



## Eco-conscious Insights in Selected Nepali Poems

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**Abstract**

For centuries, the anthropocentric practice of humanity has remained deaf to ecological sensibilities. Anthropocentrism has treated nature as a commodity keeping humans at the center of everything. Ironically, this has brought adverse consequences to humanity itself and the natural world as a whole. In this context, the issue of environmental degradation has significantly drawn the attention of scholars and creative writers across the globe. Aligned with this trend, Nepali poets too have expressed their genuine concerns for environmental awareness through their poems. In this paper, we analyze some representative Nepali poems from an ecocritical perspective to examine how they reflect ecological sensibilities. We have selected seven poems: Abhi Subedi's "River Stage" and "River Arun from Hile"; Vishnu S. Rai's "Corona Says"; Lekhnath Paudyal's "Parrot in the Cage"; Sama's "Don't Cut down, Brother Woodcutter"; Lohani's "Gaia"; and "Krishna Chandra Sharma's "Lesson from Nature." We find that Subedi's poems reflect how the human self is infatuated, motivated and energized in collaboration with nature. They show both the grandeur and crisis in nature. The remaining poems show their concern for the environmental crisis in nature. The ecological problems have taken place out of the hierarchical relation based on the dualistic mechanism of anthropocentrism that prioritizes one category (humanity) over the other (nature). Finally, we claim that by cherishing diversity and co-existence with other beings and nature, humanity can save the entire ecology.

### 1. INTRODUCTION

The environmental issue is one of the most discussed agendas in contemporary literary scholarship worldwide. In the context of Nepal, the academia has come up with the agenda of ecology. At different levels such as M.A or M. Phil, the courses have been designed incorporating the issue of environmental degradation. Likewise, scholars and creative writers have deeply shown their concerns on this issue. Recently, it has been a general fact that the rivers are dried and polluted, mountains are crooked, and the environment is degraded. People have ignored the biophilic relation with nature due to their anthropocentric vision. They have turned out to be myopia. Killing animals, cutting down trees, and damaging ecosystems are common things at a time when urbanization and industrialization have covered cities and shrubs. Is development possible only by exploiting animals and natural resources? Why have humans turned deaf ecological connection of humanity to nature? How long have these hierarchical structures based on dualism existed? How Nepali creative writers have addressed these issues is a matter of inquiry in this paper. The main objectives of the paper are:

- To analyze why animals and natural resources are exploited as seen in the selected poems.
- To explore the reasons for humanity's deafness to the ecological crisis.
- To discuss how these problems of value dualism can be minimized.

In this paper, we intend to explore how the selected Nepali poems raise ecological issues. Human beings are a part of nature. The modern scenario presents humans as if it is a part of nature. The self-separation from nature is harmful to humanity. Nature's value has been measured in the welfare of humanity alone. In fact, it is priceless. Using technology, humanity has tried to redefine and redesign nature. People live in a mediated environment.

## **2. REVIEW OF LITERATURE**

The review of literature in this paper consists of three areas: discussion on key terms related to the topic, reviews on secondary materials and primary texts. The interaction of living organisms with the environment is a key issue for ecological concern. Human beings are one of the living organisms out of many others to live on the planet. The planet is a common home for every biotic or abiotic community. Humans are not the first comers to the earth. In fact, they are relatively new to the world. However, their presence marks a threat to the ecology itself. In the name of rationality and superiority, humans have started dominating and exploiting other beings and resources. The reason for this blindness is the capitalist motive that pushes them to commit such anti-ecological activities. Respecting other creatures is a key to practising biocentrism. Biocentrism is the earth-centric principle. Taylor (1986) offers a biocentric outlook on cultural practice. It has the following beliefs:

The belief that humans are members of the Earth's Community of Life in the same sense and on the same terms in which other living things are members of that Community. The belief that the human species, along with all other species, are integral elements in a system of interdependence such that the survival of each living thing, as well as its chances of faring well or poorly, is determined not only by the physical conditions of its environment but also by its relations to other living things. The belief is that all organisms are teleological centres of life in the sense that each is a unique individual pursuing its good in its way. The belief that humans are not inherently superior to other living things. (p. 99)

Taylor articulates that humans are members of the Earth's Community of Life like the other living things. The human species, along with all other species, are integral elements in a system of interdependence. He also says that all organisms are teleological centres of life in the sense that each is a unique individual that pursues its own good. It is a false claim of human that they are inherently superior to other living things. Taylor has defended environmental ethics and biocentrism.

Biocentrism has been ignored in modern culture as suggested by environmental theorists. Value dualism has created the hierarchical structures that dominate one over the other. Any ethics that deals with nature keeping it aside is shallow ecology. While discussing Arne Naess's works, Drengson (2008) elaborates on the difference between shallow and deep ecology movements:

The shallow ecology movement is anthropocentric, that is, it has a human-first value system. The deep ecology movement principles specifically emphasize respect for the intrinsic worth of all beings (from microbes to elephants and humans) and treasure all forms of biological and cultural diversity. (p. 27)

Shallow ecology is anthropocentric as it shares the idea that ecology is to be protected for the sake of mankind. Deep ecology stands in favour of beings with intrinsic values. Shallow ecology supports value dualism and an oppressive conceptual framework.

The domineering conceptual framework is against bio-centrism. Warren (1997) explains, "A conceptual framework is a set of basic beliefs, values, attitudes, and assumptions which

shape and reflect how one views oneself and one's world" (p. 46). Warren states that the conceptual oppressive model of mindsets is problematic and oppressive. She highlights the capitalist oppressive framework, "An oppressive conceptual framework is one that explains, justifies, and maintains relationships of domination and subordination" (p. 291). She asserts that the master mode of conceptual framework subordinates dominates people and animals not in power and promotes value dualism of mind-body, male-female the first category is in higher positions than the second one.

The value dualism and oppressive frameworks are found in the selected poems. Some of the selected poems are recently published. Subedi's "Arun from Hile" and "River Stage" are recently published. These poems are published in an anthology called *Forever Arriving* (2023). According to *The Rising Nepal*, "The anthology serves as an inspiration to aspiring poets and encourages them to read the poems for a better understanding of the artistic creativity" (n. p.). However, the poems in the anthology have not been studied. Thus, we intend to explore Subedi's two poems. Regarding "Corona Says" and "Gaia," Pokhrel (2022) mentions:

The poem 'Gaia' shows the idea that man entirely depends on nature. Though natural resources are overused, the nature is re-energized. Nature is the epitome of holiness, perfection, harmony and beauty. Thus, it asserts the view of ecocentrism. . . . In 'Corona Says' coronavirus, the personified speaker portrays the devastating effects of reckless human activities on earth. It satirizes the misconduct of human beings as corona informs about its arrival. (p. 16)

Lohani's poem "Gaia" highlights the idea that man/culture entirely depends on nature/ecology. The nature is re-energized. Nature is the epitome of holiness, perfection, harmony and beauty as presented in "Gaia." In "Corona Says," the coronavirus is a speaker. It shows the reckless human activities on Earth.

Talking about Sama's poem, "Don't Cut Down the Trees, Brother Woodcutter," Shrivastwa (2020) writes, "In his poem, "Don't Cut Down the Trees, Brother Woodcutter," translated by Micheal Hutt, Sama presents his arguments in favour of nature conservation. The speaker of the poem, Sama himself, pleads the woodcutter not to cut trees because he considers them as "our dead mothers, silent observers but they protect us from natural calamities" (p. 4). Sama considers trees as dead mothers who cannot complain like humans. However, they have painful experiences. Regarding the poem "Gaia," he writes:

Despite the pain and torture given to her, the Earth has been enduring them all the time because she has a great heart. Gaia is a symbolic representation of earth. It is a natural system that controls itself and endures everything. Gaia is just like our biological mother who bears children and tolerates all that they do. She has been protecting her own destroyer because she is a mother. (p. 8)

The Gaia is Mother Earth. It has enduring qualities. She has been protecting humans for a long time. Despite this, humans have not understood her role for them.

The above discussion shows that these poems have not been analyzed from the perspective of the hierarchical mechanism based on the dualistic principle that brings harm to society and ecology. Moreover, other selected poems too have not been collaboratively studied yet. Thus, this research examines all these poems to explore ecological sensibilities that can function against the dualistic-mindsets and ecological degradation.

### **3. METHODOLOGY**

This research constitutes a study of selected Nepali poems and their criticism. It uses a qualitative approach with exploratory and analytical methods for the analysis. Textual analysis is a research tool for the study. This research investigates the selected poems which are, Abhi Sudedi's two poems: "River Stage" and "River Arun from Hile"; Rai's "Corona Says"; Paudyal's "Parrot in the Cage"; Sama's "Don't Cut down, Brother Woodcutter"; Lohani's "Gaia"; and Sharma's "Lesson from Nature" from an ecocritical perspective. The examination of these poems highlights the fact that the heedless use of natural resources brings serious harm

to humans and subsequently disturbs the ecosystem. Ecocriticism is the theoretical base for the research.

### **3.1. Biocentrism and Anthropocentrism in Subedi's Poems**

The poems, "River Arun from Hile" and "River Stage" by Subedi (2023) share two different ideas on a thematic level. They mention two rivers: namely Arun River in Dhankuta and the Bagmati River in Kathmandu. River Arun is flowing smoothly without any disturbance in its course whereas the Bagmati River has lost its essence. It has difficulty in flowing.

"River Arun from Hile" presents vastness in the river through the image of sleeping river in a mossy moist bed. The speaker reflects:

Under a light white calm  
The river  
Sleeping  
In a mossy moist bed. (lines 2-5)

The speaker reflects upon river flowing in a calm atmosphere. The river in the sleepy mood is silently moving reflecting tranquility of nature. The speaker further ponders:

Mumbling in her  
Watery darting dreams  
Think with sad heart  
Of the Fountain  
Where the river's long sleep  
Begins under the moon  
And of my dreams. (lines 6-12)

The speaker's infatuation to the river increases as the flowing of the river touches the speaker's heart. It meets the aspiration of the speaker who further observes:

Broken into a million  
Watery Jerks  
And resume the climb  
Over flowery heights  
To my mother's dear country. (lines 13-17)

The speaker marvels at the magnificence of the river flowing constantly for perennial time. He finds it in a positive image with an undisturbed mood. The river goes mumbling in a quiet and indistinct way. It flows through the moist mossy plants without flowers. Sometimes, it flows with darting movement. It means it is sometimes unpredictable.

The nature represented through the river is grandeur. The speaker finds himself less significant. He feels he is a part of this larger whole river. Nature is represented in this poem as a positive vibe. In this context, Nayar (2004) asserts, "Ecocriticism is a critical mode that looks at the representation of nature and landscape in cultural texts, paying particular attention to attitudes towards 'nature' and the rhetoric employed when speaking about it" (p. 330). Nayar states that how nature is represented in the literary text is a crucial issue in Eco-critical study. Subedi's "River Arun from Hile" represents nature as tranquil, pristine, and with enormous value. The speaker finds himself in an organic union with nature.

The poem was written in 1980 AD in Hile village of Dhankuta district. The speaker is excited as well as perplexed to see the perennial movement of the Arun River. The human encroachment has no impact on the river at that time. It was just flowing at its own pace. It reminds me of the bio-centric approach. It is because the river is a moving space where lots of flora and fauna reside. The insects, birds, and fishes all live in harmony. It maintains an ecosystem within the watery mossy land. The river is beautiful and bountiful. It is like a mother who feeds the offspring. The speaker realizes this strength of the river and pays tribute to it by expressing his feelings and emotions on it. This river stands in direct contrast to the river mentioned in the next poem "River Stage."

In “River Stage,” the speaker talks about the polluted Bagmati River that flows out of the Kathmandu valley. The pathetic condition of the river is shown in the initial lines of the poem as:

This river breaks out  
of the chanting of water  
from the words  
it drips out  
flows down the lines  
of our stories. (lines 1-6)

The river is compared to a solid object, it breaks out the chanting water. It drips out with some drops. It does not flow to reach the destination. It flows down to meet human waste. The river is poisoned and diseased. It is “choking in the murk” (line 8). It has difficulty to breathe. It is flowing within its own confusion. When the natural entity is diseased, humanity can never be healthy. The pristine current has disappeared due to human arrogance. Its glorious history has been covered with confusions, immobility and dirty spaces. The speaker further worries:

They shriek out the confusions  
stages  
where only dummies gather  
no physical movements  
no currents  
no flow of minds  
into the currents. (lines 15-21)

The currents of the river are slower and invisible. They cry out in a high-pitched voice in confusions. The river’s bed has become a space where replica of humans or dummies gather together. There is no movement in the river, neither there is there any movement in the mind of the speaker. The speaker has no flow of ideas in his mind. However, the speaker at once realizes the inherent worth and power of the river as it continues to move out of confusion. The river’s current state represents the capitalism and exploitive culture. The impact of Western capitalistic influence can be seen in the river. In the name of development, the industrial value has been seen and the essence of river has been lost. Nayar (2004) in this regard states:

Western thought has often taken an instrumentalist view of nature—nature is there to serve human needs. After the eighteenth century, more revisionary views have suggested that we need to rethink: the human-nature relationship as one of care (by humans of nature), the kind of exploitative capitalist development and the value of wilderness. (p. 335).

Nayar explicates that the Western model of development has reduced the value of nature to the instrumental level. This is reflected in the Bagmati River. The river continues to flow despite the obstruction. The speaker mentions:

But Bagmati flows  
underneath the murk  
a mantra flows  
down the mythical water (lines 5-8)

Though the river flows in a murk, it has hidden strength or a mantra. It has a hidden mystery of mythical power that keeps the river flowing continuously. In Hindu tradition, the rivers are worshipped as goddess. Despite such supernatural connection, humanity is deaf to this realization. It is because of the dualistic mindset that they put non-human world at the bottom to valorize themselves. The speaker shows his anger:

Break!  
Dig out!  
Howl!  
throw yourself into the murk!  
salvage the thread of time. (lines 9-13)

The speaker wants humanity to break this unjust practice upon the river. He wants humanity to sense and feel the plight of nature to rescue humanity. The poet asks humans to put themselves in the waste to feel the plight of river.

Subedi's "River Arun from Hile" celebrates beauty reflected in the ever-flowing Arun River which is sacred 'white calm.' It has motherly qualities. It is pure and tranquil. The speaker is cast between the melodious flowing of Hile and his dreams for the country. His next poem "River Stage" reflects his worries over the Bagmati River which flows under a murk. In the poem, the speaker worries about the miserable condition of the river. The speaker worries to see the current fate of the Bagmati River. It disturbs him. Being sympathetic to river, he says that it has no easy reaching.

The affirmation of country life as depicted in Arun River and its periphery stands in direct opposition to the surrounding of Bagmati River dominated with the emerging urban-industrial culture of city. The waste, broken motor parts, and plastics are the visible signs of an enormous business which only promote environmental degradation. It is an anti-ecological practice of anthropocentrism.

### **3.2. Ecological Insight in Lohani's "Gaia" and Sharma's "Lesson from Nature"**

The poem "Gaia" by Lohani (2013) has depicted the plight in nature. The rampant cutting down of trees, increasing pollution, and capitalism have replaced organic nature with industrial region. Humanity is not aware of the fact that such practices do not long last. Humanity is myopia, short-sighted unable to predict the bad consequences coming up in the future. The poet depicts the crisis in nature. The wind is very hot. The trees are withered. The sea monstrous; it is not calm. The mountain peaks blunt and crooked. The mildew has covered the earth and there is bad smell everywhere on the earth surface. But the goddess of the earth—Gaia endures these pains and unpleasant things. The poem "Gaia" ends with a warning note: "yet—she endures" (line 12).

Gaia is called the Greek Goddess. She metaphorically represents mother Earth. As a motherly figure, she protects beings in the surrounding. Lohani shows serious environmental problems in the poem:

The searing wind among the withered palms  
The devouring rain  
The sea with its cavernous frothy mouth  
The crooked beak of a mountain peak  
Time plucks at the world  
On its gray gaunt wings  
The smell of mildew  
Shrouds the house  
Turbulence and hunger  
All around  
Yet  
She endures. (lines 1-12)

The trees are withered. It indicates deforestation. The over rain-falling has devoured the earth creatures. The sea is flooded. The mountain peak is crooked. It means the environmental crisis is everywhere as a result of human anthropocentric activities. The smell of mildew has covered the earth. It is polluted. People have ignored the co-existence of humanity with nature. The motherly figure is tolerant enough to bear all the anti-ecological activities. The phrase "Yet, she endures" is a warning to humanity. It indicates that Mother Earth will revolt if the humans continue to dominate her. The smell of mildew reminds me of pollution as a result of modern capitalism. In this regard, Luke (1999) argues, "Vast waste has been a primary product of both modern capitalism and socialism" (p. 2). Luke mentions that waste is the result of capitalism. Lohani's poem further highlights the theme of the motherhood environment. Mother Nature despite the agitating behaviors of humanity, endures all the pain. It also indicates the rebellious side of resistance.

“Lesson from Nature” by Sharma (2020) carries an environmental philosophy. The speaker adores nature for its beauty and bounty. He says, “Nature’s law knows no discrimination” (line 1). Nature is always neutral. It does not discriminate. Like a mother, it is affectionate to people. The greedy nature of humans is reflected in the lines, “Humans hoard for years for no reason” (line 6). It is meaningless for humans to be involved in material quests. Sharma further shows harmony, non-hierarchy, and egalitarian practice in nature in the following lines:

No discrimination, no hierarchy.  
It’s we who create boundary.  
Some cunning ones capture nature gifts  
Create barricades to others  
It’s against law of nature. (lines 17-21)

Nature is neutral. Nature’s nature has its own laws. It acts according to its rules which are unacknowledged by humanity. Humanity is busy in creating barricades against the law of nature. Sharma’s poem gives a lesson that humans should follow nature. The cunning modern people try to capture nature. Sharma writes: “Let’s follow nature/And be happy and content” (lines 25-26). Sharma’s insight highlights the human nature interconnection. Nature’s nature is to be followed. Nature’s nature cannot be changed. Humanity should respect diverse forms of nature.

### **3.3. Plight of Nature and Humanity in Sama, Paudyal, and Rai’s Poems**

“Parrot in the Cage” by Paudyal (2013) is about the plight of caged bird, a parrot. The speaker of this poem is a parrot. The parrot is compared as a twice-born child. The pathetic condition of parrot is seen. It wants to go back to home from prison. But nobody understands its pain. The speaker expresses: “A parrot called a bird, a twice-born child/By fate into an iron cage beguiled (lines 1-2). The parrot is sad to say that it is a twice-born child. The second birth at the prison is painful. The bird calls itself a twice born child; natural birth in nest and forceful entry to prison. It is due to the whim of humans as the poet observes:

The human race hostile to virtues fair  
Exploits the worthy till the breast dries sheer  
Till winged breath be taken not away  
How should it be content or kind today! (lines 85-89).

The humanity does not show sympathy as the speaker shows in the poem. It is hostile to the birds. The fair virtue of the bird is exploited. It has suffocation in breathing. The bird is in panic. It wishes not to born till humanity exists in the world.

So long as on this wide terrestrial plain  
A single human being shall remain  
O Lord let not a parrot’s life be given  
Suddenly comes a sense to me, O Heaven! (lines 90-94)

Being sad, it appeals to God not to give birth to the bird. It shows the tyrannical nature of humanity. The reflection of vastness of nature through the “wide terrestrial plain” is useless to bird till a human remains. It shows the speaker’s agony to humanity. The plight of nature is heart rending.

The poem “Don’t Cut down the Trees, Brother Woodcutter” by Sama (2008) shows the speaker’s sympathy to the trees which are being cut down. He requests the woodcutters not to cut down the trees reminding that they are the dead mothers who cannot express their feelings. They protect humans from the sun, rain, and other natural calamities. The speaker’s sympathetic tone to the tree and request to the woodcutter to stop cutting down trees are reflected in the following lines:

Don’t cut down the trees, brother  
woodcutter, they are our dead  
mothers,  
And so they cannot plead with us’

**Eco-conscious Insights in Selected Nepali Poems**

But always they protect us from sun  
And rain. (lines 1-6)

Sama's speaker compares trees with dead mothers. Like mothers, they feed people. They endure the injustice upon them for the sake of mankind. Since they do not grumble anything, the speaker calls them dead mothers. The motherly features are visible in the following lines.

Carrying us in their bending arms, they  
Lift us up onto their shoulders  
And suckle us from breasts filled with fruits and  
flowers,  
They kiss our brows constantly with leafy lips,  
Sighing for us. (lines 10-15)

The trees feed the fruits to humans. Their bending branches are like the loving hands of mothers. They bless humanity all the time. They stay outside throughout the year. They endure the extreme coldness and hot climates.

They wait for us until the winter ends'  
As soon as Spring comes they spread out their arms,  
And begin to summon us:  
Brother woodcutter, don't cut down the trees, our dead  
mothers. (lines 31-35)

The speaker exposes a series of motherly chores. The trees wait the children in the winter. In the spring, the children come to play. He uses refrain from requesting the woodcutter to stop the action of cutting down the trees. The poem shows the significance of nature through the representation of trees. The careless cutting down of the trees is an action of modern people which shows their short-sighted vision. The trees are the source of life. However, humanity ignores it and treats trees as resources. The top-down hierarchy between human and nature is seen in the poem.

"Corona Says" by Vishnu Rai (2020) reflects on the COVID pandemic as a byproduct of human activities. It depicts how humans invited corona. Thus, the speaker 'Corona' asks humans to stop crying for the tragedy. It is self-invited. By forgetting the co-existence to nature by humans, they constantly exploit nature. According to the speaker, this situation of COVID pandemic is the result of carelessness of humans:

Stop crying  
Oh man,  
Stop cursing me  
And listen,  
I didn't come here  
Of my own free will. (lines 1-6)

The speaker complains that people are arrogant, they call themselves 'the crown of creation.' It is their anthropocentric practice. They background the nature to foreground themselves. According to the poem, they never bother to think about other creatures. People cut down the trees, which is the source of oxygen. The speaker expresses:

You call yourself  
'the crown of creation'  
What about the others  
Those who fly in the sky,  
Those who live in the ocean  
Those who crawl on the earth,  
And those, the sources of your oxygen?  
You think they all are your slaves  
Who you can sell or kill  
At your will. (lines 17-26)



The speaker urges people to be bio-centric as they think themselves above the birds, insects, and trees. They are represented as slaves to humans as the masters. Plumwood (1993) criticizes this master model which is complementary to “exclusion and dominance of the sphere of nature” (p. 23). They are not aware of the fact that the sources of oxygen. Thus, they are myopic not the visionary ones. The speaker further asks people not to blame:

Don't blame me.  
I just wanted to show you.  
How clean the blue sky looks  
Without dust and smoke  
I wanted you to realize  
How caged animals feel  
In a zoo. (lines 27-33)

The speaker reminds us of the pristine state of nature. The sky was blue and clean. It was without dust and smoke. The animals are caged birds in the polluted environment and zoo. Lekhnath Paudyal also talks about the caged birds in his poem “The Parrot in the Cage”. Corona as the speaker speaks directly to mankind. It asserts that it has been invited by humanity due to its anthropocentric practice. In this regard, Guha (2000) states, “Anthropocentrism, is the belief that humans stand apart and above the rest of creation” (p. 85). Mankind put itself above other creatures. This principle is against biocentrism. For Guha, “biocentrism, which rejects a human-centred perspective by looking at history from the perspectives of other species and nature as a whole” (p. 85). It perceives nature as a whole. It disagrees with the belief that is a human-centered perspective. He looks at history from the perspectives of other species and nature as a complete being.

#### **4. RESULT AND DISCUSSION**

Most of the poems show the ecological ruin meted out due to anthropocentric activities. Lohani's “Gaia,” Subedi's “River Stages,” and Rai's “Corona Says” expose a series of environmental misconduct that led to the crisis in nature. This harms humanity in general. Human-centred development causes a downfall in nature. Thus, scholars have suggested following biocentric ethics of nature that sees with the principle of justice and equality. In this regard, Luke (1999) asserts:

Thus, the intuition of biocentric equality is that all things in the biosphere have an equal right to live and blossom and to reach their individual forms of unfolding and self-realization within the larger self-realization. The basic intuition is that all organisms and entities in the ecosphere, as parts of an interrelated whole, are equal in intrinsic worth. (p. 9).

Luke views all things in the biosphere have an equal right to flourish. The basic intuition that Luke suggests, is that all biotic and abiotic entities in the ecosphere are the parts of an interrelated whole. They all have equal intrinsic values.

Subedi's “Arun from Hile” and Sharma's “Lesson from Nature” show how humanity can follow their insights to reach the tranquil state of nature. Luke highlights the theme of organic communion of nature with humans as: “Humans and natural entities are in constant spiritual interchange and reciprocity” (p. 8). This means to say that humans are a part of nature and live in harmony with nature.

Paudyal's “Parrot in the Cage” and Sama's “Don't Cut down Trees, Brother Woodcutter” show the pathetic condition of trees, birds and other non-human creatures. The flora and fauna are destroyed as shown in the poems. This is both anti-ecological and anti-ethical. The environment is more than what is perceived between nature and humans. Morton (2007) in this context, clarifies, “The idea of the environment is more or less a way of considering groups and collectives-humans surrounded by nature, or in continuity with other beings such as animals and plants. It is about being with” (p. 17). The idea of ‘being with’ highlights the theme of the interconnection of humans with the non-human world. The

relationship of humans with plants and animals is deep-rooted and ecologically meaningful. Mankind should seek for the continuity and connection with nature. However, animals and natural resources are exploited as seen in the selected poems to meet human needs guided by capitalism. The reason for humanity's deafness to the ecological crisis is their anthropocentric practice guided by science and rationality. These problems can be minimized by respecting every being in the world irrespective of what it is.

## **5. CONCLUSION**

This paper has analyzed seven Nepali poems written by different writers from the ecocritical perspective and concludes that all these poems underpin the ecological consciousness to save humanity and the whole natural world. The poems illustrate how humanity has invited the crisis in nature which ironically becomes harmful to humanity ultimately. The irrational behaviour of mankind reflected in the poems shows that humans are short-sighted. They lack visionary reflection for the future. This leads to the ecological as well as social crisis. The human world if separated from nature is devoid of organic union with nature and it suffers isolation, diseases, and confusion. Thus, it is mandatory to view every flora and fauna as having intrinsic values. A sense of respect for the non-human world needs to be developed for the welfare of all species. By cherishing communion, diversity and co-existence with other beings of nature, humanity can preserve the entire ecology.

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