

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

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Letter of Recommendation

We certify that this 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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Ravindra Neupane

May 2022

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 acknowledgements 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

May, 2022

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 subjects who have access to environmental discourses and who actively construct themselves as ecological subjects. Environmental subjectivities are formed by studying children’s affective relationships with their environments, practical engagement and understandings of and knowledge about their environments especially nature. It is a process of environmental socialization, the individual never being isolated in a self contained environment, but boundlessly engaging in interaction with the surrounding world. The green world signifies forests, fields, farms, parks, gardens, and entire verdure – the elements of earth, water, air and growing things that exist independent of human creation, although they may have been shaped into forms of human design. 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 priceless aesthetic and spiritual value, b) ecosystem discourse- human interference in biotic communities upset the balance of nature, and, c) environmental justice discourse- all citizens have basic right to live and work in a healthy 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 different purposes at different times- for more 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 sense of wonder 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. According to the analysis undertaken, the texts convey the subtleties and complexities of children's engagement with the environment, and advocate ways 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 engage with the environment have always provided a rich source of material for writers 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 ideas, theories, and emotions that provide narratives about human engagement 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 begin understanding their humanity and its relationship to nature very early in their life. This understanding could be developed through both consciously and unconsciously. Children's literature, which deals primarily with the natural environment, can be an important site for the fostering of children. What it offers should be investigated and seen from the environmental values it entails. Greening the socialization of children is considered as an important part of the multidimensional efforts currently underway in saving and sustaining the environment. So, children's engagement with the environment makes children aware, and environmentally socialize with both the present and future generations.

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I. Imagining Environmental Subjectivities in Children's Literature

This study attempts to examine four children 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 ecocritical perspective. It explicates and analyzes environmental subjectivities in children's literature as a plea for green world for children in the given primary texts under scrutiny. Heidi and Mary, the girl protagonists of *Heidi* and *The Secret Garden* respectively 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 grow freely in nature. The environmental subjectivities in children's literature represent environment with a sense of wonder in the natural world. They evoke a sense of plea for 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.

The power of children's literature influences and environmentally socializes the next generation. How we think about the environment, how we frame it in our minds begins to form in childhood while we are being socialized into cultural norms with the company of natural world. The social construction of environmental issues is shaped directly by our cultural values and the anthropocentric attitudes that surround almost every environmental issue and struggle. Human behavior towards the environment is reflective of society's current cultural ideologies. Although children learn cultural norms and ideologies in many ways, literature is one aspect of the environmental socialization process that needs further study. Theoretically, if we want to use children's literature (in school or at home) to socialize them, and have

environmental perceptions, attitudes and behaviors, we should increase their knowledge about environment and comprise environmental thoughts. Human interactions with the environment resulting into solving the environmental problems that occur in them.

Environmentally socializing our children involves teaching kids about the environment as well as setting a good example for them by forming positive perceptions, attitudes, and behaviors towards the environment. “As argued by different scholars, stories are vehicles of making sense of the world” (Ashenafi Belay Adugna 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 innate love for the natural world, universally felt by all, and resulting at least in part from our genetic make-up and evolutionary history (113). The nature-culture connection represented in children’s literature reveals the fact 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 depiction of nature and human interaction as portrayed in children’s literature. This is important to establish because the extent to which children can identify with beneficent, and indifferent environmental settings.

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 in Maienfield, Switzerland after the early deaths 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 Burnett's popular novels and is considered a classic of English literature. The novel depicts on the life of Mary Lenox, 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) is the story of Huck Finn, a boy about thirteen years old. Huck, the novel's narrator, has been living with the Widow Douglas and her sister, Miss Watson, in St. Petersburg. They try to "sivilize" him with proper dress, manners, and religious devotion. When his father hears that Huck has come into a large amount of money, he captures him and locks him in an old cabin across the river. To avoid his father's cruel beatings, Huck elaborately stages his own death and then escapes to Jackson's Island. He finds Jim, Miss Watson's runaway slave, on the island, and the two decide to hide out together. They plan to connect with the Ohio River at Cairo, Illinois, which would lead them north into the free states, where slavery is banned. They miss Cairo in the fog one night and find themselves floating deeper into slave territory. While they are searching for a canoe, a steamship hits the raft and damages it. Huck and Jim are separated. They continue down the river. They Visit Tom's aunt and uncle, who have enslaved Jim. Tom persuades Huck to join him in a plan to free Jim. But Miss Watson

had actually freed Jim two months earlier, just before she died. Huck decides to head west towards the border.

Charles Kingsley's *The Water Babies* (1863) is one of the popular British children's classics. The entire story revolves around Tom, a ten years young chimney sweep, who 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 transformed into a "water-baby" as he is told by a caddis fly—an insect that sheds its skin. The book reflects how England treats its poor badly to work in unhealthy environment. Tom embarks on a series of adventures and lessons, and enjoys the community of other water-babies. Weekly, Tom is allowed the company of Ellie, who became a water-baby after he did. Grimes, his old master, drowns as well, and in his final adventure, Tom travels to the end of the world to help the man where he is being punished for his misdeeds. Tom helps Grimes to find remorse, and Grimes will be given a second chance if he can successfully perform a final penance. By proving his willingness to do things he does not like, if they are the right things to do, Tom earns himself a return to human form, and becomes "a great man of science" who "can plan railways, and steam-engines, and electric telegraphs, and rifled guns, and so forth". Finally, he and Ellie are united.

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 first thing to do when bringing up a child is not to influence the child's mind with 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 second half 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.

Key Concepts and Terms

Environmental Subjectivities: This study has considered environmental subjectivities as subjects who have access to environmental discourses and who actively construct themselves as ecological subjects. It is formed by studying children's affective

relationships with their environments, practical 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 a human being from the age of 4 years up to teenage.

Children's Literature: It includes stories, books, magazines, and poems that are created 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 general 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 the textual analysis of the selected 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 examine, analyze, and interpret the primary texts. Moreover, published books, research journals, research articles, and dissertations serve as the secondary 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 emphasis of the research is that the exposition of the environmental subjectivities in children's literature evokes the sense of wonder 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 to live and work in a healthy 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 through the lens of children's literary theories and analyzing 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 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 existing environmental crisis. The study provides new avenues in analyzing children's literature for the 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.

This chapter begins with a brief plot summary of the selected primary texts. It gives

an overview of significant concerns about, and responses to, human esp. children's engagement with the environment and childhood. Following this, to provide a background for the study, I draw the literature reviews 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 previous research of children's literature which examines children's engagement with the environment. It provides a critical review of studies that are noteworthy for what they contribute to the field of ecocriticism. This review of previous 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 chapter, 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 joys of country life and outdoor living. How we think about environment and how we frame it in our minds begins 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 readers (children) as ecological subjects. Thus, this chapter aims at exploring the environmental representation and the concerns they attempt to establish.

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 second half of the nineteenth century. The changes portrayed by the child characters in the selected novels are framed as the representation of children in children's literature in this study. 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 'Experiencing Nature: Affective, Cognitive, and Evaluative Development in Children'

will also be taken into consideration. Accordingly, this chapter takes into account the importance of the reciprocal relationship between children and Nature as the major constituents of a vast ecosystem and helps the readers grow ecologically and achieve tranquility in an era suffocated by technological pollution.

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 acknowledge that the focus texts and by inference, others not included in the study have a role to play in education and research by providing opportunities for individuals to examine, accept or challenge the environmental subjectivities constructed. By highlighting, possible and alternative ways of reading Children's Literature, young readers can become aware of how their subjectivities are constructed and how they might behave as ecological subjects in environmental times that demand ecological consciousness.

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

This chapter locates previous research of children's literature which examines children's engagement with the environment. It provides a critical review of studies that are noteworthy for what they contribute to the field of ecocriticism. This review of previous researches on children's environmental 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 one of the Cheryl Glotfelty's description of ecocriticism. As a theoretical discourse, she writes introducing *The Ecocriticism Reader*, "it negotiates between the human and nonhuman"(XIX). The two-footed image; new way of reading- one foot in the book, the other in the backyard, one eye towards the academy and the other on the world outside of school, the human and the non-human conveying make children environmentally awakened and socialized. This paper seeks this two-footed stand in several ways. I hope to contribute to the channel of scholarship now under construction that has one foot in ecocriticism and the other foot 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). Contemporary environmental discourses suggest that humans are threatened, future generations are threatened, and ecosystems are threatened. One way

for young people to make sense of their responsibilities towards the environment is through literature- literature which does not merely reflect what happens in local and global settings, but constructs these settings for the purpose of socializing children.

Earlier to the mid- 19th century, children's stories reflected mainly of moral principles and realistic perspectives of the world. The 19th century is known as the 'golden 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*. Born in the rural area of Hirzel, Switzerland, as a child she spent several summers in the area round Chur in Graubunden the setting she later would use in her novels. 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 author Johanna Spyri's message of optimism, selflessness, and nature appreciation continue to attract new readers around the globe.

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.

An enduring classic of girl's fiction, *Heidi* utilizes the panoramic vistas of the Swiss Alps to present the story of an orphan who transfers the people around her through the wonder of personal faith. Through its tale of an orphan girl's early childhood in the distant Alps, *Heidi* has become cherished for its sentimental and optimistic tone, engraving itself into the fabric of juvenile culture. Introducing *Heidi*, Catherine Horner argues "*Heidi* is the enduring classic in which Heidi, 5, comes to live with her grandfather, the truculent Alm-Uncle, endears herself to him and to Peter the goatherd and his grandmother, only to be carried off again to the city to be companion to the wealthy invalid, Clara"(115). Elizabeth Wilson notes:

Heidi is the beloved story of the vibrant Swiss girl who brings change and new life to those around her. It has lost none of its unique charm over the years.

Not the least of the joys of Heidi's story is the atmosphere created by the descriptions of mountain life—the goats on the steep slopes, the sparkling air, the meals of milk, bread, and cheese. A lovely, timeless classic. This is another of those wonderful old books that has been altered in some editions, made into movies, and otherwise changed from the original text in its presentation. To gain its true atmosphere and value, be sure to obtain one with the original text. (206)

Heidi takes place in the Swiss Alps and in nearby Germany, most particularly Frankfurt. On Heidi's mountain, the setting is pastoral in the literal sense, home to a shepherd, goats and filled with flowers, meadows, winds, fir trees and heavy snow. Sunrises and sunsets are always noticed and celebrated, specially, by Heidi and her grandfather.

Malcolm Usrey has stated, "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, "Émile"(236). Likely driven by her own first-hand childhood memories of Switzerland's upland pastures and mountain villages, throughout *Heidi*, Spyri ascribes qualities equaling almost religious transcendence to the natural world. Heidi's childhood home is simple with few luxuries, and yet she is happiest there, with Spyri lovingly describing the majestic beauty of Heidi's world and her freedom to revel in those surroundings. In this respect, Spyri advocates for allowing children to

live freely in early life rather than being forced into overly structured educational systems. In this regard, Lois Keith has posited that *Heidi* is "about giving children independence and the freedom to play" and that "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). Thematically, Heidi is a force for positive change. Barbara Almond and Richard Almond have also asserted that *Heidi* is essentially a "novel about cures"(127). Beyond even the seemingly miraculous healing of Clara Sesemann's invalidism, Heidi is able to affect cures for nearly every preexisting problem that exists in those about whom she cares. "Clara was actually walking steadily and uprightly beside Heidi. Laughing and crying she ran to them and embraced first Clara and then Heidi, and then Clara again, unable to speak for joy" (Spyri 184). In his analysis of *Heidi*, Peter Hunt in his *Understanding Children's Literature*, has concluded, "the message, like that of *The Secret Garden*, is clear: children hold the key, through their purity, to spiritual and physical health"(12).

Critics such as Anne Eaton have described the character of Heidi as "so honest, so genuine in her enjoyment of the life in her grandfather's cottage that every detail of that life is glowing and memorable"(191). Others two have described the novel's moral themes, with Phyllis Bixler Koppes arguing that the story is "unmistakably flawed by ... didacticism" (67). Scholars have remained divided in their reviews of *Heidi* since the book's first publication. For instance, Mary G. Bernath has commented that, "*Heidi* is an old-fashioned book in which the good characters live happily-ever-after"(550). In today's uncertain world, where both the news and fiction tend to be painfully realistic, it is reassuring to find a story where good people are rewarded and where love and honesty feat. Modern readers may find

certain aspects of the book a bit overdone. *Heidi* is almost too full of joy, Peter too simple-minded, and the grandfather too all-knowing and kind beneath his impatient exterior to be totally believable. Yet readers care about these characters deeply and become much involved in the story. For example, Malcolm Usrey has opined "Johanna Spyri's *Heidi* has been a popular and widely-read book for a hundred years 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, in the way that Beatrix Potter's *The Tale of Peter Rabbit* or Louise Fitzhugh's *Harriet the Spy* did. Yet *Heidi* is a book of enduring interest and significance"(238).

In the same way, Mary G. Bernath gets the trend of 19th century writing in *Heidi*. She says "Spyri followed the literary conventions of the late nineteenth century in a number of ways. She depicted an invalid and an orphan in many of her stories, *Heidi* included" (547). Spyri spent her entire life within a few miles of Zurich, Switzerland. The kindly doctor in *Heidi* is much like Spyri's own father and that Clara's grandmamma and Peter's grandmother are storytellers much like her own grandmother. Heidi and Peter's difficulties in school come from memories of her own frustrations. Even the settings are real. Heidi's home in the Alps is an idyllic place, far from the modern world and its concerns. The enduring popularity of the book arises from the liveliness of its characters and the universality of its themes. As Clifton Fadiman observes in his after-word to the Macmillan Classics edition of *Heidi*, ever since that first English translation in 1884, "year after year, it has kept its place in the hearts of young readers, especially girls." "Born in the village of Hirzel, Switzerland, near Zurich, Spyri infused all her writing with her love of the Swiss countryside. "Although books with narrative may be effective in encouraging children to appreciate a nearby natural environment, they may also provide a gateway to

appreciating remote environment” (Mcknight). Readers experience Heidi's delight in the sound of wind rustling the fir trees outside her grandfather's Alpine hut or in the wildflowers carpeting the higher pastures where the goats graze” (Britanica).

Christine M. Happerman gets Heidi, a special children book to children. She distinguishes it with her other books "What distinguishes *Heidi* from the rest of Spyri's writing, however, is the character of Heidi herself."(623)

Heidi's delight looking at the goats, the sunset, the cheese, the flowers, the goats' milk, even the tumbledown house in Dörfli is portrayed in details so descriptive that they overwhelm 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 ending of the book focuses on one smiling face after another, smothering the reader with its overabundance of happiness. This discomfort arises from more skeptical contemporary attitudes in an age when joy and excitement are distrusted and downplayed. Perhaps the book's lasting appeal comes partly from the very novelty of this unabashed joy and happiness.

Almond and Almond also praised the book; "*Heidi* is a novel about cures. It has been translated into many languages and has survived as a children's favorite 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, the freedom of the spirit, and the restorative powers of the open air"(99). In both stories, children learn to curl in the natural world and the fear of death is renounced. Faith and healing are central to these stories; a straightforward faith in God, combined in *The Secret Garden* with a less conventional faith in nature and magic. Closely linked to these ideas is an exploration of punishment for past sins, remorse and the renewal of belief. On Heidi's first day in the mountains with her grandfather, everything delights her: 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 which means that grandfather's two goats are home and best of all the delicious meal of golden toasted cheese, bread and fresh milk drunk from a round bowl.

The grandfather had carefully spread and tucked in the clean sheets over the fragrant new mown hay. It was with a happy heart that Heidi lay down in it that night, and her sleep was sounder than it had been for a whole year past. The grandfather got up at least ten times during the night and mounted the ladder to see if Heidi was all right and showing no signs of restlessness, and to feel that the hay he had stuffed into the round window was keeping the moon from shining too brightly upon her. But Heidi did not stir; she had no need now to wander about, for the great burning longing of her heart was satisfied; she was at home again on the mountain. (Spyri 102)

As Elizabeth Enright comments, "many a child has developed a taste for bread and cheese after reading this book!"(79) The next morning Heidi roams the mountain with Peter and the goats and is amazed at the colors and the beauty. That night when she sees her first sunset, she thinks that the rocks are on fire and is amazed at the

beautiful, crimson snow. “So the autumn and winter passed, and again the sun came shining down on the white walls of the opposite houses, and Heidi would think to herself that now the time had come for Peter to go out again with the goats, to where the golden flowers of cistus were glowing in the sunlight, and all the rocks around turned to fire at sunset” (Spyri 81). She feels a complete sense of happiness in her new home. Like the goats and the birds, the flowers and the insects, Spyri's child is a part of nature. Heidi gambols around like a little strong, brown goat, she eats good, simple food and grows and blossoms like the flowers.

The novel presents the changing idea of childhood. The Puritan idea of the child as a soul to be saved or damned was losing its power by this time and had begun to develop ideas about the naturalness and simplicity of children. Children were unspoiled until adults made them so and in order to grow into the perfect adult, they needed a childhood in which they could develop a body which was strong and active and a mind unclouded with prejudice. “The children were, overall keen to themselves as self -regulatory” (David and Brash 73). The changing idea of childhood gradually considered the child as an organism like any other natural species. Childhood was a process, and the organic child needed to grow and develop naturally through action and play. People started thinking about the idea of schools for very young children and places which would nurture and develop the young. Baroness Marenholtz Bulow, urged that “every child should be given a garden of his or her own”(32). Additionally, Juliet Dussinberre argues that “the need for more understanding of the child's nature generated a new insight into the relation between mind and body in the healthy child”(18). Johanna Spyri's emphasis in *Heidi* on the health-giving properties of the mountain air and fresh milk for the invalid goes hand in hand with the belief that

Clara began to walk because when she fed the goats, she experienced the pleasures of independence, of caring for something else rather than always being cared for.

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 aspect of environment in Secret Garden can be depicted through the character of Mary Lennox and Dickon. The author described Mary as spoil, bad-tempered and unpleasant child. She writes, "So when she was a sickly, fretful, 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" (1). Even though Mary's behavior is bad, her relationship toward nature is very close. This can be seen from the time she lived in India. She always enjoys playing alone in flower garden. She would then pretend to plant the flower.

Every time she plays with flower, she tries her best to make her garden looks pretty. This 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 describes and rationalizes urban spaces. She argues for the study of "geography" in children's literature, as specific places and spaces shape readers'

understandings of children (320). In children's literature, the way that space is constructed incompletely represents the child's experience. Rather, Bavidge claims this genre reflects the "powerful manifestation of the ways in which the world is interpreted and explained to children" (320). These spaces are not reflective of the world—they reveal how adults idealize the world of the child. In a sense, spatiality suggests nostalgia for child perceptions of nature in a way that accepts its distance. Bavidge claims that "children's literary criticism has not paid enough attention to questions of spatiality (particularly urban space) and has rarely attempted to theorize the nature of place and space in children's literature" (325).

The setting of *The Secret Garden* "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" (Goodwin 109). As Goodwin delineates, spaces construct emotional and moral perceptions of self. The foreboding house at first provides Mary with security; the Edenic garden frightens Mary before she becomes intrigued by its upkeep. Neither the English manor nor the landscape of India sufficiently nourishes the characters. In India, Mary is "forgotten" in the "perfectly still" bungalow (Burnett 8, 10); similarly, Mary laments how "lost and odd" she feels in the "gloomy" English mansion (22). Goodwin's presentation of the garden as rejuvenating has some support in the text, but rejuvenation does not fully account for Mary's complex agency in the garden. Mary is not only ostracized from the moor and manor, but the lure of the garden is in its otherness: like Mary herself, the "garden [is] secret and closed-up" (Evans 2). While the garden may contain "secret power", its enclosed spatiality remains just as problematic for Mary as the "frightfully hot" Indian climate and the

“wild, dreary” English moors (Burnett 8, 21). To apply a spatial lens to the novel, I read *The Secret Garden* for its “engage [ment] with the ways in which children make and experience space” (Bavidge320). Burnett consistently describes Indian and English wildlife as dangerous, and Mary’s homes in both countries facilitate her alienation.

Jean-Jacques Rousseau’s proposal for “natural education out of doors to train children’s bodies” and to teach “ownership through cultivation”, gardens became celebrated throughout the 19th century in Europe (Goodwin 112). Burnett employs the secret garden as a space of instruction, community, and engagement with nature for Mary and her comrades. In a broader domain than gardens, Wilkie Collins claims that the “nurturing, pastoral qualities of Romanticism, emphasizing Bildungsroman characteristics of growth and change” inspired the children’s canon long before Burnett’s novel (3). From as early as the prototypical children’s picture book, “nostalgia for a fast-retreating idyll” (Bavidge325) appeared as a central theme of pastoral children’s literature. The Romantic tradition idealizes nature at the expense of urbanization: “children’s literature implicitly constructs ‘the child’ and ‘the city’ as mutually incongruous or, even, incompatible entities” (320). In contrast, there is a “powerful cultural association of childhood with the rural and natural” (325). The dichotomy between civilization and nature has historically aligned the child with nature, often at the expense of urban spaces. Inarguably, the most significant compartmentalized space in this book is the secret garden. “The novels do express a deep reverence for nonhuman nature and condemn its exploitation” (Clare Echterling 93). The garden operates as a transitional space between human and nature, human and animal, and nature and animal.

From the beginning of the novel, when Mary “embarks...on a journey out of India to the English Yorkshire moors” (Maurice 6). Not only does she float between two countries, but Mary’s constant state of transitioning from family to family, from physical to social to familial, makes Mary a liminal character. She does not belong to a single country, space, or family, but fluxes between spaces and people. Mary’s “growing up wild” presents her with the “choice of entering human society” or refusing civilization (Goodwin 112). While Mary remains distant from natural and cultural spaces in India and England alike, her “belonging” to the garden still induces a subtle irony. Even though she is finally able to “establish her place in the world”, she “put[s] down roots” (Burnett 5) in a space that is liminal itself: the secret garden. Thus, her sense of belonging cannot be permanently tied to the moors or the mansion, nature or culture, nor England or India. The garden space mediates her transition from being a “rootless, neglected, and uncared for ‘disagreeable-looking’ girl” (Maurice 6) to “growing stronger and fatter” with “a bit o’red in tha’ cheeks” (Burnett 121).

Life with nature introduces Mary to the world of relation through a curious beauty. It should be noted that the wordless interaction with nature enables Mary to open up to relation, in a way that the interaction with human beings, nature, and the other animals. In the meeting with the robin and the garden Mary is transformed, inside and out, which shows the immense power of interaction. In *The Secret Garden* life with nature introduces Mary to life with men. As Ralph Waldo Emerson argues “A friend may well be reckoned the masterpiece of nature” (179). As mentioned previously, relation, in any form, Buber Martin argues, “teaches you to meet others and to hold your ground when you meet them” (60). Hence, the encounter with the robin and the garden encourages Mary to attempt to relate to other humans. Yet, in order to do so Mary must, at the same time, learn to relate to herself. Buber writes:

Certainly in order to be able to go out to the other you must have a starting place, you must have been, you must be, with yourself. Dialogue between mere individuals is only a sketch, only in dialogue between persons is the sketch filled in. But by what could a man from being an individual so really become a person as by the strict and sweet experiences of dialogue which teaches him the boundless content of the boundary. (24)

Thus, life with nature allows Mary to be with herself and transforms herself from an individual to a social being. Burnett, much like Mary, was an unhappy, unattractive child, "always inclined to become plump, and odd because of the violent way she played with her dolls while talking to herself" (Thwaite 6). Like Mary, Burnett found solace and peace 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 ensures the return of good rule to the ancient country house, a masculine leadership which will be rightfully and successfully passed from father to son in accordance with ancient tradition.

In Mark Twain's *The Adventures of Huckleberry Finn*, Widow Douglas and her sister, Miss Watson, with whom Huck has been living in the town of St.

Petersburg try to civilize him with proper dress, manners, and religious piety. He finds this life constraining and false and would rather live free and wild. When his father hears that Huck has come into a large amount of money, he kidnaps him and locks him in an old cabin across the river. To avoid his father's cruel beatings, Huck elaborately stages his own death and then escapes to Jackson's Island. He finds Jim, Miss Watson's runaway slave, on the island, and the two decide to hide out together. To avoid danger of discovery, they decide to float down the river on a raft they had found earlier. Sleeping during the day and traveling at night, they plan to connect with the Ohio River at Cairo, Illinois, which would lead them north into the free states, where slavery is outlawed. They miss Cairo in the fog one night and find themselves floating deeper into slave territory. While they are searching for a canoe, a steamship hits the raft and damages it. Huck and Jim are separated. Huck swims ashore he finds Tom, and they return to the raft. They continue down the river. They visit Tom's aunt and uncle, who have enslaved Jim. Tom persuades Huck to join him in an elaborate, ridiculous plan to free Jim. But Miss Watson had actually freed Jim two months earlier, just before she died. Huck decides to head west towards the frontier. The concept of green world for children underlines the plot of the novel.

Most of Huck's time is spent in the wild fields, surrounded by natural figures. It is an example of how nature can help him to deal with stress. "A variety of studies over many years have shown faster recovery from stress in response to nature stimuli than built settings. These findings include a range of settings from nearby nature to wilderness" (Tetley200). The natural environment is regarded as a Transcendentalist force. This means that natural environments are a good cure for those who enjoy going into them to relieve bad moods and stress. In general, a city can be overcrowded and loud, so most workers would value natural environments for

relaxation. This is what exactly Twain means as he depicts the hypocrisy of his society and he expresses this through his main characters like Huck and Jim. Neal Dolan argues that "He first notes that when one wants to be alone, one can look at the stars because they inspire a feeling of respect, because they remain inaccessible"(80). He further adds:" If the stars should appear one night in a thousand years, how would men believe and adore; and preserve for many generations the remembrance of the city God which had been shown. All the objects in nature entail such an impression of wisdom, happiness, and simplicity"(81). Just as, Patricia Barclay admires nature, saying "As a balance of too much directed attention, nature offers intrinsic interest and a sense of fascination. The restorative effect of a natural environment (whether time is a wilderness setting or a walk in a local nature preserve) leads to renewed attention and positive affect. For example, after 45 minutes of taxing mental work, a walk in a natural area led to better recovery than a walk in an urban area or reading magazines and listening to music" (45).

Huck learns that nature is a safe shelter and a hiding place, a place where he can go and not be found if he does not want to be found. "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 25). It is confusing to the reader, as we know that Pap had taken his son to the woods, but Huck did not like that place, yet both of them are an integral part of a nature. This is ironic because Huck was not taken there to spend time relaxing, having fun and exploring with his father, but was kidnapped (forced) by his father and taken away to a cabin. This could twist Huck's view of nature, but Huck prefers being there rather than living with the widow in the

city. The natural environment plays a vital part in showing the difference between society and nature. The river carries them toward freedom: for Huck, away from his abusive and feckless father and the restricting civilisation of St Petersburg; for Jim, towards the free states. Huck and Jim are changing their approaches about each other. "Huck's fictions are lies against time, against an impossible father, against society and history" (Bloom 3). Everything in nature happens for a reason, even a sudden change.

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. (Twain 37 -39)

This produces an image that nature is a safe shelter because it saved Huck and Jim from spiritual and physical exploitation. Nature teaches Huck a valuable lesson in *The Adventures of Huckleberry Finn*, i.e., everything takes place for a reason. T. S. Eliot has said: "River gives the book its form, but for the river, the book might be a sequence of adventures with a happy ending. A river, very big and powerful river, is the only natural force that can wholly determine the course of human journey. Thus the river makes the book a great book" (7-16). As mentioned previously Huck Finn flees from the hypocrisy of his society and from his abusive father. He considers the river and the wild as his home. Jim also runs away from the same society, considering the river is a saviour from that society and as a means of transportation to reach his family. "The river also takes Jim and Huck past Cairo and safety and ever deeper into slave country but for this it is in no way to blame, unless it is seen in an anthropomorphic light" (Wieck 76). Jim cannot control many people, but he can shape situations on an abstract level. He at once assimilates the "dream" of the fog

into his ruling mental system (his religion of superstition). When Huck tells him the truth, that it was not a dream, Jim, after great effort, assimilates the matter to his self-respect, a major part of his conception of himself" (Carrington 56).

Nature is a positive factor influencing Huck's growth. On the growth of Huck, Yanxia Sang says "nature provides a pure environment for the growth of Huck. Floating on the raft down the Mississippi river, the life is quite different from that on the bank. Nature clarifies and purifies Huck's mind. There is no greed, deceit, hypocrisy and cruelty. The life on the river makes a clear contrast with the life 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." (Twain128) As a homeless child, nature is Huck's beloved home, and it is like a mother caring for Huck. He develops healthily in the family of nature. He is changing from a boy to a man.

Likewise, the protagonist in Charles Kingsley's *The Water Babies*, Tom, a 10 year young chimney sweep, falls into a river after encountering an upper-class girl named Ellie and being chased out of her house. There, he appears to be drown and is transformed into a "water-baby" as he is told by a caddis fly- an insect that sheds its skin. The book reflects how England treats its poor badly to work in unhealthy environment. "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 narrative is immersed in a natural environment and addresses multiple audiences at multiple times. In this context, John C. Hawley argues, “*The Water Babies* is both for the children being read to and the adults who read the text aloud, using its “nonsensical” children’s fare in order to “disarm and to teach” both parties “(19). Tom acts as the child reader’s ambassador throughout the fantasy and morality of the text. As Hans Christian Anderson notes, “Tom is a name popularly used for the young heroes of children’s stories of the time (204). George Landow reminds that Kingsley’s friend and contemporary, Thomas Hughes, published two texts featuring a Tom: *Tom Brown’s Schooldays* (1857) and *Tom Brown at Oxford* (1861), two popular didactic children’s stories that followed in the tradition of the evangelical religious tracts of the time and which Kingsley reviewed favorably (204). *The Water-Babies* is, after all, arguably “one of the first stories actively engaged in social critique written for children” (Carpenter 13). Its social commentary cannot be removed from the context of the work’s formation nor, indeed, from the body of the text itself. “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 skin 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 (Todes 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 into 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 removed from the degrading world of the British underclass and learns both rights and responsibilities in an ecologically and socially pure environment.

In his introduction to the 2013 Penguin edition of the book, 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 continued

from the eighteenth century (ix-x). Kingsley takes this conception of water's cleansing and restorative powers to new heights, extending water's attributes into the realms of the spiritual and social. Invigorated by the epidemic of cholera that spread across England in 1849, Kingsley preached on sanitation reform, phrased by his wife as a crusade "against dirt and bad drainage" that was concerned with the English water supply (118). The theme of sanitation reform also emerges in *The Water-Babies* where "men are wasteful and dirty, and let sewers run into the sea instead of putting the stuff upon the fields like thrifty reasonable souls," and the waste and refuse that humanity casts upon the seashore must be cleaned by the crabs and sea-anemones (Kingsley 100-101). In *The Water-Babies*, the power of sanitation reform does not lie in the works or laws of man but in the labor and harmony of nature.

As Christopher Hamlin points out, "Kingsley was fully capable of incorporating various conceptions of nature that differed from one another and yet integrate them all into a cohesion of simultaneous difference" (258). Kingsley adapts the constructions of nature to suit his story, subsequently drawing attention to their constructed states in order to use them to the story's advantage. The multiple figures represent Nature in the text—"the four female divinities" that Hamlin identifies as the fairy queen, Mother Carey, Mrs. Bedonebyasyoudid and Mrs. Doasyouwouldbedoneby—further replaces a single embodiment of nature (260). Coexistence of separate constructions of nature is harmonious and natural within the context of the story. While "old Mrs. Earth" lies sleeping in her beauty, another divinity of Nature, the fairy queen disguised as the "poor Irish woman," is up and about, suggesting to Tom for what is likely the first time in his young life that he should have prayers to say and a sea to bathe in (9). It should be noted, too, that while Mother Earth dreams, the fairy queen tells stories. Mrs. Earth here is "silent" and

“asleep” as Tom’s own awareness of his interrelation with her, but her loveliness causes Tom to “look[. . .], and look[. . .]” and crave to go beyond the gate and interact with the flora and fauna of the scene (9). The Irish woman’s stories of the sea cause a similar reaction in him: “Tom longed to go and see the sea, and bathe in it likewise” (10). Still caught beneath the thumb of his unwashed master and his duties as a chimney-sweep, Tom does not yet immerse himself in the natural world. While the sight of the natural world just beyond a gate inspires Tom, it is the Irish woman’s stories of the sea that instigate his desire to bathe, that all important symbol of equal parts bodily and spiritual restoration. *The Water-Babies* as a whole mirrors the Irish woman’s stories here, as it, too, is of the wonders of the sea, just as it encourages its readers to wash, to immerse themselves in the natural world, and even to play.

The Water-Babies’ strong focus on the polluted environment and sanitation suggests approaching Kingsley’s life and works through an ecocritical lens. Naomi Wood’s “A (Sea) Green Victorian,” introduces the idea of reading Kingsley as a proto-environmentalist and *The Water-Babies*, especially, as a text that condemns pollution as a nature-damaging byproduct of industrial human progress, making it “both Victorian and radical” (233). Wood rightly argues that the book is still useful as a social novel despite any anachronistic perceptions of environmentalism because its metaphors enable readers, especially young readers, to imagine themselves as components of a larger Nature. Further into the present, Christopher Hamlin’s “From Being Green to Green Being” provides a reading of Charles Kingsley’s life and literary career through a green lens with environmentally-aware identity. For Kingsley, Hamlin argues, “imagination becomes the passage between the active and passive realms of work and contemplation”(258). Because of this particular conceptualization of imagination as a means of accessing new and different

ideologies, we read Kingsley not only as a proto-environmentalist but as a theorist who provides a highly beneficial means of ecocritical understandings of texts and the world. Kingsley highly values nature because, for Kingsley, the natural world is an unsubtractable element. *The Water-Babies* provides a gateway for understanding a particular modern ecocritical model: deep ecology, which attempts to 'reorient societies and individuals' understanding of the self in relation to nature (Garrard 22). The precepts of deep ecology adhere well to *The Water-Babies'* environmental ideologies. Specifically, deep ecology "demands recognition of intrinsic value in nature" while trying to simultaneously attempting to erase the dualism between anthropocentrism and environmentalism by recognizing humanity as an integral part of nature (24). Humphrey Carpenter claims that the text is "one of the first stories actively engaged in social critique written for children" (13). When focusing on the proto-ecocritical components of this critique, the reader must remember that *The Water-Babies* was indeed written so early 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 natural environment in the novel which makes the text fertile ground for potentially incorporating present environmental perspectives in modern reproductions and adaptations. Humphrey Carpenter claims that the text is "one of the first stories actively engaged in social critique written for children" (13). When focusing on the proto-ecocritical components of this critique, the reader must remember that *The Water-Babies* was indeed written so early that, as Wood points out, the term "ecology" had not yet been coined (234). Kingsley did not have access to so specific a term, and in many ways he was not attempting to discuss the environment in strictly ecological terms. Instead, he was producing texts on the

environment and its relationship with mankind in an era where ideas of ecological and environmental concern were beginning to emerge. As such, the text achieves a radical stance on humanity's place in the environment.

The novels *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies* are all the celebration 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 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 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 influence the child's mind with our distorted 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 pedagogy, history and social justice, we need to ask questions 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 criticism highlights the relationships between nature and culture, and in many cases, provides a critical viewpoint to stories and how they portray the environment and the human characters and their relations.

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. Protection of the environment will be the issue of the immediate concern. 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 new avenues for the study of children's literature, and to help direct children's literary criticism into a significant, widely relevant social and public role. The findings of this study will be pertinent for praxis, especially in the ways they can illuminate 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 alert researchers, academics and readers to particular ways 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 preliminary and brief discussion has illustrated, 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 a powerful platform to disseminate particular forms of environmental awareness. In this dissertation, therefore, I argue 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 consist of making them reading about the environment as well as setting a good example for them by showing positive perceptions, attitudes, and behavior towards the environment. 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 wonder at the natural world which fosters to the symbiotic bonding between environment and children which make aware and socializes children environmentally. How we think about environment and how we frame it in our minds begins 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 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 priceless aesthetic and spiritual value, ecosystem- human interference in biotic communities upsets the balance of nature, and environmental

justice- all citizens have basic right to live and work 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 interrelated set of 'story lines' which interprets the world around 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 leading American educators such as G. Stanley Hall, Francis Parker, and Clifton Hodge actively encouraged nature study 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.

An Arcadian discourse rose from "a rising tide of nostalgia among urban middle class for the joys of country life and outdoor living" (Hannigan 41). In this discourse nature is constructed as something external human society, away from everyday life in the place which has "priceless aesthetic and spiritual values" (38). It is iconized using fixed images as the counterpoint to the urban industrial society 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 inspired the Romantic nature writing of Wordsworth, Emerson

and Thoreau 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:

Research from all over the world is showing that people who live closer to green space have fewer health complaints and live longer and that the green space itself is a stress buffer, helping people cope better with life’s adversity. Other studies have found that invisible chemicals (called phytoncides) in some trees can reduce stress hormones, lower anxiety, and improve blood pressure

and immunity . . .being outdoors provides you with the benefits of getting natural sunlight, giving you much needed vitamin D and natural stabilization of melatonin levels. (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 next morning the doctor climbed up from Doerfli with Peter and the goats. At the hut, they found Heidi awaiting them with her two goats, all three as fresh and lively as the morning sun among the mountains"(124). Then he says this to himself when he leaves the mountain after his leave: "it is good to be up there . . . good for the body and the soul. A man might learn how to be happy 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 encounters with nature, animals, and people in rural Yorkshire in the mid spring.

The aspect of environment in *The Secret Garden* can be depicted through the character of Mary Lennox and Dickon. The author presents Mary as indulgent, bad-tempered and nasty child. Even though Mary's behavior is bad, her relationship toward nature is very close. This can be seen from the time she lived in India. She always enjoys playing alone in flower garden. She would then pretend to plant the flower. Every time she plays with flower, she tries her best to make her garden look pretty. 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 Arcadia is meaningful in the story. In bringing dead, dark garden to life, the children discover their own 'Arcadia' and in watching the plants grow, they too grow and blossom into happy, healthy, plump children full of life and energy. 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. (149)

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"(151). The curative effects of the moor has started, to "wake up" (32) Mary, reinforcing James Hillman's view 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 105). Richard Louv, in 'The Last Child of Woods' inscribes, nature offers healing power for a child living in a destructive family or neighborhood, it serves as a blank slate upon which a child draws and reinterprets the culture's fantasies. Nature inspires creativity in a child by demanding visualization and the full use of the senses. He further elaborates:

Given a chance, a child will bring the confusion of the world to the woods, wash it in the creek, turn it over to see what lives on the unseen side of that confusion.

Nature can frighten a child too, and this fright serves a purpose. In nature, a child finds freedom, fantasy, and privacy; a place distant from the adult world, a separate peace. (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 way to think about the problem and the possibilities for both children and adults (8). *The Secret Garden* is a catalyst for healing the characters, and with Colin the effect is correct. Unable to walk when we meet him, he discovers in the garden that he can stand. He secretly performs until he is able to surprise his father by getting out his wheelchair and walking. With Colin, it is apparent from the start that his disability is psychological, rooted in an unhappy 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” (245). 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 rivers, the storm and the stars are the major themes of natural environments in this novel. To what do these explanations refer? It has been said that Huck Finn is fleeing from the orthodoxy of the hypocrisy, the law and the boredom of society. He finds his friend, Jim, in the wilderness. 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, Mark Twain compares them with Huck's life in wilderness and with society. The life in wilderness represents Huck's freedom. To assert this view, Twain 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” (43). The house is representative of man's established society in *The Adventures of Huckleberry Finn*.

Throughout the novel, Huck always goes back to nature as a follower of his thoughts, to keep his mind clear. He feels relaxed when he lies down beside the river and looks at the stars. Most of Huck's time is spent in the wild fields, bounded by nature. It is an example of how nature can help him to deal with tension. As in the words of David Tetley, “A variety of studies over many years have shown faster recovery from stress in response to nature stimuli than built settings. These findings include a range of settings from nearby nature to wilderness” (200). Most people go

into a natural environment to decrease their 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)

In this stanza, the speaker criticizes men who "vainly amaze" themselves by putting a garland of a few leaves and believing they have achieved triumph, prestige and reward for all their infinite labors. But in fact, the true and complete pleasure lies in the complete "garland of repose" in the 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 the quietness and innocence in the nature and speaks to them saying that he has at last found them after losing his time in men's company. Then, he calls the trees "amorous" (sexually playful or powerful). Stating such an odd feeling and attachment with trees, he criticizes lovers for cutting trees to write their beloveds' names. There are many instances where Huck chooses nature over civilization. For instance, Huck runs away from the bad treatment he receives from his father. Although his father deals with Huck abusively, Pap seems esteemed in his society because he is a white man. Huck gets away from the pretense of society and of the religious people, such as Miss Watson and her sister. The government's handling of him plays a major role in Huck's escape. Huck believes there is a safe place in nature and, in contrast, is in dread when he has to go back into civilization, "It was kind of lazy and jolly, laying off comfortable all day, smoking and fishing, and no books nor study" (Twain 21). Huck sometimes gets himself entangled in the ground of nature-civilization conflict too but ultimately, he prefers nature.

Twain uses natural environments and the forces of nature as signs in his novel.

The river is the most emphasized and most powerful symbol in *The Adventures of Huckleberry Finn*. "It did seemed so good to be free again and fall by ourselves on the big river and nobody to bother us" (233). It represents freedom, independence and life in the wild. Huck flees the society and civilization to live with the river. He leaves everything in his life and comes through the adventure with his friend. Describing the importance of the river, T. S. Eliot argues, "River gives the book its form, but for the river, the book might be a sequence of adventures with a happy ending. A river, very big and powerful river, is the only natural force that can wholly determine the course

of human peregrination. Thus the river makes the book a great book” (9). As mentioned, the river is the natural path of journey; Huck uses it to flee from the hypocrisy of his society and from his rude father. He considers the river and the wild as his home. Jim also runs away from the same society, considering the river is a protector from that society and as a means of carriage to reach his family. Supporting this claim, Carl F. Weick admits that the river also takes Jim and Huck past Cairo and safety and ever deeper into slave country but for this it is in no way to blame, unless it is seen in an anthropomorphic light (76). The fog is a sign of interruption, and how problems can sometimes make it difficult to complete one's aims. 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”(75). This is an example of how life can fog dream and you cannot see what you are going through until you get to the other side. The absence of easiness in the scene means they cannot decide what they are going to do next, where to go or what they are going to see. When the fog comes in the novel, it covers everything, and Huck and Jim unknowingly pass their destination of Cairo.

Nature has both positive and negative effects on people. The latter is represented by natural disasters such as whirlwinds, tsunamis, storms, and other incidences. The natural environment, according to Emerson, is regarded as a ‘transcendentalist force’ (3). This means that natural environments are a good cure for those who enjoy going into them to relieve bad moods and stress. In general, a city is overcrowded, so most workers would value natural environments for relaxation. This is what exactly Twain means as he describes the hypocrisy of his society and he expresses this through his main characters like Huck and Jim. On Huck's experience

to nature, Dolan views, “He first notes that when one wants to be alone, one can look at the stars because they inspire a feeling of respect, because they remain inaccessible”. He adds, “If the stars should appear one night in a thousand years, how would men believe and adore; and preserve for many generations the remembrance of the city God which had been shown. All the objects in nature entail such an impression of wisdom, happiness, and simplicity” (81). In the same manner, Glen Barclay in his *Mind Over Matter: Beyond the Bounds of Nature* opines, “As a balance of too much directed attention, nature offers intrinsic interest and a sense of fascination. The restorative effect of a natural environment (whether time is a wilderness setting or a walk in a local nature preserve) leads to renewed attention and positive affect” (45). For example, after some hours of mental work, a walk in a natural area led to better recovery than a walk in an urban area or reading magazines and listening to music.

Huck learns that nature is a safe haven and a hiding place, a place where he can go and not be found if he does not want to be found.

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 21)

It is ambiguous to the reader, as we know that Pap had taken his son to the woods, but Huck did not like that place, yet both of them are an integral part of nature. This is ironic because Huck was not taken there to spend time relaxing, having fun and discovering with his father, but was caught by his father and taken away to a cabin. This could twist Huck's view of nature, but Huck prefers being there rather than

living with the widow in the city. As mentioned above, both Huck and Jim live in society, but Huck feels that he does not know how to act when confined 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” (36). Huck becomes a part of nature. He feels nature a safe home.

Similar to Huck’s story in *The Adventures of The Huckleberry Finn*, Charles Kingsley’s *The Water Babies* is the story of Tom, a despoiled young chimney sweep who is transformed into a “water-baby” as the Darwinian notion of ‘evolution, ‘natural selection’ and ‘the survival of the fittest’ (qtd. in Hannigan 2). In a mystic version of evolution, Tom is “born again” into a wonderful underwater world, where he is given a second chance to mature into the man he should have been. After voyaging through the natural wonders of stream, river, and ocean, Tom grows into a true, strong man who is able to take an contributory role in the land world as “a great man of science, [who] can plan railroads, and steam-engines, and electric telegraphs, and rifled guns, and so forth” (Kingsley 172). *The Water-Babies* presents Nature as pristine valuable resources. Tom's transferring from the land babies 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 accurately teaching readers about the natural world. The narrator opposes that the story is merely a fairy tale, frequently attracting the reader with declarations that cannot be proved and signifying how difficult it is to be certain about anything. 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.

Natural processes are imaged as machinery as well as organic magic. Kingsley writes:

In his stream, Tom encounters a wonderful little fellow . . . 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. (45)

In an early chapter of *The Water-Babies*, Tom and the appropriately named Mr. Grimes, his master, go “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, nature is clean and white. Away from the human sites of industry, “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). Although she may look like a sleeping beauty (“old Mrs. Earth was still fast asleep; and, like many pretty people, she looked still prettier asleep than awake” [5]), Nature is fuller and more productive than the most industrialist as Lois Keith admires “the restorative powers of the open air” (99). When Tom meets nature-goddess Mother Carey at the end of the

book, he expects “to find her snipping, piecing, fitting, stitching, cobbling, basting, filing, planning, hammering, turning, polishing, molding, measuring, chiseling, clipping, and so forth, as men do . . .” (139), but instead, she is sitting “quite still with her chin upon her hand,” “mak[ing] them make themselves” (139). Under the sea, sanitation workers’ work is accomplished by beautiful animals who are not degraded by their tasks:

[T]o keep the place 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 Madre pores, 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. (96)

In Nature, production is balanced. Under the sea, the sister-goddesses, Mrs. Doasyouwouldbedoneby and Mrs. Bedonebyasyoudid, guide the natural recycling process. Mrs. Doasyouwouldbedoneby, her name reverberating the Golden Rule that Kingsley sees operating throughout Nature, is a “nice, soft, fat, smooth, pussy, cuddly, delicious creature” (100) who guides the water-babies’ behavior through love. Kingsley creates a mother who can love and satisfy “armfuls of babies—nine hundred under one arm, and thirteen hundred under the other” (100) and still be able to single out each for special conduct.

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 major discourse that has shaped how we regard nature and environment is the ecosystem discourse. It is based on the emergence of a scientific understanding with regards to ecosystems and compound subtleties in ecology 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). Starting in the 1950’s, the balance of ecosystems was connected to normative ideas based on Aldo Leopold’s ‘land ethic’- the fusion of ecology and ethics, seeing nature as a community rather than as a commodity. Rachel Carson’s iconic *Silent Spring* strengthened this discourse by showing the fatal consequences of pesticide use on plant and animal life. 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 with other humans; wilderness: the role of nature as a healer, and positive growth 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. (Spyri 13)

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*. Garrard asserts that the study of animals and humans in the humanities is "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, "Overlooking somebody's race is entirely sensible. Overlooking their species is a supercilious insult. It is no opportunity, but a trouble, for a gorilla or a chimpanzee to be removed from its forest and its relatives and brought up alone among humans to be given what those humans regard as an education"(147). Garrard makes us know the difference between animal liberationists and environmentalists. According to Garrard, animal liberationists "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, the distinctive peculiarity of animals is that, being at once close to man and strange to him, both akin to him and unalterably not-man, they are able to alternate, as objects of human thoughts, between the contiguity of the metonymic mode and the distanced, analogical mode of metaphor (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). As 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 that night knowing that the kittens were safe and warm in a comfortable bed.

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. John Donne's quote "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 key factors that are the centrality 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 between the human and the nonhuman worlds. 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"(19-20).

Nature is not a mere setting of human existence on earth. It is the real treasure for our survival if we take good care of her. The focus here is not on class, sex, economy, gender as we find in other critical texts. It is on the outdoor environment like mountain, valley, desert, ocean 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. If children learn to value nature, they would better know how to protect the pristine beauty of nature. During their elementary education they learn such stories in school. Mothers also take help of child's bedtime song to make them sleep. They like to hear from parents or grandparents or their teachers such interesting stories where physical environment plays an important role. Thus, literature serves the purpose of environmental education also. Children must be made aware of the new challenges our mother earth is facing today. As Wordsworth in his poem, 'My Heart Leaps Up When I Behold' writes "Child is the father of man" (21). If the children learn something from literature about revaluing nature, they will be the eco-friendly citizens. 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 Benweatherstaff realizes that, "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" (55). But if we cannot build an earth centered approach from the very beginning, it would cast disaster for humankind.

Too much dependence on technology is unusual. The children need vast blue sky to enlarge their creative vision and imaginative spirit. This 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 describes and rationalizes urban spaces. She argues for the study of "geography" in children's literature, as specific places and spaces shape readers' understandings of children (320). Inarguably, the most significant compartmentalized space 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 operates as a transitional space between human and nature, human and animal, and nature and animal. There is a clear and strong bond in between human and nonhuman animals in the novel. The portrayal of Mary's relation to a small red breasted bird - a robin signifies the state of environmental balance which in Hannigan's term is 'ecosystem discourse' (1). A similar argument is made by Bixler, who writes that *The Secret Garden* is an example 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). Nature is the real treasure which we should take best care of it.

Life with nature introduces Mary to the world of relation through a curious grace. It should be noted that the wordless interaction with nature enables Mary to open up to relation, in a way that the interaction with human, nature, and the other animals. In the meeting with the robin and the garden, Mary is transformed, inside and out, which shows the huge power of interaction. In *The Secret Garden* life with

nature introduces Mary to life with human. In this context, Emerson puts forward, “a friend may well be reckoned the masterpiece of nature” (179). Ecology and human consciousness cannot be separated. Only because of human beings’ insensitive separation from nature, we are claiming our superiority over nature, but in fact we are protected by Mother Earth, not the other way round. Trees and plants are our closest relatives. 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"(137). 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 natural environment plays an essential part in showing the difference 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 romantic and spiritual celebration of the Amazon rainforest. He describes images and accounts of the Amazon composing an intricate web of flora and fauna (101). Similar to the description of Slater, calming sounds provide Huck the tranquility of nature. This is a clear exposition of how Huck feels free in the natural world. During the journey, Huck sees the beauty and freedom of nature, which attracts him to being outside and far from the city: “Not a sound any Where's, just like the whole world’s asleep, only sometimes the bullfrogs a clattering,

maybe” (109). Huck describes how beautiful and tranquil the night is outside. He always sees things more attractive and more calming in nature than in the city. “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” (77). The limitlessness of the Mississippi River is a living organism which is merging Huck’s life. Twain uses these descriptions to relate to Huck’s struggle and the journey 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.

(204)

Twain also used Huck’s view of nature as a sign of what was to come with nature and the sequence of the novel. Sometimes Huck views nature as dangerous, aggressive, and unforgiving. He respects nature rather than only enjoying its existence because he knows very well that it can change according to the environment at any moment. This shows how people, just like nature, can alter their attitude from enemies to fellows. Twain wants to illustrate the form of his society by showing this kind of change from enemies to companions. He says that even American society can change from bad behavior to healthier behavior, just like Huck’s ideas. At the beginning of the novel, he thinks all the blacks are the same but, after developing a close relationship with

Jim, he changes his ideas. American society should change its opinions about slaves and poor people because all people are the same, all are human beings. There is no difference between white and black and rich and poor. From Twain's point of view, the Mississippi River is a symbol of freedom to burdened people.

Huck and Jim are alone on their raft; they do not have any idea about anything. The river transports them toward freedom. For Huck, away from his feckless and abusive father and the controlling civilization of St Petersburg; for Jim, towards the free states. Huck and Jim are changing their attitudes about each other, with little prompts. "Huck's fictions are lies against time, against an impossible father, against society and history" (Bloom 3). Everything in nature happens for a reason, even a sudden alteration. "I couldn't get up the chimney; it was too narrow. The door was thick, solid oak slabs" (Twain 22). Huck feels stuck, physically, in the cabin with his father. He cannot get out and away from his father; spiritually, he feels very sorry about his father and himself. He cannot escape from his father's abuse. He minds that he will never become sufficiently educated to live on his own. This produces an image that nature is a safe haven because it saved Huck and Jim from spiritual and physical mistreatment.

Nature teaches Huck a valuable 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 ecology among the four laws points "Nature knows best" (20). Occurrences in the natural environment, such as stormy disasters, injustice, flood, and deaths, are parts of life that will always be there. Storms, stars, rivers and other natural environments help everyone in real life. No one has the ability to control everything as he or she expects, and everything happens for a reason. It is used as a pressure-relieving method. The outdoors, which are far away from crowds

and society, helps people to recover quickly and lessening stress. Huck shows this to the people who spend all their time working and this is one of the simple realities why Twain creates his character, Huck, to love nature so much. Because of Huck's father, Huck has not had an uneven life, but he turns to nature to find peacefulness outside the city. This is shown in the river scene where he is lying beside the river and looking for the star and admiring the scenes of the river. Listening to the sound of nature, whether it is the sound of the waves or the sound of the trees is a beautiful thing.

Nature is a good cure for people and it is used to renew the body and mind (physically and spiritually). 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 exactly what Huck does in the novel. Huck flees from the city to nature, wishes to survive and live in nature, because he can really be himself in the natural surroundings. Some people, such as the Grangerfords, live in very big mansions, full of luxurious and expensive ornaments, but they are very unhappy. Most of the time, they are miserable and stressed. Sometimes they go together to the church, but they are still willing to fight; even the church, a place for peaceful reflection, is a stressful and uncomfortable environment for such people. Emerson believes that nature is the Centre of all happiness because God created it. He believes natural environments are significant, and we should learn to appreciate them (199). The same argument is envisioned by Harold Bloom. He says, "At one point he produces a memorable image of Mississippi night, glittering with the visual and tactile" (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 108). 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 Hero of *The Water-Babies*, Tom, also does the same. When Kingsley wrote *The Water-Babies*, Darwin's *Origin of Species* had only recently been published. Kingsley, though a Church of England clergyman, had been one of the first to argue for its truth. The term ecology was not yet coined but naturalists and other physical scientists were already well aware of Nature's web, investigating the interconnections between animals, humans, plants, and landscape as part of a total environment. Kingsley theorized that Nature can and should be understood morally. Ecosystem is the fusion of ecology and ethics. Natural law requires us to take responsibility for our environment and in particular for the environmental concerns to children and animals of human industrial production. Kingsley emphasizes the fantastic-but-true wonders of nature, and demonstrates that the materialist utilitarian, if they neglect humans' inseparable relationship with nature, are not as "logical" or as "natural" as they claim. In Kingsley's view, "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.

Setting his fairy tale primarily under water allows Kingsley both to satirize contemporary weaknesses and to advance a place governed by those natural laws that we ignore at our risk. In order to establish the connection between land and water worlds, in Aldo Leopold's term "the biotic community"(2), Kingsley humorously lists all the "evidence" that there must be water equivalents of land things:

[W]ise 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. (37)

This water world provides useful correspondents. Examples of minor competition, class distinction, and moral void abound; Kingsley links salmon with Spanish aristocrats, caddises with fashion conscious ladies, mayflies with irresponsible husbands, and so on. However, the water world is different in important ways. Ruled by nature-goddesses who govern naturally. It demonstrates the effectiveness of Kingsley's favorite social programs. Drawing on traditional metaphors for nature as mother, and contemporary scientific theories: evolution and natural selection, Kingsley outlines basic complications England was facing and then explains a program to cure those ills to exchange humans and the environment by obeying nature as mother. Water, especially "the noble rich salt water, which, as some wise men tell us, is the mother of all living things" (67), and water's properties of changeability and cleanliness flow naturally into Kingsley's message of regeneration through recycling. In the body of the sea-mother is death, yet rebirth; devastating and pleasure become part of the same, natural process.

The Water-Babies educates readers to respect nature and advocates political action to protect human and natural resources. Kingsley's goals are always the goals of modern environmentalists, his metaphors are productive; they insist on a biological link between humans and nature, so that readers are drawn to see themselves as a

smaller part of a larger Nature. Interrelationship in between human and the natural environment is possible by “understanding plant and animal communities as' organizational weapon” (Hannigan 44). As metaphoric mother, Nature’s precepts must be obeyed, her love for her children cannot be compromised, and she implacably punishes those who wrong her or others. Kingsley thus places natural process in a framework easily understood by children learning similar lessons at home. Kingsley’s environmentalism is to suggest alternatives to the wastefulness of industrialism, suggesting that we ought rather to follow Nature’s ways of production. Kingsley’s anthropocentric imagery still has relevant implications for humanity’s relationship with the environment, because he holds humans responsible for their actions. 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 studied in their proper environmental setting. Instances like Heidi’s relationship to the non-human world in the Alps, Mary’s being success 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 elements 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 between human and non-human ecologies of the ecosphere.

The other major discourse that has shaped how we regard nature and environment is the environmental justice discourse that focuses on every individual disregarding his/her class, race, color, gender, has right to live and work in clear and

healthy environment. The notion of environmental justice was conceived in the United States in the mid-1980s, in the context of the struggle for racial equality. According to Dorceta Taylor, “although it was not labeled as such, environmental justice activism has been an underlying frame in the politics of communities of people of color for more than a century” (3). Since the beginning of modern conservationism, environmental thinkers and nature advocates applied arguments about injustice related to environmental rights in making claims about human-environment relations, and advocated for environmental policies and action. Thus, the environmental justice movement is only the latest in a series of environmental mobilizations that employ the notion of injustice but, unlike its predecessors, the environmental justice movement makes the injustice frame explicit. This is because it is the first branch of the environmental movement to examine human-human and human-nature relations through the lenses of race, class, and gender. “Environmental justice not only acknowledges the existence of environmental injustice in the form of humans harming nature, it also recognizes that environmental injustice arises from racial, gender, and class discrimination” (9). One significant achievement of this movement is that it includes social inequality as a factor, something that previous discourses neglected to do. In the 1990’s, this discourse expand to include people in the Third World. John Hannigon defines environmental justice discourse as all citizens’ basic right to live and work in a healthy environment (47). Considering this definition as guiding principle, I, in this section, analyse 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. "When Heidi went to her room that night she had another look at her book before going to bed, and from that day forth her chief pleasure was to read over and over again, the tales which belonged to the beautiful pictures"(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 are back again?" said Peter, at last, taking Heidi's hand which she was holding out to him in greeting. "I am glad you are back," he said, while his whole face beamed with pleasure, and then he prepared to go on with his goats ...he had got them all together, and Heidi had gone off with an arm over either head of her grandfather's two goats the whole flock suddenly turned and ran after her. Heidi had to go inside the stall with her two and shut the door, or Peter would never have got home that night. When she went indoors after this she found her bed already made ... the grandfather got up at least ten times during the night and mounted the ladder to see if Heidi was all right and showing no signs of restlessness, and to feel that the hay he had stuffed into the round window was keeping the moon from shining too brightly upon . . .she was at home again 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 growth towards the good and the morally 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 is happier now than it has ever been in our lives before!" and she sang and skipped along, holding her grandfather's hand as light-hearted as a bird. But all at once she grew quiet and said, "If God had let me come at once, as I prayed, then everything would have been different, I should only have had a little bread to bring to grandmother, and I should not have been able to read, which is such a comfort to her. So we will pray every day, won't we,

Grandfather, and never forgot Him again, or else He may 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 too; now come along!" He took Heidi's hand and together they walked down the mountain side. The bells were ringing in every direction now, sounding louder and fuller as they neared the valley, and Heidi listened to them with delight. "Hark, Grandfather! it's like a great festival!"(107). At the end Grandfather concludes that ". . . I am happier today than I deserve. Happier than I thought possible. It is good to be at peace with God and my friends. God was good when he sent 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*.

Mary's relationship toward nature is very close in *The Secret Garden* as Heidi's in *Heidi*. This can be seen from the time she lived in India. She always enjoys playing alone in flower garden. “Mary slipped out to run and bring back a watering can” (140). She would then pretend to plant the flower. Every time she plays with flower, she tries her best to make her garden looks pretty. This scene about Mary clearly portrays her awareness of the environment around her. The time she moved to England, in Yorkshire exactly, nature leads her to find a beautiful garden through a bird, a robin. Mary and the robin become good friends. It even helps her to find the garden's key. The friendship of Mary and the robin could be interpreted as the relationship between human and animal, this is a part of Mary's communion in her surroundings. The robin itself, according to Eieleen Smith, "Robin birds is a symbol of retaining our identity and sweetness in life"(3). It also represents good luck and the spring song. Sometimes it also represents the new beginning and the renewal of someone's life. The symbolizing of the robin is the exact thing that happened to Mary. Knowing and having the friendship with it help her to begin her new life in a new country.

Though, the finding of the garden brings a new purpose in Mary's life, her struggle to find out the garden is challenging. She experiences “deprivation, darkness,

solitude, silence and vacuity” (Jamieson 94). Her try is unheard by the adults, rather she got herself a friend, Dickon, a child of her age who supported her in her attempt of finding the garden.. This is the first time she got herself a friend. Usually, no one even dares to talk to her moreover befriend her. At the time she found the garden, she is sincerely wanted to save it. However, she did not have a good friend. She remembers Dickon, she told him, “I’ve found a secret garden,’ she said quickly. “I think it’s mostly dead. I’m the only person who wants it to live. Come and see (Burnett 37). This is the beginning of Mary friendship with Dickon. Later, they mostly spend their time in their secret garden. The character of Dickon described as the first to have an intimate relationship with nature. He always thinks that the garden around him is his sanctuary. He even has "gifted hands". The gardener, Ben comments of his skill, “Dickon can grow flower out of stone and charms the bird (48). Dickon is very intimate with nature; it can be seen from his treatment towards the plants and animals. Towards the plants, he always treats them as his friends and towards animals such as birds, deer, rabbits, and geese, he protects them by not concealed about their habitat, “Can you keep a secret?’ Dickon chuckled. ‘I keep secret all the time. If I told where wild animals live and birds make their nests, they wouldn’t be safe” (60). 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 from the book can be used to help our children to build the friendship with nature. Dickon took his spade dug the hole deeper and wider than a new digger with thin white hands could make it” (14o). Mary is sensible to secure environmental rights even to the bird Robin. When Mary enters in to the garden for the first time, she sprays hope of nature's betterment. She describes: "It isn't a quite dead garden" she cried out softly to

herself. "Even if the roses are dead, there are other things alive"(47). She gets closer and closer to the garden before, with the help of a robin, she discovering the key. Slowly, she begins to interact with the seasons, the dirt, and the flowers – as well as the stories of people who love this landscape, including Dickon, Ben, the groundskeeper, and Martha's brother. The book clearly shows the reader a strong relationship between nature and human. The garden needs human hands to nurture it. Meanwhile, the garden also gives humans something in return. The existence of the secret garden for Mary, help her to comfort her temper. Before knowing about the garden and having a friendship with Robin and Dickon she has a terrible temper. Then she befriends Dickon and Robin, her temper gradually change. The children are working together to rebuild the garden. It shows us that the human and nature relationship can heal the feeling of anger. It can help them to shower their love to nurture their surroundings. It also raises their protective feeling towards 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"(56). 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 novel 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 narrates, "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" (1). Huck will not become free if he stays in the city, because he must follow social conventions and be 'civilised'. The Widow Douglas puts him under strict orders so that he will look like a normal boy, suitable for society. She is also one of the characters that follow the discriminatory restrictions in her society. Huck finds it hypocritical that she prohibits him to smoke while he continues practice of using tobacco. He knows that she is a hypocritical woman because she does not follow what she herself says, "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 contrast between nature and society is a crucial theme in *The Adventures of Huckleberry Finn*. Huck and his friend, Tom, have found a large amount of money in a cave, so they become very rich. After Huck stays with Widow Douglas, who attempts to 'civilise' him, his drunkard father, Pap, returns. Huck is in anguish and abused by his father, so he finally decides to escape. Huck fakes his own death by killing a pig and escapes to Jackson's Island, where he stays until he encounters Jim, who is Widow Douglas's slave. From that first moment, Jim reveals that he is escaping on the Mississippi river to free his family; Huck decides to go along with him. Through the adventures of both of them on the river, Huck grows in maturity and morality. He is able to differentiate between nature and society, and what each side represents. Nature relates to anything in the novel that is free. It includes Jackson's Island, the Mississippi River, the Ohio River, the storm and the forests along the river. They symbolize freedom, serenity and peace, and provide an environment without human interference. ". . .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." (143) Huck realized that there is no difference between the blacks and whites: Jim is like him and like any other human being. While living with Jim, he saw him as more than a slave and even as a father figure. This opinion opened him up to seeing Jim as an equal and a friend. For other people in American society, this is very different. Sometimes the relationship between the white people symbolizes the corruption and hypocrisy of society, for example, Duke and King, Ms Watson, Tom, the Grangerfords, and the Arkansas gang. Society frustrates the serenity of the natural environment by creating the opposite effect. Instead of showing peace and relaxation, society creates pressure and confusion, which is represented by all the kinds of humans mentioned above in all of their several states of madness, whether it is greed, insecurity, hypocrisy, terror, or prejudice.

All of these things force Huck to make important choices, and display how far he has grown when confronted with these choices. Despite his happiness in the wild and watching the natural environment, society is where his morals are verified. Finally, Twain shows the readers of his novel that Huck learns how to find love and beauty in nature throughout the story. It is shown during his relationship with the people around him, especially with Jim, who gives him most of the moral lessons indirectly, through the love and the sacrifice of himself. Jim cannot control many people, but he can shape situations on an intellectual level. He, at once, assimilates the "dream" of the fog into his ruling mental system. When Huck tells him the truth, that it was not a dream, Jim, after great effort, assimilates the matter to his self-respect, a major part of his conception of himself (Carrington 56). He realizes what American society is like throughout the novel and what religious and poor people look like. Huck sees nature as the best place to leave society and civilization and his journey

down the river confirms this view of nature in the novel. The conflict between nature and society is a theme depicted throughout *Huckleberry Finn*. Huck does not want to be civilized by the religious figures of the society and realizes that nature is the right place for him and that following his conscience is the correct thing to do.

Huck leaves society when he sees the outrageous cruelty of Colonel Sherburn's shooting of the poor Boggs. He sees how wrong society is after that. He also sees the irrationality of a dispute, which is based on unknown and unfounded principles, as seen through the Grangerfords and Shepherdsons. He also understands the reaction of society from his beliefs when he accepts going to Hell and selects to help Jim. From that Jim and Huck establish a sense of trust and the two run away are mutually caring of each other despite Jim's legal importance. Between them 'a force of racial integration' takes place (Williams 233). Huck sees how greedy humans can be through the surreptitious schemes of the King and Duke: "Aunt Sally said she wants to adopt me . . . No, I've been there before." (Twain 276) This is the last sentence in the novel, one can understand that Huck not only invests his time in nature to periodically run away from society, Huck wants to run away from the corruption of society. Nature is a peaceful and serene environment that allows both characters to escape from the hardships of their lives (Pap's abuse and slavery). It makes them forget the suffering inside society and how bad people deal with each other. This is not just for the poor, but for all levels of society. In that natural place they feel happy and free to do what they want. Jim is seen as an equal (despite his skin colour) by his friend Huck. Despite Huck's remaining racist beliefs, for the most part, they are friends, and race matters less when they are freely floating on the river beside the wild fields. The river is a place where Huck is allowed to make his own choices and learn

his own lessons without the stress and judgment of society. He has the right to live in healthy environment.

Quite similar to that of *The Adventures of Huckleberry Finn*, *The Water Babies* tells the story of Tom, a degraded young chimney sweep who escapes from the society and later on transformed 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, version of evolution, Tom is “born again” into a wonderful underwater world, where he is given a second chance to develop into the man he should have been. After travelling through the natural wonders of stream, river, and ocean, Tom evolves into a true, strong man who is able to take an instrumental role in the world as “a great man of science, [who] can plan railroads, and steam-engines, and electric telegraphs, and rifled guns, and so forth” (Kingsley 172). *The Water-Babies* presents 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 from the land 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). Though the narrator deals with that the story is merely a fairy tale, continually pulling the reader with assertions that can't be proved and demonstrating how difficult it is to be certain about anything, the book's exposition is accurately teaching readers about the natural world.

Kingsley's water imagery in *The Water-Babies* contrasts humans' filth with nature's cleanliness. The hero of *The Water-Babies*, Tom the chimney sweep, is Kingsley's "human soot," a single particle recycled through natural redemptive processes. Although G. M. Trevelyan has credited Kingsley's book with influencing the passage of the Chimney-Sweeper's Act of 1864 by causing a flurry of public distress about the condition of child-sweeps (516, 545), Tom is not just a pitiful victim, but a type representing the dirty social body of the English working class. Tom feels at home in a chimney as "a mole is underground" (11), and desires no change until he is touched by the beauty of a sleeping "little white lady," Miss Ellie. Her contrast with his mirrored reflection causes him to see himself for the first time as unclean.

Kingsley is concerned not only about the condition of child-sweeps, but with the waste, both environmental and human, that they represent. Simultaneously advocating recycling and runoff control, he notes that seaside lodgings spread illness rather than well-being: the "nasty smelling undrained lodging and then wondering how they caught "scarlatina and diphtheria" (72). To Kingsley, mistreatment of children is another kind of wasteful of the earth's resources. In *The Water-Babies* all children "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) are reprocessed into water-babies by the fairies. This reconstitution, in fact, is part of Nature’s overall economic processes.

Kingsley believes on reconciliation of everything in nature. Nothing decays in nature. Death is not an end for Kingsley; rather, death is something that opens space up for new chances, new forms. “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 colours than man ever dreamed” (139). Tom’s adventures begin paradoxically with his seeming death: entering into a stream, he falls asleep and awakens as a water-baby. Those who seek him find only a black thing in the water, and said it was Tom’s body, and that he had been drowned. They were totally mistaken. “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” (39). After undergoing metamorphosis himself, Tom observes the apparent “deaths” of things who leave “shells behind them” as they are transformed into new shapes and modes of being. Metamorphosis was a chosen metaphor for death during the Victorian period, and Kingsley uses it liberally in his own writing: a nymph metamorphoses into a dragonfly, a caddis worm into a caddis fly, and so forth, all leaving empty shells behind them while their true selves continue in a new body. While the metaphor allowed the religious to hope for their own translation into “higher” modes of being, Kingsley also uses it as an example of Nature’s economy, in which material is continually being translated into other shapes and modes.

Before babies can be nurtured by Mrs. Doasyouwouldbedoneby, however, they must be done by as they did. No one can escape the effects of his or her own actions. Afflicting Nature with greed and filth has consequences. Mrs. Bedonebyasyoudid, a forbidding old fairy 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” (98) tells Tom that she will never become as beautiful as her sister until “people behave themselves as they ought to do” (101). Her clothing recalls the landscape at the beginning of the book; she is polluted by the blackness of the dirty, industrial city and will not be white and beautiful until humanity cleans itself up. Although Mrs. Bedonebyasyoudid acknowledges that human mischief affects her, she also demonstrates that whatever humans do to her recovers back upon themselves, with interest. As Mrs. Bedonebyasyoudid tells Tom when he is punished for teasing the sea-creatures, ignorance is no protection from punishment: “People continually say that [“I did not know there was any harm in it”] 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” (95). Mrs. Bedonebyasyoudid stands for the orderly workings of natural law—she may be called cruel, but she is only just, “I cannot help punishing people when they do wrong. I like it no more than they do; I am often very, very sorry for them, poor things: but I cannot help it”(96).

In the book, she shows Tom and Miss Ellie a “most wonderful waterproof book, full of such photographs as never were seen” (110), in which is delineated the “History of the great and famous nation of the Doasyoulikes”(117). who lives off the fertile land on the side of a volcano and are so ruled by pleasure that they refuse to

respond to the serious messages sent them by Mrs. Bedonebyasyoudid to move, “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” (112), and so they are punished by being covered with lava when the volcano erupts. The point Mrs. Bedonebyasyoudid makes here, and that the narrator makes throughout the tale, is that people must take responsibility for their actions, and for their failure to act. If they do not respond intelligently and actively to the messages their environment sends them, they will be lost.

Kingsley advocates that moral decisions affect and are affected by the natural, physical world. Nature rewards those who use themselves and punishes those who do not. As the narrator tells us: “you must know and believe that people’s souls make their bodies just as a snail makes its shell” (106). Tom’s challenge which is also a challenge given to the reader, is to live in harmony with Nature’s laws rather than against them. Tom has adapted to survive, but at the cost of beauty and grace. Tom’s exertions have built his character, but his exposure to filth and lack of cleanliness and beauty have hardened and degraded it, making him more beastlike than human. The first chapters of *The Water-Babies* describe Tom chiefly in animal metaphors: he is likened to “an old donkey,” a “mole,” a “little black ape,” a “cat,” a “hunted fox,” and “an old Exmoor stag.” Taking Darwin’s logic one step further, Kingsley argues that if it is possible to progress through evolution, it is also possible to regress.

Moral decisions determine a species’ vital position on the great ladder of development. 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 Herndle's terminology, expresses how we regard nature and the environment is centered on the notions of

'ecology' and the 'ecosystem' (42). The downward line described here is often exemplified in *The Water-Babies* and has particular implications to Tom and his development. Typically, a race represented by the Doasyoulikes enjoys plenty and freedom from want. But because they choose to be lazy rather than resourceful, they gradually transfer, ceasing to know their own degradation, and becoming beasts indeed. At several times, Tom has the choice of remaining content in the nurturing environments of stream and St. Brandan's Isle, but making that choice would eventually cause him to devolve into behind. Instead, he chooses enterprise, leaving his comfortable environment, and journeying on quests that drive him to a higher developmental stage. Although Kingsley acknowledges that the land world provides few opportunities for doing so, the lowest classes have choices between replicating themselves or bettering themselves. Paradoxically, even though Nature is a place of plenty and maternal delight, to give oneself up entirely to that pleasure is just as wrong as ruining it. Adhering to the pleasure principle alone is no better than following to the reality of exploitation and exertion. Both are necessary to be whole.

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). Faced with his first example of purity and cleanliness in Miss Ellie, he flees, and seeks refuge in a narrow crash on the moors leading down, down, and down, and eventually back to back to his beginnings as a baby. Excited from his flight, Tom crawls into a stream murmuring "I must be clean, I must be clean" and dies, is baptized, and is reborn. Leaving his "black shell" of a human body behind, he finds himself not only clean and white, but also a new kind of creature, a water-baby. This, Tom's initial

recycling, begins the story anew. Though he makes friends with other creatures in the stream, he longs to meet other water-babies. But it is too early; he is not yet ready.

The Queen of all the Fairies, who guided his way into the stream, tells the other fairies: “He is but a savage now, and like the beasts which perish; and from the beasts which perish he must learn” (Kingsley 29). After a summer of learning from and about the beasts in his local stream, Tom is encouraged to leave his environment by the iconic vision of “three beautiful little white girls, with their arms twined round each other's necks, floating down the torrent as they s[i]ng ‘Down to the sea, down to the sea!’” (56). Even after reaching the sea, he is not allowed to meet other water-babies until he acts unselfishly. Performing a risky and even act 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 now must be tutored directly for the first time by the angelic “little white lady,” Miss Ellie, until his prickles disappear. She teaches him divine lessons, here not separate from natural ones but “ris[ing] clear and pure, like the Test out of Overton Pool, out of the everlasting ground of all life and truth” (Kingsley 107).

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 begin understanding their humanity and its relationship to nature very early in their life. This understanding could be developed through both conscious and unconscious efforts .In his preface to the second edition 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 literatures, which deal primarily with the natural environment, can be an important site for fostering and disseminating environmental risk and knowledge. Such stories socialize the child readers and aware them about environmental discourses. What it offers should be investigated and seen from the environmental values it entails. Such representation of the environmental subjectivities in children's books works as a plea for green world for children. Greening the socialization of children is considered part of the multidimensional efforts currently underway in saving and sustaining the environment. The exploratory study undertaken through an Ecocritical approach 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

In this chapter, I attempt to 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 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 used for different purposes at different times- for more things 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 "children's literature is a part of a montage of adult cultural practices" (xviii). These four children books trace the changing phases in children's fiction during the second half 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. There is an argument in the history of childhood that childhood is a recent phenomenon. So it is a modern construct which has been given childhood a special space in society. Indeed, according to some historians, the notion of childhood as a distinct phase of life didn't develop until the 16th century. Philippe

Aries proposed that childhood had undergone the process of social construction. Aries suggests that 'idea of childhood' is related to awareness of specific nature of childhood. With this awareness distinction between a child and an adult can be done. After studying medieval paintings, literature, philosophical and religious tracts and letters, Aries concludes this awareness was lacking in medieval society. In medieval society a child was considered as an adult as soon as s/he could live without continuous attention of mother or caregiver (nanny) (125). While referring to his historical work about childhood, some researchers for example Gittins and Corsaro criticized Aries's bold interpretations which are drawn just by studying medieval art and literature. They present the ambiguity and generalization of Aries's work but Aries work served as a great source in the history of childhood. In Dionysian views children were perceived as 'little devils' born with original sins as being inherently naughty, un-socialized and uncivilized beings. Later than Dionysian views, there came Apollonian views which represent children as 'little angels' who are born good and innocent. Childhood is considered as time to play and being happy and enjoy and not time period for work. Aries mentions it was the time when childhood was considered as innocence. Children were valued as a source of enjoyment for adults particularly for women (Gittins 38, Corsaro 21).

The change in perceptions or paradigm shift about children and childhood which James Allison calls as 'break with tradition' (37) happened in 1970s and 1980s. There were many movements started about position of a child in society for example the launch of international year of child in 1979, emergence of notion about 'world's children' 'child abuse' 'happy, safe, protected, innocent childhood' (37). The traditional perceptions about a child and childhood were also started to problematize in academics. He mentions Donaldson who dared to challenge Piaget's famous work

on child development. At the same time Vygotsky's work started to be recognized as children's self-governing and dynamic role in human development. The Russian psychologist Vygotsky, contemporary of Jean Piaget, questioned and criticized the notion of developmental process as universal and natural. He suggested that a child's development, thinking, social relationships are dependent on social and cultural contexts (7-8). The contemporary understanding about children and childhood emerged with the emergence of modern school and the bourgeoisie nuclear family which assigned distinct roles for children (Mouritsen 16). Allanen and Mouritsen consider 'Marxist concept of class' as the reason for this emergence. Marxist says the concept of childhood benefits bourgeoisie. Because the bourgeoisie need a well-educated work force to work for them.

The modern concept of "childhood is a result of the whole great project of education and institutionalization that the bourgeoisie constructed to ensure that children grew up as useful as well-regulated adults" (Allanen 13, Mouritsen 17). The emphasis was on the construction and implementation of law that stresses on children must stay at schools for certain period of time in order to learn the required skills. The law has been constructed with parents' and teachers' interactions with the idea that schooling is significant investment for the future of the nation (Allison 241). After industrialization, children are supposed to go to school. So they are viewed financially dependent on their parents and this period of dependency shapes the notion of childhood in most of the contemporary societies. The new notion about children and childhood focused on the collective actions 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* offers an acceptable model for life through the life it depicts. 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 ideas about the importance of providing independence and freedom to play to children and have something to say about old- attitudes towards children which required them to be kept inside and quiet. In *Heidi*, I discovered numerous fantasy images of growing child especially the good life in nature. Reading the landscape is one of the important factors in analyzing *Heidi*. In reading the landscape in children's literature, Daniels Mitchel explicates, "The degree to which landscapes are made and represented indicates that landscapes are in some important senses 'authored'. Hence landscape can be understood to be a kind of text" (122). The natural environment of the mountains with their flowers-filled meadows, the mountains turning red in the sunset 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 bed of hay in the loft with its circular window through which the stars shine at night, and the sun shines in the morning; the simple hut and the meals of homemade bread, goat's milk, and cheese; the kindly, wise grandmamma in Frankfurt who taught Heidi to grow freely in the Alps.

Even the images of the music of the fir trees, superficial and the artificial Fraulein Rottenmeier, the wonder of snow so deep that one had to climb out of the windows, and the bad-tempered but loving grandfather who embraced the little Heidi

in his strong arms contribute to create a friendly and encouraging environment for children's growth in nature. Heidi's values and images are persuading to the readers as Phyllis Bixler Koppes has pointed out that these values are rooted in the Romantic Movement. Koppes places Heidi in the tradition of the pastoral romance by means of a child (64). Heidi's joy, youthful innocence, and spontaneity are significant to the book, and she transforms the lives of nearly everyone she meets. Part of what Heidi gives to adults is the joy of rebirth and renewal. She gives the gift of childhood, not only in herself, but by awakening the child in the adult. Far from degenerating to childishness, as some critics have contended, the adults become more complete by becoming closer to the child within and thus to God. Many of the ethics that underlie Heidi have been attacked. Klaus Doderer questions the value for today's reader of this "sentimental novel whose high esteem for the isolated mountain world can't help but create antipathy toward our technological surroundings," and suggests that "Heidi should therefore be consigned 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.

The events of Mary Lennox's early childhood reflect those of Burnett's own. 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 quotes Lesnik Oberstein, "children's literature can be placed in the context of real and theoretical childhoods, and in the contexts of adult's literary creations and portrayals 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 might be described in terms of a change in the representation of children from sentimental to reliable, from idyllic to real, and, hence, also in terms of a development in Burnett's writing that reflects a more general development in the portrayal of children in the nineteenth century. To portray the concept of children of the contemporary society, Peter Hunt quotes this verse of Robert Louis Stevenson 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)

The image of the family forms the backbone of the image of childhood in children's books. On Burnett'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). Burnett, thus creates Mary as the child character in the novel to represent her choice image. *The Secret Garden* gets the impression that, in the course of her life as a novelist, she makes use of and varies the pattern of the rescuing child from ideal to authentic. Mary starts out as an anti-heroine who, however, eventually turns into a heroine, yet without becoming perfect or ideal.

She is introduced in the very first paragraph 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 as thoroughly unattractive children" (31). As the opening sentence of the novel relates: "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 "as tyrannical and selfish a little pig as ever lived". 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. (34-35)

Mary had a little thin body and a little thin face, thin light hair and a sour expression. Both her hair and her face were yellow because she had always been ill in one way or another. Her father had held a position under the English Government and had always been busy and ill, he and her mother had been a great beauty who cared only to go to parties and entertain her with gay people. She had not wanted a little girl at all, and when Mary was born she handed her over to the care of an Ayah, who was made to understand that if she wished to please the Mem Sahib she must keep the child out of sight as much as possible.

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. (Burnet 1-2)

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 what Mary Stolzenbach calls an "interior orphan"(11) who has never been loved and is not able to love in return. She neither has beautiful looks nor a nice temper, and she is unwanted as her parents are too busy with their position in the government and in society to care seriously for her.

Despite this negative introduction of Mary in the initial part of the novel, it is not to blame the child but it is really the fault of the parents, who never took care of their child and did not really want her, and that this is the reason why Mary has developed into such a miserable being. 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). Still, Burnett makes sure to portray her as a child. Early in the story she is shown to be playing in the garden and pretending "she was making and paths for a garden” (5). This pretentiousness leads Heidi’s progress. Pretend-play is one of the natural characteristics of children. One of the prime examples is Lewis Carroll's Alice, who always pretends all kinds of different things. However, Mary is not a happy child who is not being loved. The story grounded on the relationship between Mary and her parents is virtually unreal and based on alienation rather than love. Mary is neglected by her mother, who favors to go to parties, and by her father, who is busy and ill. After the cholera epidemic, for instance, nobody at first realizes that there must be a child somewhere about the house, and Mary is found quite unpredictably and then sent away to live with people she has never met in her life.

She is transformed both with regard to her and to her attitude, behavior, and appearance. On her uncle’s manor, she does not need to pretend to play in the garden but finds a garden that belongs to her alone and where she grows healthier and happier every day. But Mary does not only change herself, she also carries a change over the whole household of her uncle's manor. She discovers Colin and helps him get well, and this results in her uncle’s return home at the end of the novel and his reconciliation with his only son. “Colin pointed to the high wall. "Look!" he whispered excitedly. "Just look!" Mary and Dickon wheeled about and looked”(134).

Mary has a healing and healthy effect on the surroundings that are in need of such good and curative influence. Although things are in a severer condition in Misselthwaite Manor - where rooms have been locked since the death of Lilius Craven, Colin's mother, and where everything is overseen by unhappiness.

Correspondingly, Mark Twain's novel *The Adventures of Huckleberry Finn* is a book set in a time when American still practiced slave trade, around the mid-1800. The novel tells the story of a thirteen year young boy called Huck who battles a number of challenges in his quest to be a freeman. 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 personality traits that when considered together, paint out the picture of courageous 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 centre of focus for the novel which shows the long journey of a young boy in his way to freedom and the will to survive. Twain used children as his source for formulating objectives and describing the learning process. Through his natural love for children he was able to arrive at a more natural form of education than was being expressed in the schools during the nineteenth century. Mark Twain's love

for children was legendary. His daughter Clara Clemens later recalled, "Father took very strong likes and dislikes, but he loved almost all children and had a charming way with them that quickly won their affections (274)". Twain's relationship with children was an apparent feature of his writing on childhood themes that has been matchless in literature. A large part of his worldwide literary status was based basically on his books about children, mainly boys. Twain not only wrote about children, but lived their lives through his own three girls. He never hesitated to join into their competitions. He often played with them and helped them to stage theatricals based on his own works. He enjoyed their affection. He pleased and comforted them with his many improvisational stories.

Twain respected freedom in human beings and extended this virtue over 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 were allowed all the freedom they could handle. The children are even encouraged to express their opinions in their own ways. These views are immortalized in his novels. The early and mid-nineteenth century was too immersed in the policy of child as mini adult to allow children to be recognized as members of society. 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 boybooks look engraved the path for future authors. He presents an open-minded version of child nature. He took young boys and cast them in roles previously only held by adults. He let his boys be vagabonds, heroes, detectives and political rulers. Since most of the adults playing these roles were merely grown up children, Twain observed that it was logical to put these children into these central roles. Twain was disgusted by the dogma of child-damnation and even became irritated with the Bible and God when "he (God) slaughtered . . . his harmless little children (Paine 421)". Twain attacked the Calvinist doctrine which held that children by birth and nature were totally corrupt and stood outside the church and society. He freed his own children and his characters from these narrowing beliefs. He believed in the natural goodness of the young. His boy characters were the contrast of the miniature adult. They were allowed to spoil in playful adventures, mock the conventions and disobey the rules of society.

Twain's children characters are allowed to be children and revel in the joys, games and damage that make up such a large part of childhood. By the time Twain had settled his family in Connecticut, most of the traditional puritan beliefs of child deprivation had been brushed aside. Children were being recognized as good human beings who deserved their full place in society. Twain was overjoyed to see these beliefs disappear for he had grown up and suffered under their strict and disgusting burden. He spent his life, either in his works or private moments monitoring his conscience. His story, *The Adventures of Huckleberry Finn* is a reconciliation of his

conscience with his nature. Through his conscience, he spent many painful moments suffering neurotic guilt pangs over incidents he felt he could have controlled. He blamed himself for his brother Henry's death, his son's death and for all the miseries he imposed on his family with his naive business sense. His life was a battleground between his conscience and his actions. He always tried to do the right things, but was never certain if he did. This struggle becomes one of the high points of Huck.

It is the innocence of inexperience that make Twain's boy heroes so likeable; any blame for moral ineffectiveness falls on the adults that the child copies. It is the dishonest society which causes the child's moral indecision and decay. Surrounded by evil, the child cannot help but be influenced. Albert Stone states: "His (Twain) childish figures not only are comments on adult hypocrisy, sentimentality, and cruelty, but stand for a moral norm by which the false values of a Sunday School society are being judged" (44). Twain's heroes, possessing perfect innocence, progress from low-down outcasts as Huck to realms of splendor. The only pure and good characters in his works are those that pass the characteristics usually associated with children. Twain believed that the child is intrinsically good and all his childhood literature flows from this important point. Any evil that is presented in the books comes from the evil influence and training that a child receives from its society and its institutions. If society is evil and reflecting bad influences, the child will be affected. Society conditions the child. In a decadent society as in the slave-holding south, a child grew up thinking that slavery was just and good. He had been shaped to accept these views. The child looks to the adult world for guidance and inspiration. He learns by imitating the habits and ways of his elders. If the examples are corrupt they can only have a damaging effect on the child. The adult is set up as a model for the child to imitate and learn from.

Twain did not have the same easy self-possession in the adult world that he had in the childhood world. He makes a young boy his hero and shows the maturation process and his eventual initiation into society. 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 fresh flexible speech appeals fond memories of one's own youth. The readers become listeners on Huck's private world. With Huck as our pilot, we become fellow passengers on the raft and become participants to his moral and social awakening. Huck is not a member of any of the societies we meet along the river. He has tried being "sivilized" at the Widow Douglas' but rejected it for its artificiality. He is not a member of the world of social contract to which Tom belongs; instead he belongs to the world of simple nature. Living on the border of society, Huck plays around the edge but refuses to be drawn into that limiting circle. For Huck, life is not and illusionary and romantic, but is subjective and difficult. Through his own form of natural tolerance, he manages to resist the desire to join a group. The journey down the river is one of the escapes for him. Jim is fleeing the burden of slavery while Huck is fleeing from his cruel father and the comforts of the widow Douglas’ restraints. Miss Watson, in a greedy moment, sold Jim, and he plans his escape. He wants to leave the raft at Cairo and head for the free states so he can earn money to buy his family out of slavery. “So did Jim. I says: "Maybe we went by Cairo in the fog that night" (106). The climate of the raft is one of mutual affection. Jim gives the affection to Huck that he cannot give to his absent family. Huck receives the love he never got from his own drunken untrustworthy father. At first, Huck is amused by Jim's seeming ignorance.

However, he soon realizes that Jim knows more than what is learned in school. In school, Huck has picked up the basic skills of education such as reading, and writing. But Jim has not been to school, and knows more about real life from personal experience, social habits, and nature. He has learned unconsciously and from an informal learning situation. Jim is loaded with superstitions which only impress Huck that much more. For example, Jim knows that certain flight patterns of birds predict a storm, and the habits of snakes and can even interpret Huck's diverse dreams for him. Jim does not lie to Huck; he tells truths about nature and the world. Huck learns things from Jim that he never learned from his father. Huck's "Pap" plays a limited role in the book. His presence is used to characterize the conditions of Huck's childhood. He represents all the evil that lines the river.

Seemingly, Kingsley dramatized the processes of natural change in his children's novel *The Water-Babies*. The readers are introduced to the character of Tom, the chimney-sweep, a child stuck in a channel of poverty and uncertainty. On the misery of Tom, in his preface to *Sticks and Stones*, Jack Zipes declares, "Everything we do to, with, and for our children is influenced by capitalist market conditions and the hegemonic interests of ruling corporates elites. In simple terms, we calculate what is best for our children by regarding them as investments and turning them into commodities" (xi). He works for money that is then spent by his master, Mr Grimes, and as a result Tom has no financial security. He can neither read nor write and is therefore without (certain aspects of) communicative and educative security. Yet, having said all this, his life is not wholly miserable. In fact, Kingsley's narrative divides its description of Tom's existence evenly between sadness and happiness:

[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. 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. (1)

Tom, then, is defined as a child on a point, forever wavering between one (emotional and/or circumstantial) extreme to another. He is no model of childish virtue, although, based on the company he keeps, this is hardly surprising. He drinks, he gambles, he attempts to hurt animals, he has been in goal, and he looks forward with delight to the day when he can keep beginner chimneysweeps and treat them every bit as badly as Grimes treats him. Equally, though, Tom has not persuaded into the total badness that consumes his master, who declares early in the book that he is not and has not ever been ashamed of his bad behavior towards Tom. In doing so, Grimes convicts himself as an exemplary of reprehensibility that will neither regret of nor even acknowledge his sins. By comparison, when the Irishwoman meets Tom and Grimes on the road to their commission at Harthover Place and declares that those who wish for cleanliness will find it, her intended audience is Tom because she knows that he has the ability to be a better being than he is then. And so, even before Kingsley's story reaches Harthover place, its narrative has painted a detailed picture of little Tom. We know from it that he can be sad and happy. "But Tom was very happy in the water" (40). We know that he can be naughty and good and that he has the potential to be better. We know that his job makes him literally and metaphorically dirty and that he consequently desires to be clean.

This explanation sums up the disasters that meet in Tom's character. He is, quite literally, an ash-brother, or, as Naomi Wood borrowing from Kingsley puts it, "human soot" (240); he is a dirt-covered child who is hounded to the edge of his human life for committing no crimes other than getting lost in the Harthover chimneys, emerging onto the wrong hearth, and being dirty. He is outlawed for coming too close to or stepping over the border between bourgeois virgin world of Ellie, and his own world of working-class dirtiness. His presence is made known in a place where it must not be and he is criticized as a result. Subsequently, Tom runs away from what he imagines, will be the consequences of these unconscious lapses, and he upsets upon the help of an old woman in a nearby school. Even in the presence of kindness, however, his outward appearance reduces the welcome that is offered to him as in the words of Cunningham:

The Dame herself pities him alright. But she nevertheless puts him in "an outhouse" because he's too dirty for anything better. "If thou wert a bit cleaner I'd put thee in my own bed, for the Lord's sake. But come along here": even the Good Samaritan flinches from the ash-brother and seals him in the outcast position. (127)

As Cunningham observes, it is Tom's dirtiness that settles down his position, just as it is his dirtiness that pushes his final confident as a boy. He greatly requests water when he arrives at the old woman's door, anticipating the "I must be clean" (Kingsley 32) mantra of the fever-like state in which he later moves in the direction of the nearby river. Dirt emblemizes Tom's human marginalization, and his desire to be rid of it pushes him toward and through another margin. Kingsley mirrors such metamorphosis as in the following lines:

The surface of the stream's water, under which the fairies turn him into a water-baby. So far, so good—what Kingsley has presented for the first one and half chapters of his book is a far-from-unusual Victorian expository narrative, involving an oblique critique of the uneven relationship between the British social classes. As Tom descends beneath the ripples, however, everything appears to change. He regresses to a prototypic state in which “he is but a savage . . . like the beasts which perish; and from the beasts which perish he must learn”. (33)

He becomes more like a child than he was before a *tabula rasa*, though with a limited amount of gathered experience, into which new information and ideas can be assimilated.

Like Carroll's Alice falling down her rabbit-hole, or MacDonald's Diamond going to the back of the North Wind, Tom's descent into the water makes him to move over the boundary between his own world and a world of otherness; between reality and unreality. What actually changes to Tom after he makes this transition? He certainly evolves past the world in which he has yet existed and, equally, he becomes more than he once was by having an opportunity to grow morally into a special fairy creature. However, the reality that he has left behind is mirrored clearly in the underwater environment in which he subsequently finds himself. To his benefit, he is no longer visibly dirty and he no longer has any chimneys to sweep; but these, other than “having round the parotid region of his fauces a set of external gills” (39), are the only significant advantages that he now has over his earlier situation. He is, by way of image, still affected by class differentiation, which is still made obvious through interclass violence. In the words of the female Otter:

[Salmon] are the lords of the fish, and we [the otters] are the lords of the salmon . . . 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 . . . and then throw them away, and go and catch another. (Kingsley, 59)

The symbolic inferences of the Otter's comments here are obvious: literal and metaphorical big fish persecutor and hunt little fish underwater 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 Saraha 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 but one example of the way in which Kingsley makes it clear that Tom's new life has not altered from his old one, in real terms. It may seem transformed to an indifferent observer, but this is only because the water into which it has moved has a refractive property that distorts the image of things that are seen through it. Tom is still a marginalized and a singled-out as ever. All that has changed is what he is now being marginalized and singled-out in a new body and in new surroundings. After all, as Walter de la Mare skillfully puts it, "none even of its kindest apologists would deny that in the earlier years of the nineteenth century the attitude of mind towards children tended to the over-solemn—a state which resembles a lantern without any light in it" (8).

The Water-Babies has already made it clear that this story is an example of classic Victorian writing for children. It is actually anything but, indeed, subverting and questioning the affluence of the bourgeois lifestyle of Kingsley's contemporary time. One image of this is Tom's solitariness on his way to becoming a water-baby, which can easily be read as a characteristic example of nineteenth-century children's literature didacticism. Within five minutes of helping the lobster in chapter 5, he finds a "real live water-baby" (100) and his loneliness is thereby lightened. By comparison, when he steals sweets from the cabinet in chapter 6, Mrs Doasyouwouldbedoneby refuses to embrace him because his wickedness demonstrates itself physically as stings on his body: "nobody would play with him, and he knew full well why" (119). Echoing underneath such obvious moral teaching remains the reason that Tom is on his private journey in the first place, which is that he was thrown away by a society that did not see him as a person or being of significance. Tom's loneliness, both beneath and above the water's surface, facilitates for him a valuable moral journey which terminates in the help he finally offers to his suffering former master, but it also highlights the fact that "*The Water-Babies* offers a potent drama of the apartness of waste and the degradation of apartness and margins" (Cunningham 129). Where there is unconsidered wastefulness and indulgence in Kingsley's story, certain types of life get pushed out-water-babies in particular-and a lot of work is essential before they can be re-established.

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 world's "wisest" men, such as Professor Pthmlnsprts, do not escape

censure, for he is shown to be so indolent in his thinking that he will not admit the evidence of his own eyes when it confronts him with something that shatters his cozy preconception of the way in which the world works. When he manages to catch hold of Tom while talking to Ellie on the beach, he cannot admit to her that Tom is a water-baby because a water-baby—as the implied child reader determinedly states back in chapter 2—“is contrary to nature” (39). Tom, for Ptthmlnsprts, does not exist, even when Ptthmlnsprts is holding him in his hand. It is not by accident that the professor’s chair is in “necrobioneopalæonhydrochthonanthropopithekology” (81). Ptthmlnsprts is a researcher into pickled life, preserved life, life as he already knows it to be; and, accordingly, when Tom eventually bites him, the professor is all too glad to fling the water-baby back into the sea with the familiar dirt and herring heads. He is all too glad to throw Tom back over that all important borders between fantasy and reality. And so, with Ptthmlnsprts, we arrive back at the margin that has caused so much difficulty in the serious inheritance of *The Water-Babies*. All that really seems to change is that underwater his life becomes, for some of the reading audiences, a matter of fantasy and fairy tale that is, what *The Water-Babies* always claimed to be and what it repeats as its status in its final sentence: “but remember always, as I told you at first, that this is all a fairy tale, and only fun and pretence; and, therefore, you are not to believe a word of it, even if it is true” (184). Child readers enjoy reading this fairy tale.

Along with this, Jack Zipes sees *Heidi* as a figure of the juvenile frequent fantasy which desires a lost innocence that never was, “and describes the book as catering to the escapist tendencies of readers who might seek release from the perplexing, difficult conditions or urban life” (166-67). Zipes attacks the book for accepting unfair financial situations and inferring that it is better to be poor than rich

because it is easier for poor people to be closer to God. But, there are other ways to interpret Spyri's handling of these issues. Mountain life as represented by Spyri has elements of diversion, but it also has elements of the survival story, and an almost plain approach towards finding fulfillment in living simply and in harmony with nature, "She went toward a small, dark brown hut, which stood a few steps away from the path in a hollow that afforded it some protection from the mountain wind" (Spyri 4). Spyri is simply pointing out that there are some things in life, good health, such as pure mountain air, and love that no amount of money can buy these. In one context of asking Heidi the reason behind her not enjoying the city comfortable life, she replies, "Because I would a thousand times rather be with grandfather on the mountain than anywhere else in the world" (95-96). In this way, Heidi offers adult and child alike a sight of the joy and impulsiveness of the child.

The readers recognize in Heidi something that was already part of their life either the window in Heidi's roof space or the lack of a view from the windows in Frankfurt. Spyri 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's grandfather often sat on benches out of doors, and Heidi ran in and out freely. When Heidi lives to her grandfather, it is the most valuable thing in the world.

In his discussions of Heidi and other late nineteenth- and early twentieth-century girls books, Perry Nodelman has pointed out that little happens in interrupted girls' stories like Heidi, except 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 on happening" (148). Nodelman also promotes important questions about what it means to be a child, and what it means to grow up, and concludes that possibly "the only thing a good children's book is ever about" is "how to grow up, as one inevitably must, without losing the virtues and delights of childhood" (154). And upon approaching that beautiful and beloved place, Heidi did on her return from Frankfurt, when she caught eyesight of the tops of the fir trees above the hut roof, then the roof itself, and at last the whole hut, and there was grandfather sitting as in old days smoking his pipe. "Quicker and quicker went her little feet, and before Alm-Uncle had time to see who was coming, Heidi had hurried up to him, thrown down her basket and flung her arms round his neck, unable in the excitement of seeing him again to say more than "Grandfather! grandfather! grandfather!" over and over again. (Spyri 99). This scene sketches the child-adult relation.

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) . Later she sits quietly. "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 aim is to make them follow their strong rules, like Peter, through his reading. When Heidi climbed the church tower in Frankfurt to see what she hoped would be mountains and countryside, and instead saw only "a sea of roofs, towers, and chimneys" (61). She becomes disenchanted. Even the winters in Heidi had a special attraction for one who grew up 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, "Along with the adult's domination of the child's experience of herself, the child is frequently required to repress her emotional energy, certain emotional expressions are inherently against the rules imposed on by the adult. The child's expression of anger . . . seems to represent a serious 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.

For the first time in her life, Mary experiences friendship to Martha Sowerby who is the first person to approach her on a friendly basis. 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” (27). The way in which Martha reacts to and affects Mary resembles the way in which Mary later reacts to and affects Colin. But it is Dickon in particular who evokes her interest and whom she befriends. She began to feel a slight interest in Dickon, and as she had never before been interested in anyone but herself, it was the dawning of a healthy sentiment. “Mary was most attracted by the mother and Dickon. When Martha told stories of what “mother” said or did they always sounded comfortable” (18).

Mary’s situation is quite different; she is not at all welcomed at her uncle’s house during her journey to Misselthwaite, Mrs Medlock tells her: ““You mustn’t expect that there will be people to talk to you. You’ll have to play about and look after yourself.”” (9) Moreover, it is hard for her to make friends, and for the first time in her life she realizes that she is lonely and becomes much more aware of herself. When she meets the gardener Ben Weatherstaff, he tells her “the truth about herself in her life”, “ ‘Tha’ an’ me are a good bit alike,’ he said. ‘We was wove out of th’ same cloth. We’re neither of us good-lookin’ an’ we’re both of us as sour as we look. We’ve got the same nasty tempers, both of us. I’ll warrant”” (23). For the first time in her life, Mary starts to think about herself and is then able to make friends, first with a robin, next with Martha and Dickon, and, ultimately, with her newly-discovered cousin Colin Craven, a null and void. An invalid and miserable character is transformed into a healthy and happy one. In the case of Mary and Colin, however, who are both different and rather selfish, the transformation is based on their similarity. This becomes particularly clear when Colin throws a rage during one night and Mary cannot sleep because of him.

As she listened to the crying screams, she wondered that people were so frightened that they gave him his own way in everything rather than hear him. The children were neglected in Victorian England. On the Victorian England's children rearing practices, Joseph Zornado reveals, "the child must exert "self-control" of his emotional outbursts of any kind, be they exuberance, sadness, or anger, the child repressed his emotional energy as a lifesaving defense mechanism against the threatened humiliation, rejection, or physical correction"(107). Though the adult members in the family turn a deaf ear to Colin's sobbing, Mary couldn't. "She put her hands over her ears and felt sick and shivering. . . . She hated them [the sobbing screams] so and was so terrified by them that suddenly they began to make her angry and she felt as if she should like to fly into a tantrum herself and frighten him as he was frightening her. She was not used to any one's tempers but her own. She took down her hands from her ears and sprang up and stamped her foot" (106). While Mary is listening to Colin's sobbing screams, she becomes so angry that she starts to feel like throwing an outburst herself. She loses all self-control and wants to cure him by his own means. She wants to frighten him as he frightens her. Subsequently, she runs to his room and starts to yell at him: 'You stop!' she almost shouted. 'You stop! I hate you! Everybody hates you! I wish everybody would run out of the house and let you scream yourself to death! You will scream yourself to death in a minute, and I wish you would!'" (61). A nice sympathetic child could neither have thought nor said such things, but it just happened that the shock of hearing them was the best possible thing for this hysterical boy whom no one had ever dared to restrain or contradict. He had been lying on his face beating his pillow with his hands and he actually almost jumped around, he turned so quickly at the sound of the violent little voice. His face looked white and red, dreadful, and swollen, and he was breathless and bitter; but

savage little Mary did not care. ‘If you scream another scream,’ she said, ‘I’ll scream too – and I can scream louder than you can, and I’ll frighten you, I’ll frighten you!’ (107). It is exactly her rebelliousness and her bad temper that is healthy for him; a nice child would never have achieved the same.

The problem is that neither Colin nor Mary ever knew any restriction or contradiction, which led to their becoming conflicting and strong. As it turns out, Colin is sure that he has felt a swelling on his back and will turn into a hunchback, like his father. When he explains this to Mary, she takes his fear seriously and is able to convince him of the truth, namely that he is not a void. Colin’s healing is based on the ancient medical principle. Mary and Colin see themselves as in a mirror: Colin only realizes his bad behavior when Mary acts just like him – and vice versa. Thus, they are both healed from their wild and contrary behavior. The happy ending of the story is well known, but it is remarkable that Burnett would base this on “an angry unsympathetic girl [who] insisted that he was not as ill as he thought he was” (108) and that “he actually felt as if she might be speaking the truth” (108) – instead of having a “nice sympathetic child” caress and indulge him (108). He is finally healed through Mary’s insights.

Contrary to this, the journey of Huck and Jim begins with a wrongdoing. Huck knows he is committing a legal wrong by helping Jim to escape. Zornado views such human aggression and hostility as “the predilection for destruction, he had come to believe, was in our nature and not in our nurture” (28). His brief social conditioning in St. Petersburg points out to him his moral misconduct. The reader is fully aware of this wrong, but sends him on his way with a blessing because slavery is disgusting to us. This brings us to the problem of the South. The law of the South made slavery a legal and good matter. The South needed the slave labor to pick the cotton. The slaves

would have cold, had not the plantation owners taken care of them by feeding, clothing and nursing than. They did not favor the slaves as human beings. Even the church authorized slavery did not make it right. For the higher law states that all men are created equal in the eyes of God. But if you do not count the slaves as human then they are not created equal and should not be treated as equals, the average slaveholders reasoned. According to the moral law, slavery is wrong but the authorized law overlooked slavery. It was a brutal circle that based its main idea on deceptive reasoning about the nature of man. The South was a firm believer in the principle of servants that they should obey their masters. Since the slaves happened to be the servants, they had to obey their white masters. The simple-minded Negroes looked to their masters for leadership and knowledge. They accepted their humble role quietly for the masters and kept reminding them of their bondage. With this belief the Southerner was able to mislead and rationalize himself with a morally wrong situation.

Once Huck escaped from Pap and the widow, he becomes a much happier 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. He can spend his days swimming, fishing, and lazing, as opposed to the much more systematic and constricting life at the widow's. He no longer had to be restricted to a classroom and learn about life from books. The river, the woods, , and his own simple nature teach him all he needs to know to survive. Huck had to leave

the status of the widow's to get his own identity. Huck loves the world of nature, which is to him a truly real and generous society. The river gives him the comfort he cannot find anywhere. The stars in their flicker splendor promise him companionship and happiness. Nature makes him aware of life and its unlimited riches. His concern is brought out early in the book when he says: "Well, when Tom and me got to the edge of the hilltop we looked away down into the village and could see three or four lights twinkling, where there was sick folks, maybe" (7).

At another point he says about the dishonest Duke and Dauphin who have misused and mistreated him: "well, it made me sick to see it; and I was sorry for the poor pitiful rascals, it seemed like I could not ever feel any hardness against them any more in the world. It was a dreadful thing to see. Human beings can be awful cruel to one another"(201). Henry Nash Smith sees the following three main elements in the book: "The story of Huck and Jim's adventures in their flights for freedom. . . .The social satire of the town along the river . . .(and) the developing characterization of Huck" (114). The last one is the most vital. The moral crisis that Huck encounters when he has to decide whether to be good and return Jim or whether he will be "bad" and help him escape. In a moving and profound section of the book, aptly titled, "You can't Pray a Lie" Huck exposes his vulnerability while reasoning his way out of his moral problem. He decides finally to write Miss Watson and tell her where to find Jim. But the more he thinks about it the worse he feels. He says:

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. (244)

Huck then, proceeds to write the letter and see if he can pray after that. Instead of falling on his knees and praying, Huck warmed over the good times he had with Jim. He remembered Jim's compassion and love. He looked at the letter and fell: "Because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: 'All right, then, I 'll go to hell '-and tore it up (245)". Thus in this last sentence, Huck decided not to reform and stay the terrific boy he thought he was. The only moral thing for him to do new is to go to the Phelps' farm and rescue Jim after the Duke and Dauphin sold him to Uncle Silas.

After the raft gets damaged in the river by the steamboat, Huck and Jim dive into the water and lose each other. Huck swims to shore, not knowing if Jim is alive or dead, and has his first experience in the social setting of the historical South. He ventures into the Grangerford home, a typical noble class. Huck's explanation in detail provides an exact picture of the typical houses of that era. The Grangerfords are involved in a quarrel with the Shepherdsons. Neither families know the cause of their conflict, but are arguing mainly out of tradition and to reserve their unethical sense of honor. When children witness such vile world of adult, they feel "each new generation have to be told: 'This is a world, this is what one does, one lives like this.'" May be our constant fear is that a generation of children will come along and say,

‘This is not a world, this is nothing, there is no way to live at all’ (Hoban qtd. in Hunt 21). At the close of this chapter, Huck witnesses a bleeding fight between the two families. After the blood-bath, Huck comments on the foolishness and violence he witnessed: "It made me so sick I almost fell out of the tree. - I ain't a-going to tell all that happened-it would make me sick again.... I wished I hadn't ever come ashore . . . I ain't ever going to get shut of them-lots of times I dream about them (131)". He has just seen what the evils of pride can do to people.

The Shepherdsons' and Grangerfords' pretenses of culture are corrupt and their foolishness is evident to the young boy. After Huck returns to the broken raft, he is reunited with Jim and both agree: ". . . there is no home like a raft, after all (132)". Next they take two fraud men onto the raft who claim they are royalty and prefer to be addressed as the Duke and Dauphin. They abuse Huck and force him to become part of their fraud games; their final aim is to sell Jim back into slavery. The only reason Huck accepted them was because he did not want the serenity of the raft upset and there was no other way of getting rid of them. Besides Huck said: "I hadn't no objections, I long as it would keep peace in the family; . . . If I never learnt nothing else out of pap, I learnt that the best way to get along with his kind of people is to let them have their own way" (141). Huck has become wise to the notions of human conduct and nature. With every step on shore by Huck, his social initiation develops. He gains maturity and knowledge. The weaknesses of the river communities make him grow and understand the heavens he finds in nature. He is wise in the river, but his intercourse with the societies is a frustrated experience. These new experiences prepare him for the later upsetting of his moral emotions.

Huck's beginning is violent. Huck soon realizes that all the pride, greed and violence of the refined river folk's spring from one evil institution like slavery.

Slavery casts a mistrustful shadow over the world. It even spreads to the raft. Huck is of the river, not of the towns. His is a Rousseauistic child of nature in the sense that as long as he stays on the river he will remain good. Once he goes aground he will be despoiled by the society he finds there. As Rousseau stated in the *Emile*, "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"(11). "Huck is not the complete Rousseauistic child, however, because his ancestry generating from Pap removes him from the garden of innocence." Rousseau claims, ". . . the right teacher is the father. A mild will be better brought up by a wise father" (18). The man who cannot fulfill a father's duties has no right to become a father. Everything Pap has taught Huck has been bad; he initiated Huck to steal food, lie, and break the laws of society. He was a bad father so he was even a worse teacher.

The river is not the same as the innocent and gentle garden of Rousseau. Here one finds sign of horror, violence, and even death. Such subjects are not found in Rousseau's arcadia. Emile grows up in the country, for Rousseau wanted to keep him: ". . . far from the filthy morals of the towns. The glitter of town life is seductive and corrupting (42). Huck meets this fraud all along the river front; he cannot escape it the way Rousseau let Emile escape it by putting him into an innocent garden free from social impacts. Rousseau feels that if he shows Emile to these harms, he would become dishonest. But Huck manages to exceed that harm with his inherent goodness. James Cox writes, "Huck is, after all, incorruptible and though his body is finally captured by the society whom "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. Such an unmarried couple going home together would have been unthinkable in a realist Victorian narrative that was marketed in part to a child audience. His meeting to Ellie is natural as Zornado points out, it is the "child's most basic biological and emotional needs" (xiv). The story's only defense in this area, which Kingsley plays very carefully, is its fairy context. Again, buried under the surface of what can be dismissed as fantastical silliness is a scorn of Victorian class representations and its perception into religious institutions. Tom's moral evolution is defined throughout by his deservedness. His eventual partnership with Ellie is a symbol of his character's completion. When he initially saw Ellie sleeping at Harthover, Tom stared at her "as if she had been an angel out of heaven" (17); now, since she has died, Ellie is free to finish the angelic work that started at that formative initial moment which is, Tom's recovery. The fact that the pair cannot marry, because Kingsley's narrative declares they are not of appropriate rank to marry. The writer here is not devaluing the essence of their union and purpose but the marriage ideals of their reality imitating fairy tale society. Apparently, those of noble rank can marry and be blessed with matrimony's social worth, whereas those of lower rank do not receive such license.

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 home with 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 is an example 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 gathered here confirm that Kingsley, in the 1860s, was at the heart of such a process of extension.

In the same way, the Victorian authority and dignity is reflected in Spyri’s *Heidi*. When Clara's grandmamma taught Heidi to read and gave her spiritual advice, she revealed the Victorian authority and dignity. Heidi takes her advice easily because of her ordinariness. For Heidi, learning to read provided an escape from a sometimes painful reality, and an entrance into alternative worlds. 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 if our prayers are not answered, it is not because God does not listen or because there is no God, but because,” He did not think what you have been praying for was good for you just now; 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). The folklore of wishing and verifying Heidi's, and the grand mamma's

prayer is an act of faith, often anxious, and it may sometimes be the only thing that saves us. Heidi, as dated, flawed, sentimental, and didactic as it may be, has, nevertheless, provides a feasible model for the readers, and moreover, just as the child Heidi brought renewal to the adults in her life. For child readers, this provides the standard, expected happy ending.

Also, In *The Secret Garden*, the happy ending is brought about by means of the rescuing force of children. The novel ends with the reconciliation of Colin and his father and the surprise of the whole household when they walk to the house together. In the last passage of the novel, however, the rescuing child, Mary, is clearly absent. 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). It almost seems as if her presence is no longer needed now that her rescuing task is accomplished. In *The Secret Garden*, the ending focuses on Colin and his father, Archibald Craven who returns to his estate to find his son healthy and running 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, "Mary had an inspiration." Now that I am a real boy," Colin had said, "my legs and arms and all my body are so full of Magic that I can't keep them still. They want to be doing things all the time" (158). Colin, in the final episode of the novel, leaves the garden behind and returns to be the real power center, the house, which he is to inherit as master. Mary, the prime mover of his recovery, is significantly absent from the closing scene. But the reading of her being left out at the end which is not necessarily and entirely negative.

The healing of the whole estate has been accomplished through Mary's agency. But Mary is not the only rescuing child in *The Secret Garden*, and there is indeed a child in the novel good and even ideal, Dickon Sowerby. It is his inspiration that helps Mary develop into a happy and healthy girl in the first place, and she is then able to help her cousin Colin, "Mary was most attracted by the mother and Dickon" (31). But Dickon is not the central character, and he appears only after Mary has already started to change for the better, yet he has a central role in the overall development of the novel. Dickon lives in a poor family with many children. He is matured with a sense for all different types of matters, e. g., he knows immediately, by instinct, how to treat Colin when he first meets him. What they share is their innate goodness which has been influenced by their mothers.

Burnett puts Mary at the center of her story, and then Colin beside her. Both are not likeable at first but then they are redeemed from their being contrary and determined. The children are now no longer depicted as ideal or as being entirely good, but as real children, which does not mean that they are not good and rescuing but much more likeable, interesting, and multifaceted. One can also see that Burnett's focus in her story is no longer too much about an individual child but rather about a place and how it transforms children. *The Secret Garden* really is about the magic of a particular place; the children who act as liberating forces within it are agents that are enabled to do so through the garden.

Comparable to Heidi in *Heidi* and Mary in *The Secret Garden*, Huck in *The Adventure of Huckleberry Finn* is also a natural creature who instinctively knows right from wrong no matter what is recognized by the social code. Huck prizes above all else the qualities of love, honesty, loyalty, grandeur. These same virtues weakened and ridiculed by the river folks, Colonel Sherburn and his Pap, and the fake Duke and

Dauphin. The only real and feeling human beings are Huck and Jim for they possess the sensitivity to remain pure. Only the young and innocent remain pure. Huck wants no part of this civilization. For unlike the town's people, Huck and Jim know the real meaning of truth. As Lionel Trilling noted: "... Huck Finn has also the truth of moral passion; it deals directly with the virtue and depravity of man's heart" (45). In the opening passages of the book, Huck and Tom search a "mob" of "Spaniards and Arabs" who turn out to be school children on a picnic. Tom is totally caught up in this fantasy. Huck, with his childlike curiosity, goes along with the game because he wants to see the camels and elephants that Tom promises. Huck becomes offended with Tom's romantic imagination when he realizes that there were no camels, elephants or diamonds.

The significance of these mild traps have a greater moral significance by the time Huck encounters real robbers and false aristocrats. He experiences real evil and murder on the dipped steamboat and experiences a bloody quarrel. Tom dreams his adventures while Huck actually lived with them. Huck finally finds his way to the Phelps' farm where he is misguided for Tom Sawyer. The Phelps' are associated to Tom and are expecting him. When Tom shows up he passes himself off as his brother Sid. Huck relates his rescue plot for Jim to him. True to his romantic nature, Tom creates an elaborate plot based on the escapes of Henry IV, Casanova, and "Benvenuto Chelleeny." This is one of the most foolish and weakest parts of the story. It is also the most painful for Tom knows that Jim has been released by Miss Watson and the honest thing would be to tell Huck and Jim. But Tom claims on doing it by the books, so they plot Jim's complex escape.

Huck does not understand why he wants to complicate matters when all of them had to do was take the key off the hook and let Jim walk out of the cabin. Huck

is so impressed by Tom's plan and nature that he loses his responsiveness to Tom's nonsense. He is surprised that the respectable Tom would implicate himself by stealing a slave. Huck relates:

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. (273)

The irony of this passage is that Huck is attributing to Tom all the characteristics of which only Huck is earnest. Tom is the opposite of these virtues but confuses Huck enough to earn his admiration. This passage also shows that Huck was more a part of St. Petersburg society than he thought. He admires the reputable codes of behavior set by the adults. The paradox in *Huck Finn* is seen here. Huck desires to be a respectable member but feels him undeserving, yet, he also wants to escape the same limits that make the society good.

Huck's final expectations at the end, after seeing the evil of the towns, is to "light out for the territory" (276). He has totally excluded society by this point and the place is the only remedy that will heal his wounds. He did not find the freedom he was in quest of the journey. But his last statement in the book is a final common understanding for that freedom. It expresses his horror of being "sivilized" once again: "But I reckon I got to light out for the territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before" (214).

For the last time, Twain is using children as vehicles for justification of human's existence. Through the boys, Twain conveys his aging pessimism and determinism. Here he finally realizes that boys will be boys and eventually grow up into lying adults. It cannot be helped. They are prearranged to do so. As far as Twain is concerned, everything is predetermined: behavior, goodness and evil. Society only reinforces and conditions the predetermined outline.

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 folks look on some little folks, as something just too much like himself to be tolerated" (143).

Kingsley's theme impresses today's reader as too obvious and even educational. He teaches his young heroes that it is "foolish fathers and mothers" who keep children "always at lessons. . . till their brains [grow] big, and their bodies [grow] small, and they [are] all changed into turnips, with little but water inside" (336-41). Tom's maturing into a "great man of science" is dependent upon his initial education (129). 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" (90-1). 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. The increased importance of child studies has led to the recognition that types of age, alongside those of gender, race, and class, play a significant role in social identities and power constructions, a role that has often been

constructed by and through literature. “Children’s books are used for different purposes at different times” (Hunt 8). The child has always, of course, found a place in the literary imagination, both as a character in her or his own right and as a representation of all those things a culture associates with childhood: innocence, freedom, savagery, vulnerability, emptiness, and potentiality. The child is represented in literature in many ways across a variety of cultures, times, nations. It includes references to works that study the child as portrayed in both children’s literature and adult literature in part, because it is difficult to separate these representations from each other, but also because there is significant crossover between adult and child readers. The children are represented in children's literature as the source for describing the learning process and formulating objectives. Children’s literature is used at home and in schools for personality education. Children model the behaviors which they learn through pictures and narrative stories. 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. An enduring classic of girl's fiction, *Heidi* utilizes the panoramic vistas of the Swiss Alps to present the story of an orphan girl Heidi. Through its tale, Heidi in the remote Alps, has become treasured for its sentimental and optimistic tone, etching itself into the fabric of juvenile culture. Similarly, in *The Secret Garden*, the children's transformation with the Secret Garden, the individuals who bridge the gap between humans and environment, and the natural world more broadly, makes the case that a person looks outdoors with interest and learns to interact with environment; doing so will fill a person's body and mind. Likewise, the beauty and simplicity, the unpredictability and power of environment play a prominent role in *The Adventures of Huckleberry Finn*. We see from the beginning that the river is where Huck feels calm and at peace. In the same way, Kingsley sought to share the wonders of the natural world 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, Kellert comes with the conclusion that, children's emotional, intellectual, and values-related development, especially during middle childhood and early adolescence, is greatly enhanced by varied, recurrent, and ongoing contact with natural settings and processes (146). Accordingly, this chapter takes into account the importance of the reciprocal relationship between environment and children as the major constituents of a vast ecosystem that helps people to grow ecologically and achieve tranquility in an era 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 and sent to live with 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 passed away. Heidi did not know if it was winter or summer, for the walls and windows she looked out upon showed no change, and she never went beyond the house except on rare occasions when Clara was well enough to drive out, and then they only went a very little way, as Clara could not bear the movement for long. On these occasions they generally only saw more fine streets and large houses and crowds of people; they seldom got anywhere beyond them, and grass and flowers, fir trees and mountains, were still far away. Heidi's longing for the old familiar and beautiful things grew daily stronger, so that now only to read a word that recalled them to her remembrance brought her to the verge of tears, which she suppressed with difficulty. (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 " Not the least of the joys of Heidi's story is the atmosphere created by

descriptions of mountain life- the goats on the steep slopes, the sparkling air, the meals of milk, bread, and cheese" (206). Heidi also has a friend named Peter who might be described as the environment boy." Every morning Peter went down to Doerfli to bring up a flock of goats to browse on the mountain. At sundown he went skipping down the mountain again with his light-footed animals. When he reached Doerfli he would give a shrill whistle, whereupon all the owners of the goats would come out to take home the animals that belonged to them" (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.

So now they all sat down in peace to their dinner round the table in front of the hut, and grandmamma was given a detailed account of all that had taken place. How grandfather had made Clara try first to stand and then to move her feet a

little every day, and how they had settled for the day's excursion up the mountain and the chair had been blown away. How Clara's desire to see the flowers had induced her to take the first walk, and so by degrees one thing had led to another. The recital took some time, for grandmamma continually interrupted it with fresh exclamations of surprise and thankfulness: "It hardly seems possible! I can scarcely believe it is not all a dream! Are we really awake, and are we all sitting here by the mountain hut, and is that round-faced, healthy-looking child my poor little, white, sickly 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 are ultimately social constructions that shape how we think, interact, and feel with the environment. T.H Tanner a Victorian physician in his *A Practical Treatise on the Disease of Infancy and Childhood*, argued that the grand rule of parents to adopt in educating their children, is to direct the training in harmony with Environment; or in

other words, with a due regard to the principles of physiology, so that the child may 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*.

Heidi was delighted with this explanation, and could hardly bear to wait for another day to come that she might once more climb up with the goats and see how the sun bid good-night to the mountains. But she had to go to bed first, and all night she slept soundly on her bed of hay, dreaming of nothing but of shining mountains with red roses all over them, among which happy little Snowflake went leaping in and out" (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 know it. 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. we have to talk today about saving the world only because human beings have become insensitive. It is a silly idea because it is we who are protected by Mother Earth, not the other way round! None of this would be necessary if human beings understand that whether we like it or not, we are deep as a part of this existence. Plants and trees and are our closest relatives. What trees exhale, we inhale; what we exhale, they inhale. In his essay "Land Ethic" Leopold argues that land used cannot be based on economic expediency alone, but must involve aesthetic considerations. "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). This and the following observation on human place in nature are also at the center in *Heidi*.

A land ethic of course cannot prevent the alteration, management and use of these "resources" but it does affirm their right to continued existence, and, at last in spots, their continued existence, and, at last in spots, their continued existence in a natural state. In short, a land ethic changes the role of homosapiens from conqueror of the land community to plain member and

citizen of it. It implies respect of the fellow members and also respect for the community as such. (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. It is not about looking up or down; it's about looking inward. The first fundamental fact we find on looking inward is that we are very much a part of everything around us. Without that realization, there is no way to be available to 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 potential impact of contact with environment in childhood development is the experience that the children have with natural processes and systems. 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 "because children's experience of environment remains a vital and irreplaceable source of healthy development, nothing less than the future of our species is at stake in maintaining and, when compromised, restricting the relationship" (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.

This was just what Heidi enjoyed, and so the children sat down in the midst of the flowers, Clara for the first time on the dry, warm mountain grass, and she found it indescribably delightful. Everything was so lovely! so lovely! And Heidi, who was beside her, thought she had never seen it so perfectly beautiful up here before. Then she suddenly remembered that Clara was cured; that was the crowning delight of all that made life so delightful in the midst of all this surrounding beauty. Clara sat silent, overcome with the enchantment of all that her eye rested upon, and with the anticipation of all the happiness that was now before her. There seemed hardly room in her heart for all her joyful emotions. (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 environment gives them a sense of wonder, joy, exuberance, awe, even fear and trepidation all and more, the raw stuff of normal and wealthy development” (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, "I am going to let her grow up and be happy among the goats and birds; with them she is safe, and will learn nothing evil"(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. So when Heidi arrives at his home, he allows the child to look around, spend time with environment and spend time with himself. He has created an atmosphere of love and support and does not try to enforce the morals, ideas, religion of the society in any way. He just allows her to grow, allow her intelligence to grow and help her look at life on her own terms, as a human being – not identified with the family, or wealth or whatever else. It is very essential for both her wellbeing and the wellbeing of the world. Heidi does not view human beings separately from other elements of environment; the hills seems 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 environment and human beings. 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 “Exploring the inner and the outer landscapes within which we live, and the connections between them, we look for diversity, interconnectedness and flows of nourishment in the system of which the pain is a part” (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:

There, now miss can look out and see what is going on below," said Sebastian as he brought her a high wooden stool to stand on. Heidi climbed up, and at last, as she thought, was going to see what she had been longing for. But she drew back her head with a look of great disappointment on her face. "WHY, THERE IS NOTHING OUTSIDE BUT THE STONY STREETS" "Why, there is nothing outside but the stony streets," she said mournfully; "but if I went right round to the other side of the house what should I see there, Sebastian?" "Nothing but what you see here," he told her. (54)

Such a bond can be related to the 'Gaia Hypothesis' formulated by James Lovelock and Lynn Margulis. It is a biochemical explanation for the long term natural resistance of the planetary atmosphere. The founders proposed that the biota, soils, oceans, and, atmosphere are a self-regulating system that plays an active role in preserving the conditions that assure the survival 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, "Gaia taken simply as a dramatic image of ecological interdependence, might be seen as the evolutionary heritage that bonds all living things genetically and behaviorally to the biosphere. Just that much is enough to reverse the scientific worldview and all psychology based upon it" (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.

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.

From the perspective of feminist psychology, part of the problem is that men are told, from early in life, that to be respected and admired as men, they must be separate from the others . . . since masculine attributes such as independence and disconnection, are valued in our culture, more than those considered feminine, separation is seen as a route to respect, strength and status for women as well as men. (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 ego armored against the outer world and the inner 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 it comes to health and disease, or thinking that harmful waste buried in the earth wont eventually seep into the water table, 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 slitter 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, “in Frankfurt everybody puts on a shawl to go out walking” 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:

Wilderness transformed into city streets, subways, giant buildings, and factories resulted in the complete substitution of the real world for the artificial world of the urban man... surrounded by an artificial universe when the warning signals are not the shape of the sky, the cry of the animals, the changing of seasons, but simple flashing of the traffic light and the wail of the ambulance and police car, urban people have no idea what the natural universe is like. (Deloria 185)

Ways of living and standards invented ever since the industrial revolution has developed in complexity so great, to the point of canceling our very ability to grasp their impact upon us. Total involvement, loss perspective and loss of control tip us off to the link between the psychological process of addiction and the industrial system. 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 cellars are always pale faded; whilst in rooms, that side of the plants which is next the light has always the most leaves on and all the branches grow towards the light (39). Such instances show reinforces of the idea on the importance of sunlight to every living form .Spyri writes:

And thus imperceptibly the day had crept on to its close, and now the sun was on the point of sinking out of sight behind the high mountains. Heidi was again sitting on the ground, when all at once she sprang to her feet, "Peter! Peter! everything is on fire! All the rocks are burning, and the great snow mountain and the sky! O look, look! the high rock up there is red with flame! O the beautiful, fiery snow! Stand up, Peter! See, the fire has reached the great bird's nest! look at the rocks! look at the fir trees! Everything, everything is on fire!" "It is always like that," said Peter composedly, continuing to peel his stick; "but it is not really fire." "What is it then?" cried Heidi. "It gets like that of itself," explained Peter. "Look, look!" cried Heidi in fresh excitement, "now they have turned all rose color! Look at that one covered with snow, and that with the high, pointed rocks! What do you call them?" "Mountains have not any names," he answered. (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 novel focusses on the fact that, environment plays an important role in children's growth. 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 "vicarious contacts through proliferating electronic and print media, including magazines, books, 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 children's growth and the environment.

Quite similar to *Heidi*, *The Secret Garden* also represents the relationship between human beings and the environment. 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.

The discovery or construction of special, often hidden outdoor places by children that are shown to have catalytic significance in bonding them to the natural environment and beyond that by implications at least, in identity-

formation over the long run, such that natural environment comes to feel a catalytic agent and crucial ingredient of personal being (3).

The basic instinct of children is to do the activities like playing and do some stuff on the outside of the house. Such activities enable to stimulate the work of a child's brain and also help them be healthier, more productive and active. The best place for children to play is the place that surrounded with every element of environment. It is good when children play around and explore what is in the environment. However, it also provides educational facilities by exploring the natural surroundings.

The important element that environment brings to the children is making them feel so pleasant, joyous and happy. Children enjoy playing in the garden: "They ran from one part of the garden to another and found so many wonders that they were obliged to remind themselves that they must whisper or speak low" (Burnett 93). 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* focuses on the relation between environment and children, how the children interact to the environment and also bring the goodness to the character that Burnett depicts on her novel. The activities that people can get involved in the nature helps in forming their habit or culture in every place on the world.

Nature fulfills human needs and demands in many ways, it not only fulfills human needs directly, but also brings the healing essence, then it makes human feel peace and calm when it does. For instance, the gardening generally is the physical exercise but it has many positive effects on the children. And it was enjoyable and fun for them too. 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” (97-98). After Mary moved to the Yorkshire she becomes more active and always doing the outside activities like gardening, playing ropes and knows many people around her. The good environment in Yorkshire has really helped her get her new personality. I like the way Burnett represent the nature, garden, moor and all the aspects of environment on *The Secret Garden*. While many people may perhaps feel that the description of environment and the beauty of the garden is useless aspect or wasting time, but it is different with Burnett, She stressed that there was something she wanted to convey to environment and its relationship with humans. Readers not only see the description of environment at *The Secret Garden* as a setting and show the beauty of literary works, more than that human - environment relations are very close and have enormous benefits and that is explained in the Burnett’s novel.

The main relationship that Burnett presents to her novel *The Secret Garden* is the mutual relationship or reciprocal relationship between environment and humans, which means that a relationship between two people or something is benefiting to each other or give similar thing to one another. In Burnett’s novel, the reciprocal relationship is between the environment and children. They are equally beneficial to each other by helping to heal and make them more alive. ““If I have seeds, and can make flower grow the garden won’t be dead at all-it will come alive” said Mary” (102). When Mary found the secret garden, she saw that the garden is almost dying, but Mary decided to heal and restore the beauty of the garden. However, not only the environment or the garden is healed, but the soul of the child is indirectly and slowly cured by the gardening activities in environment. “While the secret garden was coming alive and two children were coming alive with it” (339). The mutual relationship between the garden and Mary and the other child prove that the

relationship of environment and human is really close. Environment as a media of mental and physical healing to the children as depicted in *The Secret Garden*.

Even though the plot of *The Secret Garden* centers on the discovery of the garden and the transformative delight and healing both physical and psychic that gathers to the children through their connection with it, it can be read as directed rather in the long run more toward the socialization of Mary and Colin into proper Victorian social system, especially as Colin arises toward the end of the novel to assert his place as inheritor of the estate. From this standpoint, the garden moderates into a symbolic transitional object that brings Mary, Colin, and his equally wounded father together in family solidarity and their mutual bond around the memory of the lost mother whose own favorite place was this. Garden cultivation equals recovery of her lost mother figure.

All the components with earlier eighteenth and nineteenth century moral tales for children where gardens figure obviously as scenes of instruction. *The Secret Garden* is identifying Mother Earth and concludes in wilderness protection. On the other hand, the story also makes it quite clear that the garden's mysterious charisma cannot be reduced. Whether we take environment as the decisive factor or as part of a diverse mix, *The Secret Garden* is a book about biophilia to reshape human being, particularly at the sensitive life stage of the two cousins, both aged ten. This gets dramatized not only by the absolute delight they take in the garden and its effect of that on their physical and mental health, but by showing them upfront in a pre-garden avoidance stage of ecophobic unfriendliness to the landscape of the Yorkshire moors that is indicative of their extreme self-centeredness, and then later on by putting them both especially Mary in fascinated wonder of the slightly older local boy, Dickon, who models a wonderfully intimate relation with the natural world, as if he were “a

sort of robin without beak or feathers” (Burnett 152). Burnett’s pronouncements suggest that the novel set from the collection of different biographical components that comprised mourning for a son who died young and a Dickon-like personal experience of summertime bond with a particular English robin. Especially salient, however, was a ultimate passion for gardens that began, tellingly, in her own middle childhood with “a small bed in the centre of the few yards of iron-railed front garden before a house in an old square in the ugliest, smokiest factory town to be found anywhere in all the North of England” (209).

The image of *The Secret Garden* has had a powerful attraction for children's literature at least since the time that Alice experienced such struggle in following the white rabbit into the garden of Lewis Carroll's imaginary. The forms of rural in writing for children reveal different patterns of narrative by means of which the child is brought into a healing and curative relationship with environment. 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 focus often lacking in human relationships. She says, “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). Among these forms are the stories of gardens in which children work with environment, creating beauty through growing things and at the same time experiencing emotional and spiritual growth in their own lives.

The Secret Garden creates a powerful image of the revival of a garden and the awakening of the lonely and unhappy young girl who discovers it and helps it come back to life. The girl protagonist, Mary, goes on a journey to find healing and renewal

in the powers of environment, it is the girl's discovery of the enclosed world of a garden which gives Environment the opportunity to restore her freshness. Rather than moving outward, this kind of pastoral setting offers an intensely private and enclosed world, the image of the emotional life of the girl who tends it. In this form of pastoral, the sense of seclusion, enclosure, and secret labor is essential to the process whereby the girl finds meaning and value in life through close contact with environment. As Rumer Godden noted of *The Secret Garden*, "after fifty years its spell is just as strong: a blend of power, beauty, vivid interest and honest goodness" (119). An exploration of what happens to the image of the secret garden in the later twentieth century suggests both the environment of this distinctively pastoral form and the ways it has responded to social change. While Burnett's secret garden seems more powerful than any of the human characters, who cannot conquer it or even lock it up forever but can only be transformed by it. The underlying pattern of *The Secret Garden* draws some of its power from the association of the little urban gardens with Mary's wonderful garden.

The garden in *The Secret Garden* is valuable in terms of the psychological development of the young girl who creates and shelters in it and in terms of society's need for and responsibility to Environment. The spell cast by The Secret Garden owes its power at least in part to the close relationship created between Mary and the garden itself: before she finds it, she is intrigued by the idea of a garden as secret and closed-up as she herself has become. When she does enter the garden, she is no passive admirer but an active participant in encouraging it to grow and bloom again. "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 50). Burnett's story of integration and healing arises from a

long traditional association of women with 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, "I have shown convincingly that Burnett's Secret Garden derives its most essential features (above all, naturalness, aesthetic qualities, quasi-religious status and power liberty) from the romantic concept of English Garden" (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 end of the novel, the beauty and healing magic of the garden is revealed to the entire community of Misselthwaite Mansion, 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 friendship and community, and of upward movement from despair 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 seeks out or create the gardens loneliness and sense of alienation, reducing largely from the loss of a relationship with their mothers. 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*, "two powerful maternal influences, Mrs. Sowerby and Colin's dead mother, who first planted the secret garden. Burnett's restorative Environment is clearly Mother Environment, even when she brings about a reconciliation between Colin and his father" (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 spirit of Colin's mother is present 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 176)

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, the narrative voice informs us that nine-year-old Mary Lennox is not only "the most disagreeable-looking child ever seen," but "as tyrannical and selfish a little pig as ever lived" (9-10). Orphaned by a cholera epidemic in India, Mary must live at

Misselthwaite manor, her uncle's Yorkshire estate. The omniscient narrator of Burnett's novel, while ostensibly recording Mary's transformation from "selfish pig" to caring cousin, participates from the beginning in an imperialist discourse by giving Mary the same inhuman insult that she confers on her Indian servants. And, when Mary enters the secret garden, her story becomes further entangled in the thorny issues of gender, class, and imperialism. The most important essays on *The Secret Garden* have separated these terms. Phyllis Bixler, has produced feminist studies of *The Secret Garden* which explores mothering and domesticity but ignore the increasingly vital burden of feminism today: the global significance of gender relations at home (69). Jerry Phillips, by contrast, provides an excellent discussion of "blowback," the disruptive effects of returning colonialists, but does not consider Mary Lennox as a gendered subject (89).

The Secret Garden is a novel that only could be nurtured in the late nineteenth century and brought to accomplishment at the beginning of the twentieth century—a time when interest in gardens reached a disorder, when gender roles were being hotly challenged, and when England was adjusting to the return of its colonizing subjects. While the young Mary cultivates a secret garden, her work in this maternal space disciplines her. In the Yorkshire mansion and on its grounds, Mary takes the first steps toward proper girlhood and womanhood. She will trade her sickliness for health, her yellow skin for white, her Indian environment for an English one. This conversion is accompanied by—in fact, is inseparable from—the Indian-born Mary's inculcation in English ways and values. Plunging her hands into English soil becomes a cure. As we shall see, Mary's gardening follows the steps of nineteenth-century garden theorists in their plans for the perfect garden: imprisonment, namely, enclosure, instruction, and beautification. Although Mary does not easily surrender her wildness, she becomes a

girl who, like the ideal garden, can provide both comfort and beauty, and who can cultivate her male cousin, the young patriarch-in-training. The text, therefore, establishes a crucial journey, in which, step by step, the development of a young girl is used to further male supremacy. The Victorian love affair with flowers was manifested in activities both at home and abroad.

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, “there exists a critical and irreplaceable role of environment for all children, whether they reside in urban or nonhuman, industrially developed or less developed, western or non-western areas” (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!”—“I don't want boys,” earning herself the nickname of “Mistress Mary, quite contrary” (Burnett 17). Mary's development, therefore, must make her less “self-absorbed,” a criticism leveled at her by the narrator, and more open to inviting boys into her garden (16).

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. Her cultivation converts her, from sickly to healthy, from yellow to white, from Indian to English. Mary's cultivation

closely follows the steps laid out by Planting for the perfect garden: imprisonment, enclosure, and instruction, producing beauty and comfort for the enjoyment of the 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 (102). 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"(152-53). But she leaves the fortress of a house and goes outside only to shut herself in another locked and fenced space—the garden which, in conventional Victorian terms, is an extension of the domestic.

The garden's association with the domestic is most clearly showed by its association with motherhood. The garden had "belonged" to Colin's mother, Lilies, whose name connects her with the flowers she inclined. 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 couldn't keep out of it" (268). Mary's transformation is effected through the exercise of body and mind, the former working to shape 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: "Just as it [the 'pure air from the moor '] had stirred her

blood, so the same things had stirred her mind. In India she had always been too hot and languid and weak to care much about anything, but in this new place she was beginning to care and to want to do new things. Already she felt less 'contrary/ though she did not know why" (72). Burnett's love to fresh air was common wisdom. She writes, "without fresh air one is "dull, drowsy, apathetic, and peevish, if not decidedly ill""(293). 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 Yorkshire angel" and "a wood fairy"; 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" (183, 111, 100). 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 writers believed that a love of gardens and landscape united English people of all classes. John D. Sedding proclaims that the garden is a sign of the innate human desire for beauty:

to say this of man in one grade of life is to say it of all sorts and conditions of men; and to say it of one garden is to say it of all whether the garden be the child of quality or of lowliness; whether it adorn castle, manor-house, villa,

road-side cottage or signalman's box at the railway siding, or Japanese or British tea-garden, or Babylonian terrace or Platonic grove at Athens in each case it was made for eye-delight at Beauty's bidding. Even the Puritan, for all his gloomy creed and bleak undecorated life, is Romanticist here. (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 264-65). 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, "a world all her own," "her new kingdom" (81, 83). At this point, "If no one found out about the secret garden, she should enjoy herself always" (96). 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, Dickon threw himself upon his knees and Mary went down beside him. They had come upon a whole collection of crocuses burst into purple, orange, and gold. Mary bent her face down and kissed and kissed them. "You never kiss a person in that way," she said when she lifted her head.

"Flowers are so different"(155). 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.

Huckleberry Finn, a story about a thirteen years old boy of the same name's adventures with Negro Jim on the Mississippi river reflects the growth process of him through adventures. His growth is exemplified by his moral growth, his choice on independence, his change of attitude towards Jim, and the different social roles he plays. Huck's growth is influenced by the inner and outer influences. 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, friendship, environment and society make up the outer environment for Huck's growth. They have great effect on the development of his growth. On the other hand, his own nature and his sound heart finally decides the direction of his growth. In the novel, Huck declares, "All I wanted was to go somewhere as; all I wanted was a change, I warn't particular" (Twain 2). As Huck Finn embarks on his journey down the Mississippi, he leaves behind not only his rude father, but the Widow Douglass, church, school, and all other social forces which threaten to "sivilize" him. Huck is a

child without protection in a threatening adult world; he is motherless, and is persecuted by abusive father. He is from southern, rural background and struggles with the racism of their societies. The novel is shaped by the objective of the journey. Huck Finn flees the boundaries imposed by home and family in order to pursue freedom on the great river, The Mississippi River valley in which Huck struggles with his community's hypocrisy.

The Adventures of Huckleberry Finn opens with the scenes of domestic life gone wrong. Huckleberry Finn is a victim of his father's abuse and neglect. 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). Pap Finn "drank his own self to death," but not before kidnapping his son, beating him, and leaving him locked up day and night in a riverside cabin. In *Huckleberry Finn*, however, domestic anxieties move quickly to the margins of the quest story. As he takes to the river with Jim, Huck flees not only his father's abuse, but the Widow Douglass's endeavors to "sivilize" him. As he plans the escape from his father's cabin, Huck muses:

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 (23).

Huck revels not in the safety and protection of the Widow's home, but in his freedom. After two months on his own, Huck confesses that "I didn't see 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 . . .” (22). In Mark Twain’s text, home represents social artifact which is thus constructed as a place that the children longs to escape in to the wilderness as a safe home though they may face many difficulties.

While challenged with and dealing with the inconsistencies during the adventures, Huck is increasingly growing up. 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 growth is exemplified in terms of the establishment of moral progress and independent personality. Growth of any youth will be influenced by both inner and outer factors. Huck is no exception Huck’s growth consists of the establishment of his sovereign personality, his moral growth and the different social roles he plays. During the process of Huck’s growth, both the inner and outer factors play very important roles.

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 provides a pure environment for the growth of Huck. Floating on the raft down the Mississippi river, the life is quite changed from that on the bank. Environment purifies and clarifies Huck’s mind. There is no deceit, greed, hypocrisy and cruelty. The life on the river makes a clear divergence with the life on the bank. The raft is the symbol of freedom, and it takes Huck and Jim to freedom. The life on the raft represents harmony, tranquility, friendship and freedom. Huck and Jim get along well with environment. Compared with the tedious life in the civilized society,

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” (128). The raft is the home of Huck. He feels warmth and responsible. This is the free life he follows. What’s more significant is that, when challenged with the dangers together With Jim, he makes friends with Jim and knows the real meaning of friendship. In pure environment, there is no slavery, no discrimination. Huck and Jim are equal to each other. They should collaborate with each other to deal with the hardship. Environment is presented as a thought-provoking one. Therefore the great pure environment clarifies Huck’s conscience, which has been ill trained by the deceiving civilized world.

The return to environment arouses his instincts of integrity. When Huck and Jim encounter troubles on the shores, they retreat to the river. The river not only serves as a linkage of adventure, but also symbolizes equality, freedom, and brotherhood that Huck and Jim are seeking. The river is a peaceful quiet and place where Huck can revert to examine any difficulty he might find himself in. Huck is as free as a bird out of a tiny cage on the river. The floating on the river provides Huck with a healthy environment for his psychological development that records his trace of growth. River is his destination where he can breathe breathe the fresh air and enjoy freedom. The endlessly flowing river symbolizes a life journey. It brings up Huck, and his thought elevated. He began to grow into an independent youth from a wicked child. The uncivilized environment gives Huck with instinct of pursuing justice and freedom. It also trains his sound heart. As a homeless child, environment is Huck’s beloved home, and it is like a mother caring for Huck. In the family of environment, Huck’s sound heart comes into being and his psychology develops healthily.

As a child of environment, Huck cannot be confined too long to the strict society where he is only enduring in order to establish his own identity. He responds to the longing in his heart and finds a quiet spot and contemplates things in the serenity of the forest when he is troubled. "He learns from experience," according to Gladeys Bellamy, "but his environment determined him only as his experiences develop what is within moral intuition is the basis on which his character rests" (24). Huck is born into environment, but is morally influenced by society. The novel narrates new characters and adventures, which highlight particular prejudices or follies of the characters. People's greed, cruelty, deceit, and hypocrisy in the civilized society are thoroughly exposed in the eyes of Huck. The evil phenomena, such as humanity's cowardice, cruelty, deceit and injustice, form a strong contrast with the soothing picture of the Mississippi river. The strong contrast impacts Huck's heart.

On the river, it is a world of freedom, brotherhood, and equality whereas on shores, what one can see are the frauds murder and other vices of human society. The limitations of civilization shut him in and bound him hand and foot. Huck is thrown out into a very hypocritical hostile world during the adventures. He witnesses the wholesale murder of the Granger farms and the cold-blooded shooting of old Boggs. The casual violence is all unescapable. Such violence makes for a mood of general boredom, of complete indifference. Boggs's death focuses the reader's attention on a much more serious aspect of the society. Boggs is shot to death in front of his daughter and with a crowd of people watching. The disregard shown to Colonel Sherburne hardly justifies killing a man directly in front of his own daughter. The lust for money cannot be repelled in the civilized society. Miss Watson could not resist the eight hundred corrupting dollars offered her by the trader for Negro Jim. The king and the duke perform their monstrous fakes for money alone and finally betray Jim for

forty dollars. The adventures force Huck to play different roles as he tries to integrate himself into each new situation. One adventure after another, Huck is more and more matured. He has acquired a profound and bitter knowledge of human wickedness. He rejects the society as the place full of evils. Huck's pure eyes expose the depravity of the society. He sets his face against the settlements of civilized morality. The society shows him the evil side, which brings Huck to challenge the settlements and establishes his own standard of justice. Meanwhile Huck learns how to survive in the cruel and deceitful society.

The people in the society have got involved in the old conventions, which also influence Huck's growth. The civilized society continuously assimilates Huck's natural and pure heart. However, the influence of the society is negative, that enriches Huck's rejection to the old conventions and the civilized society. At last, chooses to trust his natural morality again by giving up the social morality. The most noteworthy factor affecting the growth of Huck is his own sound heart. In a notebook entry, Twain referred to Huckleberry Finn as "a book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat" (113). The sound heart makes Huck able to advance access to truth and defeat the "conscience" ill-trained by the civilized society (98). The course that sound heart beats the "conscience" is the process of Huck's growth (98). His conscience is influenced by the social conventions. He experiences various tests and is confronted with multifaceted conflict. Step by step he is growing up. Huck is uneducated, untamed coarse, naughty, but meanwhile, he is kind, upright, and realistic. The social conventions leave few hints on him. He chooses to stay with Jim because as a young boy he still lacks the prejudices of the older folks in his town. Therefore he has the thought of sense of justice and equality, and he is brave to reject the traditional notion.

Naturally, his growth is not accomplished in one step, but develops gradually. As a white boy, brought up in a countryside where slaveholding is a matter of course. Huck is influenced by the public view of discrimination and racial prejudice. Children become influenced by the cultural, social, and historical objects in which they grow. For such influence to children, Joseph L. Zornado believes, “the child is always already faced with an adult reification of the world presented as ‘neutral’ and ‘obvious’” (3). Children’s stories directly reflect the environment of the human relationship that produced them. Like the rest of society that surrounds him, he always ridicules, teases and deceives the blacks. He does not see black people as equals and he refers to Jim as merely a piece of property. 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. (58-59)

In the very beginning, Huck tricks on Jim and makes fun of Jim. He considers Jim inferior in status. When a snake bit Jim due to his prank, Huck did not express concerns for Jim’s safety. He was more concerned with being caught. This opinion does not end to exist until the time when the two of them meet again after the fog. The fog separates Huck and Jim. Jim is so worried about Huck and he seeks for Huck dreadfully on the raft. However, Huck tricks him into believing that he only had a dream. When Jim knows the truth, he criticizes Huck severely. Huck is educated by

Jim's reaction, and he realizes that Jim is a gentleman with strong self-esteem. He brings himself to make a confession to Jim. He humbles himself to a nigger, and is not "sorry for it afterwards, never" (89). This is the turning point of his attitude towards slaves, and it is also the first step that he gets away with prejudice and conventions. When the raft approaches the city of Cairo, Huck feels more and more troubled. For Jim, Cairo symbolizes freedom; for Huck, the prison of moral conflict. Raising his deformed conscience to decision, Huck takes off in a canoe to go and give Jim up.

However, when a raft comes alongside Huck's canoe, his sound heart defeats and he saves Jim by lying. This is the second step for Huck to separate with the power of traditional settlements. Huck's contradictory thoughts come to climax, knowing Jim was sold by the King. Huck is afraid of being known that he has once helped a nigger to make him free. He thinks that he has done an illegal act. Then he writes to Miss Watson, reporting whereabouts of Jim. However, thinking about those days and nights he has spent with Jim and bearing in mind how kind Jim has been to him. Huck is caught in a dilemma. He recalls the raft journey, which is full of happiness and love. Huck is forced to decide between right and wrong concerning slavery finally, and as such must set his own morality. He finishes by deciding to follow his sound heart and free Jim. He studies the letter and holds his breath, and finally decides, "all right, then, I'll go to hell", (156) and tears up the paper. The fact that Huck is willing to sacrifice his own soul to hell for Jim's sake shows the unbelievable amount of personal growth that Huck has undertaken. In the earlier chapters, Huck would never have considered making such a sacrifice. This scene indicates how his relationship with Jim has changed over the course of the journey down river, from companion to respected friend to being the only family that Huck will acknowledge.

Huck makes his conclusion after remembering all the times that Jim sheltered him and cared for him, something that no one else has ever done to him. Up until this point he has followed the power of those around him, such as Pa, the Widow, Miss Watson, Judge Thatcher, the King, and the Duke. He breaks free of this authority the moment that he declares to free Jim. For the first time, Huck is actually acting on his morals and convictions, rather than on his wants and desires. It is now that Huck accomplishes his significant step. This moment is life-altering for Huck because it forces him to reflect everything that civilization has taught him. He makes the decision to free Jim based on his own practices and not based on what he has been taught from books. Huck's conclusion to steal Jim symbolizes the victory of his sound heart over warped morality. The raft expedition towards freedom is Huck's growing process. During the process, Huck is tortured by the conflicts between the individual and the society, between the sound heart and the deformed morality. As an individual, Huck pursues the freedom. He is not going to subject to the restrains and conventions. As for the issue of slavery, he empathizes with Jim and he is brave to break the established law. Standing alone against the society is both painful and challenging. People have the tendency to be in the mainstream, following thoughtlessly what they are taught to believe in.

However, child as Huck is, when his ideas conflict with the social settlements he ventures to make his own decision. 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 the deeper level, the conflict between the individual and the society reflects the contradiction between distorted conscience and sound heart. From the time when Huck meets the fleeing Negro Jim, the friction has tortured him between the distorted conscience and his

sound heart. He wrestles with his conscience. His “conscience” tells him that he is doing wrong and that he is to blame. “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 great struggles to persuade himself to follow social traditions, yet he surrenders to his sound heart. He is obviously maturing in his views, as evidenced by his belief that white and black people are not so different. He is also changing from a boy who lacks morals to a man with a commitment to values. Thus his observation is no longer merely descriptive, but is becoming more and more evaluative as he goes along. It is becoming apparent that Huck won’t be content to stand aside and let things slip past him, as the metaphor of sliding down the river suggests. Instead, Huck is about to take a stand and declare himself as an individual and a person. Thus his attitudes will finally bear fruit in his actions, which is the final step in Huck’s journey towards matured individuality. Through self-education, Huck gets a better and further understanding of the society and human beings.

For Huck Finn is satisfied not in the home, but in the wilderness of the great river, far from the interference of civilization. Stephen R. Kellert focuses on “the importance of children’s direct encounters with relatively healthy and diverse natural systems in childhood maturation” (120). Huck describes life on the river: in the morning he and Jim “set down on the sandy bottom and watched the daylight come. Not a sound, anywheres--perfectly still--just like the whole world was asleep” (99); at night, “Sometimes we’d have the whole river to ourselves for the longest time” (100). Although Huck is an extremely practical figure, he nonetheless finds in the wilderness setting a superior sense of freedom and peace that precipitates a rare moment of assumption about the environment of the universe: “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 ..." (101). Significantly, it is only when Huck and Jim occasionally encounter people and disembark from riverside towns that their quest is endangered. The innocence of the child challenged with a corrupt civilization is illustrated most distressingly in Huck's encounter with the Grangerfords, who welcome Huck into their home when a steamboat runs over the raft in a fog and forces him ashore.

Initially, Huck admires both the Grangerford family and their comfortable home, that seems richly comfortable to him. He is shocked, however, by the senselessness of the Grangerfords' long-time feud with the Shepherdsons, none of whom can remember "what the row was about in the first place" (92). When he witnesses a shoot-out between the two families in which Buck, a boy of his own age, is killed, Huck is horrified: "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" (97-98). Mark Twain thus represents family and community life even in the appearance of the seemingly kind and generous Grangerfords as deceitful and dangerous. When Huck flees back to the wilderness-to the raft and to Jim-his troubles subside: "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" (99). The wilderness offers freedom and transcendence beyond the "sivilized" world while home is a stifling and even corrupting influence. In the course of his journey, Huck rejects orthodox religion as feeble and hypocritical at worst. Living at the Widow's house, Huck exposes the falsity of Miss Watson's religious clichés: She told me to pray every day, and whatever I asked for I would get it. But it warn't so. I tried it. Once I got a fish-line, but no hooks. It warn't no good to me without hooks. I tried for the hooks three or four times, but somehow I couldn't make it work. By-and-by, I asked Miss

Watson to try for me, but she said I was a fool. She never told me why, and I couldn't make it out no way (11).

Even while admiring the Grangerfords, Huck recognizes their trickery as they sit in church with guns held between their knees, then talk favorably afterward of the preacher's sermon on brotherly love. Redefining family in the process, Huck rejects the notion of family. 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). At the end of his adventure, when Tom Sawyer's Aunt Sally vows to adopt and "sivilize" Huck, he balks, "I can't stand it. I been there before" (245). While domesticity threatens to influence on Huck's freedom as long as he remains within reach of the Widow Douglass and Aunt Sally, beyond the Mississippi River valley lies the seemingly endless wilderness of the Territory, with its promise of quest, freedom, and adventure.

Although Huck lives on the limitations of his community, he has adopted its racism: he acknowledges that Jim "had an uncommon level head, for a nigger" (65) but claims that "you can't learn a nigger to argue" (68); and, when he determines Jim's grief over being parted from his family, Huck considers wonderingly, "I do believe he cared just as much for his people as white people does for their'n. It don't seem natural, but I reckon it's so" (131). Through his physical journey, Huck exactly leaves behind Miss Watson, the Grangerfords, and the duke and dauphin who, Huck declares him "ashamed of the human race" (137) as representatives of society's hypocrisy, restrictiveness, and racism. At the end of his journey, Huck lights out for the Territory which signifies that the hero's mission can only be fulfilled in the flight

from home and community. As Baym suggests, this example illuminates a central American myth regarding the relationship of the individual to society:

The myth narrates a confrontation of the American individual, the pure American self- divorced from specific social circumstances, with the promise offered by the idea of America. The promise is the deeply romantic one that in this new land, untrammelled by history and social accident, a person will be able to achieve complete self-definition. Behind this promise is the assurance that individuals come before society, that they exist in some meaningful sense prior to, and apart from, societies in which they happen to find themselves. The myth also holds that, as something artificial and secondary to human environment, society exerts an unmitigatedly destructive pressure on individuality. (71)

He only fulfills his spiritual quest, however, when he also discards the moral values, his society symbolizes by allowing Jim to share his flight to freedom. Although he is shocked and ashamed to find himself a “nigger-stealer,” Huck bravely resolves to “go to hell” if he must in order to help his friend (258). The plight of the runaway slave is thus cast in terms of the Adamic myth: Jim, like Huck, must leave family and community behind to get 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 particularly useful in emphasizing the symbiosis of humanity, environment, and even industry. One of the primary conflicts in environmental discussion stems from the persistent dualism constructed between humanity and the natural environment. *The Water Babies* collapses this binary by emphasizing that humankind is insubtractable from environment, and vice-versa, by reimagining environment as inherently moral, divine, and industrial. As *The Water-Babies*’ strong concentration on the pollution and the sanitary suggests, approaching Kingsley’s life and works through an ecocritical lens. Naomi Wood’s 1995 piece, “A (Sea) Green Victorian,” introduces the idea of reading Kingsley as a proto-

environmentalist and *The Water-Babies*, especially, as a text that convicts pollution as an environment-damaging byproduct of industrial human progress, making it “both Victorian and radical” (233). Wood rightly argues that the book is still useful as a social novel despite any outdated observations of environmentalism because its metaphors enable readers, especially young readers, to imagine themselves as components of a larger Environment. Kingsley, right in the beginning of the novel narrates:

All else was silent. For old Mrs. Earth was still fast asleep; and, like many pretty people, she looked still prettier asleep than awake. The great elm-trees in the gold-green meadows were fast asleep above, and the cows fast asleep beneath them; nay, the few clouds which were about were fast asleep likewise, and so tired that they had lain down on the earth to rest, in long white flakes and bars, among the stems of the elm-trees, and along the tops of the alders by the stream, waiting for the sun to bid them rise and go about their day's business in the clear blue overhead. On they went; and Tom looked, and looked, for he never had been so far into the country before; and longed to get over a gate, and pick buttercups, and look for birds' nests in the hedge; but Mr. Grimes was a man of business, and would not have heard of that. (4)

Such fascinating description of the natural environment makes the readers engaged in the components of the environment. Further into the present, Christopher Hamlin's “From Being Green to Green Being” provides a reading of Charles Kingsley's life and literary career through a green lens, tying his many roles through the widespread thread of an environmentally aware identity. For Kingsley, Hamlin argues, imagination becomes the passage between the active and passive realms of work and observation. Because of this particular conceptualization of imaginings as a means of

accessing new and different ideas, Hamlin suggests that we read Kingsley not only as a proto-environmentalist but as a “prescient theorist” who provides a highly beneficial means of constructing answers to seemingly unmarriageable dichotomies within ecocritical understandings of texts and the world (258). The environmental affluent of *The Water-Babies* comes in part from the tale that so highly values environment because, for Kingsley, the natural world is an unsubtractable component of the divine. This is not to propose that Kingsley reads environment and the material plane as significant only for their transcendent probable and applicability to moral and divine order. Rather, as Hamlin points out, “materiality mattered even for clergyman Kingsley,” and the green world possessed for him an inherent wonder independent of, as well as intimately enmeshed with, the divine (258). This obvious love for the green world is what leads Hamlin and Wood to engage with Kingsley as an environmentalist.

The novel’s environmentalism makes the text fertile ground for potentially incorporating present environmental perspectives in modern adaptations and reproductions. *The Water-Babies* has been explored insofar as it provides a gateway for understanding a particular modern ecocritical model; deep ecology. For the purposes of this discussion, I have employed the definition of deep ecology implemented by sustainability and ecocriticism scholar, Greg Garrard. Whereas environmentalism refers to an environmentally-conscious activism that does not ultimately threaten or subvert the hegemonic status quo of society, deep ecology attempts to more radically reorient societies’ and individuals’ understanding of the self in relation to environment (Garrard 22, 24). Specifically, deep ecology “demands recognition of intrinsic value in environment” while trying to simultaneously attempting to erase the dualism between anthropocentrism and environmentalism by

recognizing humanity as an integral part of environment (24, 32). “And you are a very cruel boy; who puts pebbles into the seaanemones’ 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 99). Of course, these conceptions of environmentalism are outdated to the mid-nineteenth century, despite the remarkable extent to which Kingsley’s parables for divinity, environment, and mankind in *The Water-Babies* are applicable to deep ecology’s value system.

The precepts of deep ecology adhere well to *The Water-Babies*’ environmental ideologies in large part because it, like Kingsley, recognizes the problematic creation of conflict within mutual components. Garrard outlines ecocriticism in terms of how it is understood and rearticulated by society: deep ecology “identifies the dualistic separation of humans from environment promoted by Western philosophy and culture as the origin of environmental crisis” (24). The movement subsequently demands “a return to monistic, primal identification of humans and the ecosphere,” prioritizing a deep connection 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 99). The success of such a system, as Garrard notes, is that the human-ecosystem connection be understood in the proper terms: mankind and the environment must be understood to exist in profound symbiosis so that esteem for environment is not mistaken for misanthropy (25).

It is a failure to recognize series of mutual interest that frustrates this movement in regard to another false dichotomy: spiritual intuition against scientific

study. Occasionally, the ecology of ecologists is dismissed and disdained by ecocritics, not on the basis of being scientifically unsound or environmentally harmful but because of a seeming betrayal of non-anthropocentric ideals (26). The binary logic that separates humans and the environment encompasses to distinguish the natural and organic from the unnatural and artificial. When applied to this binary opposition, human invention despite its potential to be applied with great benefit to environmental concerns can be concentrated in the harsh formal lines of a science exclusive from the organic world. Looking to the Victorian age, environmental pollutants, technological advances, and inhumane labor practices were simultaneous products of the same. Industrial Revolution, offering a ready conflation along a binary comparison that provides a narrative of artificial ecological and ethical evils.

However, the environment-technology contradiction is a false one: the same range established between environment and human can be prolonged to the products of human, which, far from being distinct from environment or natural processes, remain warmly connected to the environments in which they are produced. An understanding of the biological is not unrelated to an understanding of the technological: “Darwin's theory of evolution,” Manlove suggests, “might not have been formulated without the medium of mechanical amelioration in which he lived” (214). In an industrial age, mechanical metaphors became a means for accessing the world at large, the natural world notwithstanding. 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 halfpennies 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. 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 hail-storm. (1)

The Origin of Species, like *The Water-Babies*, utilized the reasoning of its cultural and historic moment and prolonged that logic, by a creative stretch, beyond its usual boundaries. Kingsley therefore brightens his conceptualization of the natural world through mechanical terms, that is to say, through the logic of the industrial age.

In his "Letter and Memories", Kingsley takes the metaphors themselves, meanwhile, enact the evasion of unlike terms that he attempts to implement in his text: the natural environment operates, according to its orchestration by "a living, immanent, ever-working God," similar to the intricacies of the machinery of man (337). Tom endorses this relationship between God and environment, man's morality and environment, and man's mechanical creation. Because the adult Tom at the end of the text is the product of the imaginative and moral journey of *The Water-Babies*, the technologies he produces are an extension of the divine and natural. Since "no one ever marries in a fairy tale, under the rank of prince or a princess," and Tom and Ellie therefore do not wed, Tom does not create any biological progeny that would carry out a full Darwinian arc of adaptation, evolution, and reproduction. Instead, the "railroads, and steam-engines, and electric telegraphs, and rifled guns, and so forth" Tom creates are his reproductions, the mechanical children that carry on his ideological rather than biological genes (Kingsley 131).

Tom's industrial production is also an imaginative production, as inventions such as telegraphs and railways are marvels produced from human invention expressed in technical terms. It is appropriate that Tom should pass on beliefs rather than children, as it is a belief and moral evolution that Tom undergoes in the Water; furthermore, Tom's industrial and technological reproduction promotes mankind as a species rather than Tom as an individual, maintaining the book's purpose as a cultural imperious rather than an individual journey. Just as the book's reader receives its lessons alongside Tom apparently undergoes the same moral development, the reader can follow Tom's tracks as a fully-formed adult by utilizing the imagination to further a larger system of humanity and environment. Tom's sense for a greater humanity is strongest when he applicably engages with a greater world. After Tom learns to respect rather than annoy animals, the narrator declares the reader that Tom "tormented no sea-beasts . . . as long as he lived; and he is quite alive . . . still" (113). Like a moral unending motion Tom and machine, and the humanity he represents are granted a form of immortality that is implicitly dependent upon his continuous, harmonious coexistence with nature.

Life and natural production occur throughout *The Water-Babies* in terms of machine-driven production, as well. In "Letters and Memories", Kingsley illustrates that the motherly figures in the text are aligned with and representative of environment and its processes, which reflect the "living, immanent, ever working God" that, according to Kingsley's imagining, produced them (337). Environment and her representatives are, then, expressions of divine industry capable with divine authority, meaning that the mothers in *The Water-Babies* both nurture and warn Tom in ways that are enclosed as necessary, innate, and immediate responses to Tom's human behavior. In other words, the environment fails to reward Tom's amoral

activities in the same way that it fails to inspire unimpressive adaptations, responding to Tom according to a preexisting mechanism of logic. For instance, when Mrs. Bedonebyasyoudid punishes Tom for his bad behavior, she advises him not to clutch the punishment against her “because she was wound up inside, like watches, and could not help doing things whether she liked or not” (Kingsley 123). Somewhere else she explains that she “work[s] by machinery, just like an engine; and am full of wheels and springs inside; and am wound up very carefully, so that [she] cannot help going” (106). So perfect is her machinery, in fact, that she is a self-sustaining energy source: she was “wound up once and for all” so that she is “as old as Eternity,” a constancy of natural and moral truths that behave forever precisely as they are meant to (106). Mrs. Doasyouwouldbedoneby—Bedonebyasyoudid’s counterweight and sister—is nurturing with an equally mechanical compulsion: when she is told Tom never had a mother, her response is simple and immediate: “then I will be his mother” (111). The eternality of environment’s reproduction, though, is paramount in Mother Carey, who “sits making old beasts new all the year round” by making things “make themselves” (145, 147). This power to preserve life and natural processes by making things make themselves extends the busy industry of God through environment and into the natives of the natural landscape.

Individual creatures, are therefore also creatures of industry and production, as with the water creature that Tom observes making bricks, a creature whose body is covered of “two big wheels . . . spinning round and round like the wheels in a thrashing machine” (49). The animal’s body is defined specifically as “machinery,” and its habitat-building is equated with brick-production (49). Even the chief morals of *The Water Babies* come through as both natural and industrial. Kingsley’s narrator proclaims that “the doctrine of this wonderful fairy tale” is that “your soul makes your

body, just as a snail makes his shell,” an absolutely biological metaphor that compliments its mechanical alternative, “that your body makes your soul, as if a steam engine could make its own coke” (48).

These mechanical and industrial metaphors also paint a wider picture of a natural world that adapts and responds to its circumstances in order to survive which often requires change and adjustment. Environmental philosopher and ethicist Colleen Clements rejects the “fairy tale ideal” of an ecosystem whose teleological goal is one of perfected stasis (qtd. in Garrard 64). “Equilibrium, or balance, or stasis, is not,” Clements argues, “a well-meshed, smoothly-working, serene system but one representing many stasis breakdowns compensated for by new inputs which keep the oscillations within certain critical limits” (qtd. in Garrard 64). These critical limits are unspecified, however, suggesting that extreme variables may be presented such that the system is threatened with ruin, something it may perhaps never experience. It is curious, then, that Clements should have chosen to describe this understanding of the environment as a “fairy tale ideal.” On one hand, the fairies in *The Water-Babies* are maintenance workers, keeping the world as-is in order to be sure that the system will continue. In turn, the complete entity of environment is enabled in part by the magic of these undersea inhabitants.

Tom finds out that after storms sweep through rock pools, the water-babies “mended all the broken sea-weed, and put all the rock pools in order, and planted all the shells again in the sand” in order that no one could “see where the ugly storm swept in last week” (Kingsley 100). The water-babies’ cleaning and mending, apparently, maintains an unchanging natural landscape that Clements calls an unreal. In a sense, of course, it is a fantasy to suppose magical beings keep lucky sections of

the ecosystem tidy, and the creatures' attempt to restore a status quo when they put the rock pools "to rights again" is the very fallacy that Clements points out (100).

The industrial qualities of natural production are filled with the industry of the author who declares of himself in his "Letters and Memories", "If I stop, I go down. I must work" (61). St. Brendan's fairy isle is kept "sweet and clean" by no smaller army than "ten thousand sea-anemones, and corals and madre pores, who scavenged the water all day long, and kept it nice and pure" (Kingsley102). Kingsley must have recognized the incongruity between the moral of hard work he promoted and the polluting effects of industry; however, for his passage on the sea-anemones clearing the water is given an addition. In order 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" (102); instead, the "considerate and just" fairies dress the creatures in vibrant colors "till they look like vast flower-beds of gay blossoms" (103). Here, the labor of the chimney-sweeps is terrible not because it mortally endangers children but because it covers those children with soot, the symbolic adulterator of the soul.

The environment of the cleaning work itself is, in fact, valorized, and the difference is that those creatures that sustain and maintain the natural world are rewarded by the beauty and energy they themselves provoke in the world. Chimney-sweeping, alternatively, has no reciprocated reward because it is a labor done among a world of men detached from the holistically divine. This is the loss and benefit of industry. Industry, meaning labor and its machinations, has no inherent value, it must instead be placed, like a component, into the workings of a system, an ideology, as an expression of God, the natural world is always productive and fertile in positive moral ways. However, since man is capable of moral good but does not necessarily express

this good, industry in the hands of mankind may continue either the brutal or the divine.

The environmentalists' concepts themselves stalk from the same ideological source that Kingsley uses as the base of his moral messages throughout the text. The same quality of the text serves as the primary enabler of the text's probable adaptation and imagination as a foundation for belief. In considering the story's green world, a modern readers may locate many inconsistencies, not least among them Tom's ultimate calling as a maker and maintainer of machines despite his moral growth, and often through nature and its dwellers. However, what is revealed is not a contradiction between the industrial world that Tom supports and the naturalistic ideology Tom is taught. Instead, a gap emerges between modern assemblies of the natural and manmade and how that relationship is reproduced and perceived by Kingsley. While certainly educated by his historical and cultural moment, Kingsley's understandings of environment and its relationship to mankind is not unlike those guidelines proposed by modern schools of deep ecology and the environmental justice movement. *The Water-Babies'* adaptable potential is particularly rich for a mutually environmentally and socially advantageous reimagining, mainly as the story already seeks to illustrate environment and humanity as mutually inclusive.

Since Kingsley so often attached the terrible needs of his nation's future with the necessity of improving the children of tomorrow, *The Water-Babies* could have no better subject matter as in Tom. Shirley J. Pressler feels the need to shift in conceptualizations of childhood from traditional trend. "We must focus on the inclusion and participatory aspects of life and, most importantly, we must seek to construct images of childhood that constitute children as people, not as becoming people, through a right based discourses" (23-24). Tom is a working class hero who

breaks free from the cruel practice of child labor, which includes breaking free from an upbringing without religious teaching. However, much as the fairy tale effectively influenced real social change in labor laws to defend child workers in Kingsley's age, the narrative of *The Water-Babies* recovers the young chimney-sweep's life for the better. In the projected future laid out at the novel's close, Tom is again employed but with the vital change that he is now an adult.

The worries ascribed to child labor are rectified, as Tom now has a mother in all of environment who held the infant Tom up to divine beauty. Tom is no longer under the nonreligious, adulterating influence of Grimes, and nor is he weak to another such influence. The education afforded him by the natural world and its educators during his developmental stage not only afford Tom with the self-possession required during adulthood but also allows and catalyzes Tom's adult self. The hurried transfiguration of Tom from a water baby to a fully grown Englishman is not a mark of poor termination but rather a clear manifestation of the extent of Tom's developmental success. As the narrator outlines in the final section of the book, unambiguously titled "Moral," creatures may only hope to transform into water babies and "after that into land-babies; and after that, perhaps, into grown men" if they "stick to hard work and cold water" (Kingsley 181). Tom has water enough as a water baby, and he finds hard work in learning to "stare . . . with all his eyes" until he had "seen so much in his travels that he had quite given up being astonished" and so instead accepts marvels without hesitance (52, 178). Any further adolescence would be out of work. Tom's cleanliness and his ability to believe and perceive are all that Kingsley's tale require of a proper Englishman, and therefore, keeping these traits, Tom is one. Tom applies these virtues, protected in the fairy land and the green sea, to the greater good of society as a further expression of the educations Tom has learned.

In this context, Humphrey Carpenter claims that the text is “one of the first stories actively engaged in social critique written for children” (13). When focusing on the proto-ecocritical components of this critique, the reader must remember that *The Water-Babies* was indeed written so early that, as Wood points out, the term “ecology” had not yet been coined (234). Kingsley did not have access to so specific a term, and in many ways he was not attempting to discuss the environment in strictly ecological terms. Instead, he was producing texts on the environment and its relationship with mankind in an era where ideas of environmental and ecological concern were beginning to emerge. As such, the text achieves a radical stance on humanity’s place in the environment.

The darkness of the factory or in *The Water Babies*, the darkness of dirt in Tom’s profession cuts children off from environment and God simultaneously. In a text where God is intrinsic in environment, the moral isolation labor forces upon children cannot be removed from the children’s immediate removal from environment. 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 marvelous return to environment must be at once an escape from the industrial hardship of Victorian child labor and an engagement in the fairy tale of a divine, but still industrious, ocean. The two realms, both industrious, are defined by a binary that serves to separate, rather than conflate, beginnings of the world in *The Water Babies*. The binary is between the soot of chimney sweeping and the clarifying, moralizing water supposed to the text. However, this twofold opposition is used throughout the text to establish that water, a component of the natural world, is a physical as well as

moral cleanser by criticizing the social ills of human beings, here, child labor, while all together glorifying the importance of environment in curing these ills, Kingsley overlaps the interests of society with those of the environment.

Kingsley does not exemplify the horror of being a young chimney-sweep through the physical dangers it postured to children. Instead, *The Water-Babies* paints chimney sweeping as dark by placing it in the heart of its contrast: a white, clean, well-kept and well-loved girl, Ellie, whose room is sanctified with washing materials and images of Christ blessing those babies that have mothers enough to bring them to religion (16). The reader also appreciates chimney sweeping as a form of hell. In order to transfer himself through generous good works, Tom must locate his old master Grimes and forgive the man for the wrongs and exploitations he subjected the child to while Tom was under Grime's care and employ. Tom finds Grimes caught in the 345th chimney of his punishment; the man is made to serve out his otherworldly remorse through the very labor that was meanwhile being unfairly imposed upon real-world Victorian children, a point which the text takes troubles to make clear by a conversation 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 placed under me to make me go up? . . . Did I ask to stay here—I don't know how long . . . and never get my pipe, nor my beer, nor anything fit for a beast, let alone a man?”

“No,” answered a solemn voice behind. “No more did Tom, when you behaved to him in that very same way.” (107)

Though Grimes begins his dialogue by addressing Tom, he intentionally addresses the reader when he asks if it is fair that he has been sent to clean “your” chimneys,

drawing in the audience as complicit with the sin of child labor provided, of course, that they had employed a child chimney-sweep.

When it comes to the descriptions of Tom engaged in the suffering and pain of chimney sweeping, however, the reader is treated to only a sentence on the first page:

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. (1)

Douglas-Fairhurst argues that the environment of Tom's hardship as a chimney-sweep is given only this sentence, creating a disconnect between the gravity of child labor, proved by the political change catalyzed in part by *The Water-Babies*, and the flippant focus of the text itself. While Douglas-Fairhurst overlooks both Tom's scene in Ellie's room and Grimes' punishment as implied accusations of the trade.

The dirt of Tom's labors is more important as a representation than a physical or medical reality, and the social concerns that underlie the text as a whole are treated more with imagination than sobering realism (xxv). It is appropriate, actually, that the real, social issue of unsafe working conditions for children and unsanitary fails to be treated with realism in the novel. Kingsley does not use concrete details to add power to his narrative, in its place relying on fantasy and whimsy to carry the reader through. Much like Tom's own changeable environment, smiling one moment and crying the next, the reader is made to catch uneven waves between the socially grounded and the imaginary. The determination of the social problems presented in *The Water-Babies* is consequently under threat of weakening in the fantastic manner in which the text is written. The most fantastical element of Kingsley's fairy tale, written at the height of

the Industrial Revolution in England, is its description of the happily employed water babies who clean rock-pools and plant cockles engaging in the coinciding labor of cleaning and gardening the marks of humankind.

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?" (42). 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:

Conceive a Crystal Palace, (for mere difference in size, as both the naturalist and the metaphysician know, has nothing to do with the wonder,) whereof each separate joist, girder, and pane grows continually without altering the shape of the whole; and you have conceived only one of the miracles embodied in that little sea-egg, which the Creator has, as it were, to justify to man His own immutability, furnished with a shell capable of enduring fossil for countless ages, that we may confess Him to have been as great when first His Spirit brooded on the deep, as He is now and will be through all worlds to come. (7)

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, "...the crown and flower of all things, undergo some change as much more wonderful than all the rest, as the Great Exhibition is more wonderful than a rabbit-burrow?" (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" (136). 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). The success requires long process, for example experience and curiosity. Experience is the process of getting knowledge or skill from seeing, doing, or feeling things. Usually, someone who have many experiences knows more about everything and they are very useful for him in order to solve many problems that he has to face. Good or bad experience have same grades to lead someone in the best place. People who only have a little experience, of course, they won’t go forward because they only know about some common things that they get. Being a dissimilar person sometimes is perfect. In experience, people can meet new people, visit new place, and have different feelings such as enjoyable, happy, frightened, and heavenly. There are a lot of benefits of having many experiences. From the novel there are a lot of experiences that make Tom have to pass through all of them to help Mr. Grimes as his aim. An experience can be pleasing, bad, or even awful. Those things happen to Tom.

First, Tom has many experiences that make him feel astonished because he saw many things for the first time. For instance Tom experienced many wonderful things that made him pleased. 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, “So she walked beside Tom, and talked to him, and asked him where he lived, and what he knew, and all about himself, till Tom

thought he had never met such a pleasant-spoken woman. Sometimes, someone will meet person who is not known and expected before but he or she gives a kind of wonderful experience” (Kingsley 10). It happens to Tom. Tom accidentally met Irishwoman when he and Mr. Grimes wanted to go to Harthover. Tom could conclude that she was such a pleasing woman because she was so polite to Tom and he had not ever met a woman like her. He saw spiders there, with crowns and crosses marked on their backs, who sat in the middle of their webs, and when they saw Tom coming, shook them so fast that they became invisible (36). At that time, Tom with Mr. Grimes wanted to go to Harthover but he met that unexpected animal which made him scary.

In the beginning, he was terrifying with those spiders because there are some differences between spider in land world and in the water babies. In *The water babies*, a spider have a crown, crosses marked on the back which can disappear easily. That is why Tom was frightened. There were water-flowers too, in thousands and tried to pick them but as soon as he touched them, they drew themselves in and then Tom saw that they were all alive-bells, and stars, and wheels, and flowers, of all beautiful shapes and colors, and all alive and busy, just as Tom was. So now he found that there was a great arrangement more in the world than he had imagined at first sight. Tom was amazed because he had not seen that flower like that. It was not usual and so strange thing for him. However, it made him realized that many things were amazing which he had not experienced. So, he dived under the water which was never opened yet, and went on in darkness at the bottom of the sea, for seven days and nights. At that time Tom had confidence enough to go out and see all the world. So, he was not frightened with everything.

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 novel, it is told that Tom was only with Mr. Grimes. He got affection from fairy who took care of him. He had not ever got affection from anybody. So, when it happened he felt something different and he was so happy. “ she took Tom in her arms, and laid him in the softest place of all, and kissed him and patted him, and took to him, tenderly and low, such things as he had never heard before in his life; and Tom looked up into her eyes, and loved her, and loved, till he fell fast asleep from pure love” (171). Honestly, that fairy is to nurse many babies in the water world, it is not only Tom who is loved by fairy but the others as well. There is possibility that it is not only about wonderful things that can be got from the experience but it is also a bad one. Why does it occur? Because sometimes bad experience will lead people to walk in right way and estrange themselves from bad things. It is not to be frightened but there are many important things inside bad experience too. In the novel, Tom experienced bad things, for example Tom almost died because he was buried alive but he saved, before Tom had stood there for five minutes. He was buried in silt up his ankles, and began to be afraid that he should have been buried alive. Although Tom had bad experiences but he knew how to save him from the bad things. In other words, he could know the way to adjust in good condition or in bad condition.

Tom is curious to know all the things of the water world. Curiosity is an important aspect of children. It can lead someone to get success in his life. 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 understand plenty of strange things. Someone will wonder about anything for the first time such as a place that he has not be there before. There are a lot of strange things in this world and only people, who have curiosity, will understand about those things. Ordinary persons only see the performance of something without knowing more. If people understand strange things that have not been known by the others, for sure, they can be such a great person so that they can do everything based on their knowledge. It happens to Tom when he was in meadow, he found a cave and suddenly he wondered everything that lived in the dark cave. It happens as well in another situation, when Tom ultimately could find a way to save Mr. Grimes through some fairies in the water babies.

Tom felt suspicious when he tried to open the door because he guessed that there would be unsafe things inside. If he did not have curiosity enough about that cave, of course, his trip would end and he would not become a scientist which is narrated in the end of the novel. "Tom was so astonished that he never said a word: but he stared with all his eyes. And he went up to the top of the water too, and peeped out to see would happen"(95). This information depicts that Tom wanted to know what was happening by going up to the top of the water. His curiosity leads him to take new path to know something. "He was so eager to get to the top of the water, and sees the pool where the good whales go" (267). If Tom does not have eagerness, he would not meet the whale and he would not know where whales' home. Eventually, Tom could know the good whales lay. In novel *The Water Babies*, Charles Kingsley has been depicted Tom as a person who got many lesson from many things like fairy, animal, and so forth during he was in the water babies.

Through the child characters as agents children literature became effective medium of delivering environmental awareness to the readers. William Reuckert in

his book *Literature and Ecology* says that, as readers, just as we ask questions of history, social justice, and pedagogy, we need to ask questions like “how are we carrying out our responsibility toward the planet when we read literature?” 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. Eco criticism highlights the relationships between nature and culture, and in many cases, provides a critical viewpoint to stories and how they portray the environment and the human characters that affect it.

The relation of humans with nature is so close. Human beings are part of nature itself so human beings can't avoid it. Human beings depend on nature which provides everything needed to them. Human needs to fulfill all the necessities which are shaped and motivate them to find the invention as well as the demands of nature. That's why human and nature 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, by nature, attracted to natural surroundings but unfortunately in today's society, fewer and fewer children grow up incorporating plants, animals and natural places into their sense of neighborhood.

Representation of the environment in literature can be gratifying to their senses. The young children could develop their experience idea personally, socially, culturally, and aesthetically from reading the children's literature. Richard Louv claims, “A kid today can likely tell you about the Amazon rain forest but not about the last time he or she explored the woods in solitude, or lay in a field listening to the

winds and watching the clouds move” (1). The children, who are newly socialized, can get a great help from literature to explore the human motives towards environment. Through books, children meet the new surroundings, the new families, and of course the new environment that similar and different in some way of their own. This results in the contribution of children's literature towards children's awareness. Thus, all these reasons make the children's literature has a vital role in their lives and learning process. Therefore, to raise the environmental consciousness, children's literature could be very effective. Many kinds of children's literature with the theme of ecology or green literature could be a helpful tool to promote the eco-consciousness among our future generation. Children's literature tied together with the environmental issues could be a strong collaborator and provide the most valuable service and amazing effort toward humanity. 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 main objective of the study 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 included in the study have a role to play in education and research by providing opportunities for individuals to examine, accept or challenge the environmental subjectivities constructed. Both theory and data have provided tentative support 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 sense of astonishment at the natural world and it represents children's coming up age. Humans' perspectives are formed early in on 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 make sense of their responsibilities towards care of the environment. Reading Children's Literature, young readers can become aware of how their subjectivities are constructed and how they might behave as ecological subjects in environmental times that demand ecological consciousness.

All the four selected children books, *Heidi*, *The Secret Garden*, *The Adventures of Huckleberry Finn*, and *The Water Babies*, lift up the universal values concerning the human relation with nature. The authors indeed showed their enthusiasm very creatively in raising environmental awareness. They depicted how nature and human connected each other. Readings of these novels increase children's love to protect, preserve and nurture the environment in the near future. The relation of nature and human in these novels are captured on the characters experience in nature. Human and nonhuman have benefited each other and they reflect on how nature can be the media of energy to all environmental subjectivities portrayed in these novels. The process of raising awareness of the environmental issues is needed to do from the root. As the next generation, children are the best object to teach about this. Children always have high curiosity towards their surroundings. They also have a very alert sense when they see something is not right. Thus, it is easier to begin raising the awareness of the children through literature.

Our planet, the earth can be said as the only one home that storing many useful materials. It does its best to support us, humans, as the inhabitants. Unfortunately, one of the major disaster in this century is the environmental crisis. Humans as one of the creatures that inhabit the earth need to begin to realize the environmental issues around them. The children as the next generation must be educated well in order to raise their awareness about the present state of the environment and socialize them environmentally to make green world. We should realize that the main function of literature is not only to entertain but also to teach us how important nature to human. Children could develop their idea personally, socially, culturally and aesthetically through their experience from reading the stories. The children, who newly socialized, can get a great help from book to explore the human motives towards nature. Through

stories, children meet the new surroundings, the new families, and of course the new environment that similar and different in some way of their own. This engagement develops their knowledge of interconnectedness between biotic and abiotic worlds. Such engagement fosters symbiotic bonding between children and environment. Ultimately, it results in the contribution of children's literature towards children's awareness and socialization which signifies the children's literature's vital role in their lives and learning process.

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, by far fewer are experiencing it directly, on their own or with their friends, and that's what counts. This is about more than nature. It is also extremely upsetting to learn that out of education, culture and institutions, urban design and attitudes associate nature with doom 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. Just as children need good nutrition and adequate 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, unlike television, nature does not steal time.

Nature offers healing for a child living in a destructive family or neighborhood, it serves as a blank slate upon which a child draws and reinterprets the culture's fantasies. Nature inspires creativity in a child by demanding visualization and the full use of the senses. Given a chance, a child will bring the confusion of the

world to the woods, wash it in the stream, and turn it over to see what lives on the unseen side of that confusion. Nature can frighten a child too, and this fright serves a purpose. 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. Families are eating more processed, high-calorie foods due to their busy schedules which makes, a family sit-down meal a rare event.

These changes have led to a widespread of childhood obesity, which presents serious health threats for children heart disease, diabetes, sleep apnea, and social and psychological problems. Juggling school, work, home, and community lives, parents now rely heavily on communication, information, and transport technology to make their lives faster and more efficient. Entertainment technology like TV, Internet, cell phones has advanced so rapidly, that families have hardly noticed the significant impact and changes to their lifestyles and family structure. society and technology are completely interwoven. Technology has become our environment as well as our ideology. Young children require few hours per day of active play to achieve adequate sensory stimulation. Nature and “green space” has not only a calming influence on children, but also is attention recuperative and promotes learning. In nature, a child finds freedom, privacy and fantasy; a place distant from the adult world, a separate peace.

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. Play is an imitation, opening with simple catching and fleeting, going on to mimic joyfully the important animals, being them for a moment and then not being them, feeling how this one must feel and then another, all tried on the self. Music itself has been all the time, from the song 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, and there is no end to their delicacy and subtlety. The signs that expose are always there, only one has to learn the art of learning them. 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 relationship between human and the environment. 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 the close relationship between environment and children that reflects son *The Secret Garden*. The nature served a place to play and do all physical exercises, to explore their curiosities, to educate, and built the spirit of a child, so that human beings and nature are very closely and really interwoven. The protagonist of the novel, Mary, whom the reader meets at the beginning of the novel is a sickly, insensitive, and cruel individual, living in Colonial India. While some of this behavior has to do with the way Mary's parents treat her, the novel is also clear in linking Mary's poor state to India's climate, specifically its heat, and the fact that Mary never has the opportunity there to spend time with nature. As Mary makes her way to England, adults around her describe her as an unpleasant, sallow, and far too thin. All the qualities she has developed thanks to the way that India made her feel. Because of how poorly Mary feels, the cold moor air at Misselthwaite and the moor itself have an immediate effect on her. While Mary is taken in the carriage from the train station to the manor, she begins to feel curious and ask questions for the first time in her short

life. Right away, nature begins to mentally refresh Mary. She isn't alone when she first begins to understand and raises the value of the healing effects of nature. She is helped along in major ways by the old gardener Ben Weatherstaff, the robin, and later, Dickon. While the robin is an apparent part of the natural world, Ben Weatherstaff and Dickon are described as individuals who bridge the gap between the human-constructed world and the wild natural one. Ben Weatherstaff introduces Mary first to the robin and then to basic views of gardening, while Dickon is described as an animal charmer and guides Mary towards becoming more watchful of the natural world and, in some cases, shows her how act as to become a fixed object in nature or in the garden by showing slow and thoughtful movements, proper eye contact, and a sense of easiness in nature. Through these mediators, Mary and later, Colin are able to use what they see to learn how to interact with nature and, in turn, both children become healthier, kinder, and more confident in their own self-worth. By continuing to center the children's transformation around their interactions with the secret garden, the individuals who bridge the gap between humans and nature, and the natural world more broadly, the novel makes the case that a person looks outdoors with interest and learns to interact with nature. Doing so will heal a person's body and mind. Besides rousing her curiosity, nature also begins to heal Mary physically.

Nature plays a considerable role in shaping the events of the story and its characters. The most important in this novel is the secret garden itself. The garden used as one of the media of mental and physical healing because it turns two sickly children into more healthy and happy. The garden and all the elements of nature are not only the setting in this story, but also has the prime role to the transformation of both children in the story. Nature is what joins Mary together with new friends Dickon and Ben Weatherstaff, who work together to invigorate the secret garden.

Nature, more specifically the gardens, also serves as the meeting grounds for Mary and Colin to form a powerful alliance that ultimately delivers great healing to the entire Craven household. The novel ends happily with the reconciliation of Colin and his father and the surprise of the whole household when they walk to the house together. The ending focuses on Colin and his father: Archibald Craven returns to his estate to find his son healthy and running in the garden. Throughout, a connection with nature is equated with wisdom and well-being. For example, Dickon's deep knowledge and communion with the plant and animal kingdoms is directly correlated with his compassion and kindness towards other humans. Colin's attempting into the gardens proved that he is completely healed from his conditioned illness. We also can infer how the outer nature of the flora and fauna aids the characters in remembering their own inner nature that has been suppressed. Thus, nature is seen as the main life-giving force for people to transform into their true selves.

In *The Adventures of Huckleberry Finn*, the beauty and simplicity, the volatility and power of nature play a prominent role in the story. We see from the beginning that the river is where Huck feels at peace and calm. When, Twain describes nature, readers are able to feel as though we are there walking in the forest or traveling down the river with Huck and Jim. He makes us believe, just for a moment, that we are there alongside his characters. Twain's tone demonstrates his vast appreciation for all that the natural world offers. When speaking about nature, his use of language calms us into the rhythms of the trees and the river. We can see and feel the beauty and power and we, like Twain, are overwhelmed. There is peace and calm in the natural world. This is a place where Huck and Jim can be alone with their thoughts, and can feel free and alive. The river offers freedom for both Huck and Jim. It is Huck's ticket away from his abusive father. For Jim, the Mississippi river is the

way to freedom from slavery. Huck feels as though he is in prison with all the rules Miss Watson and society place on him, and Jim is a slave with no rights of his own. The river is a place where they are both able to experience freedom. We can all relate to the idea of being able to go somewhere where no one can bother anyone. There were no restrictions, no one was telling them what to do or how to do. They were free, Huck and Jim feel this each time they set off down the river. Here, they are able to leave the restrictions of life behind them. Here, on the river, they can be friends and enjoy each moment as it comes. It is just them and nature. Life on the raft as they float down the river deepens their friendship because they can talk for hours freely about anything they like. The river draws them in, and Twain helps us understand that the river holds a power over Huck and Jim, just as all nature does. Huck helps us to raise the value of the awesomeness of the river.

Beyond all these, *The Adventures of Huckleberry Finn* also tells the story about the process of an adolescent's growth. Huck, like other adolescents, is threatened with various puzzles and conflicts. When he steps into the society, into adults' world, he witnesses the deceit, lust, violence and old conventions. In the complication of good and evil, he sometimes feels at a loss, even loses his way to growth. Due to his innocence, he is fitting to be influenced by the outer factors, such as people and the environment around him. Meanwhile, as an individual, he is very independent. He begins to have his own thoughts. To think independently is the significant sign for one's growth and maturity. All the factors, inner or outer, influence Huck's growth; however, his sound heart, as the inner factor, plays the significant role in his growth. Most of the people in Mark's society are deceitful, even the religious figures. In the novel Miss Watson and her sister the Widow Douglas are fine examples of such people. Such people try to cover up many imperfect things in

the American society, especially in the Southern. The natural environment is also one of the important themes to get the difference between the society and the nature. Some of the natural phenomenon in the environment can make lots of changes to the people's lives. Mark Twain used them to show the changes that occurred in the natural environment. The natural environment helps relaxation and it is a soothing experience for human beings who try to run away from the open society to the nature to find their inner peace. Nature itself has a strong power to delimit their desires of the society and its people as one of the advantages of the nature. Twain reveals the corruption and selfishness of society throughout his novel. By using slavery and the structure of society, he points out the negative image of the American society.

Understanding Kingsley's treatment of Nature a vital part to understand *The Water-Babies*, in which he purposely links natural process, moral production, imaginative play, and scientific fact. *The Water-Babies* anticipates some later environmentalist agendas in a characteristically Victorian fashion. With its emphasis on Christian moral guidelines combined with scientific theory and loving explanations of natural phenomena, the book is of its time, an admirable concern for human beings as an integral part of the natural world surely continues to be relevant. Its picture of natural production as clean, pleasurable, and economical, is a point environmentalists still wish to make. *The Water-Babies* remains a rich and many layered commentary on the metaphorical and biological and relationship between humans and their environment.

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 terms of an exchange of energy and nutrients within a natural system. 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 right to live and work in a healthy 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. We have not lost, and cannot lose completely the genuine affinity to nature in us.

Nature is everything that is not reproduced by human and exists without human intervention. Nature known as the most helpful element of human life, it's fulfilling human needs from nutrition intake, serve a place to shelter, and any human needed. The space like a garden, forest and wilderness are example of a place that really near to the nature. The power of nature makes us became free human and forget about the problem's life. Not only directly to nature, but from literary work also can give influence to the reader after reading through the description of nature on illustration of the author. Somehow the reader will find the serenity and it will relax in psychologically and mentally of people. In answering questions that engage specifically with how a close relationship with the natural world is associated with positive growth and development, ecocriticism is a natural theoretical choice. Ecocriticism looks not simply at how characters interact with setting, but at how a society's understandings of, and consequently, attitudes toward, the environment are reflected in literature. The environmental subjectivities portrayed in my four primary texts are entirely accurate representations 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 an understanding of human cognition about 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 exploratory study undertaken through an ecocritical approach to children's literature set out to identify the emphasis placed on the issue in the global context. Accordingly, the analysis reveals that the works considered place limited emphasis on ecological crisis. With regard to the proximity discourse in the human nature relations, some stories inscribe attachment between children and nature, and promote the attitude of care and love they show to nature. Taking into account the importance of stories in fostering the green world for children, and the objective of shaping an ecologically conscious and compassionate citizens, the researcher recommends that writers, editors and critics of children's literature to place emphasis on the issue.

The study shows that environmental subjectivities in children literature connect children to the world around them. Environmental subjectivities are formed by studying children's affective relationships with their environments, practical engagement and understandings of 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 indeed very creatively showed their enthusiasm in raising environmental awareness and they depicted how nature and human connected each other. In the end, this study will hopefully increase children's love to protect, preserve and nurture the environment in the near future. Today's children will be tomorrow's governors and world leaders and they are going to have to face huge challenges - such as global warming and water stress - and make crucial decisions for all of mankind. The future is in their hands.

Environmental issues will continue to provide a source of concern that will find representation, in texts and other media, for children and young people into the future. As deepening environmental crisis confronts the world, the study provides ways to read representations of human engagement with the environment in children's literature: ways that foreground environmental subjectivities; ways that raise awareness of environmental discourses and ideologies inscribed in them. The conduct of this study has implications for how children's literature may be used as a resource in environmental awareness. The researcher realizes that a study of religious ways of engaging children with the environment could be other potential topic for further research on environmental children's literature. Finally, researchers, academics, and readers working in collaborations with children's literature could appropriate this study's methodological approach to children's literature to provide new ways of reading environmental texts on particular ways of perceiving of 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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