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Green Reverie and Critical Reflection: Eco-memories in Mahmoud Darwish and Jibananda Das's Poetic Discourse

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Abstract:

J. K. Wright first proposed eco-memories using literature as a possible source of geographic information in 1924 (Salter & Lloyd, 1977). This research delves into the poetic works of *Mahmoud Darwish* and *Jibananda Das* to explore the ecological dimensions of memory. Memory's role in ecological balance is central, as both poets consistently present it as an external force engaging readers. Through an ecocritical approach, the study not only recount the recollections of besieged fauna and flora but also underscore the interplay between humanity and nature, between memory, ecology, and poetic expression. The study tries to employ a poetic strategy in honouring the duty to eco-memories that are themselves in the ecological milieu in which the framework of the environment lives. Central to this paper is the focus on verdant memories, offering profound insights into understanding the human condition. As the research unearths the resonance between literary memory and ecological interconnectedness, it underscores the enduring symbiosis between creative expressions and the environment they draw from.

Keywords: Eco-memories, criticism, Mahmoud Darwish, Jibananda Das, environment, nature, poems.

Introduction:

There must be some commonalities among the literary minds if so many poets and artists throughout history have referred to nature as "Mother Nature." By examining the interaction between a mother of a human child and the earthy green nature, this paper seeks to

simplify the situation. It applies to everyone. Nature teaches humankind many things that work as the foundation of a person's personality, i.e., the sky teaches us to be generous, the hills and mountains teach us to be great, and the land teaches us to be enduring. It is widely acknowledged that a mother is a child's first teacher who teaches her children the way of life and the dos and don'ts (Basu 1). It's a great treasure of spirit and feelings. Ecology and environment are fundamental components of every breathing organism in this ecosphere.

Literature researchers investigate texts that highlight environmental issues and look at the various ways literature approaches the subject of nature as part of the interdisciplinary field of ecocriticism (Bawa 1). Ecocriticism is the study of literature and the environment from a multidisciplinary perspective (Bawa 1). Literature and the natural world as we know it are often connected, according to ecocriticism. This idea is concerned with examining the attempt made by poets or literary minds to show how nature and surroundings affect poets' creative understanding. Additionally, they discuss their efforts to protect Mother Nature, whom they adore. Ecological equilibrium has been a major topic of discussion in literature worldwide. Literature in Bangla is no different. Modern writers have tried to draw people's attention to these issues. Jibananda Das, one of the most well-known poets of the contemporary era and a passionate environmentalist, uses his poetry to support this research. The majority of his poetry can be analysed using an ecocritical perspective.

On the other hand, home has been a recurring motif in Palestinian poet Mahmoud Darwish's poetry for the past fifty years. The environment is intimately related to the idea of home in the author's interpretation of his work, and this is crucial to the discipline of ecocriticism, which emphasises the importance of the environment to the study of literature. This essay's main discussion topic is how Darwish depicts domestic ecology in his poetic work using elements from the local landscape. One way to show how an ecocriticism perspective could help to appreciate the poet's image of home is through his poems, which he writes both while living in his country and more intensely after being banished. For both Darwish and Das, the ways of exploring the environment and home reek melancholy from their poems and show how longing and memories play a critical role in the development of these poems. They try to implement images of their homeland through which they catalyse their state and beckon on the environmental echoes in their works and poetry. The poems mark an evolving discourse to analyse how addressing ecological aspects has become a concern.

The idea of deep ecology is pertinent in this situation since Jibanananda Das's subjects for his poetry fit very well with the spirit of this research. This modern ecological and environmental philosophy supports the idea that all living things have intrinsic value, regardless of whether they serve human needs directly or indirectly. It also promotes reforming today's society in line with these concepts. It makes the case that the natural world is an intricate web of interdependent, delicate balances. Therefore, risks to the lives of creatures, people, and the natural order within ecosystems are posed by human meddling and the devastation of the natural world. In contrast to anthropocentric environmentalism, this perspective on people is far more holistic. Humans are not permitted to exploit the natural environment indiscriminately. This ideology, according to John Barry (2002), "provides a foundation for the environmental, ecology, and green movements and has fostered a new system of environmental ethics advocating wilderness preservation, human population control, and simple living." (161)

Eco memories – A theoretical framework:

Eco memories, or ecological memories, refer to the recollections, impressions, and emotional connections related to the natural environment and environmental experiences. They are individuals' memories of their interactions with nature, landscapes, and the various elements of the natural world. Eco memories can encompass a range of experiences, such as spending time in natural settings, encounters with wildlife, witnessing natural phenomena, or engaging in outdoor activities. (Mahdavi & Guha, 21) These memories often evoke a sense of connection, wonder, and appreciation for the environment's beauty, serenity, and vitality.

Eco-memories can be personal and subjective, varying from individual to individual based on their unique experiences and relationships with nature. Sensory cues, such as the smell of a forest, the sound of waves, or the sight of a particular landscape, can trigger them. Eco-memories can also be influenced by cultural, social, and historical contexts, shaping our perceptions and attachments to the natural world. (Hartman, 17) The concept of eco memories highlights the significance of our relationship with the environment and nature's role in shaping our personal identities and emotional well-being. These memories can serve as a source of inspiration, reflection, and environmental consciousness, reminding us of the importance of preserving and appreciating the natural world.

In literature, vivid descriptions, metaphors, and imagery often portray eco memories. Writers and poets draw upon their eco memories to evoke a sense of place, convey the beauty and power of nature, or explore the human connection to the environment. By engaging with

eco memories in literature, readers can share these experiences and develop a deeper understanding of our relationship with the natural world. "Environment" and "Memory" are renowned for supply signifiers. "Environment" can be defined as having a sociocultural or material bent, and "material" might broadly refer to either non-human or human-built objects or both, given the interdependence of the two domains in practice.

Mahmoud Darwish's poems: an oeuvre of ecological memories:

Mahmoud Darwish, a renowned Palestinian poet, often explores themes related to identity, exile, and the relationship between humans and their environment in his poetry. While Darwish's work does not explicitly use the term "eco memory," his poetry frequently contains elements that evoke eco memories or reflect on the natural world. By delving into his verses, we will uncover how Darwish captures the essence of eco-memory, intertwining personal and collective experiences with the landscapes and natural elements that shape them. He is recognised as the most vital voice of Palestinian recollections. In his severe poetry, he describes the pain and uprooting of the Palestinian people.

Darwish's poetry often portrays the Palestinian homeland as a reservoir of eco-memory. Through vivid imagery and sensory descriptions, he invokes the natural landscapes of Palestine, including olive groves, fields, and hills, which serve as powerful symbols of identity and collective memory. For instance, in his poem "*Memory for Forgetfulness*," he writes, "My language is my homeland. / My language is my homeland, / And my homeland is my memory." Here, eco-memory becomes intertwined with linguistic and cultural heritage, emphasising the connection between the land and personal identity.

The poem, written during the Israeli invasion of Lebanon in 1982, presents a fragmented narrative that captures the turmoil and destruction experienced by the Palestinian people. Within this context, eco-memory emerges as a tool for resistance, remembrance, and criticism. In "*Memory for Forgetfulness*," Darwish highlights the importance of preserving collective memory, including eco memory, as a form of resistance against oppression. The poem is a powerful testament to the Palestinian experience and the struggle to retain a sense of identity and connection to the land. Through the evocative portrayal of landscapes, such as olive trees and fields, Darwish preserves eco memory as an integral part of the Palestinian narrative. The poem exposes the destructive nature of war and conflict, explicitly referencing the environmental devastation caused by the invasion. Darwish employs vivid imagery to convey the loss of eco memory and the irreversible damage inflicted upon the natural

environment. This critique invites readers to reflect on the consequences of political violence and the urgent need to protect and preserve the environment. Through the theme of eco-memory, "*Memory for Forgetfulness*" offers a subtle critique of power structures and the exploitation of land and resources. The poem prompts readers to question the motivations and consequences of human actions on the environment, highlighting the inherent imbalance of power and its impact on eco-memory. Within the critique of the present situation, "*Memory for Forgetfulness*" hints at the potential for transformation and hope. Despite the destruction and loss, the poem invites readers to imagine a future where eco-memory and collective memory can be revitalised, reconnected, and restored. This is a form of criticism against the forces that attempt to erase or diminish eco-memory. It is intertwined with a sense of nostalgia and longing for a homeland that is under threat. The landscapes and natural elements described in the poem evoke a deep yearning for a connection to the land and a desire to preserve eco memory as a testament to the Palestinian heritage.

Hala Khamis Nassar, a Palestinian critic and scholar, discussed the themes of longing, memory, and resistance in Darwish's poetry. She stated, "Darwish's poetry captures the Palestinian experience of longing for home, preserving memories in the face of displacement, and resisting oppression. His verses are filled with a powerful mix of beauty and pain, sorrow and hope."

In his work, Darwish conjures recollections of a place where both the human and animal worlds seem very aware of one another. He occasionally takes the reader to rural recollections or a house destroyed by conflict. He makes the green memories essential to the poems both thematically and stylistically by incorporating them into the various forms of homeland nature, such as the trees, the grass, the wheat, the olive leaves, and the nature-oriented spaces, such as the parks, seashores, gardens, and mountains. He prefers to provide remarkably reflecting recollections of the motherland in both tranquil and scary periods in addition to developing eco-memories.

Three separate eras spanning fifty years of Darwish's literary career might be used to illustrate the environmental aspects of his home image. The earliest part of his lyrical career, while living in Palestine, spans the first twelve years. Even in his own country, he feels he has lost his sense of belonging. When he says, "home, for we have no home," as recounted in Rahman (2008): 51, he expresses the ecological echo of home. His ecological view of home and exile is marked by the second phase, which spans the twenty-six years of his exile. Home

is now composed of poetically gathered sounds from a distance rather than by land or people. The critical elements of Darwish's exile poetry were the quest for Palestinian identity, dislocation, and a sense of homelessness. He uses the setting in his own country as the foundation for the link between the exiled personality and the lost home because of his loss. The concept of home changed during the last phase, which spanned the last twelve years of his life, into a process of ecological articulation created by communication with an environmental inheritance. In conclusion, Darwish characterised his literary work as being about writing home since he committed himself to his country. In one of his writings, he stated, "I learned all the words and how to take them apart so I can form one word, homeland" (Darwish, 2000: 3).

His poetry captures his sense of inseparability from the surroundings of his own country. They depict the elements of the Palestinian landscape where the outdoors and the house are intertwined. Darwish once stated (as described in Celik, 2008: 273) that his poetry expresses landscapes, villages, farms, and even locations rather than just pictures and metaphors of Palestinian homes. In his own words, "I find myself looking at an olive tree, and as I am looking at it, it transforms itself before my eyes into a symbol of our home" (Darwish, 2000:3). This declaration by Darwish demonstrates his ecological perspective of home, which results from his understanding of his connectivity with the ecosystem of his lost home.

Darwish's ecological sense of home is directly linked to the Palestinian identity via the elements of nature. In his poems like "*Identity Card*," "*The Passport*," "*A Lover From Palestine*," and "*On Perseverance*," he expresses the idea of home as an organic connection between the environment and people. For instance, the ecological interaction between humans and their environment is portrayed by land in the poem "*A Lover from Palestine*." The title suggests the poem's native country of Palestine as being in love with it. By expressing this affection, he demonstrates his unbreakable bond with his homeland, which he calls his sweetheart. By emphasising natural elements and human organs that coexist and are interconnected, this poem illustrates his early ecological concept of home:

Your eyes are a thorn in my heart.

Your words were my song.

I saw your face in the walls.

And you are the words of my lips (Darwish, 2000: 41)

The nature of Darwish's country is transformed into an expression of love in the words above, and the poet's visions of this environment help to define his feeling of ecological home. The many aspects of the Palestinian environment, including its water supplies, rocks, hills, wheatfields, flora and wildlife, winds, and storms, are closely related to human organs to show interdependence. The idea of Darwish's home is proposed in these photographs as a reflection of the natural aspects of the Palestinian land that are linked to humans.

Darwish's poetry is often celebrated for its vivid and intricate portrayal of the Palestinian landscape. His verses breathe life into the olive groves, orchards, and rolling hills that have been integral to Palestinian life for generations. These landscapes are not mere backdrops but intrinsic Palestinian culture and identity elements. Darwish's descriptions are infused with the sensory richness of the land, where the scent of blooming orange blossoms and the touch of the soil are as palpable as the pain of exile.

The ecological memories in Darwish's poetry are deeply entwined with the human experience, particularly the Palestinian people's struggle for self-determination and their enduring connection to the land. His verses bear witness to the pain of displacement and the longing to return to a homeland ruptured by political conflict. In Darwish's poems, the ecological memory becomes a poignant symbol of loss and serves as a vehicle for conveying the profound human cost of the Israeli-Palestinian conflict. The uprooting of Palestinians from their land, a recurring theme in Darwish's poetry, represents a profoundly emotional aspect of the Palestinian experience. The pain of displacement, whether due to conflict, occupation, or exile, is vividly captured in his verses. Readers are invited to feel the ache of homes left behind, the rupture of family ties, and the yearning to return to the soil from which they were torn. Through his poignant words, Darwish underscores that the ecological memory of Palestine is not a distant and abstract concept but an intimately personal and profoundly emotional one for those who have been forcibly disconnected from their homeland.

Yet, in the face of such adversity, Darwish's poetry offers a glimmer of hope and resilience. His portrayal of nature, including the enduring olive trees and the steadfast mountains, serves as powerful metaphors for resistance and the indomitable spirit of Palestinians. In his verses, nature becomes a source of strength, echoing the determination of a people who refuse to be erased from their land or history. The ecological memory, far from being a mere relic of the past, becomes a living testament to the endurance and perseverance of the Palestinian people.

The ecological memory that expands from the perception and rear-view collection of Darwin's memories gets collected in his verses, owing to how the connection between the homeland and Mother Nature is set forward. Darwish's poems further exemplify and project his steadfast ecological view of home. His idea of the home continues to be shaped by how he perceives Palestinian identity concerning numerous environmental factors, as seen by his exile poetry. He tries to gauge and immaculate how his longing meets and adheres to how his homeland falls apart due to varied measurements of how they fall apart and conjures to evoke a deep sense of ecological rootedness. He writes poetry of exile in "*A Diary of a Palestinian Wound*," which might be viewed as an example of his work:

Our land and we are one flesh and bone

We are its salt and water

We are its wound,

but a wound that fights (Darwish, 2000:165)

This produces and evokes how the interconnectedness between the realm or the domain of human ecology can be enrolled as the source of an ecological organic image that transports the readers into the understanding of longing and belongingness. Darwish's invocation of poetry serves as a metaphor for his homeland, Palestine, which serves as a stark rendezvous to understand his arts and nation. Darwish's poem, which expresses profound grief over environmental loss, paints a vivid picture of the harm that settler colonialism caused to people and the environment while also conveying environmental ideals that go beyond boundaries or specific areas of application. However, the poem might be considered a challenging piece in its own right, taking on the voice of a group whose own voices, like those of the Palestinians, have, up until recently, frequently been suppressed by those who advocate for them or erased from the Western canon. In other words, Darwish's use of a Native American worldview connects the current settler colonialism in Palestine to a tragic past.

In other words, Darwish's poetry subverts the specialisation of ecological action and uses a comprehensive cosmic consciousness. Darwish's literary preference for natural areas is therefore infused with a postcolonial ecocritical undertone that cuts beyond national lines and aims to raise awareness about the ongoing ecological concerns associated with the colonial endeavour on a global scale. Trees are frequently utilised in Palestinian poetry to represent this constancy of memory since they are viewed as the ultimate metaphor for being anchored in the

natural world (Bardenstein). Fig, olive, or orange trees sometimes stand up for a destroyed hamlet, a lost family home, or the lost country in general (1999). I think the trees don't necessarily reflect one specific area in "*To My Father*" because of how it is written. Instead, they represent the father's desire to make sure that his interdependency with the environment will always endure and, as a result, his presence is not forgotten.

In the end, Darwish's use of the physical setting serves to unite Palestinians with their country while illuminating memory functioning. It becomes a component of a memory culture particular to the Palestinian experience by depicting the physical world as a conduit and a trigger for remembering. The poems provide the significance of the surrounding within the framework of Palestinian cultural memory, bringing the Palestinian people into close contact with the environment. The poetry supports the ongoing Palestinian presence in the homeland and seeks to resist the passage of time in this way. He acts as a memory condenser, allowing for simultaneous recollecting many thoughts and emotions.

Advocacy for Environment through the lens of Das's poems:

The commitment towards the environment and the way Das evolves his poetry serves as a maestro to understand the concise role that is crucial to remembering the sea of poems that the poet beholds. Jibanananda Das, one of the prominent Bengali poets of the 20th century, is known for his introspective and evocative poetry. While Jibanananda Das did not explicitly use the term "ecological memory" in his poems, his works often capture the essence of nature and its influence on human emotions and experiences. The natural world, with its rivers, forests, seasons, and landscapes, serves as a recurring backdrop in his poetry, reflecting the interconnectedness of humans and their environment. In his poetry, Jibanananda Das frequently uses nature as a metaphor for comfort, nostalgia, and inspiration. His descriptions of the natural world often have symbolic implications that allude to the impermanence of life, the complexity of human emotions, and the unending cycles of nature. By linking human experiences to the broader natural setting, he generates a sense of ecological memory through his vivid imagery and emotive language.

Das comes from an era where he maintained the literary circle as a classicist and a naturalist by giving a plethora of stylistic ways to encompass the understanding of his art and poems. He is regarded as one of the heightened epitomes in Bengali literature celebrating the humongous ways of embracing nature and understanding how nature can be advocated through art. According to Ahmed Rafiq (2020), Jibanananda Das is the most important poet of the post-

Rabindranath contemporary age. His illustrations captivate the anxious, tense, and sensitive intellect. Although certain poets' influences may be seen in his early poems, he quickly gets over them, finds his style, and embellishes it with his language, rhythm, and diction. The natural aspects of the area reveal his origins. The slogan "The Purest Poet," created by Annadashankar Roy, is found by Abdul Mannan Syed (2011) to be the most defining one for Jibanananda Das. He undeniably retains a self-styled lyricism and imagism. (11) The images of Bangla's flora and fauna are plentiful, making it simple to detect his sensuality.

Das's poems like "*Banalata Sen*", "*Dhanshirir Kache*", "*Banalata Tumi*" (1934), "*Himero Hahakar*" ("*The Cry of Ice*") are just a few examples of Jibanananda Das's poems that can be interpreted as depicting ecological memory. His works often intertwine human experiences and emotions with the natural world, highlighting the interconnectedness between humans and their environment. Jibanananda Das can be seen as depicting ecological memory, where nature plays a significant role in evoking emotions and preserving memories.

As an illustration, Jibanananda Das skilfully captures a sense of desire and melancholy in his well-known poem "*Banalata Sen*" by using natural images. In the poem, the character expresses a solid emotional bond with Banalata Sen, a made-up woman from an unknown location. To elicit a sensation of longing and explore the link between human life and the natural world, the poet uses numerous natural components such as rivers, oceans, woods, and mountains.

*For thousands of years, I roamed the paths of this Earth,
From waters around Sri Lanka, in dead of night, to seas up the Malabar Coast.
Much have I wandered. I was there in the gray world of Ashoka
And of Bimbisara, pressed on through darkness to the city of Vidarbha.
I am a weary heart surrounded by life's frothy ocean.
To me she gave a moment's peace—Banalata Sen from Natore.*

(Banalata Sen, 1942. Translated by: Clinton B. Seely)

Das's skilful use of natural imagery contributes to the poem's exploration of ecological memory. He invokes elements of nature, such as rivers, mountains, forests, and seasons, to evoke a sense of nostalgia and longing. The persona's memories of Banalata are intertwined with these natural elements, creating a profound connection between human experiences and the larger ecological context. For instance, Das describes Banalata's face as "a blossoming red lotus" (Das, line 4), employing the lotus as a symbol of beauty and transcendence. This imagery

emphasises the persona's admiration for Banalata and connects her presence with the eternal cycle of nature. The use of natural symbolism in the poem establishes a bridge between human emotions and the enduring ecological memory embedded in the natural world.

Furthermore, the poem's depiction of time and the passage of centuries contributes to exploring ecological memory. Das writes, "Millennia have passed by/in the spread of a moment" (Das, lines 9-10), suggesting the transience of human existence within the vast scope of time. The persona's memories of Banalata become a part of the more significant ecological memory as if nature itself preserves and carries forward the echoes of love and desire. Through the combination of vivid natural imagery, symbolism, and the concept of ecological memory, Jibanananda Das creates a profoundly reflective and nostalgic poem in "Banalata Sen." The poem invites readers to reflect on their own experiences, memories, and the enduring connection between human emotions and the natural world.

The river Dhanshiri is also portrayed as a metaphor for life's journey in Jibanananda Das's poem "*Dhanshirir Kache*" ("Beside the River Dhanshiri"). The river is used as a metaphor for the ebb and flow of time and memories in the poem to illustrate how transitory human existence is. Through his depiction of the river and its environs, the poet explores the idea of ecological memory, contending that the natural world contains echoes of the past and shapes the present. In "*Dhanshirir Kache*," Jibanananda Das showcases his ability to intertwine human existence with the natural world, revealing the concept of ecological memory. Through his vivid descriptions of the river and its surroundings, he invites readers to contemplate the transience of life, the interconnectedness between human experiences and the eternal flow of nature, and the profound influence of ecological memory on our perceptions and understanding of the world.

Furthermore, Das employs sensory imagery to evoke a strong emotional response and connect the persona's memories with the natural world. He describes the river as having a "golden voice" (Das, line 5) and the scent of "floating lotuses" (Das, line 9), creating a multisensory experience for the reader. These sensory impressions deepen the poem's emotional impact and emphasise the integration of human experiences with the ecological memory carried by the river.

In "*Dhanshirir Kache*," Das uses the river Dhanshiri as a metaphor for life's journey and evokes a profound sense of ecological memory. The poem begins with the persona observing the river's constant flow, symbolising the passage of time. Das writes, "The

Dhanshiri River flows silently, / carrying a load of water and memories" (Das, lines 1-2). This imagery suggests that the river carries not only the physical element of water but also the weight of memories, alluding to ecological memory. Through vivid descriptions, Das highlights the interplay between human experiences and the river's flow. He portrays the river's surroundings, including forests, fields, and villages, as witnesses to the changing tides of life. The persona reflects upon the transience of existence and the echoes of the past that reverberate through the river's currents. The line "Memory from life's great expanse / Descends, glistening, with you" (Das, lines 12-13) underscores the idea that the river holds memories, preserving the ecological memory of the landscape and the people interacting with it.

Another poem featuring the character of Banalata, this work depicts a sense of ecological memory through the imagery of nature. The persona describes Banalata's beauty and presence, drawing parallels with natural elements such as lotus, moonlit nights, and distant forests. The poem's exploration of human emotions within the context of nature's grandeur creates a profound sense of ecological memory. *Banalata Tumi* (1924) is characterised by its evocative imagery, lyrical language, and deep exploration of human emotions within the context of nature. The poem begins with "Ami Ki Keboli Chhobi" (Am I a mere image?), setting the tone for introspection and self-reflection. The persona contemplates his existence and finds solace in the memories and presence of Banalata. Regarding ecological memory, "Banalata Tumi" hints at the idea that nature holds memories and echoes of past experiences.

Through rich natural imagery, Das establishes an intimate connection between the persona and Banalata. He compares Banalata's beauty to a blooming lotus, evoking the image of purity and elegance. The lotus, a symbol of beauty and transcendence in Indian culture, adds depth to the persona's admiration for Banalata. The poem's ecological memory is evident in the descriptions of moonlit nights, distant forests, and flowing rivers. The persona's recollections of Banalata are interwoven with these natural elements, symbolising the enduring presence of nature and its influence on human emotions. Das writes, "Your face as an image dwells / in the forest's twilight space" (Das, lines 5-6), suggesting that Banalata's presence is deeply ingrained in the natural world, emphasising the concept of ecological memory.

Throughout the poem, Jibananda Das weaves a tapestry of natural imagery, using vivid descriptions to depict Banalata's beauty. He compares her eyes to lotus petals, her body to the moon, and her voice to the melody of a distant flute. These comparisons emphasise Banalata's allure and establish a connection between her and the natural world. By aligning

Banalata with elements of nature, Jibanananda Das creates an ecological memory that suggests the eternal presence of Banalata in the larger cosmic order. The natural elements used in the poem not only serve as metaphors but also signify a connection to a larger ecological context. The lotus, moon, and distant forests evoke a sense of timelessness and carry the weight of collective memories, suggesting that Banalata's presence is deeply rooted in the ecological memory of the world. Furthermore, the poem explores the idea of longing and the yearning for connection. The persona expresses his desire to be near Banalata, to listen to her voice, and to behold her beauty. This longing creates a sense of emotional resonance, portraying a universal longing for connection that transcends time and space.

"*Himero Hahakar*" ("The Cry of Ice") is another poem that portrays the frozen landscapes of the Arctic as a reflection of ecological memory. Jibanananda Das describes the desolate and icy environment where human presence is scarce. He captures the loneliness and longing in the frozen landscapes through his powerful imagery, hinting at the ecological memory preserved within these icy realms. "*Himero Hahakar*" is a poignant poem by Jibanananda Das that portrays the desolate landscapes of the Arctic and explores the concept of ecological memory. Through his powerful imagery and vivid descriptions, Das creates a sense of loneliness and longing, emphasising the interplay between human emotions and the natural world. In "*Himero Hahakar*," Das depicts the frozen landscapes of the Arctic as a reflection of ecological memory. The poem begins with the persona's declaration that he has heard the cry of ice, suggesting an intense emotional connection with the frozen environment. The phrase "I heard the cry of ice" (Das, line 1) conveys a sense of solitude and longing as if the persona is attuned to the echoes of the past preserved within the icy realms.

Das's vivid imagery adds depth to the poem's exploration of ecological memory. He describes the Arctic as a place where "silence covers the sky" (Das, line 4) and "frozen forests hold dreams" (Das, line 6). These descriptions evoke a sense of stillness and isolation, reflecting the persona's emotional state and the ecological memory encapsulated within the frozen landscapes. The concept of environmental memory is further reinforced through the persona's observations of the Arctic's inhabitants. Das writes about "polar bears that drink tears" (Das, line 8), suggesting a connection between these animals' emotions and the Arctic's emotional landscape. This imagery implies that the natural world carries its memories and emotions, which resonate with the persona's feelings of longing and despair.

The poem's title, "*Himero Hahakar*," meaning "*The Cry of Ice*," indicates ecological memory. The cry of ice becomes a metaphor for the accumulated emotions and experiences embedded within the frozen landscapes. Through this metaphor, Das invites readers to consider the profound impact of nature on human emotions and the enduring traces of ecological memory that shape our perceptions. In "*Himero Hahakar*," Jibananda Das skilfully explores the interplay between human emotions and the natural world, emphasising the concept of ecological memory. The poem's vivid imagery and metaphors evoke a sense of longing, solitude, and the enduring presence of the frozen landscapes. Through his evocative language, Das invites readers to reflect on their emotions and their connections with the larger ecological context.

Jibananda Das's poetry offers a unique perspective on environmental advocacy. Despite being known for his modernist approach to poetry, Das's deep connection with the natural world is evident in his work. His poems convey a profound reverence for nature while highlighting the consequences of environmental degradation. In today's world of ecological challenges, Das's poetry is a source of inspiration and a call to action.

Through carefully analysing his poems, we can draw connections between his environmental consciousness and contemporary environmental concerns. Das's work encourages us to appreciate the beauty of the natural world, understand our interconnectedness with it, and take responsibility for its preservation. His poems illustrate that literature, particularly poetry, can be a powerful medium for advocating environmental awareness and action, reminding us that the environment is not just a part of our world but the very essence of it. In conclusion, Jibananda Das's poems offer a valuable resource for advocating for the environment, providing a timeless and resonant call to action that transcends cultural and temporal boundaries. Through his words, we can rekindle our appreciation for the natural world and find motivation to work towards a sustainable and harmonious coexistence with the environment.

Conclusion:

Memory can transport individuals from their present state and draw them nearer to their past and desired selves. Although the connection between oneself and nature may have been irreversibly severed, a profound longing for that union allows individuals to remain connected to their surroundings. Memory is a guardian of this sense of unity, acting as a catalyst to reignite

the yearning for it. While it may be nearly impossible for adults to recapture that lost communion fully, this yearning aids in comprehending the intricate web of relationships within nature. It cultivates a consciousness of being an integral part of the ongoing processes on Earth. This heightened awareness engenders an earth-centric perspective, shaping one's perception of their place and role within the ecosystem, influencing their behaviour. Thus, the development of ecological identity can be perceived as the result of a fusion between memory and desire, as suggested by Eliot (43). Likewise, the poetry of Mahmoud Darwish and Jibanananda Das can be interpreted as an outcome of this process. Memory serves as the fundamental material for their poetic endeavours, while a longing for a glorious past acts as their muse, propelling them to relive the sense of union and articulate their experiences through words. In essence, their poetry serves to unravel their ecological identity, encompassing their deep connection to the natural world and the interplay between memory, desire, and expression. Through their evocative verses, both poets delve into the depths of ecological consciousness, weaving together themes of nostalgia, loss, and the urgent need for environmental stewardship.

Mahmoud Darwish, a celebrated Palestinian poet, captures the essence of eco-memories through his poignant and reflective verses. His works evoke a deep longing for the land, carrying the weight of displacement and the collective memory of a people who yearn for a harmonious coexistence with nature. Darwish's poems are a powerful critique of environmental degradation and the disruption of ecological balance caused by human actions. They remind us of the urgent need to preserve our natural world and protect the environmental and cultural heritage that it embodies. Similarly, Jibanananda Das, a renowned Bengali poet, explores eco-memories with a distinct blend of introspection and metaphysical contemplation. His poems transport us to the serene beauty of nature, where he finds solace and spiritual awakening. Das sheds light on the interplay between human emotions and the natural world through his vivid imagery and lyrical language. His verses reflect a deep concern for the preservation of ecosystems and the impact of human intervention on the delicate balance of nature.

Darwish and Das offer critical perspectives on the ecological crisis and advocate for a more harmonious relationship between humanity and the environment. Their poems serve as a call to action, urging us to reevaluate our roles as custodians of the Earth and embrace sustainable practices that ensure the well-being of future generations. In conclusion, the poetry of Mahmoud Darwish and Jibanananda Das invites us to reflect on our ecological memories,

drawing attention to the urgent need for environmental awareness, preservation, and responsible stewardship. Through their profound insights and evocative imagery, these poets leave an indelible mark on our understanding of humanity's intricate connection with the natural world. Their poems serve as a timeless reminder of our planet's beauty, fragility, and resilience, calling us to protect and cherish it for generations to come.

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