude about slaves changes at this point, and

it's also the first time he breaks social norms and prejudice. Huck becomes increasingly anxious as the raft draws closer to Cairo. Cairo represents liberation to Jim while serving as a metaphor for Huck's moral imprisoning. Huck paddles off in a canoe to go and give Jim up after summoning his disfigured conscience to action.

Huck's good nature, however, is defeated as a raft approaches his canoe, and he resorts to lying in order to save Jim. This is Huck's second attempt to break away using the influence of established villages. Knowing that Jim was sold by the King brings Huck's conflicting thoughts to a head. Huck is concerned about being found out that he once assisted in the release of a nigger. He believes that what he did was unlawful. Then he informs Miss Watson of Jim's whereabouts in a letter. However, recalling the days and nights he'd spent with Jim and remembering how considerate Jim had been to him. Huck is in a difficult situation. His memories of the joyful and loving raft trip are vivid. Finally, Huck is forced to choose between right and wrong in regards to slavery, and as a result, he must establish his own moral code. He concludes by resolving to release Jim in accordance with his kind heart. He carefully considers the letter while holding his breath before deciding, "All right, then, I'll go to hell," and tearing up the paper (212). Huck has undergone an incredible amount of personal development, as evidenced by his willingness to risk going to hell for Jim. Huck would never have thought of making such a sacrifice in the early chapters. The connection between Jim and Huck is shown in this scene to have evolved throughout the course of the trip down the river from being a simple traveling companion to a valued friend to the only family that Huck will acknowledge.

After reflecting on all the occasions when Jim has protected him and taken care of him—something no one else has ever done—Huck comes to his conclusion. Up until now, he has acquiesced to the authority of those in his immediate vicinity,

including Pa, the Widow, Miss Watson, Judge Thatcher, the King, and the Duke. As soon as he declares to release Jim, he escapes from this power. Huck is finally acting morally and with conviction for the first time, as opposed to simply following his whims and wants. Huck has now successfully completed his important task. Huck's life is changed by this experience because it compels him to question all he has learned from society. He decides to release Jim based on his own experiences rather than what he has learned from literature. Huck's decision to steal Jim represents his sound heart's victory over distorted morality. Huck is developing during the rafting trip to freedom. Conflicts between the self and society, between a good heart and distorted morals, torment Huck throughout the process. Huck strives for freedom on his own. He will not submit to the limitations and customs. Regarding the subject of slavery, he understands Jim and thinks it brave of him to disregard the law. It is terrible and difficult to rebel against society on your own. People have a propensity to follow what they are taught to believe in mindlessly and in the mainstream.

Being a child, Huck does, however, venture to make his own decisions when his viewpoints collide with society norms. To overcome such conflicting situations, children show their heroism as Fay Samson grades "children are the heroes of great adventures" into the impression of social realism (61). On a deeper level, the struggle between the individual and society is a reflection of the tension between a healthy heart and a twisted conscience. The conflict between Huck's sound heart and conscience has tormented him ever since he first encounters Jim, a fleeing Negro. He struggles with his morals. His "conscience" alerts him to his wrongdoing and places the responsibility on him. "The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it" (Twain 1). He makes enormous efforts to convince himself to adhere to social

conventions, but he gives in to his sound heart. His opinion that white and black people are not all that dissimilar shows that he is evolving in his viewpoints. He is transitioning from a boy without morals to a man who is dedicated to values. As a result, as he continues, his observation moves beyond being purely descriptive and instead develops into an evaluation. As the metaphor of sliding down the river conveys, it is becoming clear that Huck won't be willing to stand by and let things pass him. Instead, Huck is about to assert himself and say that he is a person and an individual. As a result, Huck will finally see the results of his attitudes in his deeds, which will mark the culmination of his transformation into a fully formed individual. Huck develops a deeper grasp of society and people through self-education.

Huck Finn is satisfied in the big river's wilderness, distant from the influence of society, rather than at his house. Stephen R. Kellert focuses on "the importance of children's direct encounters with relatively healthy and diverse natural systems in childhood maturation" (120). In Huck's account of life on the river, he and Jim laid down on the sandy bottom and watched the daylight come in the morning. There was no sound around, and everything was wonderfully still, as if everyone were asleep (116); at night, "Sometimes we'd have the whole river to ourselves for the longest time" (117). Despite being a very pragmatic person, Huck has a superior sense of freedom and tranquility in the bush, which prompts a rare moment of assumption about the nature of the cosmos: "We had the sky, up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made, or only just happened ..." (118). Notably, Huck and Jim's mission is only in jeopardy when they periodically come across people and disembark from riverbank villages. Huck's experience with the Grangerfords, who welcome him into their home

after a steamer rolls over his raft in a fog and drags him ashore, is one of the most upsetting examples of the innocence of the child challenged by a corrupt civilization.

Huck first admires the Grangerford family and their cozy home, which looks opulently cozy to him. However, he is astonished by the pointlessness of the Grangerfords' long-running conflict with the Shepherdsons, as none of them can recall "what the row was about in the first place" (108). Huck is shocked to see a shooting between the two families in which Buck, a boy his own age, is killed: "It made me so sick I most fell out of the tree. ... I wished I hadn't ever come ashore that night, to see such things" (114). As a result, Mark Twain portrays family and community life as treacherous and hazardous, even when the Grangerfords appear to be loving and generous. Huck's problems end when he runs back into the forest, to the raft, and to Jim.: "We said there warn't no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don't. You feel mighty free and easy and comfortable on a raft" (115). While home is a confining and sometimes corrupting influence, the wilderness offers freedom and transcendence beyond the "sivilized" world. Huck rejects orthodox religion along the way as at best feeble and hypocritical. Huck disproves Miss Watson's religious cliches while residing at her home by saying, "She told me to pray every day, and everything I asked for, I would get". But this is untrue. I did it. I once received a fishing line but no hooks. Without hooks, it does me no good. Three or four times, I attempted to use the hooks, but I was unsuccessful. Later, I requested Miss Watson to try for me, but she rejected my request, calling me a fool. She never said why, and I was unable to figure it out(11).

As the Grangerfords sit in church with pistols held between their knees and discuss the preacher's lecture on brotherly love favorably afterward, Huck understands their deception even as he admires the Grangerfords. Huck rejects the idea of family

by redefining it in the process. The conflict between the children and the family is common in children's stories. Jack Zipes considers the adult members of the family as villains to the child characters. He speaks on the representation of the antagonistic characters in the children's stories in the following way. "The antagonists in the fairy tale are more often humans and members of one's family than animals" (147). After his journey, Tom Sawyer's Aunt Sally makes a promise to adopt and "I can't tolerate it," he protests, "sivilize" Huck. Before, I was there " (289). While domesticity poses a threat to Huck's freedom as long as he stays inside the Widow Douglass' and Aunt Sally's grasp, the Territory, with its promise of exploration, freedom, and adventure, lies beyond the Mississippi River valley.

Although Jim "had an uncommon level head, for a nigger" (76), Huck has adopted the racism of his community and says that "you can't teach a nigger to argue" (80). When he realizes Jim's sorrow over being separated from his family, Huck wonders, "I do believe he cared just as much for his people as white people does for their'n." It doesn't seem natural, but I believe it to be true (154). Huck exactly leaves Miss Watson, the Grangerfords, and the Duke and Dauphin behind during his physical travels who, Huck proclaims "ashamed of the human race" (161) as agents of society's shynocrisy, restrictiveness, and prejudice. Huck departs for the Territory at the conclusion of his adventure, signifying that the hero's objective can only be accomplished by fleeing from his or her home and town. This example dispels a common misconception about how individuals fit into society in Central America, as suggested by Baym.:

The myth describes a conflict between the promise of the notion of America and the American individual, who is the pure American self isolated from particular social realities. The genuinely romantic promise is that a person will

be able to fully define themselves in this new place, free from the shackles of history and social accident. The assurance that people come before society and that they exist in some meaningful way before and apart from cultures in which they may find themselves is behind this promise. The myth also asserts that society puts an unrelentingly harmful strain on uniqueness since it is artificial and unrelated to the human environment. (71)

However, he only succeeds in his spiritual quest when he also rejects the moral principles that his society represents by enabling Jim to accompany him on his flight to freedom. Huck heroically decides to "go to hell" if necessary in order to help his friend, despite being horrified and mortified to discover himself a "nigger-stealer" (212). Thus, the dilemma of the fugitive slave is framed in terms of the Adamic myth: Jim, like Huck, must leave behind family and community to achieve freedom.

The Water-Babies, depicts on fantastical creatures and frightening situations. Its portrayals of characters are wonderfully similar to the natural tendencies of the animal kingdom, and the struggle for life that is shared to all living creatures. Charles Kingsley was fascinated by the scientific theories of Charles Darwin endorsed in, *On the Origin of Species*. *The Water-Babies* characters' habits and bodily transformations replicate the real-life changes that animals undergo in order to live. These transformations, as Darwin described, were tools formulated from a systematic progression of species, which he deemed "the survival of the fittest" (209). Creatures who have these unique adaptations survive, and over time, those who do not, ultimately become extinct. Fundamentally, the ability to undertake "metamorphic" transition is what separates the living from the dead (205). However, Kingsley's novel depicts these transforms not only as physically necessary for survival, but as indicators of the theological and moral abilities of the characters. Kingsley rises the

importance of keeping an ethical character, by suggesting that a character's moral growth is equally as necessary for survival as physical adaptation. Kingsley presents Darwinian thought in *The Water-Babies*, by weaving the character's physical adaptation and personality adaptations together. This creates a world that concerns both science and theology as equal and essential factors in a character's development. Metamorphosis takes on a new meaning, one that can be applied to both religious and scientific facets of *The Water-Babies*. Kingsley's use of divine-like characters that act as moral guides in Tom's journey, advocate that rise of physical and moral attributes, aided by belief and submission to a higher power, will eventually drive one to achieve the virtuous goal of physical and moral excellence.

The Water-Babies is especially helpful in highlighting the interdependence of people, the environment, and even industry. The ongoing duality created between humankind and the natural world is one of the main sources of contention in environmental discourse. By highlighting how people cannot exist without the environment and vice versa and by redefining the environment as intrinsically moral, divine, and industrial. *The Water Babies* breaks down this duality. Considering Kingsley's life and works through an ecocritical perspective would help, as *The Water-Babies*' heavy focus on sanitation and pollution reveals. The idea of reading Kingsley as a proto-environmentalist and *The Water-Babies* in particular as a text that condemns pollution as an environment-damaging byproduct of industrial human progress is introduced in Naomi Wood's 1995 article, "A (Sea) Green Victorian," making it "both Victorian and radical" (233). Wood makes the valid point that the book's metaphors allow readers, especially young readers, to visualize themselves as parts of a broader Environment, notwithstanding any outdated perceptions of ecology. Kingsley, right in the opening of the novel narrates that everybody was silent. Old

Mrs. Earth was still sound sleeping, and like many attractive individuals, she still appeared more attractive while she was dozing off. The cows and the large elm trees in the gold-green meadows were both fast asleep, and the few clouds that were nearby were also fast asleep and exhausted. They had laid down on the ground to rest in long white flakes and bars among the elm-tree stems and along the tops of the alders by the stream, waiting for the sun to wake them up and send them on their way in the clear blue sky above. Tom wished to get over a fence, pick buttercups, and check for birds' nests in the hedge, but Mr. Grimes was a man of business and would not have heard of that. As they continued, Tom stared and looked since he had never been so far into the country before (8).

Such fascinating description of the natural environment makes the readers engaged in the components of the environment. More recently, Christopher Hamlin's "From Being Green to Green Being" offers a view of Charles Kingsley's life and literary career via a green lens, connecting his various positions through the common thread of an environmentally conscious identity. Hamlin contends that for Kingsley, imagination transitions between the active and passive spheres of labor and observation. Hamlin suggests that we read Kingsley as a "prescient theorist" who provides a highly useful way of constructing answers to seemingly insurmountable dichotomies within ecocritical understandings of texts and the world because of this particular conceptualization of imaginations as a way of accessing new and different ideas (258). The *Water-Babies*' environmental wealth is partly a result of the story's high value of the environment since, according to Kingsley, the natural world is an inextricable part of the divine. This is not meant to imply that Kingsley views the material world and the environment as significant simply on terms of their potential for transcendence and relevance to the moral and divine order. According to Hamlin,

"materiality mattered even for priest Kingsley," and for him, the green world contained an innate awe that was apart from and deeply entwined with the divine (258). Hamlin and Wood interact with Kingsley as an environmentalist because of their clear love for the environment.

The environmentalism of the book makes it a good candidate for current adaptations and replicas that might incorporate contemporary environmental viewpoints. Insofar as it serves as a window into comprehending a specific contemporary ecocritical model, deep ecology, the *Water-Babies* have been studied. I've used Greg Garrard, a scholar of sustainability and ecocriticism, to define deep ecology for the purposes of this discussion. Deep ecology seeks to more fundamentally realign societies' and individuals' understanding of the self in connection to environment, in contrast to environmentalism, which refers to an ecologically conscious activity that does not ultimately threaten or disrupt the hegemonic status quo of society (Garrard 22, 24). Deep ecology, in particular, "demands recognition of inherent worth in environment" while also striving to eliminate the dichotomy between anthropocentrism and environmentalism by acknowledging that humans are a crucial component of the environment (24, 32). "And you are a very cruel boy ; who puts pebbles into the sea -anemones' mouths, to take them in, and make them fancy that they had caught a good dinner ? As you did to them, so I must do to you." Who told you that ? said Tom" (Kingsley 174-75). Despite the extraordinary extent to which Kingsley's parables for divinity, the environment, and mankind in *The Water-Babies* are applicable to deep ecology's value system, these ideas of environmentalism are undoubtedly out of date as of the mid-nineteenth century.

Deep ecology, like Kingsley, understands the problematic emergence of conflict between reciprocal components, which helps its principles mesh nicely with

The Water-Babies' environmental philosophies. According to Garrard, deep ecology "identifies the dualistic separation of humans from nature fostered by Western philosophy and culture as the genesis of environmental disaster," which is how ecocriticism is recognized and rearticulated by society (24). Following that, the movement calls for "a return to monistic, primal identification of humanity and the ecosphere," placing a high priority on a close relationship between humankind and nature (24). "And there came over the lady's face a very curious expression very solemn, and very sad ; and yet-very, very sweet. And she looked up and away, as if she were gazing through the sea, and through the sky, at something far, far off ; and as she did so, there came such a quiet, tender, patient, hopeful smile over her face, that Tom thought for the moment that she did not look ugly at all" (Kingsley 177). According to Garrard, the success of such a system depends on understanding the relationship between humans and ecosystems in the correct terms. People and the environment must be seen as existing in a close relationship so that respect for the environment is not misunderstood for misanthropy (25).

This movement is stymied by a failure to recognize a number of common interests in relation to a different false dichotomy: spiritual intuition vs scientific study. Occasionally, ecocritics reject and despise the ecology of ecologists, not because it is environmentally detrimental or scientifically flawed, but rather because it appears to offend non-anthropocentric values (26). This movement is stymied by a failure to recognize a number of common interests in relation to a different false dichotomy: spiritual intuition vs scientific study. Occasionally, ecocritics reject and despise the ecology of ecologists, not because it is environmentally detrimental or scientifically flawed, but rather because it appears to offend non-anthropocentric values (26). Environmental pollution, technical development, and cruel work practices

were all concurrent byproducts of the Victorian era. A story of manufactured ecological and moral ills is provided by the Industrial Revolution, which offers a ready conflation along a binary comparison.

The alleged conflict between the environment and technology, however, is untrue because human products, far from being separate from the environment or natural processes, continue to feel a strong connection to the surroundings in which they are created. Knowing the biological is closely tied to understanding the technological. According to Manlove, Darwin "may not have established his theory of evolution without the medium of mechanical amelioration in which he lived" (214). In the industrial age, mechanical metaphors replaced natural metaphors as a way to reach the world at large. The metaphors in the following lines of Kingsley resembles the industrial age:

He cried when he had to climb the dark flues, rubbing his poor knees and elbows raw ; and when the soot got into his eyes, which it did every day in the week ; and when his master beat him, which he did every day in the week ; and when he had not enough to eat, which happened every day in the week likewise. And he laughed the other half of the day, when he was tossing half-pennies with the other boys, or playing leap -frog over the posts, or bowling stones at the horses' legs as they trotted by ; which last was excellent fun, when there was aa wall at hand behind which to hide. As for chimney -sweeping, and being hungry, and being beaten, he took all that for the way of the world, like the rain and snow and thunder, and stood manfully with his back to it till it was over, as his old donkey did to a hailstorm. (2)

Like *The Water-Babies*, *The Origin of Species* extended its logical framework beyond its customary bounds by using the reasoning of its cultural and historical

context. By using mechanical language, or more specifically, the logic of the industrial age, Kingsley brightens his picture of the natural world.

In his "Letter and Memories", Kingsley uses the metaphors to further his attempt to avoid using phrases that are dissimilar in his writing. He claims that "a living, immanent, ever-working God" orchestrates the natural world, which functions similarly to the intricate machinery of man (337). Tom agrees that there should be a connection between God and the environment, morals and the environment, and mechanical invention. The technologies created by the adult Tom at the end of the text are an extension of the divine and natural since he is the result of The Water-Babies' moral and creative journey. Tom does not produce any biological offspring that would complete a full Darwinian cycle of adaptation, evolution, and reproduction since "no one ever marries in a fairy tale, under the rank of prince or a princess," and so Tom and Ellie do not get married as a result. Instead, Tom develops "railroads, and steam engines, and electric telegraphs, and rifled firearms, and so forth," which are his mechanical offspring that carry on his ideological rather than biological genes (Kingsley 301).

In the same way that telegraphs and railroads are marvels created by human innovation portrayed in technical terms, Tom's industrial production is also an imaginative production. As Tom experiences a belief and moral evolution in the Water, it is appropriate that Tom should pass on beliefs rather than children. Additionally, Tom's industrial and technological reproduction promotes mankind as a species rather than Tom as an individual, upholding the book's purpose as a cultural imperious rather than an individual journey. The reader can follow Tom's tracks as an adult by using imagination to advance a broader system of people and environment, just like Tom appears to go through the same moral development as the reader of the

novel. When Tom engages effectively with a larger world, his sense of a bigger humanity is at its height. Tom "torment no more sea monsters, till I return back," the narrator tells the reader, when he learns to respect rather than torment animals." "And will you hug me once more? (187). Tom and the machine, as well as the humanity he stands for, are given a kind of immortality that is implicitly reliant upon his ongoing, peaceful coexistence with nature.

Machine-driven production is also life and natural production throughout *The Water-Babies*. In "Letters and Memories," Kingsley demonstrates how the text's motherly figures are in tune with and symbolic of the environment and its processes, which, in Kingsley's interpretation, reflect the "living, immanent, ever working God" (337). The mothers in *The Water-Babies* both nurture and warn Tom in ways that are contained as necessary, innate, and instantaneous responses to Tom's human behavior. Environment and her representatives are, thus, symbols of divine industry capable with divine authority. In other words, the environment responds to Tom in accordance with a preexisting logic process, failing to reward Tom's immoral actions in the same manner that it fails to inspire mediocre adaptations. For example, Mrs. Bedonebyasyoudid warns Tom not to hold the penalty against her when she punishes him for misbehaving, saying that "she was wound up within, like watches, and could not stop doing things whether she liked or not" (Kingsley 123). She says, "I work by mechanism, precisely like an engine; and am full of wheels and springs within; and am wound up very neatly, so that I cannot help going," in another place (176). She was "I was wound up once and for all, so long ago that I forget all about it" (176), a consistency of natural and moral truths that behave for all time exactly as they are intended to. Her machinery is so flawless that she is a self-sustaining energy source (106). When informed that Tom never had a mother, Mrs. Doasyouwouldbedoneby—

counterweight Bedonebyasyoudid's and sister—reacts with a direct and abrupt "Then I will be his mother" statement (185). But Mother Carey, who "there she sits transforming old monsters into young all the year round," emphasizes the perpetual nature of the environment's reproduction (244). The ability to make things self-sufficient spreads God's busy work through the environment and into the locals of the natural environment. This power preserves life and natural processes.

Because of this, each individual creature is also a result of industry and manufacturing, such as the water creature that Tom sees producing bricks and whose body is covered in "two huge wheels and one little one, all over teeth, whirling round and round like the wheels in a thrashing machine" (78). The animal's body is particularly described as "machines," and the construction of its habitat is compared to making bricks (78). Even *The Water Babies'* central morals come across as both organic and artificial. As though a steam engine could produce its own coke, Kingsley's narrator declares that "your body makes your soul, or, with certain people, that your soul has nothing to do with your body, but is just stuck into it like a pin into a pin" (74).

These industrial and mechanical analogies depict a larger picture of a natural world that responds to its environment in order to live, frequently necessitating modification and adjustment. Colleen Clements, a philosopher and environmental ethicist, disagrees with the "fairy tale ideal" of an ecosystem whose teleological aim is to achieve perfect equilibrium (qtd. in Garrard 64). According to Clements, "equilibrium, balance, or stasis is not a well-meshed, smoothly-operating, peaceful system but rather one representing multiple stasis breakdowns compensated for by new inputs which keep the oscillations under certain key bounds." (qtd. in Garrard 64). The fact that these critical boundaries are undefined, however, raises the

possibility of extreme variables being presented, putting the system in danger of collapse—something it might never experience. Therefore, it is puzzling that Clements would call this view of the environment a "fairy tale ideal." The fairies in *The Water-Babies* are, in a way, maintenance personnel who keep the planet in its current state to ensure that the system will last. The charm of these underwater residents, in turn, contributes to the overall functionality of the environment.

Tom learns that the water babies "have repaired all the damaged sea-weed, put all the rock-pools in order, and planted all the shells again in the sand, and no one will know where the ugly storm blew in last week" after storms pass through rock pools (Kingsley 165). According to Clements, an illusory natural scene is maintained by the water babies' washing and mending. Of course, it is a fiction to think that magical entities maintain lucky parts of the ecosystem, and the creatures' attempt to "put the rock pools to rights again" is exactly the kind of illusion that Clements criticizes (165).

The author, who asserts of himself in his "Letters and Memories," "If I stop, I sink down," fills the industrial qualities of natural production. I need to work (61). No less an army than "ten thousand sea-anemones, corals, and madrepores, that scavenged the water all day long, and kept it beautiful and pure" keeps St. Brendan's fairy isle "sweet and clean" (Kingsley 169). Kingsley must have seen the contradiction between the message of hard labor he advocated and the impacts of industry on the environment, but his paragraph on sea anemones purifying the water has been supplemented. The "considerate and just" fairies clothing the animals in brilliant colors "till they look like great flower-beds of cheerful flowers" to "make up to them for having to do such awful labor, they were not left black and grimy, as poor chimney-sweeps and dustmen are" (169). In this instance, the work of the chimney

sweeps is dreadful not because it puts children with mortal danger but rather because it covers them in soot, the metaphorical adulterator of the soul.

In actuality, the atmosphere of the cleaning work is valued, but with the distinction that the creatures who preserve and uphold the natural world are rewarded by the beauty and vigor they themselves bring into the world. In contrast, chimney sweeping receives no compensation because it is a work performed among a world of men who are cut off from the overall divine. It is both an industry loss and gain. Industry, which refers to labor and its mechanisms, has no intrinsic worth; rather, it must be included, like a component, into the operation of a system or ideology, as the natural world is constantly prolific and fertile in positive moral ways since it is a manifestation of God. However, because man has the capacity for moral goodness but does not always demonstrate it, industry under the control of people may perpetuate either the harsh or the sublime.

The ideas of environmentalists are derived from the same ideological foundation on which Kingsley bases his moral themes throughout the work. The same textual feature acts as the main catalyst for the text's likely adaptation and imagination as a basis for belief. Modern readers may find several discrepancies when examining the green world of the story, not the least of which being Tom's final calling as a manufacturer and keeper of machines despite his moral development, frequently through nature and its inhabitants. What is made clear, though, is not a conflict between Tom's support for the industrial world and the naturalistic ideology he was taught. Instead, a chasm appears between contemporary assemblies of the natural and artificial and how Kingsley reproduces and interprets that interaction. Kingsley's perspective of the environment and how it relates to humans is not unlike to that of the principles put out by contemporary schools of deep ecology and the environmental

justice movement, despite being undoubtedly influenced by his historical and cultural context. Because the story already aims to highlight how the environment and humans are mutually inclusive, *The Water-Babies* have a particularly rich adaptability potential for a rethinking that is both environmentally and socially advantageous.

The *Water-Babies* couldn't have a greater subject than Tom since Kingsley frequently linked the dire needs of his country's future with the desire to better today's youth. According to Shirley J. Pressler, there is a need to depart from the prevalent conceptualizations of childhood. Through right-based discourses, we must aim to create representations of childhood that establish children as people, not as beings who are becoming people, and, most significantly, we must concentrate on the inclusive and participatory parts of existence (23-24). Tom is a hero of the working class who frees himself from the degrading practice of child labor as well as from a childhood devoid of religious instruction. The story of *The Water-Babies* improves the young chimney-life sweep's in much the same way as the fairy tale successfully impacted actual societal reform in labor regulations to protect child laborers in Kingsley's period. In the imagined future outlined at the conclusion of the book, Tom is once more employed, but with the crucial distinction that he is now an adult.

Because Tom now had a mother in his environment who raised him up to heavenly beauty as an infant, the concerns about child labor are allayed. Tom is no longer subject to Grimes' nonreligious, adulterating influence, and he is also resistant to further influences of this nature. During his developmental period, the natural world and its teachers provided Tom with an education that not only gave him the self-possession he would need as an adult, but also enabled and catalyzed Tom's development into an adult. Tom's quick transformation from a water baby to a fully fledged Englishman is not a sign of poor termination, but rather it shows how

successful Tom's developmental process was. The narrator describes how creatures can only hope to change into water babies and "then into land-babies; and after that, possibly, into adult men" if they "keep to hard work and cold water" in the book's last section, which is plainly named "Moral" (Kingsley 304). As a water baby, Tom has access to plenty of water, and he works hard to develop his vision until "he had seen so much in his excursions that he had totally given up being amazed;" at which point, he accepts miracles without reservation (300). Any more adolescence would be unemployed. All that Kingsley's story requires of a genuine Englishman is cleanliness and the capacity to believe and perceive; as long as Tom possesses these qualities, he is one. As an extension of his educations, Tom uses these virtues, safeguarded in the fairy realm and the green sea, for the benefit of society.

In this context, The book is "one of the first stories actively engaged in social critique written for youngsters," according to Humphrey Carpenter (13). The reader must keep in mind that *The Water-Babies* was published so early that, as Wood points out, the term "ecology" had not yet been established when concentrating on the proto-ecocritical elements of this critique (234). In many ways, Kingsley was not seeking to analyze the environment in purely ecological terms as he had access to such a specialized term. Instead, at a time when concepts of environmental and ecological concern were only starting to take hold, he was writing writings about the environment and how it related to humans. As a result, the literature takes a radical stance regarding how humans should interact with the environment.

Children are cut off from both the natural world and God at the same time by the darkness of the factory, or in *The Water Babies*, the blackness of the dirt. The moral isolation that society places upon children in a book where God is integral to the environment cannot be separated from the children's instant separation from that

setting. While defining the American Environmental justice, David Schlosberg gets the direct effect of the environment to the individuals. "As the places are disturbed and disrupted by environmental impacts, so are the identities of the individuals and communities that make up that place" (63). For Tom, the wonderful return to the natural world must be both an escape from the harsh industrial conditions of Victorian child labor and an immersion in the fantastical world of a heavenly but hardworking ocean. In *The Water Babies*, the two inventive realms are distinguished by a binary that serves to distinguish rather than to combine the world's beginnings. The dichotomy is between the soot from cleaning chimneys and the text's purportedly illuminating, moralizing water. Kingsley, however, combines the interests of society and the environment by criticizing the social ills of humans, in this case, child labor, while simultaneously praising the importance of the environment in treating these ills. This dual opposition is used throughout the text to establish that water, a component of the natural world, is a physical as well as moral cleanser.

Because of the physical risks it posed to kids, Kingsley does not perfectly capture the misery of being a young chimney sweep. *The Water-Babies*, on the other hand, depicts chimney sweeping as being dark by situating it in the center of its contrast: a white, neat, well-kept, and well-loved girl named Ellie, whose room is sanctified with washing supplies and pictures of Christ blessing those babies whose mothers are willing to bring them to religion (16). The reader recognizes chimney cleaning as a manifestation of hell. Tom must find his former boss Grimes and make amends for the wrongs and exploitations he exposed the child to while Tom was in Grime's care and under his employment in order to transfer himself by selfless good actions. Tom discovers Grimes trapped in the 345th chimney of his punishment; the man is forced to carry out his otherworldly remorse through the very labor that was

being dishonestly imposed upon actual Victorian children at the time, a point that the text takes trouble to make clear by a discussion between Grimes and Mrs.

Bedonebyasyoudid:

Did I ask to be brought here into the prison? Did I ask to be set to sweep your foul chimneys? Did I ask to have lighted straw put under me to make me go up? Did I ask to stick fast in the very first chimney of all, because it was so shamefully clogged up with soot? Did I ask to stay here - I don't know how long - a hundred years, I do believe, and never get my pipe, nor my beer, nor nothing fit for a beast, let alone a man." No," answered a solemn voice behind. "No more did Tom, when you behaved to him in the very same way". (290-91)

Grimes addresses Tom at the beginning of the dialogue, but when he asks the reader if it is fair that he has been sent to clean "your" chimneys, he is purposefully addressing the reader. This is done to make the audience feel complicit in the sin of child labor—provided, of course, that they had hired a child chimney-sweep.

However, the reader is given just one sentence on the opening page to describe Tom going through the anguish and misery of chimney sweeping:

He cried when he had to climb the dark flues, rubbing his poor knees and elbows raw; and when the soot got into his eyes, which it did every day in the week; and when his master beat him, which he did every day in the week; and when he had not enough to eat, which happened every day in the week likewise. (2)

The author Douglas-Fairhurst contends that because just this sentence describes Tom's difficult life as a chimney sweep, there is a gap between the seriousness of child labor—as evidenced by the political change sparked in part by

The Water-Babies—and the text's lighthearted tone. While Douglas-Fairhurst disregards the implied charges of the exchange in both Tom's incident in Ellie's chamber and Grimes' punishment.

The societal concerns that underlay the work as a whole are dealt with more imagination than austere realism, and the dirt of Tom's labors is treated more as a representation than a physical or medical reality (xxv). The fact that the story fails to handle the genuine, social problem of youngsters working in unsafe and unclean settings with realism is really fitting. Kingsley relies on fiction and whimsy to keep the reader engaged rather than using specific facts to give his story more force. The reader is compelled to ride uneven waves between the socially grounded and the imaginative, much like Tom's own unpredictable circumstances, which causes him to smile one second and cry the next. As a result of the spectacular way in which the text is written, the determination of the societal problems highlighted in *The Water-Babies* is in danger of deteriorating. The description of the contentedly employed water babes who clean rock pools and plant cockles while simultaneously gardening the marks of civilization is the most imaginative part of Kingsley's fairy tale, which was published at the height of the English Industrial Revolution.

Charles Kingsley reveals Tom's progression and maturation equivalent to that of metaphysical and scientific change. David Buckingham and Sara Bragg consider this growth of Tom in accordance with the changed environment as “children's competence and agency” (73). In, *The Water-Babies*, Tom not only struggles to survive, but begins his journey as a lowly creature in the social grading set forth by the authoritative fairies. However, Kingsley suggests that his development is not only to become a physically “better” water-baby, but to transform and be in fact, wonderful; “Does not each of us, in coming into this world, go through a

transformation just as wonderful as that of a sea-egg, or a butterfly?" (57). This statement is made at the beginning of Tom's journey, when Tom is new to his underwater surroundings, and it immediately asserts that there is an 'us'. This 'us' begs the reader not to see Tom simply as a character, but as a representation of a community, or as an example of his species. Tom's struggle is bounded so as not to pity him as an abused chimney sweep, but as a young water-baby who has yet to enter a transformative process. While this process of becoming a water-baby could be given a elusive name, Kingsley instead likens it to the 'wonderful' changes that butterflies undergo. Tom's link to a butterfly is striking, as caterpillars are not sympathized for their flightless state. Rather, they are looked upon with admiration and potential for what they will later become. Butterflies' transformative abilities are seen as remarkable, and fantastical and Kingsley's contrast of them with Tom foreshadows the spiritual and physical trials that he will later encounter. Not only is butterflies' using of the larva necessary for survival, but symptomatic of Tom's moral and spiritual transformation. Butterflies come into the world twice, once as caterpillars, and then they are reborn again as the magnificent winged creatures.

In *The Wonders of the Sea*, Kingsley associates Tom's journey as a water-baby to the developments of a sea-egg. While the reader can gather that sea-eggs are small and hideous, Kingsley's statement is that the transformative process is pleasing, such as the butterfly's transformation, indicates the possibility of positive physical consequences despite humble beginnings. Not only is a sea-egg an sign of potential, but its durability and survival throughout history are vital in understanding the environment of Tom's journey. Imagine a Crystal Palace, where each individual joist, girder, and pane grows continuously without changing the shape of the entire structure (for mere difference in size, as both naturalists and metaphysicians know,

has nothing to do with the wonder); you have only imagined one of the miracles embodied in that tiny sea-egg, which the Creator has, so to speak, to justify to man His own immutability, furnished with a shell capable of enduring fossil for untold ages (7).

After all, it uplifts the importance of morality. In this way, war, and the destructive environment of humans, functions as a facilitator for goodness within society to once again, rematerialize, "...like the Great Exhibition is more lovely than a rabbit-burrow, the crown and blossom of all things change and become far more wonderful than the rest.?" (27). Kingsley compares the violently painful but necessary change that all living things go through, to war. Although war is not the typical answer when we think of environment and science, war is a modern representation of a species, and interconnected families', fight for survival-all of which Darwin believed the "survival of the fittest". Once again, Kingsley reminds his audience that even as a species far more capable and intelligent than most that they are constantly associated to environment and have helped as a direct result. Not only have these benefits are allowable humans to survive, but also become moral beings, able of regarding a conscious and an awareness of oneself in their surrounds. Just as humans experience struggles of the physical, they grow and change morally, with some even becoming attentive of a higher being.

Mrs. Bedonebyasyoudid shows the cases of the laws which Darwin stated govern the natural world and form the origin of evolution. Kingsley's connection shows his true depth of understanding and knowledge of the laws of natural selection like Lamarque Pollini mentions, "nature is not socially constructed" (39). Mrs. Bedonebyasyoudid claims that "if I can turn beasts into men, I can by the same law of circumstance and selection and competition, turn men into beasts" (216). Instead of

observing developing species as a wonder or God's creation, Kingsley shows characters identifying that humans on earth can understand and even alter the course of selection. Adding to his own individual growth in these small ways, Tom must forgive in order to remain selected. This leads him back to his preliminary entrance into the world of the water-babies; he drowned, and in doing so, entered his second life in which he was transformed. This is extended to the Darwinian thought of "survival of the fittest" (209). Even though humans do not usually encounter the life or death situations that wild animals face daily, he transforms the idea of "survival" to fit a human perspective, that is, the social survival humans must undergo as part of a cultured society.

The Water-Babies is a novel about a success of a working class child who appears as a chief protagonist. The first sentence of the novel clarifies "Once upon a time there was a little chimney-sweep, and his name was Tom" (1). Long processes, such as experience and curiosity, are necessary for success. Experience is the process of learning something by doing, seeing, or feeling it. A person with greater experience typically has more knowledge about everything and can utilize that knowledge to his advantage in order to tackle a variety of issues he may encounter. Good or terrible experience might take someone to the best position with the same grades. People with limited experience, of course, won't move forward because they just have a basic understanding of what they encounter. Sometimes it's ideal to be a different person. People can meet new people, go to new places, and feel a variety of emotions while doing so, including enjoyment, happiness, fear, and heavenly feelings. Having a wide range of experiences has several advantages. Tom has to go through a variety of incidents from the book in order to achieve his goal of helping Mr. Grimes. An

experience can be enjoyable, unfavorable, or even terrible. Tom experiences those things.

First of all, Tom goes through a lot of events that leave him in awe because he gets to see a lot of things for the first time. For instance, Tom had a lot of fantastic experiences that were enjoyable. One of the early eco-critical texts, Joseph Meeker's *The Comedy of Survival: Literary Ecology and Play Ethics*, proposed that environmental crisis is caused mainly by a cultural tradition in the West of separation of culture from environment and promotion of the latter to moral prevalence. Meeker states: "Comedy illustrates that survival depends upon our ability to change ourselves rather than our environment, and upon our ability to accept limitations rather than to curse fate for limiting us" (21). For instance, when she asked Tom where he lived, what he knew, and everything about himself as they strolled side by side, Tom believed he had never encountered a woman with such a pleasant voice (Kingsley 10). Tom experiences it. When Tom and Mr. Grimes decided to visit Harthover, they unintentionally ran into an Irishwoman. She was very kind to Tom, and he had never met a woman like her, so Tom could only infer that she was such a pleasing woman. Spiders with crowns and crosses on their backs that were sitting in the midst of their webs and shaking them so quickly when Tom approached were apparent to him. When Tom and Mr. Grimes decided to travel to Harthover at that time, an unexpected animal scared them both.

Because there are certain distinctions between spiders in the land world and in the aquatic babies, he was initially frightened of those spiders. A spider with a crown and crosses marked on its back that are readily vanishing in the water kids. Tom was scared because of this. Thousands of water flowers were also present, and Tom attempted to collect some of them. However, as soon as he touched them, they drew

themselves close, and Tom realized that they were all alive and active, just like he was. These included bells, stars, wheels, and flowers in a variety of lovely shapes and colors. He thus discovered that there was a greater organization than he had initially thought possible in the globe. Tom was astounded because he had never seen the blossom in such a manner. It was out of the ordinary and really weird for him. But it also made him realize how many beautiful things he had yet to encounter. He then dove into the water, which had not yet been opened, and spent seven days and nights alone at the ocean's bottom. Tom had the self-assurance to travel the globe at that time. He therefore did not feel threatened by anything.

Tom had never felt loving and caring from others before he enters into the water world. Fay Sampson marks this transformation in the novel. He categorizes "*The Water Babies* is the story of salvation from his Godless past" (64) In the book, it is revealed that Tom solely spent time with Mr. Grimes. He received love from the fairy who looked after him. He had never experienced anyone's love. He was therefore surprised and delighted when it occurred. Tom looked up into her eyes and continued to love her until he went fast asleep out of pure love. She carried him in her arms and lay him in the softest place possible, kissed and patted him, and spoke to him lovingly and low (171). Sincerely, that fairy tends to many infants in the underwater realm; she loves all of them in addition to Tom. There is a chance that it could be about both beautiful and undesirable things that can be gained from the experience. How does it happen? Because people occasionally use terrible experiences to guide them down the correct path and keep them away from negative things. There are many significant elements contained in negative experiences as well, so there is no need to be alarmed. In the book, Tom went through awful things. For instance, before Tom had stood there for five minutes, he was saved after being buried

alive. He was up to his ankles in silt, and he started to worry that he might have been buried alive. Even though Tom had negative experiences, he was still able to protect him from the negative things. He may, in other words, be aware of how to adapt whether things are going well or poorly.

Tom is curious to know all the things of the water world. Curiosity is an important aspect of children. It may help someone achieve success in their daily lives. The wonders of the water world make Tom curious. Environment is the main source of curiosity and it generates knowledge. Tom's bond to environment is strong and memorable. Buell admires such "bonding to outdoor places provides a kind of prosthetic memory" (417). Tom tries to make sense of many bizarre occurrences. Someone will have questions when encountering something for the first time, such as a new location. There are many unusual things in the world, and only those with curiosity will have an understanding of them. People in the general public merely observe something in action without learning more. People can be amazing people who can do everything depending on their knowledge if they have an understanding of unusual things that others do not. Tom experienced it when he was in a meadow and discovered a cave. Suddenly, he began to worry what was inside the foreboding cave. It also occurs in another circumstance, where Tom ultimately managed to locate some fairies in the water babies in order to save Mr. Grimes.

When Tom attempted to open the door, he felt uneasy since he assumed there may be dangerous items inside. Naturally, his journey would have come to a stop and he would not have developed into the scientist who is described in the novel's conclusion if he had not been sufficiently curious about that cave. "Tom was so shocked that he remained silent and simply gazed with all of his eyes. He also climbed to the water's surface and peered out to see what would transpire (83). This

evidence shows that Tom climbed to the water's surface because he wanted to know what was going on. His desire to learn something motivates him to explore new avenues. He was quite eager to reach the surface of the water so he could view the pool where the good whales hang out (267). Tom would not have met the whale and would not be aware of the location of whales' homes if he lacked eagerness. Tom eventually came to understand where the good whales were. Tom is portrayed by Charles Kingsley in the book *The Water Babies* as someone who learned numerous lessons from various things while he was in the water babies, including fairies, animals, and so on.

Through the child characters as agents children literature became effective medium of delivering environmental awareness to the readers. As readers, we should pose questions such, "How are we carrying out our obligation toward the world when we read literature," just as we do when we read about history, social justice, and education, according to William Reuckert in his book *Literature and Ecology*. The author thus questions the presence of an ecological revelation behind literary works. One of the reasons for attempting an ecocritical reading of these novels is due to their contemporary relevance and timelessness of the themes that can serve as lessons for today. Environmental literature provides an alternative, non-scientific approach to examine ecological issues that can be part of a holistic solution for environmental education. Ecocriticism emphasizes the connections between nature and culture and, in many situations, offers a critical perspective on stories' depictions of the environment and the people who affect it.

Humans and nature have a very close relationship. Humans cannot escape nature because they are a part of it. Humans rely on nature since it gives them everything they need. The impulse to satisfy every need that is shaped drives humans

to invent new things and respond to nature's demands. Because of this, nature and people cannot be separated. Such intertwine has a significant motif in *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies* children are naturally drawn to the outdoors, but sadly, in today's world, fewer and fewer kids grow up with a feeling of neighborhood that includes plants, animals, and natural areas.

Representation of the environment in literature can be gratifying to their senses. Reading children's books allowed young children to build their experiential ideas on a personal, social, cultural, and aesthetic level. Richard Louv claims that today's children can probably tell you about the Amazon rain forest, but they probably can't remember the last time they went on a solo hike through the woods or sat in a field and watched the clouds move while listening to the wind (1). Literature may be an excellent resource for young children to discover the reasons why people care about the environment. Children learn about new environments, new families, and, of course, new environments that are both similar to and distinct from their own in literature. Children's literature as a result contributes to children's consciousness. As a result, for all these reasons, children's literature is essential to their development and learning. Children's books may therefore be quite successful in promoting environmental awareness. Numerous forms of children's literature with an ecological or green subject may be useful in raising environmental awareness among the next generation. Children's literature and environmental issues could work together well to benefit humanity in the most beneficial ways and with the most spectacular efforts. While teaching children to be human and civilized, they should be encouraged to express and celebrate their communion with the eco-system at large. Thus, children's literature constructs symbiotic bonding between environment and children.

VI. Imagining Environmental Future in Children's Literature

The key objective of the dissertation was, first, to explore the exposition of environmental subjectivities and representation of children in children's literature in the selected narratives by the respective literary cartographers and to reveal the symbiotic bonding between the environment and children. Then the study examined, interpreted, and analyzed various ways in which environmental subjectivities have been exposed to reveal the bond between environment and children's growth. The study concludes that the exposition of environmental subjectivities and ideologies in children's literature make children environmentally socialized and helps in mitigating existing environmental crisis.

The focused texts involved in the study play an important role in education and research which provides ample opportunities for persons to accept, examine, or challenge the environmental subjectivities created. Both theory and data have provided significant sustenance for the hypothesis that the environmental subjectivities in the texts aware, influence, and environmentally socialize the generations of children. Children's literature represents environment with a common sense of astonishment at the natural world and it represents children's coming up age. Humans' perspectives are shaped in the initial phase of life. Children's literature helps to shape them. Children's literature with environmental subjectivities forms environmental subjectivities in children's mind and portrays children very close to nature in order to develop their thought about their needs and accountabilities towards care of the environment. Reading Children's Literature, young and fresh readers become aware of the ways their subjectivities are created and the ways they might behave themselves as ecological subjects in contemporary period which demand ecological consciousness.

All the four selected children books, *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies*, boost up the worldwide beliefs regarding the human relation to nature. The authors indeed exposed their passion very creatively in raising the awareness about environment. They described the ways how nature and human connected to each other. Readings of these novels intensify children's adoration to look after, preserve and nurture the environment in the upcoming days. All the four novels capture the young characters involvements in nature. Both the human and nonhuman livings and beings have profited each other and they replicate on how nature can be the sources of energy to all environmental subjectivities portrayed in these novels. Raising awareness to the human beings about the environmental concerns is essential to start from the foundation of their life. As the future generation, children are the best being to teach about such environmental issues. Children always have great inquisitiveness towards their surrounds. They are eager to know more and more about the see and encounter in their daily lives. They also have a very alert sense when they see something is not right. Thus, it is important to create raising the awareness of the children through reading literature.

The earth in fact is the best home where we get it as the storage of most of the meaningful as well as useful things. It contributes to us as the inhabitants by supporting to our life sustaining purpose in its best way. Regrettably, one of the major catastrophe in this century is the environmental disaster. Humans should be directly responsible to this calamity for being one of the thoughtful creatures that inhabit the earth and at the same time need to start to realize the environmental concerns around them without a delay. Right at the time, the long term solution for this problem is that the children as the succeeding generation must be well educated in order to raise their

awareness about the present state of the environment and environmentally socialize them to create green world. The fact is that the main function of literature is not only to entertain its readers but also to teach us on the significance of nature to human beings. Children can easily mature their idea personally, socially, culturally, and appealingly through their understanding from reading the stories. The newly socialized children can acquire an important help by reading books to explore the human's attachments, motives, and responsibilities towards nature. By reading the stories, children get to know new environments, new families, and, of course, new environments that are similar to and different from their own in various ways. This engagement develops their knowledge of interconnectedness between biotic and abiotic worlds. Such engagement fosters symbiotic bonding between children and environment. Children's literature ultimately contributes to children's awareness and socialization, demonstrating the vital function that children's stories play in their development as people and as learners.

Though, the intimacy and physical contact with nature is fading drastically among children of the century. It is like a paradox; children of today know more about nature than ever before. They watch it on television channels like 'Discovery' and the 'Animal Planet' and are supplied with more factual information than adults. But it is highly susceptible, if they ever are emotionally bonded to nature, faraway, fewer children are come into contact with it directly, with their family members, relatives, neighbors, or friends and on their own and whatever counts. It is also extremely upsetting to learn that out of education, culture and associations, city policy and approaches which associate nature with disaster and tends to distance nature from joy and solitude. The need of the hour is to try and change this as much as possible in every probable ways. Children's need for connection with nature is in fact similar to

their basic need of balanced diet, good nourishment, and sufficient sleep, they need contact with nature. A twenty first century kid is quite busier than his or her parent in balancing multiple classes and activities overloaded on him/her. What they fail to realize is that, nature never spoils or steals time in comparison to watching television,

Nature functions as a curative medicine for those children who are suffering living in a critical family or community, it helps them to fill their blank slate mind to make able to bring ideas about nature and reinterpret the culture's illusions. Nature stimulates creativeness and imaginativeness in a child by trying conception and the full usage of the intelligences. Children bring the misunderstanding of the world to the woodlands, wash it in the stream, and try it over to understand what lives on the invisible side of that confusion if they are given a chance. Nature sometimes can be frightful to children, but it also serves some specific purposes. Some of the causes of this disorder can be related to the cultural and daily lifestyle, especially of that in the urban scenario, loss of natural landscapes, lack of adult role models, technological alternatives that pose as major distractive threats etc. First and foremost, the routine of an average urban dwelling family, be it anywhere in the world, say America or Nepal, are most likely to follow a sedentary lifestyle. A family sit-down mealtime has now become rare because families are eating their meal in their own ways at their own comfortable time, situation as well as the food items of their choices. Now a days they are used to with machine product foodstuffs due to their busy timetables.

These modifications of life style have brought extensive of childhood fatness, which has carried thoughtful health pressures for children like sleep apnea, heart disease, diabetes, and many other psychological and societal complications. Now a days, people greatly rely on modern technologies in every part of their lives i.e. communication, information, and transportation machinery, to make their lives

quicker and more effective. Due to these, walking to school, work, home, and havenowturned out to be rare. Entertainingmachinerylike cell phones,TV, internet, has developed so speedily, that families have hardlyremarked the importantimpression and fluctuations to their lifestyles and family construction. Society and technology are entirelyintertwined to each other. Now, machinery has alreadyturned intoboth our environment andbelief. Young children require fewtimes per day of energetic play to attainsuitable sensualencouragement. Naturalgreen spaces do not only have a calming influence on children, it also contributes to attention recuperative and stimulatesknowledge. Children getchoices, solitudeand fantasy; a place aloof from the adult reign, a solitude peace in nature.

Nature play is indispensable not only for the benefit of mankind, to harness good child attitudes, but also cyclic in its consequence, for it is the children of today who are the citizens of tomorrow- the inhabitants of this planet. In order to realize 'oneness', one has to start involving to nature right from childhood to be not influenced by the illusion demeaning influences of the cultured society. Therefore it all begins with experiencing nature, in its most basic form, through nature play. It is atype of pretensions that opens with humblecatching and fleeting, shifting on to impersonator'shappiness. This play shift from one animals to the other to show how one feels it and get difference in between the feeling of the other, all tried on the self. Melody itself takes place all the time, from the tune of the birds to the whistling of the wind and the mother's cradlesong. The child feels the kinship that is closely related and alike but different. Animals have an attractive attraction for the child, for every entity seems to personify something that is 'me', be it an impulse, trait or reaction. During the play, one experiment with one's own fears and learns to come to terms with it. The child learns that, there is another 'not so sweet' side to both nature and

life as such. The natural environment is all evidences, their delicacy and subtlety never end. The symbols that expose are permanently there, only one has to study the skill of learning these things. Thus lessons to be learned from nature indirectly can be numerous. The voices are always resounding in one form or another. Heidi and Dickon are able to listen and respond to those voices. They teach Mary, Colin and Clara to be receptive to these melodies. Huck and Jim got this lesson and grow freely in nature. In the same way, Tom is guided by it and transforms into the water babies.

The experiences of the characters in the novel *Heidi*, on the mountains is nothing but richness of happiness and joy, healing, new friends and family. New Friends and Family that Heidi gains are a new family both at Dorfli and Frankfurt. The new family she gets at Dorfli includes Grandfather, Grandmother, Peter and Brigitta. Those she acquires at Frankfurt also includes Clara, the Doctor, Grandmother. In the light of gaining new friends, grandfather becomes close with grandmother and repairs her house for her to prevent the cold from getting to her. His relationship with the people of Dorfli improves as he can attend service without feeling like he is being hated. Again, Grandfather's relationship with the people of Dorfli is repaired. He moves from the mountain to Dorfli to settle there and he changes his stance on Heidi's education and allows her to attend school at Dorfli. The doctor gains a new family by opting to share responsibilities of Heidi with grandfather. He also develops a close friendship with grandfather. The doctor gets a daughter figure in his life in the novel after he loses his daughter and wife. Lastly, the Sesemann family form a cordial relationship with Peter's family and grandfather.

Nature proved to be an essential existence in the novel. Nature provided some of the characters with healing that modern medicine could not. Nature provides healing to Clara, as she is able to walk again without support of a wheelchair or

anything else. Again, Heidi receives healing from her sickness when she returns to the mountains. The doctor also receives psychological healing during his stay on the mountains. He describes the natural environment, more specifically the mountains as peaceful and also a place where the body and soul can receive healing. Grandfather's initial purpose of moving up the mountain is to stay away from both the people of Dorfli and God, but this twisted around and he gains more than what he loses. Lastly, as animals form part of nature, they are to be treated with love, kindness, and affection as Heidi and Clara are portrayed. Joy and Happiness Heidi brings joy not only to her grandfather but also grandmother, Brigitta and Peter. She brings light to the blind old woman's eyes. Grandmother's world is brightened due to Heidi's presence in her life. Again, Heidi brings Clara and grandmamma love, joy, and happiness. Grandfather reunifies joyfully with the people of Dorfli and he moves to live among them. Heidi aims to share the joy she has with others. This dissertation analyzes the novel *Heidi* from an ecocritical standpoint. Ecocriticism looks at the connection between anthropological and the atmosphere. The environment includes human, animals, nature and other organisms. Such kind of relationship is emphasized on using the mutualistic association- a type of symbiosis. Symbiotic metaphor can be said to refer to comparison of long-term association of humans and the environment outside the scientific and fictional world. Ecocriticism is an interesting literary theory that exposes the relationship we as people must have towards the environment through imitation of fiction. Further studies should be conducted on this theory to enhance our knowledge about the benefits the natural world offers and how appreciative man must be towards nature. It also brings to light the positive and negative ways people treat the environment through the scope of literature.

There is a close connection between environment and children which reflects on *The Secret Garden*. Human beings and nature are very closely and really interwoven to each other in many significant reasons. The nature aided a home to enjoy playing and do all bodily exercises, to discover their inquisitiveness, to teach, and construct the essence of a child. The protagonist of the novel, Mary, whom the narrator in the novel presents as a sickening, insensitive, and harsh child, living in Colonial India, performs some of her behaviors as her parents treat her in India. The story also clearly links her such a pitiable state of mind to India's temperature, specifically its hotness, and the fact that Mary never has got any chances there to enjoy her time with nature. After taking her to England from India in her childhood age, the adults there label her as a disagreeable, scrawny, and far too thin. The abilities she has advanced thanks to the way that India made her impress. The icy grassland air at Misselthwaite and the moor itself have an instantaneous result on her in contrast to her feeling in India. Mary's curiousness flourished when she is taken in the carriage from the train station to the manor house, she starts to raise questions for the first time in her short life. Right at this moment, nature functions to refresh mentally to her. She is accompanied by other child of the similar age group too when she first starts to recognize and then raises the value of the restorative properties of nature. She is facilitated in most of the important cases by the old gardener Ben Weatherstaff, the bird- robin, and later Dickon. In this context, the bird represents as an apparent factor of the natural world, Dickon and Ben Weatherstaff are representation of the human beings who bond the gap between the natural world and the man-made. Ben Weatherstaff makes known to Mary first to the robin and then to the primary views of cultivation, while Dickon is labelled as an animal fascinator and directs Mary to be attractive and watchful to the world of nature and, in some instances, makes her to

understand how working in the garden is an important and valuable. He praises the sense of easiness in nature by showing her some fixed objects and thoughtful movements there in the garden which represents the life in nature. Through these guidelines, Mary and later, Colin are capable to practice what they get and understand how to cooperate with nature and, in turn, both of them turn out to be healthier, kinder, and more self-confident in their own self-worth. By ongoing to focus on the children's change in their connections to the secret garden, the persons who link the break between humans and nature, and the natural world more significantly, the novel marks the circumstance that if an individual looks outdoors interestingly and gets ideas to cooperate with nature. Such activities rebuild both a person's body and mind. As a result of Mary stimulating her inquisitiveness, nature also begins to cure her both psychologically and physically.

Nature plays a significant role in modelling all the actions of the novel and its people. The most significant in the novel is the secret garden itself. The garden has been used as one of the curative objectives of both bodily and psychological cures because it improves two sickly child characters into more healthier and happier. The garden as well as all the elements of nature do not only function as the only setting of the novel rather these elements have the most significant roles in the transformation of both previously sickly child characters in the story. Nature is such an important object which makes Mary meeting together with strange people Dickon and Ben Weatherstaff, who later on work altogether to invigorate the secret garden. Nature, primarily, the Secret Garden in the novel, works as the meeting ground for Mary and Colin to form a potent association which finally supplies great cures to the whole Craven household. The novel ends happily with the resolution of Colin and his father and the wonder of the whole household with both of them walking to the house altogether.

The completing part of the novel emphasizes on Colin and his father, Archibald Craven, who proceeds to return to his land to find his son fit and fine, and enjoy walking in the peaceful beautiful garden. All through the events in the novel, a close association with nature is paralleled with knowledge and progress. For example, Dickon's depth understanding with closeness with both the plant and animal kingdoms is straightforwardly interconnected with his kind-heartedness and benevolence towards all the other creatures. Colin's struggle into the garden proved that he is entirely restored from his accustomed illness. We can also conclude that the outside environment of the flora and fauna benefits the characters in memorizing their own internal nature which has been stifled. Thus, nature is appreciated as the significant life leading power to individuals for transferring them into their true personalities.

In *The Adventures of Huckleberry Finn*, the magnificence and plainness, the unpredictability and supremacy of nature play the most important role in the novel. From the opening of the novel the river in the novel represents such a place where Huck feels at peace and calm. Since the time Twain introduces the nature as the setting of the novel, readers become capable to feel as though we ourselves are walking there in the jungle or wandering down the river as Huck and Jim are. The narrator makes us trust, just for an instant, that we are there together with his characters. Twain's attitude establishes his vast obligation for all that the natural world comprises. While talking about nature, the ways he uses his language serenities us into the paces of the trees and the river. The readers feel and see the attractiveness and influence from the description of the natural phenomena and we are overwhelmed as Twain himself becomes. There is harmony, peace, and serenity in the world of nature. This is the place wherever Huck and Jim are unaccompanied with their thoughts, and sense

free and alive. The river gives liberty to both of them Huck and Jim. This is the consequence of Huck's fleeing far away from his offensive father. Similarly, the river Mississippi is the escape to liberty from slavery for Jim. Huck is not feeling comfortable living in the society rather he gets himself as though he is in jail with all strong boundaries of the rules of Miss Watson and society, and Jim is living as a slave with no child rights of his own. The river is a good and safe habitation where they are both able to get and enjoy freedom. Such situation of the relation in between human beings and nature, connects to the idea of the human nature wishing to live in such a place where no one disturbs or interrupts anyone. The river is such a free place for them to live where no one confines them, no one instructs them what to do or how to live their lives. They were totally free there, both Huck and Jim always feel it. They settled down the river where they are able to flee from the constraints of life behind them while living in the society. They are friends to every beings and things and love them each and enjoy every moments they encounter on the river. They themselves and nature there seem pure and plain equally. Their days on the raft as they sail down the river expands their companionship because they can exchange their feelings, ideas, and emotions for hours freely about whatever they like. The river appeals both of them in, and Twain supports the readers to recognize that the river naturally grasps a influence over Huck and Jim, similarly as all the parts of nature sort out. In this way, Huck supports the reader to increase awareness on the value of the awesomeness of the river.

Beyond all these, *The Adventures of Huckleberry Finn* also presents the another line of the novel that is connected with the children's coming up age in the contemporary US. It tells the practices of the adolescent's growth by presenting the growth process of Huck in the novel. Huck, exactly similar to the other adolescents, is

threatened with numerous puzzles and conflicts. Huck becomes the victim of the unnecessary ancient conventions and beliefs, violence, lust, and deceit of many types when he lives in the society, the world of the adults. In his life he is most of the times suffered with the complex of virtuous and wicked. Due to such complication, he now and then feels at a defeat, and even misses his way to progress. Such state of innocence, he becomes inclined by the external elements, such as persons and the environment round him. Personally, he is very self-determining. He creates and grows in the thoughts of his own. Developing such independent thoughts is the signifier of children's growing and adulthood. All the aspects, both the inner and outer, environment effects on Huck's progress. In comparison to the both parts of the environment, the inner factor or his wide-ranging heart, plays the significant part in his progress. There were majority of the deceitful in Twain's contemporary community, even the holy people were not untouched from it. The major adult characters, Miss Watson and her sister the Widow Douglas, in the story are representations of the societies' such deceit people. Such people always focusses to keep on their system and attempt to insure several defective possessions in the southern American society. The natural environment as represented in the novel is the other important issue which enhances to reflect the dissimilarity in between the confined society and the outer nature. Most of the true natural phenomenon in the environment are susceptible to lead many changes to the people's survives. Mark Twain picturized such changes and its impacts that took place and resulted positively in the characters' life. The external environment contributes for increasing freshness and relax which brings comforting understanding to human beings especially to those individuals who attempt to flee far away from the confined conventional community to the free boundless outer nature in search for their internal peace and satisfaction. Nature is

vehemently resilient in itself and has a tough supremacy to delineate their desires of the society and this is one of the major advantages of the natural world to the human beings. The writer then exposes the exploitation and self-centeredness of society all through the novel. He digs and speaks out all the damaging appearance of the contemporary American society by exemplifying the issue of oppression and slavery.

Kingsley in his novel, *The Water-Babies*, associates natural process, ethical construction, inventive production, and methodical detail which are essential factors to acknowledge to understand his response and affection to nature in a better manner. *The Water-Babies* anticipates some late environmentalist plans in a typically Victorian technique. The novel mainly focuses on Christian ethical guidelines intertwined with technical principle and affectionate explanations of natural wonders. It is one of the most admirable novel of the contemporary publications in the context of paying concern to human beings as an integral part of the natural world. The environmental agendas are carried out in the novel especially in the tradition of Victorian technique which surely continues to be applicable till present. The image of natural creation as clean, pleasing, and economical, as presented in the novel, is a fact the environmentalists hope to make even today. *The Water-Babies* produces a rich and multicoated interpretation on the metaphorical and biological and intertwining relationship between humans and their environment as human beings are an integral part of the natural world.

The concept of rebirth is deeply rooted within the belief system of Christians, and serves as an important factor in determining one's moral state of mind. Not only Tom's eventual physical change should the reader expect from this comparison, but also his transformation to a water-baby will include the rebirth of his morality and spirituality, that were masked in his previous physical state as a chimney-sweep.

This combination of both moral and physical superiority will enable him to eventually become the wonderful creature that Kingsley believes he has the potential to embody.

The four selected novels are testimonials portraying the preview of the ideal methodology to wellbeing to both mankind and the planet. However, Instances like the days of Heidi's in Frankfurt, Marry's in indoor, Huck's in widow's, and Tom's in Grimes' are depressing and mournful. On an ecocritical perspective, this can be related to the 'go back to nature' movement – the search of arcedia. These experiences of all the protagonists of all four novels signify the shift from the human artifact to the nature. The longing for solace for happiness and the love of nature are the result of the frustration of modern urbanized living. The gradual death of the natural environment in the cities made them frustrated. . Heidi is in mourning for the lost natural landscapes in Germany. Marry is striving for the quest of the secret garden. Similarly, Huck is running for the safe shelter i.e the nature (Missisipi range), and to get freedom from frustrated industrialized urban setting, Tom flees into the water world. All these attempts of the protagonists, came up with the concepts of 'ecosystem'. They are happy to live in by substituting their energies and nutrients within a established natural structure. In the same way, all the four protagonists: Heidi, Marry, Huck, and Tom as well as other child characters who contribute in their attempts strive for their 'rights of nature'. They struggle to the extent of their levels to escape away from unfriendly environment to get into the place of freedom signifies their effort for 'environmental justice'. To be more specific, Heidi's wish and attempt to return to the alps, Marry's effort to enter and play in the garden, Huck and Tom's struggle to flee to away from the society are the symbols of humans fighting for the 'environmental justice'- all have the basic and essential right of life to live and work in a sound environment.

Along with this, the natural instinct specially, the inquisitiveness of the children of this coming up age and their unending efforts to accomplish their goal is the nature of the children. So, they should be given freedom for their growth and this notion of children's growth, freedom and choices are represented in my four primary texts. Children seeing child characters in literature is an acknowledgement of their experience. The children characters in all these books prefer the natural artifacts as suitable shelter to go freely rather than the social artifacts. The underpinnings necessary for our sensitive and cared treatment of the earth return to the same idea. The only truth about nature and the human beings is that no one cannot miss completely the candid affinity to nature.

The universal truth about nature is that it originates by itself so it is original and whole in itself, human beings do not have any power to reproduce it so must exist without any sorts of interventions. Nature is accepted as the most caring component of human life, it fulfills human basic needs of food, shelter, and clothing. The unspoiled natural spaces like garden, jungle, river, and wilderness are the key samples of a place that indeed represent nature in its curative forms. The freshness of natural scenes contributes us to be free from various hazards of life. Books with environmental subjectivities provide ample examples, illustration, and description of nature provides the readers the understandings of nature as human beings directly encounter natural spaces. The readers of such books enjoy the serenity of nature and get enjoyed and cured bodily as well as mentally respectively. In answering the queries that involve exactly with how a nearby connection with the natural world is linked with positive growing and progress, ecocriticism is a natural theoretical choice. This theory does not only analyse on the ways the characters interrelate with background, but the ways of the society's understandings of, and accordingly, approaches on the

way to the environment are reproduced in literature. The environmental subjectivities portrayed in my four major novels are entirely exact exemplifications of the twentieth century environmental discourses. The portrayal of the characters functions as the child ambassador to the readers. The ideologies and perception about the environment represented in the texts determine environmental subjectivities and lead children to acquire knowledge on human perception on the positive environmental change in the future. Thus, I believe the reading of such children's literature with environmental subjectivities serves as a major media to aware, influence, and environmentally socialize the present as well as the next generation and advocate ways of creating green world for children.

The investigative scholarship taken on through an ecocritical method to children's literature established to recognize the importance positioned on the concern in the global perspective. Consequently, the study discloses every sort of human activities intervening nature is the cause of present global issue of ecological crisis. With respect to the discourse in the human nature associations, the children books with environmental subjectivities engrave the close affection in between children and nature, and promote the approach of precaution and adoration they express to nature. Focusing and envisioning the significance of such story books in fostering the green world for children, and the goal of determining an ecologically aware and kindhearted people. Thus, I recommend all the interested writers, editors and critics of children's literature to give importance on the concern.

The study shows that environmental subjectivities in children literature connect children to the world around them. Environmental subjectivities are formed by studying children's sentimental affairs with their environments, real-world meeting and considerations, understandings, and knowledge about their environments

especially with nature. Such texts foster children's understanding plant and animal communities as organizational weapon. Reading environmental subjectivities aware, influence, and environmentally socialize the present as well as the next generation. It makes us understand and implement sense of embeddedness and interdependence between nature and culture so as to avoid environmental apocalypticism. Such writings open the avenues of the issues impacting the environment upon which we all depend, as well as motivates for actions children can take to improve and sustain it. The result of this study showed that the authors of these four novels are undeniably very innovatively revealed their interest in creating environmental consciousness and they portrayed how nature and human beings are closely intertwined one to the other. At the completion, this dissertation will truly intensify children's interest to look after, reserve and support the environment in the forthcoming days. Today's children are tomorrow's authorities and world leaders who definitely have to face massive challenges of such global warming and water stress. To overcome such disastrous complication and challenges, today's children later day's responsible hands should be capable enough to make critical judgments for the sake of whole world. The forthcoming situation in in the hands of today's children.

Ecological concerns will remain to bring out a global issue which will be included in literature as well as other texts, and other media. As expanding environmental crisis confronts the globe, this dissertation offers techniques to dig up the depictions of human assignation with the environment in children's literature: techniques that focus on environmental subjectivities; techniques which raise awareness of environmental discourses and beliefs engraved in them. The conduct of this dissertation has associations with how children's literature can be employed as a significant source of environmental awareness. The researcher realizes that a study of

religious ways of engaging children with the environment could be other potential topics for further research on environmental children's literature. Finally, researchers, academics, and readers employed in collaborations with children's literature could apply this study's operational method to children's literature to offer different conducts of understanding environmental texts on particular ways of perceiving the environment, the ways environmental subjectivities in children's literature aware and socialize the present as well as the next generation.

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