

I. Environmental Literature: A Vision of Nature in Literature

1.1 Environmental Literature

Literature and literary writings are the outcome of human culture and humans receive resources for creativity from the environment around. People get pleasure from literature because it has a power to imitate life. Environment, in general, is the physical and biological system which supports life, and, the surroundings in which living creatures find themselves in particular. Environmental literature is the web connections linking all the literary texts related with environment. Literature, therefore, becomes a common ground of sharing the experiences of authors and characters described to the readers. Understanding the inner working of the mind becomes the heart and soul of literary tradition. Feelings in literature become a mode of sharing ideas because literary authors themselves understand very well that the subject matter of literature is human experience that is grounded upon common natural motives and feelings.

In such literary tradition, environmental literature is an academic discipline intricately related to the world around us. It makes the natural world with its living and non-living existence, a point of reference. William Cunnigham defines the word environment - the word "environment" has been derived in English from a French word, "enviorner", meaning "to circle" or "to surround" (4). In English the same word is used as "environment" to define the social and cultural conditions that surround an individual or community.

As the term "environment" stands for both man made and the natural world, environmental literature focuses upon the governance of the same law for man and nature in which both should be responsive to each other equally. It associates the text with terrains and all art forms, and language with landscape. It basically calls

attention of these literary forms or artistic expressions which address landscape and environment. As every culture believes upon maintaining right relationship to nature, philosophers too possess a keen sense of place.

Such literary critical interests in the natural environment are not new, but, since twentieth century environmental writings have started directly affecting the public awareness for the conservation of the wilderness because "to survive on earth, human beings require the stable, continuing existence of a suitable environment" (Commoner 14). Our dependence upon nature can be undoubtedly seen in the way we breath the oxygen released from plants, live on foods produced from earth and take a shelter in houses built from resources acquired from the earth. But, along with men's civilization, the significance of natural environment has been decreasing.

The growth of population and the scientific invention have changed our surrounding. In the name of development like the construction of roads and industrial growth, our natural world is being destroyed. Due to this, we are facing major global changes mainly are the problems of ozone depletion, species extinctions, global warming and so on. To understand the value of nature or nature as our existential part, it has become necessary to closely understand nature and its importance in human life. Along with the destruction of nature there are many environmental organizations and institutions which are working for the preservation of natural world. Nowadays, environmentalists have appeared in front to work for the protection of the environment. To make people aware, literary writers also play the vital role by their writing. In the field of literature and philosophy, an awareness of nature can be noticed.

Similarly, literatures related to environment include the information of our way of treating the world, knowledge of social organization politics and humanities

because literary writers themselves believe that everything we receive is possible from the same environment as Schell has mentioned:

to look at particular hill or spring, to see it rightly, is to realize where it stands in relation to family, history and tribal myth; to look at an insect, rightly is to connect it with a folktale about the insects' contribution to tribal welfare. (17)

Such ecological awareness needs to go hand in hand with individual responsibility and social activities. For such literary imagination to become possible there must always be a proper role of human beings in a cosmic scheme. Like other conscious philosophers, Miller asserts that "the environmental crisis is an outward manifestation of a crisis of mind or spirit" (1). Therefore, to write about environment itself means to write about how men's mind sees nature. Environmental literature, therefore, purposes to awake the readers to have harmonious relationship with nature. It also focuses upon the governance of same law for man and nature. It has always become the purpose of literature to help us understand the world around properly. In every philosophical writings, there is always an influence of environment. *The Garden of Eden* in *The Bible* is a perfect example of nature writing in its historical background. It is often described in classical poetry as a pleasure giving place.

Most of the Greco-Roman philosophies present the reflection of living god in all natural objects. Because of this attitude, they are called natural philosophers. They are the first to take first step in the direction of logical reasoning also. Since then, environment, as nature, is always believed to be in a constant state of transformation as a flower unfolds its leaves and petals. The world around us is thus, thought to be an organism, a unity, within which, its potentialities constantly develop. Therefore a communion between man and the physical ecosphere is essential. Referring to this

necessity of connection, Commoner states; "Any living thing that hopes to live in earth must fit into the ecosphere or perish" (11).

Many classical authors regarded earth as a living being. The earliest philosopher, Thales considered "all life forms as holy and said that all should live in harmony causing no harm to other life from" (32). Similarly, Anaxagoras perceived natural world to be built up on an infinite number of minute particles that we could not perceive (38).

In the field of poetry, the most exciting and vital kinds of poetry is nature poetry, "Nature Poetry" is a clumsy term, and it presents immediate difficulties, for there is a sense in which most poetry is nature poetry; most poets, even those least interested in nature, have found in the natural world an abundant stock of symbols and metaphors. Marvell, Wordsworth and Thoreau sensed the presence of a shaping and sustaining spirit within it. With poets such as Donne or Pope or Shelley the particulars of nature were only of secondary interest in so far as they "stood for" and abstraction that interested the poet primarily and that he had in mind before he turned to nature for an image. The nature poets of our time include the wish to discover the natural form rather than to create new forms that would be exclusively human. To create is to involve oneself as fully, as consciously and imaginatively, as possible in the creation to be immersed in the world. In "Some Notes on Organic Form" Denise Levertov has said: "For me, back of the idea of organic form is the concept that there is a form in all things (and in our experience) which the poet can discover and reveal (12)."

In this Romantic period most of the poets and writer praised nature; they worshipped nature. William Wordsworth virtually made this his life's work – this reaching into the life of nature toward its informing spirit, a dark inscrutable

workmanship that reconciles Discordant elements, makes them cling together in one society

This led him, in *The Prelude*, to an affirmation that is epic in both scale and statement:

Should the whole frame of earth by inward throes
 Be wrenched, or fire come down from far to scorch
 Her pleasant habitations and dry up
 Old ocean, in his bed left singed and bare
 Yet would the living presence still subsist
 Victorious, and composure would ensure,
 And kindlings like the morning ... (81)

Though Wordsworth was preoccupied with the experience of nature, he was apparently able to see into the life of things without having to scrutinize very closely the things themselves. In Canto LXXXI Ezra Pound wrote same lines that could serve as the epigraph of the science of ecology.

1.2 Environmental Degradation

The writers of natural world and the environmentalists are worried about the destruction of natural world in the name of civilization. Do we really hate the world? Are we really contemptuous of it? Have we really ignored its nature and its needs and the problems of its health? The evidence against us is everywhere. It is in our wanton and thoughtless misuse of the land and the other natural resources, in our wholesale pollution of the water and air, in stripmining, in our massive use and misuse of residual poisons in agriculture and elsewhere, in our willingness to destroy whole landscapes in the course of what we call "construction" and "progress" in the earth destroying and population destroying weapons we use in our wars, in the planet-

destroying weapons now ready for use, in the arsenals of the most powerful and violent nations of the world.

Our hatred of the world is most insidiously and dangerously present in the constantly widening discrepancy between our power and our needs, our means and our ends. This is because of machinery and what we call efficiency. In order to build a road we destroy several thousand acres of farmland forever, all in perfect optimism, without regret, believing that we have gained much and lost nothing. In order to build a dam, which lie all human things will be temporary we destroy virgin stream forever, believing that we have conquered nature and added significantly to our stature. In order to burn cheap coal we destroy a mountain forever, believing, in the way of lovers of progress, that what is of immediate advantage of us must be permanent benefit to the universe.

Mark Hertsgard writes, the "Era of Economics" built into an orgy of exploitation has "brought us to the edge of disaster" (14). At this point we may, if we are able to make ourselves wise enough and humble enough, enter an "Era of Ecology", when we will utilize "the science of achieving an equilibrium with the environment" (19). We will be as protective of the natural world as our primitive forebears, but this time for reasons that are knowledgeable and conscious rather than superstition. In era, earth is taken as property and there is a delicate interdependence between its life and our own.

But the ecocritic Collin's vision of this last era, this future in which man may live in harmony with the world, is not merely scientific, though science will provide many of the necessary insights and methods. We should consider the needs of the earth as one's own needs, that must be carried beyond abstraction into the specific relation between each man and his place in the world. There must be new contact

between man and the earth; the earth must be newly seen and heard and felt and smelled and tasted; there must be renewal of the wisdom that comes with knowing clearly the pain and the pleasure and the risk and responsibility of being alive in this world.

In this context nature as a healer in Frances Hodgson Burnett's *The Secret Garden*, is very much closer to nature, Burnett was the highest paid and most widely read woman writer of her time, publishing more than fifty novels and thirteen plays. *The Secret Garden* her best known work, became an instant modern classic and world-wide bestseller upon its publication in 1911. 'Background' and 'Context' and 'letters' illuminate important aspects of Burnett's life and work and include her own writings on gardens and their spiritual healing. The attitude of the writer towards nature is very positive, the wonder and magic of *The Secret Garden* is tied very closely to reality. The garden is real. It dies when neglected, flourishes when tended. The crying Mary hears is authentic, although the possibility of it being a ghost is introduced. Dickon is the only element that tends towards the fantastic he seems a magical boy, able to converse with animals and communicate with all living things.

The Secret Garden by Burnett is an exploration of the powerful effects of nature upon human being. It is also a celebration of nature's beauty and it could be argued that it examines the wonder of all living things capacity of survival. In a way, the garden can be seen as a metaphorical representation of Colin.

One of the interesting aspects of *The Secret Garden* is that it is strangely secular in a time of devout religious beliefs. There is unmistakable evidence of spirituality within the novel, but it is the spirituality of nature, imagination and positive thought.

Similarly, Frances Hodgson Burnett speaks of 'quick strong young breathing' at the climax of her story and, during the development of Mary's interest in the garden, makes use of the novetern English from 'wick' (p.105) in Dicken's speech about the magical life of nature.

II. Ecocriticism: A Study of Nature and Culture

Ecocriticism has recently emerged in literature and cultural studies to focus on literary expression of human experience in a naturally and culturally shaped world. It is a form of literary criticism based on an ecological perspective. Ecocriticism investigates the relation between humans and the natural world in literature. This is a branch of criticism in which environmental issues and cultural issues concerning the environmental attitudes towards nature are presented and analyzed. One of the main goals in ecocriticism is to study how individuals in society behave and react in relation to nature and ecological aspects. This form of criticism has gained a lot of attention during recent years approximately since 1990 due to higher social emphasis on environmental destruction and increased technology. It is hence a fresh way of analyzing and interpreting literary texts which brings new dimensions to the field literary criticism.

The way in which the environmental issues relate to culture and the way in which attitudes towards nature are presented and analyzed is the heart of ecocriticism. Including all perspectives within its critical framework, it examines how the concepts of the nature are constructed in different cultures and expressed through varieties of literary practices. It is a literary and cultural effort which contributes to the construction of interdisciplinary bridges between criticisms and other disciplines through written text, media, history, anthropology, philosophy, painting and so on. It also embraces previously neglected theories and methods in environmental literary scholarship.

Ecocriticism is the study of the relationship between literature and ecology, acknowledging language and literature as vital aspects of a culture and acknowledging human cultures connection with the physical world, acting upon it and

affected by it. Ecocriticism makes it clear that our environmental concerns are global.

M.H. Abrams in *The Glossary of Literary Terms* writes:

Ecocriticism was a term coined in the late 1970s by combining 'criticism' with a shortened form of 'ecology' the science that investigates the interrelations of all forms of plant and animal life with each other and with the physical habits, "Ecocriticism" designates the critical writings which explore the relations between literature and the biological and physical environment, conducted with an acute awareness of the devastation being wrought on that environment by human activities. (71)

Abrams in this text insists that ecocriticism is a branch of science which studies the interrelation between literature and environment. The relationship between human and non-human world is the primary focus of ecocritical studies.

In the 1996 collection *The Ecocriticism Reader*, Glotfelty and Harold Fromm define:

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

It is an ecological approach on the study of relationship between literature and environment. Ecocritics view that like feminism, ecocriticism is fundamentally an ethical criticism that investigates and helps make possible connections among self, society, nature and text. It is the critical and pedagogical boarding of literary studies to include texts that deal with the nonhuman world and our relation to it.

The Ecocriticism Reader was the first of its kind an anthology of ecocritical essays devoted to organizing an area of study whose efforts had, until the early 1990s, not been "recognized as belonging to a distinct critical school of movement" (16-17). Rather as Glotfelty points out in the introduction many of twenty-five essays collected in the reader had appeared under headings as varies "as American studies, regionalism, pastoralism, the frontier, human ecology, science and literature, nature in literature, landscape in literature" (17). However, the essays in *The Ecocriticism Reader* explore the ways that writing reflects and influences our interactions with the natural world.

In the same year that Glotfelty's collection come out Lawrence Buell published *The Environmental Imagination* where he deigns "ecocriticism as (a) study of the relationship between literature and environment conducted in a spirit of commitment to environmentalist praxis" (430). Buell's definition is a valid, as far as it goes, and it continues both in the increasingly interdisciplinary tradition of inclusiveness and making connections and in maintaining an ethical stand for effecting change. It comes forward to analyze the roles that the natural environment plays in the imagination of a cultural community in any texts. In a sense ecocriticism investigates how nature is used literally or metaphorically in certain literary or aesthetic genres and tropes.

However, the 1998 collection entitled *Reading the Earth* goes a bit farther and is more specific in the matter of ethical commitment. It is more critical. Ecocriticism has an agenda. It offers a broad vision of life and our place in nature. Ecological literary criticism advocates for cultural change by examining how the narrowness of our cultures assumptions about the natural world has limited our ability to envision on ecologically sustainable human society. As Michael P. Branch explains:

Implicit (and often explicit) in much of this new criticism is a call for cultural change. Ecocriticism is not just a means of analyzing nature in literature; it implies a move toward a more biocentric worldview, an extension of ethics, a broadening of human's conception of global community to include non human life forms and the physical environment. (13)

Anthropocentric perspective, reverse to biocentric one, is entirely human – centered approach to look at nature. It views that humans hierarchically hold superior position to nature. So humans try to conquer, humanize, domesticate, violate and exploit the natural things. But ecocriticism embraces the notion of biocentricism that includes all life forms: both biotic and abiotic.

Most importantly ecocriticism examines the human culture and shares the fundamental premise that human culture is connected to the physical world, affected by it.

Ecocriticism is the study of literature and natural environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation. Ecocriticism was officially heralded by the publication of two seminal works, both published in 1996: *The Ecocriticism Reader* edited by Cheryll Glotfelty and Harold Fromm, and *The Environmental Imagination* by Laerence Buell. Ecocriticism is an intentionally broad genre that is known by a number of names: "green cultural studies", "ecopoetics", and "environmental literary criticism" are also popular monikers for this relatively new branch of literary criticism (15). Ecocritics investigate such things as the underlying ecological values, what precisely, is meant by the word nature and whether the examination of "place" should

be a distinctive category, much like class, gender or race. Ecocritics examine human perception of wilderness, and how it has changed throughout history and whether or not current environmental issues are accurately represented or even mentioned in popular culture and modern literature. Other disciplines, such as history, philosophy, ethics and psychology are also considered by ecocritics to be possible contributors to ecocriticism.

In 1978, William Rueckert published an essay titled "Literature and Ecology: An Experiment in Ecocriticism." His intent was to focus on "the application of ecology and ecological concepts to the study of literature" (107).

By comparison with other political forms of criticism, there has been relatively little dispute about the moral and philosophical aims of ecocriticism, although its scope has broadened rapidly from nature writing, Romantic poetry and canonical literature to take in film, T.V., theatre, animal stories, architectures scientific narratives and an extraordinary range of literary texts. At the same time, ecocriticism has borrowed methodologies and theoretically – informed approaches from other fields of literary, social and scientific study.

The famous ecocritic Cheryll Glotfelty's working definition in *The Ecocriticism Reader* is that "ecocriticism is the study of the relationship between literature and the physical environment" (18), and one of the implicit goals of approach is to recoup professional dignity for what Glotfelty calls the undervalued genre of nature writing" (31).

This analysis allows ecocritic to access how the concepts of nature and the natural are constructed in different cultures and expressed in a variety of their practices. It has developed interest in nature writing, pastoral settings, and literary ecology. It claims the rural environment and wild nature as its area of study. It is of no

doubt that different cultural critics reject the ecocriticism's focus on different literary genres, but an unavoidable reality is that ecocritical movement has been now considered an important genre of literary writing.

The word "eco" itself implies the interdependent communities, integrated systems and strong connections among constituent parts. Ecocritics are always aware of this interdependence between human beings and the land. They study relationships between human culture and the physical world. Howarth asserts:

Ecocriticism is a name that implies more ecological literary than its advocates now possess [...]. Eco and critic both derive from Greek, Oikos and Kritis, in tandem they mean 'house judge' [...] ecocritic is a person who judges the merits and faults of writing that depict the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers and reversing their harm through political action. (69)

Whatever people think of the land appears in a way they treat their surroundings. But, in reality, we are only a part of this whole universe. Ecocritics try to reveal such participation by reflecting our living in more than a human world and all texts have an influence of this world in any sense because all texts are literally or imaginatively situated in a place.

Therefore, the task of ecocritic is to re-examine cultural attitudes toward nature and its psychological effect on human mind through its history. For this task to become possible, plays, films, poems, scientific treatises, stories, journals, essays, novels of the past become necessary parts. While going through these means, ecocriticism avoids the earlier egocentric western concept in which man was

considered little lower than the angels and all above the rest of earthly creations. In this sense, man was the almighty of all others.

But, a newly emerging ecocritical paradigm has a deep respect for the integrity of all other form of life with which humankind shares the earth. Therefore, ecocriticism greatly emphasizes on the biological processes and relations that precede and contribute to the socio-cultural production of space. More recently, in an article that extends ecocriticism to Shakespearean studies, Estok argues that ecocriticism is more than

simply the study of Nature or natural things in literature; rather, it is any theory that is committed to effecting change by analyzing the function, thematic, artistic, social, historical, ideological theoretical or otherwise of the natural environment or aspects of it, represented in documents (literary or other) that contribute to material practices in material worlds. (16-17)

As literature, culture and language are produced from physical environment, nature gets its importance for what it conceptually means. As a result nature in literature is important not for what is physically is but for what it conceptually means. In this sense, Kern opines:

Ecocriticism ultimately a form of environmental advocacy, is primarily a critical and literary tool, a kind of reading designed to expose and facilitate analysis of a text's orientation both to the world it imagines and to the world in which it takes shape, along with the conditions and contexts that affect that orientation, whatever it might be. (260)

The classical writers were also unwillingly doing ecocriticism for centuries even when the genre had not been introduced onto the academic scene. Religious activities

and creation myths were the sources of eco-awareness. Later on, sharing the idea of organic whole, American transcendentalists and British Romanticists gave it consistency. These acts contributed a lot for the emergence of ecocriticism which took place as a literary criticism only since 1990.

These days ecocritics are rediscovering early writers rereading the classics from green perspectives and beginning to frame their subject in a theoretical way. Nowadays, ecocriticism, not only analyzes the ways in which literature represents the human relation to nature at particular moment of history and clearly mentions our environmental concern as global, but it is also a step towards eco-awareness for knowledge of the world. Riorder also shares his belief:

Ecocriticism preaches the virtues of reverence humility, responsibility, and care; it argues for low impact technology (but especially in the city); and demands a code of behavior that seeks permanence and stability based upon ecological principles of diversity and homeostasis
(1)

It, therefore, aims at the transformation of human environmental and ecological consciousness. At this process, understanding of our ecology helps us to value other creatures of the earth. Even challenging the recent theories like feminism, Marxism, Linguistics, and cultural theories, ecocriticism wishes to record the earlier texts with ecological awareness.

What is the truth of ecology in so far as that truth is addressed by literature? How well does literature address that truth? These questions have begun to be asked in departments of English by ecocriticism, a new variety of critical thinking which opposes the blasé attitude toward the natural world predominant in literary studies. Dana Phillips, in his essay "Literary Theory and Truth of Ecology" writes:

While I share their negative feelings about this blasé attitude, I doubt whether the ecocritics' preferred counter to it – a renewal of realism, at least where nature is concerned – is all that powerful a response, based as it is on some dubious ideas about the representation and the representation of nature. I would like, then, to add a third question to the ecocritical agenda, a question inspired by Umber to Eco: does the truth of ecology lie in literature? (178)

The nature of representation is one of the chief concerns of literary theory. The ecocritics have been sounding the alarm of over theory in a new and a different register, ecocritics also run the risk of being labeled reactionary and getting lumped with the neoconservatives. They claim to be speaking, however, not on behalf of tradition, of which they are often critical, but on behalf of nature.

One of the most interesting traits of ecocritical rhetoric is echoed by Parini: its merge of the jargon of ecology and environmentalism with, ironically enough, the jargon of literary theory. "The wilderness of signs" (579) is a metaphor with which many theorists would be perfectly comfortable. Ecocritic Parini ought to be less comfortable with such a metaphor, but they like to treat literary, ecological, and environmental concepts vaguely similar in their rough outlines as if they were exactly the same in their details. Thus the complexity of language, poetic language in particular, is seen as expressive of or even determined by the complexity of nature. Ecocritical analysis of literary texts then proceeds haphazardly, by means of fuzzy concepts fashioned out of borrowed terms: words like "ecosystem", "organism", and "wilderness" are used metaphorically, with no acknowledgement of their metaphorical status, as if literary, ecological, and environmental ways of speaking were a lot more compatible than they are, and as if their difference could safely be overlooked.

Even more negligently, ecocritics have tended to ignore the recent history of ecology, and to assume that its representation of nature has been more successful than – in truth – it has. They often appeal to the scientific authority of ecology, an authority which they then exploit rhetorically as a moral and philosophical sanction for their own discourse, as Love does when he plumps for "unity" and implies that it is an "ecological" value. It is not, not anymore. The environmental historian Donald Worster notes that the ideal of the ecosystem as a model of unity, of order and equilibrium, "has been supplanted in recent ecological theory by "the idea of the lowly 'patch'". "Nature", Worster reports, "should be regarded as a landscape of patches of all sizes, textures, and colors, changing continually through time and space, responding to an unceasing barrage of perturbations".

Worster's characterization of recent ecological theory is supported by a similar sketch of the subject by Joel B. Hagen, who writes that the "new ecology emphasizes indeterminism, instability, and constant change" (580). It appears, then, that ecology leaves us "with no model of development for human society to emulate". Ecology today thus might be said to be more like poststructuralism and less like the sort of values-rich, restorative, and recuperative discourse ecocritics have imagined it to be. Ecocritics have knack for overlooking this irony, something they are bound to do since acknowledging it would make their celebratory discourse seem a little hollow. A misprision of ecology much more through-going than Love's is evident, for example, in John Elder's *Imagining the Earth*. Elder assumes that "the inextricable wholeness of the world" is a phenomenon of both ecological and poetic import (581). That is, just as ecologists go about documenting "the inextricable wholeness" of particular ecosystems, poets go about praising that same wholeness in verse (585).

Frances Hodgson Burnett has adopted the magic power of nature in her work *The Secret Garden*. She finds a powerful sense of connectedness between nature and men. By showing the magic of garden, representation of nature, she gives us the sense of natural power and to be aware for natural preservation. Nature for her is an endless source of beauty and power and this power is associating power associating humanity with nature and the nature with God:

Praise God from when all blessing flow,

Praise Him all creatures here below

Praise Him above ye Heavenly Host

Praise father, son and Holy Ghost, Amen . (219)

Burnett shows the relation human, nature god. The mysterious power of nature healing the children is the power of nature and the nature is the representation of God. So we should praise the god. The power of nature is the power of God.

III. Nature as Healer in *The Secret Garden*

Frances Eliza Hodgson was born in Manchester, England on November 24, 1849. Frances married Dr. L.M. Bunnet of Washington D.C. in 1873. In 1898 she divorced Dr. Burnett and married Mr. Stephen Townsend in 1900. Her reputation as a novelist was made with her story of "Lancashire life, that Lasso' Lowrie's". Her children books including the marvelous *The Secret Garden* and *Sara Crewe* are what she is best known for today. In 1910, she published *The Secret Garden*. Already known as a novelist and specially famous for her little *Lord Fauntleroy* (1886) and *Sara Crewe* (1888), Burnett had a transatlantic reputation as well as background, Born in England, she had moved to United States in 1865 and as an adult spent time in both countries. Her novels were widely read in English speaking countries and regardless of publication date, fit into the cultural climate and exhibit the values of nineteenth century fiction.

Burnett was a practitioner of Christian science due to the premature death of her son as well as personal illness. As a result, *The Secret Garden* espouses the concepts of new thought and theosophy as well as ideas about the healing powers of the mind. The garden is the book's central symbol. The secret garden at Misselthwaite manor is the site of both the near distribution and the subsequent regeneration of a family. Using the garden motif, Burnett explores the healing power inherent in living things.

Healing is a process that can only take place from within ourselves, but this process can be triggered and supported by things and action outside us. We can, therefore, talk about healing environment and healing qualities of environment. Of all the healing forces in the God-given world around us, nature is the greatest.

The healing power of nature has been attested to by poets and prophets, but it is more currently being reviewed in the literature of counseling under the various nomenclatures of animal facilitated therapy, eco-psychology, horticulture therapy and natural environment therapy, religious and cultural studies indicate that humans and nature have always had a natural relationship, which provides for the spiritual and practical needs of people. Contemporary writers assert that mental health may be directly affected by this relationship. "Ecopsychology brings together the sensitivity of therapist, the expertise of ecologists and the ethical energy of environmental activists" (16). Just as our society has become increasingly urban, crowded and devoid of contact with nature, so has the physical and mental health declined of the inhabitants of the cities. The further our society has moved away from contact with nature, the more distant we have become from meaningful interactions within the family, schools, and each other. Profound positive effects have been observed on participants in environmental education, school camping and wilderness camping experiences. Increased self-esteem, self confidence, self concept and pride are among some of the effects of interactions with nature, as well as increased levels of responsibility and developments of physical skills.

Kellert and Wilson write:

This proposition suggests that human identity and personal fulfillment somehow depend on our relationship to nature. The human need for nature is linked not just to the material exploitation of the environment but also to the influence of the natural world on our emotional cognitive, aesthetic and even spiritual development ... (42-43)

Linda Loyd Nebbe expands on the use of Nature Therapy in the areas of instrumental therapy, relationship therapy, passive therapy, cognitive therapy and spiritual therapy

which can be used in the counseling of children, adolescents and families who are suffering from a sense of disconnection.

The Secret Garden by Burnett is a story of Lennox who is a ten years old a child of what we have learned to call the Raj growing up in India with a socialite mother and a busy father. Left entirely to the care of native servants she is both unloved and overindulged and the result is a spoiled, self centered, disagreeable child. When she was a sickly, fretful, ugly little baby she was kept out of the way and when she became a sickly, fretful, ugly toddling thing she was kept out of the way also so that "by the time she was six years old, she was as tyrannical and selfish a little pig as ever lived" (1). when she entered the garden she looked quite a different creature from the child she had seen when she arrived from India. She looked nicer. "The air from the moor has done the good already" (124).

Burnett shows the effect of family disconnection in her characters Mary and Colin, and the result of being disconnected with their family and disconnected with the outer environment of natural world, they are psychologically sick, in case of Mary and physically sick, in case of Colin. In her novel *The Secret Garden* natural things like animals plants and the fresh air of garden play the role of curing agents. Colin, a hunchbacked boy couldnot walk. Mary brings him out in wheelchair, when he enters the garden, he feels fresh and healthy. He becomes happy. Burnett shows his happiness and feeling fresh in these lines:

You get plenty of fresh air, went you? said Mary. I'm going to get nothing else, he answered I've seen the spring now and I am going to see the summer. I am going to see every thing grow here. I am going to grow here myself. (177)

Burnett has shows the bad effect of homely environment and the nature has cured these two children. The story of the novel shows the relation between man and nature in this way. Miss Mary was the most disagreeable looking child even seen. She had a little thin face and little body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India and had always been ill in one way or another.

Mary's father was a busy man and mother had been a great beauty who cared only to go to parties and amuse herself with gay people. She hadnot wanted a little girl at all and when Mary was born she handed her over to the care of an Aath 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, fretful, ugly little baby. 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 could 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 even lived. So Mary was psychologically ill.

The Indian culture of keeping Ayah and caring the child by servants the child can not get parental love. The culture also affected her psychologically. Because of the cholera Mary had neither father nor mother left. Like Mary, her cousin Colin also was psychologically and physically weak or ill. When Colin's mother died he was kept only inside the house so, he could not see the outer environment and became mentally ill. He worried and cried inside the house no one cares him, his father was also busy and servant used to give him food in the room. One day Mary heard the crying voice inside the house and queered it. Mary stood near the door with her candle in her hand, holding her breath. Then she crept across the room and, as she drew

nearer light attracted the boy's attention and he turned his head on his pillow and stared at her, his gray eyes opening so wide that they seemed immense. Colin had never seen the children so he said in a half-frightened whisper "who are you? Are you a ghost?" Mary replied 'No' she asks him about the mystery. Colin says:

I am like this always, ill and having to lie down. My father won't let people talk me over either. The servants are not allowed to speak about me. If I live I may be a hunch back, but I shan't live my father hates to think I may be like him. (103)

When, cholera epidemic kills her parents, Mary is sent home to her uncle and guardian, Archibald Craven, whose stately home is on the Yorkshire moors. Craven, is always reclusive because of his "hunched" back and he is still mourning the death of his adored young wife ten years before. He has separated himself from life, either remaining closed in his rooms or traveling restlessly about Europe. Mary must adjust to the strange, empty house, the remote location and the expectation of the housemaid, Martha, who is shocked to discover that her new charge cannot even dress herself. At first she meets new ideas with a refusal to compromise and the statement "It was the custom" from her Indian life (22).

She is physically well treated but there is no one to hear, either to care about her. With nothing to do, Mary spends her days roaming the wintry grounds of the estate. She learns of a garden that has been locked up since the death of Mrs. Craven and finding that garden becomes her quest. The fresh, brisk vines of the moor awaken her appetite and arouse her mind.

She now know that this was the best thing she could have done and she did not know when she began to walk quickly or even run along the paths and down the avenue, she was stirring her slow blood and making herself stronger by fighting with

the wind which swept down from the moor. "But the big breathes of rough fresh air blown over the heather filled her lungs with something which was good for her whole thin body and whipped some red color into her cheeks and brightened her dull eyes when she did not know anything about it " (33).

When she meets the crusty old gardener, Ben Weatherstaff, and his almost tame robin, her enchantment with the bird is her first humanizing emotion. Gradually as she finds things outside herself to think about, she becomes less disagreeable and unhappy. She locates, finally, the walls of what must be the hidden garden and one day the robin's pecking of the earth reveals a gleam of metal that is the long-buried key. A few days later, again following the robin, she discovers the gate "As she was not at all a timid child and always did what she wanted to do" (26). Since other people's rules mean nothing to her, she enters the garden.

The hidden or locked-up garden becomes the secret garden, her own place, Her amateur attempts at gardening by clearing weeds away from the spring bulbs, keep her occupied and happy. Martha's brother, Dickon, brings her tools and she confides her secret to him. Dickon is a child of nature; companioned by squirrels, rabbits, a fox and a moor pony Dickon knows all the secrets of the moorland creatures. Mary trusts him immediately and the two children set about the task of bringing the garden back to life. There is no overnight transformation but from her outdoor life and her work in the garden she gradually gains weight and the yellow of her skin is replaced by pink. She has found people she likes and an interest outside herself.

Inside the house there is still a strangeness. Several times, she hears what she insists is a child crying and others insist is the wind "wuthering" around the house. One night, annoyed at the sound, she begins to trace it, venturing into parts of the

house that have been off limits for her. In a set of luxurious rooms she discovers a boy her own age, bedridden and fretful. This is Colin, son of Mr. Craven born after the disastrous fall that with his birth, cost his mother her life. The child lies in bed day after day, waiting for a lump to appear on his back and nursing his secret knowledge that everyone expects him to die. Since his father can not bear to see him, he has been left to the care of doctor, nurse and servants: he is as spoiled, disagreeable and imperious as Mary.

The new friendship of the cousins makes some problems for Mary, who *luants* to be outside in her garden when Colin wants her to entertain him, their quarrels are fiery, but Mary wive him, so much stronger, always wins. Finally she tells him about the garden's existence although not that she has found it. They agree that she should spend her days searching for it.

Two of Burnet's themes in the novel are the healing power of nature and the need to turn away from preoccupation with self. Mary illustrates both of these in herself and as the fresh air, exercise, the robin, Dickon and the garden lead her from her scrawny, sickly, bad tempered state to health and interest, she becomes their agent. She even grows to feel compassion for Colin and sacrifices some of her garden time to be with him. But she retains her contrariness. When Colin moans that everyone wishes he could die, Mary "pinches her lips together. If they wish I would, 'she said, I wouldn't " (91).

Mary's ridicule of lumps leaves Colin exhausted but finally freed from his worst fear. To help him sleep, Mary tells him that she has found the garden and following a visit from Dickon and his animals, the three children make elaborate plans to visit the garden with all servants and gardeners to be kept out of the way.

Though the change begins when he meets Mary, Colin's entry into the garden signifies his entry into the world of healing nature. Challenged, he stands on his feet for the first time and his physical and mental recovery follows. So much so that he and Mary must work out strategies to hide his progress from the adults around them. Colin's dream is to meet his father as a healthy, active boy and when that happens, through what the children call "magic", the story ends.

Thus the novel is a story of awakening for two children who have been denied love and parental care and the garden as it reawakens is both symbol and agent, offering transformed lives. The garden does not simply center its gifts; Mary must work there and consequently become both part of the process and its recipient; one of Colin's acts on his first visit is to plant a rose.

The character of Dickon, who represents the natural world is consistent with the text in two of the versions. He is introduced "sitting under a tree, with his back against it, playing a rough wooden pipe ... his nose turn up and his cheeks were red as poppies and never had Mistress Mary seen such round and such blue eyes in any boy's face" (74).

The ending is the least satisfactory part of the novel because in the last chapters the emphasis shifts from Mary to Colin; the change is logical, since she has been healed, but seems abrupt.

Mary's character is revealed at the beginning: she is spoiled, selfish, imperious and disagreeable; never having been loved, she is incapable of loving. More she has never been "socialized", A taught manners, self control, consideration for others. As the centre of her own universe, others exist only in relation to her. Burnett is clear on reasons; Mary's mother never wanted a child. So Mary has been reared by servants whose job was to keep her quiet and out of the way. Although in most nineteenth,

century fiction written by women, a mother is the chief role model for a girl-child.

Mary's mother does not so function; a character notes the child's disagreeable nature and comments, "perhaps if her mother had carried her pretty face and pretty manners oftener into the nursery. Mary might have learned some pretty ways too" (8)

By portraying Mary as a disagreeable, unattractive survivor, Burnett has made vivid the distance she will travel on the Yorkshire moors and in the garden and has insisted that the world of nature begins both her physical and psychological cure. Causes are background information; it is as if Burnett is saying here is the way the child's now let's get on with the story. And in fact and as the auther notes, Mary as a "tough little survivor can take what happens to her as perhaps, a more tender, loving child could not " (26-27).

The two significant mothers in *The Secret Garden* are Colin's loving but dead mother, creator of the garden, and the copttager Mrs. Sowerby, a kind of earth mother. Colin's mother exists as a picture, on his small picture that he keeps covered because "Sometimes I don't like to see her looking at me. She smiles too much when I am ill and miserable" (105). Although like Mary's mother she is not present, her spirit in her garden and once he enters it, Colin comes under her influence. At the end, it is her voice in a dream of vision, that summons her husband home when their child is well.

On her visit to the garden, she changes Colin's outlook; comforted by her warmth, "with a kind of bewildered adoration he suddenly caught hold of the fold of her blue clock and held it fast wishing aloud that she were his mohter. She tells him, "Their own mother in this ere very garden, I do believe, she could not keep out of it" (217-18).

Burnett's spiritual and most important gifts is the transformational magic of the garden for the children and for readers. Mary and Colin, aware of the joyous

changes in themselves, use the word magic' as a kind of shorthand for the healing and happiness they are experiencing. "They always could it magic and indeed it seemed like in the mothers that followed" (182). As the garden came to life, Mary attributes part of Dickon, magic explains why he was so liked by people and trusted by the wild creatures. For Colin magic explains his ability to stand alone on the first visit to the garden.

When Mrs. Sowerby enters the garden, the children, naively reacting to a sarcastic comment from Ben are singing the Doxology, that simple church response that begins "Praise God from whom all blessings flow". Later when Colin asks if she believes in magic. She answers:

That I do, lad ... I never knowed it by that name but what does the name matter? the same thing that set seeds swellin and 'th' sun shining made thee a well lad and it's the Good Thing. It isn't like us poor folly that think it matters if us is called out of our names. Th' Big Good Thing doesn't stop to worrit, bless thee. It goes on making worlds by th' millions-worlds like us Tha wert singin to it when I come into the garden. (216)

Colin and Mary creep out of the house at night, and with Dickon and Ben build a huge fire. They dance around it chanting like what was once correct to call on Indian war dance. The darkness, the fire, the dancing and chanting children are superbly photographed, but the wholesome day light magic of the garden has become something dark and weird and certainly something that bears little relationship to Burnett's novel. The simple equation of nature and God, the healing powers of fresh air, sunshine and interest are made grotesque.

While Mary and Colin may be victims of the wrong behaviour of their parents, the novel does not so present them. The concern of the novelist is not to brood over the past, but to make a future. Technically, this insistence and victimization creates inconsistencies in some scenes Colin must be the master whose every wish is obeyed while in others he is terrorized by the housekeeper. The overall result of this thesis is to show that the garden forms a place of healing into a place of escape from ill treatment with the children literally hiding out.

In *The Secret Garden*, the garden, nature and God are inseparable, and the children, coming out of their preoccupation with self are healed. In little women, the sisters, by conscious effort must work through their burdens, sins to achieve maturity and happiness.

Therapeutic use of nature in the counseling experience can be a powerful source of healing for the alienation that keeps youth and families on the edge of society. Burnett clearly hints the bad effect of homely environment but after natural environment cured. She shows that the artificial world cannot satisfy and feel free but nature can only give the pleasure. To justify this she writes:

It was a big room with ancient, handsome furniture in it. There was a low fire glowing faintly on the hearth and a night light burning by the side of a carved fourpost bed hung with brocade, and on the bed was lying a body. Crying fretfully. (101)

The big house and handsome furniture cannot give pleasure and good health. Colin is lying on the bed crying and crying. He could not get the openness of nature. In this comfortable house the character Colin has not felt comfort but seeming ill and ugly. She presents' the character, Colin in such a position that he is unusual:

The boy had a sharp, delicate face the color of ivory and he seemed to have eyes too big for it. He had also a lot of hair which tumbled over his forehead in heavy locks and made his thin face seem smaller. He looked like a boy who had been ill, but he was crying more as if he were tired and cross than as if he were in pain. (102)

Burnett shows the condition of children how the children are affected and depressed by the family environment and the parental love. Only living inside the house both of them feel uneasy and unhappy, even boring from the life and no interest of living. Listening to Colin's speaking Mary says, "Oh, what a queer house this is what a queer house ! Everything is a kind of secret. Rooms are locked up-and you-and you ! Have you been locked up?" (103).

Really Colin had also been locked up inside the house. If they were not locked they would be free and would be fresh and healthy. Later, when Mary has found the key and unlocked the garden. Colin talks with hope after listening about the garden. He wants to visit the garden when he had not the interest of living.

I don't think I ever really wanted to see anything before, but I want to that garden. I want the door unlocked. I would let them take me there in my chair. That would be getting fresh air. I am going to make them open the door. (107)

Being interested to see the garden and getting fresh air is the starting period of healing by nature psychologically. Hope of living after listening about the garden, curious to see the garden are the good symptoms of power in nature seen in the character Colin. Doors closed by carelessness, hate, disability and lack of parental love can be opened by giving them to play in the garden or other natural world, children became trapped and act out their sense of disconnectedness, they never progress and become

healthy and fresh. Playing with environmental things and natural beings can heal the children. These things can be provided through Natural Therapy. It is through the experience of nature and the philosophy of interconnectedness, that children and family can develop a sense of connection with family, natural things and freedom themselves.

Nature has long been acknowledged as a source of healing, whether by the great spiritual traditions or by modern day psychiatric and medical facilities. Useful with all children, regardless of trapping only inside the house and careless of parent, it emphasizes the universal characteristics of feeling the sense of boring, belonging and no interest of living. The satisfaction of the basic needs through interaction with nature in the therapeutic setting can health the children's and mens' mind properly.

The Secret Garden focuses on the human-nature relationship and the power of nature upon human beings. Burnett can be called an ecologist. She has the ecological awareness. She presents the dead garden in absence of Colin's mother, the trees and the flowers are dead only the bushes is there. The nature's beauty is losing. She writes:

There were neither leaves nor roses on them none and Mary did not know whether they were dead or alive, but their thin gray or brown branches and sprays looked like a sort of hazy mantle spreading over everything, walls and trees and even brown grass, where they had fallen from their fastenings and run along the ground. (65)

Due to the keen interest to enter the garden Mary feels fresh and happy. She and her friends make this garden alive and beautiful. Working in the garden seeing the flowers trees and playing with birds and animals heals her bad temper.

Colin is curious to see the garden. The power of the garden, representation of nature, makes him so interested and quite excited and his strange eyes began to shine

like stars and looked more immense than ever. Burnett shows that how nature heals men psychologically and gives the happiness and freshness. In nature there is the magic power which can heal the sick and dull people.

At the morning time Mary used to take Colin to the garden to see the natural things like roses, trees, crows-animals insects and fresh air. So he feels- "I'm going out in my chair in a day or two if it is fine. I want some fresh air" (155). Roaming in the garden and seeing the natural things with his children companions his thought was changed.

That night Colin slept without once awakening and when he opened his eyes in the morning he lay still and smiled without knowing it-smiled because he felt so curiously comfortable

It was actually nice to be awake, and he turned over and stretched his limbs luxuriously. He felt as if tight strings which had held him had loosened themselves and let him go. He didnot know that Dr. Craven would have said that his Names had relaxed and rested themselves. Instead of lying and staining at the wall and wishing he hadnot awakened, his mind was full of the plans he and Mary had made yesterday, of pictures of the garden and of Dickon and his wild creatures. It was so nice to have things to think about. Colin became a very proud boy. The natural environment changes his body structure, thinking and his health slowly and gradually. It had been seen the beautiful smile in face. When Fickon and Mary planted the seeds of flower in the garden, the garden became active and the children also became alive. Burnett cited the truth in these lines:

The seeds Fickon and Mary had planted grew as if fairies had tended them. Satiny poppies of all tints danced in the breeze by the score, gaily defying flowers which had lived in the garden for years and

which it might be confessed seemed rather to wonder how such new people had got there. And the roses the roses ! Rising out of the grass, tangled round the sundial, wreathing the tree trunks and hanging from their branches, climbing up the walls and spreading over them with long garlands falling in cascades They came alive day by day, hour by hour. Fair fresh leaves and buds and buds-tiny at first swelling and working Aagic until they burst and uncurled into cups of scent delicately spilling themselves over their brims and filling the garden air. (189)

Colin save it all, watching each changes as it took place. Every morning he was brought out and every hour of each day when it didnot rain he spent in the garden. Every gray days pleased him. He would lie on the grass “watching things growing” (189) with the help of natural things Mary and Colin became healthy and happy.

Many Times they announced the garden "Magic" (190) magic means the mysterious power of nature within unknowingly healing them. Colin had made himself believe that's he was going to get well which was really more than half the battle if he had been averse of it. And the thought which stimulated him more than any other was this imaging what his father would look like when he save that he had a son who was as straight and strong as other father's sons. One of his darkest miseries in the unhealthy morbid pastdays had been his hatred of being a sickly weak-backed boy whose father was afraid to look at him. Their eyes were tinkled and secretly Colin was immensely pleased. He really did not mind being snubbed since the snubbing meant that the lad was gaining strength and spirit.

When Colin was in weak health his father Dr. Craven did not care him but when he became healthy he said- “and such flesh as you hour gained is healthy. It you

can keep this up, my boy, we need not talk of dying your father will be happy to hear of this remarkable improvement” (203). Colin's self realization of being healthy, Burnett show in these lines:

I am going to walk to that tree, I' m going to be standing when Ben Weatherstalf comes here. I can rest against the tree if I like. When I want to sit down I' ll sit down, but not before . breing a rug from the chair. (182)

Colin's father also loves him when he sees him healthy and happy. He did not create the family environment to feel healthy and happy but the outer environment of nature healed him with the help of Mary. In this novel *The Secret Garden* Burnett shows that the children need the freshness of outer environment and parental love. Both of the characters Mary and Colin were entrapped inside the house but later they themselves come out and played with natural things and the natural power changed them. Mrs. Medlock said after seeing these two children before and after

she began to be downright pretty since she's filled out and lost her ugly little sour look, Her hair's grouin thick and healthy looking and she's got a bright color. The glummet, illnated little thing she used to be and nova her and master Colin laugh together like a pair of crazy young ones. Perhaps they're grousing fat on that. (209)

While the secret garden was coming alive and two children were coming alive with it. When new beautiful thoughts began to push out the old hideous ones life began to come back to him, his blood ran healthy through his veins and strength power into him like a flood.

Destructive relationships with self, within families, and society can be transformed into cooperative, respectful, trusting and sympathetic relationships when

the counselor assists in the development of positive attachments and a sense of belonging through the use of individual and group activities which incorporate nature. When the importance of harmony in interrelationships with one another and with the natural world is emphasized in these activities, respect for and acceptance of self and others develops. Melson stated – "Experiences of interconnectedness with animals and with nature may be an important context within which more nurturing children may grow to be more nurturing adults (15)". These lines match in *The Secret Garden* in the case of Mary and Colin. Interacting with animals gives children and adolescents the opportunity to learn to give and receive affection while plants, animals and birds substitute for human attachment by reducing loneliness and providing love and freshness. The children and youth can project their own feelings onto the animals and the plants which facilitates expression of feelings. The unconditional acceptance and love of the natural things promotes a strong sense of connection and belonging.

Burnett shows the relation between man and animal and bird in these lines

Robin swaying on a long branch of ivy. He had followed her and he greeted her with a chirp. As many had skipped toward him she felt something heavy in her pocket strike against her at each jump, and when she saw the robin she laughed again. (63)

A bird robin followed Mary and shows key of garden and there they play together. Both of them become happy. This is the relation between man and natural beings.

Gardening can be used to produce vegetables and flowers which can be healthful to the human mind. Both the skill of gardening and the internal reward of sharing the products of gardening are sources of pride for the children. Being able to recognize and knowing the names of local birds is a cognitive skill, which can be shared with

others and bring self-esteem. The development of a child's confidence in his or her ability to interact competently with nature allows the modern children to acquire the mastery, which their more agrarian ancestors were more able to achieve naturally. The use of nature based activities makes concrete the agrarian wisdom of our pioneer communities which taught the interconnected condition of all beings.

IV. Conclusion

Nature is the common home of all living and non living things. All of the living things like plants animals and human beings and non living things in the universe is the natural world which is not made by people, as a common home, it combines everything in its lap. The nature contains us all in the cycle of growth, maturity and decay. The culture and the religion of people in the society play a significant role in shaping their relationship with nature. Some of the literary texts have shown how human and nature are related with each other.

Burnett in *The Secret Garden* tries to show that in natural things there is the mysterious power and changes. The human mind, human beings are distracted from nature and, thus, breaking external and harmonious bond between human and nature. The death of the Colin's mother and then the dead garden are the symbol of human-nature relationship. Later the entry of the children into the garden and giving life to dead garden and the children is also the interrelation between human and nature. Getting away from the glumy environment of the family to natural environment of garden is the shift from artificial life to natural life. Burnett writes *The Secret Garden*, and it empouses the concepts of New Thought and theosophy as well as ideas about the healing powers of the mind. The garden is the book's central symbol. The secret garden at Misselthucate Manor is the site of both the near-destruction and the subsequent regeneration of a family. Using the garden motif, Burnett explores the healing power inherent in living things.

Burnett argues that humans have to acknowledge the power of nature. Nature embodies God. Nature can be the healing force from human disaster. But human have to hold the sense of ecological gratitude. *The Secret Garden* is the best example of interconnectedness and the communion between human with its entire natural world.

The children's love of wild nature and the retreat of their own mind and body is closely connected. She places the children's psychology and the positive impact upon their mind of the nature and the higher value of natural world, she reveals a complex study of nature's healing power comprising the human mind's attempt to discover both the obscure and obvious behind man's existence and his place in the natural world.

The balance between the human and the non-human natural environment that Burnett opposed to other exploitative kind of relationship both within the society, culture and the glumy environment of the family, rejecting the culture of caring the children by Ayah or servants and keeping the children only inside the house Burnett creates an ideal community, a harmonious world of both human and non-human nature in the garden. The garden life of the children is authentic. Happiness, freshness and brightness in the children's face caused by garden is the power of natural world when they were physically and psychologically weak and ill. Burnett's *The Secret Garden* is the manifesto of children's psychological attitudes in relation with nature, the connection of children's literature with environmental literature. She contrasts the family environment and the natural environment. In relation to both of the environment we get pleasure and harmony.

Burnett did not perceive nature as a dead and passive object but she save in it a lively and vibrant world, a spectacle of change, growth and constancy that could infuse us with spiritual meaning of cooperation and correspondence. She presents that nature has intrinsic worth, in its own right, regardless of its values to humans. Human, therefore, are obliged to respect plants animals and the whole biosphere. She tries to convince each individual to change attitudes, values and lifestyle to emphasize respect and harmonious cooperation with nature.

Burnett's *The Secret Garden* evokes the ecological awareness for nature conservation and the nature heals the human mind. It reflects on the affinity between human communion to nature and portrays human beings as part of a continuum of nature. Burnett gives a moral lesson to the readers that may ultimately become the unalienable part of total ecosphere where perfect harmony exists. In this text the children's mind, changes in positive way that they become healthy and active in the presence of natural environment. Nature can heal the human mind by mysterious power inherent in natural things.

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