

NATURE: A Life Sustaining Factor

¹**Lakshmi. G. S**

¹Postgraduate Student Department of English Amrita Vishwa Vidyapeetham Amritapuri India

²**Kripa John**

²Postgraduate Student Department of English Amrita Vishwa Vidyapeetham Amritapuri India

³**Dr. Shibani Chakraverty Aich**

³Assistant Professor Department of English Amrita Vishwa Vidyapeetham Amritapuri India

Abstract

Environmental problems demand high attention today. A newborn baby is destined to claim only what his/her predecessors have left. The bounty of nature is milked to such an extent that white dammar got dried up. Thus, we invited floods, global warming, and the untold emergence of pandemics, which was too at the cost of the new generation for no-fault. "Solitary Reaper" by William Wordsworth give us the panorama of nature in the simplest form, also does Frost's "Stopping by the Woods on a Snowy Evening." The reaper is depicted in various forms but man fails to see it. Shelly shows that how nature can be both constructive and destructive at the same time in his revolutionary poem "Ode to the West Wind" The calamity nature which destroys and form the deathbed of every living entity is the same who generate new life on Earth and act as a preserver as Shelly quotes in his poem "Wild Spirit, which art moving everywhere; Destroyer and preserver; hear, oh hear!" The paper submits here will probe how we dig our own graves by killing nature rather brutally.

Key Words: Ecocriticism, William Wordsworth, Solitary Reaper, Robert Frost, Stopping by Woods on a Snowy Evening, Percy Bysshe Shelly, Ode to the West Wind.

INTRODUCTION

Nature has always played an important role in people's lives, and the cosmos was once seen as a perfectly organised series of concentric circles with the Earth at its centre. The orbits of known planets were shown by each of the rings, with the stars at the highest degree.

Nature was viewed as a deep state of equilibrium between itself and its people as a philosophy. In existence, the time has had little to no impact on everything it comprises, and Albert Einstein proved the relativity of time when he said that everything develops and dies simply because it has to come back to life. From the smallest grain of sand to the stars in the sky, nature is best defined by Heraclitus' doctrine "Panta Rhei," which means that anything flows or is continually evolving. Nature is also beautiful, and its beauty is determined by the interplay of all of its elements.

Nature is a manifestation of heaven on Earth, and anyone who attempts to disrupt the divine order is called cruel. Satan's efforts to govern the planet as though it were his have created disruptions in the natural ecosystem, and the balance has begun to break down. There were two opposing perspectives on nature after the Renaissance. On the one hand, the lazy Ages' viewpoint was that humanity has deteriorated and degraded after Adam and Eve's rejection from paradise. The Greek and Roman literature that influenced Renaissance authors, on the other hand, often portrayed rural life as more noble than city life. Shakespeare, for example, uses a lot of natural imagery in his prose.

Many writers use a poem as a means to explain the importance of nature in their lives to readers. Work done by Stevie Smith and Robert Frost is ideal examples. Smith lived in England all her life, and the poem "The Heavenly City" could be written in accordance with the landscape there. Robert Frost frequently used rural settings in New England for most of his work. Despite the various settings, the two poets express in their poetry the importance of nature.

Nature can be found as a fundamental concept or passive position in many poems. The poem "A Heavenly City," by Stevie Smith, is about a woman who returns to her homeland after some time. The phrase "heavenly" can be interpreted as "belonging to" or "coming from." When Stevie states, "I sigh for the heavenly country, where the heavenly people pass," she clarifies missing her country and people. The poem "A Brook in the City" by Robert Frost concludes that nature is being taken for granted, it is being exploited. The poem portrays how a

brook is manipulated for the use of an up and coming city. Frost starts off the poem with an abandoned farmhouse, reluctant to be given up for the development of a city, "the farmhouse lingers, though averse to square"

DEFINITION OF ECOCRITICISM

Ecocriticism, one of the branches of literary theories, comprises of a multitude of studies. This is evident from Lawrence Buell's definition of ecocriticism, "Ecocriticism is an increasingly heterogeneous movement", but as far as Cheryl Glotfelty is concerned, it is a study of the relationship between physical environment and literature. The publication of Rachel Carson's "Silent Spring" ushered the emergence of ecocriticism into the world of literature in 1980s. It is widely acclaimed as a complex earth-centred approach, where, culture harmoniously meets the environment. Ecocriticism looks forward for the collective contribution from historians, anthropologists, writers, natural scientists, literary critics and so on. It is the critical study of how we represent, interact and construct both man-made and natural environment.

Ecocriticism handles nature in a wider manner and sense. Ecocriticism is not at all the same way litterateur represents nature and their way of study of nature. Nature is a beautiful and vast world beyond trees and plants. Here, we can feel a nature that includes humans and non-humans. The bond or interconnection that is created between them is based on ecocriticism. Ecocriticism is seen to have gotten rich by the beautiful and major works from American writers like Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau. This bench of writers belongs to the group of New England writers, specifically poets, essayists, novelists and philosophers. Moreover, they are called the transcendentalists, the prominent figures of one of the vital literary movements in America to achieve 'cultural independence' from European models. The pleasure and nourishment of nature is reflected in the R. W. Emerson's first prose narrative work "Nature." The work "Summer on the Lakes", a transcendental travelogue by Margaret Fuller published in 1843, deals with the American landscape at a larger extent. The father of Ecocriticism, Henry David Thoreau's autobiographical work "Walden" takes a look at his long, two years stay on the shore of Walden pond. This classic account explores to start a new life, immersed in nature away from modern life.

Another important poet Robert Frost has made use of woods, lakes, stars, horses etc. His writings are, in short, simple and delighting at the ground level. With a study that is deep, we find that beautiful nature itself reflects the universal truth of human life. As we compare the United States of America to that of the United Kingdom, the progress in the UK is slightly low. In American literature, their writings celebrate nature, but in British literature, ecocritics warn and expose us about the environmental threats ensuing from governmental, industrial and neo-colonial forces.

NATURE IN THE WRITINGS OF SHELLEY AND WORDSWORTH

Nature, according to Shelley, is a powerfully sublime being that is completely unconcerned with man. "Earthly rainbows spread through the sweep / of the ethereal waterfall," as Shelley puts it, is a lovely sight (Norton 2, p-686). Around the same time, he understands nature's ruthless potential:

But a flood of ruin
Is there, that from the boundaries of the sky
Rolls its perpetual stream; vast pines are strewing
Its destined path, or in the mangled soil
Branchless and shattered stand: the rocks, drawn down
From yon remotest waste, have overthrown
The limits of the dead and living world,
Never to be reclaimed.

According to Shelley, nature, which cannot be domed by man, is at once splendid and dangerous. Shelley advises people not to equal elegance with tranquilly when appreciating nature's aesthetic majesty. Rather, Shelley recommends that we look at nature from both sides of the coin and admire the incomplete fusion of grace and force.

On the other side, Wordsworth reinforces nature's position. Like Shelley, Wordsworth considers nature to be an immortal and majestic being, yet these characteristics offer Wordsworth consolation instead of menacing the poet. As written by Wordsworth:

I have felt
 A presence that disturbs me with the joy
 Of elevated thoughts; a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 And the blue sky, and in the mind of man.

Rather than pitting man against nature, Wordsworth sees them as complementary parts of a larger whole, acknowledging man as a part of nature. As a result, when Wordsworth looks at the universe, he sees a comforting body of which he is a member, rather than an external power against which he must fight.

Shelley was an atheist, and his depiction of nature as a powerful indifference certainly inspired him. Shelley existed on a planet of mighty and fragile things, which was tremendously terrifying because there was no kind God who gave reason and order to the cosmos. Nature may have been gorgeous to Shelley, but it wasn't pitiful. Shelley appears to be echoing Pascal, who said, "The silence of these infinite spaces terrifies me," though Wordsworth was a reasonably strong and conservative member of the English Church. Because of his religious beliefs, Wordsworth could glance at and see nature's benevolence behind him. The universe may be a sad place for Wordsworth, but it was not malicious. Despite the fact that suffering was unavoidable, Wordsworth found solace in the belief that everything happened by God's hand, In the ultimate order of the sacred essence, manifesting Him.

ECOCRITICISM IN INDIA

Indian philosophy is great in the ecological mindset. India is a fruitful country that also flourishes with rich biodiversity. The best version of the ecocritical perspective can be found out from the writings of Nobel Laureate Rabindranath Tagore, the founder of Viswa Bharati at Shanti Niketan. Many other texts from Rabindranath Tagore also exemplify the ecocritical point of view, like "Raktakarabi" and "Muktadhara" has a great exposure to the wild activities against nature. His ecocritical poems include "The Tame Bird in a Cage" and "The Gardener: I Plucked your Flower". Another great piece of literature is Anita Desai's "Fire on the Mountain", which serves as a good example that focuses on the problems of animal killing, population explosion and moral degradation of men. Yet another prominent example of India's ecocritical works includes "God of Small Things" and "The Hungry Tide" by Arundhati Roy and Amitav Ghosh respectively. In India, now we go through the second phase of ecocriticism, which propagates the union of the first wave and second wave as proposed by Lawrence Buell.

Eco-critics read and analyse big literary works from an eco-centric viewpoint, paying close attention to how nature is depicted. Rather than addressing just the natural environment, they often aim to broaden eco-centric ideas by using the principles of energy and development, equilibrium and imbalance, symbiosis and mutuality, and renewable or wasteful energy use. They not only concentrate on their ideas, but they also pay particular attention to authors who use nature as the main theme. American transcendentalists, British Romantics, John Clare's verse, Thomas Hardy's job, and early twentieth-century Georgian poets are among them. They place a premium on important and factual writings and reflective topographical content such as essays, travel writings, and regional literature, expanding their field of literary-critical practice. They are distinct from other critics who place a strong focus on linguistic and social constructivism. They place emphasis on ecocritical ideals such as meticulous observation, ethical duty, and the assertions of the universe beyond us.

Pastoral, wilderness, and feminism are some of the stereotypes used in ecocriticism. Pastoral tropes are primarily concerned with the relationship between urban and rural life. Pastoralism is depicted in works that have a general idealisation of the rural and a demonization of the modern. Pastoralism manifests itself in works that depict a retreat from city life to the countryside and a reverence for nature. Classic pastoral, in which nature is often depicted as an abode for human relaxation; romantic pastoral, which revolves around rural independence toward the expansion of urban after the industrial revolution; and American pastoralism, in which land is depicted as a resource to be cultivated, and it conveys the farmland o

When discussing ecocriticism, it's impossible not to consider ecofeminism, which is a subset of ecocriticism. Ecofeminism, as we all know, mainly "examines the interconnection of women's inequality and nature."

Ecofeminists often associate land dominance with man dominance over women. They are always attempting to equalise men and women, who are seen as a fertile resource and man's land. Over the twentieth century, a slew of literary and cultural ideas arose.

One of the most famous Romanticists, William Wordsworth, helped in the initiation and development of the Romantic Movement in English literature. He is often portrayed as a poet with undaunted love for nature. His "Lyrical Ballads", other collection of Poems and plays have all portrayed his nature love as a standout feature. Often void of any humour, his poems are also known to be devoid of dramatic powers as well.

William Wordsworth, who became an orphan at a minimal age, was born in the city of Cockermouth in Cumberland. Wordsworth even supported the republican ideals of the new government in France during the later period of the French Revolution, happened to meet Samuel Taylor Coleridge that brought about a tremendous change in his life. It is after this meeting and they collaborated to publish the "Lyrical Ballads" in 1798. It is this work that is still widely acknowledged as the initial spark in the growth of Romanticism in English literature. "Tintern Abbey" is one of the most famous poems of "Lyrical Ballads" and was written by Wordsworth himself. All his poems are seen to have an eco-centric approach because of his love for nature. Wordsworth also started to pen "The Prelude" around the same time. This was more an autobiographical poem. He revised it throughout his life and was finally published in 1850 after his death. William Wordsworth's other main works include "Michael", "The Solitary Reaper", "The Old Cumberland Beggar", "She Dwelt Among the Untrodden Ways", "Daffodils", "Immortality Ode" etc. His drama "The Borderers" is also seen as a milestone in English literature.

William Wordsworth is second to none when it comes to nature. He can be considered the most ardent disciple of nature or be the supreme priest in worshipping nature. His affinity towards nature was more genuine than anybody else and is arguably the most affectionate to nature amongst all the other English poets, even those before and after him. Nature is not treated in a nonchalant manner in Wordsworth's poems; instead, it occupies a totally independent or isolated status. He had shaped and created an entirely new view of nature that was incarnated into his poems so much that they turned into unique propositions. His doctrine of nature had a few noteworthy points:

1. For him, nature was a living personality. He believed and conceived it so in his poetry. He propagated mystical Pantheism, which speaks of the divine spirit in all of nature's objects or of the divine spirit of nature herself. This is evidently portrayed in "Tintern Abbey" or parts of "The Prelude."
2. Wordsworth nurtured the belief that nature always healed the injured and grief-struck minds and that nature had the ability to spread peace and happiness in human hearts.
3. Wordsworth was of the opinion that nature has adorned the roles of mother, guide, medic and even that of a guardian. He was a stern believer that nature had a major role to play in the moral sphere of man. He wished to portray nature as a living person with whom he wanted his readers to develop a rapport and to share a divine spiritual connection. He hoped that mankind would see nature as a great teacher and as a great enforcer of humanity.

In a stark difference to the style of all the other poets, rather all the other nature poets, in the history of the English language, Wordsworth was not one to prefer, promote or propagate the wild and stormy characters of nature, nor was he fond of the changing nature or the different scenic elements. He was more into the common and familiar aspects of nature over the unusual and standout features.

Though his lyrical quality is often regarded as inferior to that of Burns or Shelley, critics rate his excellence in reflective, analytical mood, nature poetry. He marked a change from open-minded liberal to cramped conservative, and his treatment of nature is reviewed to be accurate, first-hand and eyes steadily fixed on the subject. Pantheism is also a prime feature of William Wordsworth.

CELEBRATION OF NATURE IN LITERATURE

Nature was revered by the Romanticists. They were passionate about nature and liked spending time outside. Their writings were influenced by nature. I, like the romantics, enjoy being outside and in nature. I really appreciate God's magnificent creations in nature. I've picked two pieces to talk about. Ode to the West Wind Seconding this is the view, the writer William Wordsworth writes, 'the world is too much for us.' I'll talk about the natural wonders that each writer is excited about in these two sections.

Percy Bysshe Shelley's "Ode to the West Wind" is a lyrical poem about the west wind as a dominant force. For this ode, Shelley draws influence from the wind and nature. Shelley wishes to "spread" his messages around the

world. When the fall breeze blows, the leaves are dispersed. Shelley used the west wind as a symbol of real inspiration, as we explored in class. The effect of the wind on the sky, sea, and land is discussed in the first three stanzas. "Wild Spirit, who are going everywhere; Destroyer and Preserver; hear, O hear!" Shelley encourages us to understand that the wind can be both a preserver and a destroyer. This isn't a soft breeze; it's a ferocious wind that's tossing all about.

He addresses the west wind as an individual in the first stanza. The human race is made up of "pestilence-stricken multitudes." It's about being sick and becoming hit with diseases. It also refers to the decomposition of dead leaves on the Earth. The multitudes that Shelley is referring to in this stanza, I believe, is humanity. He observes how humanity is only interested in acquiring material goods. They are unconcerned with the environment and how they are destroying it. Shelley was worried about the state of nature and our effect on it.

Shelley discusses the influence of the wind on the clouds in the next stanza. "Loose clouds are shed like Earth's rotting leaves." It also describes how rain falls from the sky. Shelley discusses the illumination against the night sky in this stanza. It seems to be a gleaming strand of Maenad's fur.

In stanza five, the poet asks the wind to "scatter, like ashes and sparks from an unlit hearth, my words among mankind!" As if his thoughts were ashes from a burning volcano, he wanted them to spread across the world. Shelley also mentions winter and spring in the last line. "The trumpet of a prophecy!" exclaims the narrator. Can Spring be far away, O Wind, if winter comes?" Even though winter has arrived, you can already anticipate the arrival of spring. There will be bleak and dismal moments in your mind, just as there will be in life, but there is always tomorrow. Every day is a new beginning, and all that survives must eventually perish. That is a normal part of life. Themes in this piece, in my opinion, bind life and death.

"The World Is So Much For Us" is the next piece I'd like to dig at. William Wordsworth is the author of this poem. Like many other Romantic poets, Wordsworth saw nature as a symbol of God and his sacred nature. His poetry is a celebration of the world's beauty and spirituality. Wordsworth compares nature with the world and their lust for materialism in "The World Is So Far With Us." They were just concerned about "doing and saving." This sounds eerily similar to our current situation. Too many people are engrossed in materialistic pursuits that they fail to notice the world's simple pleasures. They don't even pause to listen to the birds sing.

William Wordsworth wrote a sonnet called "The World Is So Far for Us." He criticises the society for the Industrial Revolution in this piece. They were losing touch with nature when they became absorbed in materialism. We have so many technological conveniences as a civilization that most of us no longer depend on the planet for all of our needs. The majority of people do not consider the planet to be a renewable resource.

NATURE IS A BEAUTIFUL ENTITY AS WELL AS THREATENING TOO

Globalisation and Technological development have aggravated the deterioration of nature and its beauty. The setbacks prompted the society to focus on the matter. The advocates of Romantic culture were brought to limelight. Wordsworth, the one among the advocates, sees nature in the form of a girl reaping and singing. The song leaves a melodious and melancholic note in her heart and carries it for a long period of time. He gets quite moved but fails to understand the theme of the song. We can see the ecological culture in the poem, the law of nature's variety. There are different stages in the poem where the reaper appears. It is a symbol of representation nature beholds. You just passively observe things around you, suddenly, you are caught by some fabulous sights. Then you start engaging with them or say get inspired by them. Here, you may become a slave to nature, for you are ready to hear and obey nature at various commands. Then you begin to enjoy the hidden source of delight nature provides you. There is full harmony till you realise something is missing, a miss as good as a mile.

The unexpected miseries that come like floods, illness, and the deprivation of nature's provisions account for this missing factor. You pay heavily to know the truth that you must live in harmony with nature. "Behold her single in the field"(The Solitary Reaper, 1807) is a picture that admits you are away from the reaping girl. You are beholding the sight of the girl, but you don't hold her to live together. Nature is there in full bloom and charm. The problem is you go and take the blessings at your own whim and fancy to see that you get close to becoming empty-handed. However, the interdependence is realised through late. Despite all her exploitation, nature smiles at you like a mother who helps her fallen child to walk ahead.

In the poem written by Robert Frost, namely "Stopping by Woods on a Snowy Evening", the speaker rides a horse through the forest, and he stops to watch the snowfall. In fact, nature in the form of wood tempted him to stay. He realises that nature is beautiful as well as threatening. He is troubled with the thought of who owns the

forest. He then confirms that the owner lives in a village and the possibility of meeting him is a distant reality. Here, the harness sound from the horse reminds him that he has a long way to go back to the village. It is becoming dark, and have to hurry up. Man tries to tame nature, but he is misguided.

METAPHORICAL PURPOSES OF A CURATED NATURAL WORLD

Sugimura cites Marvell's pastoral poetry as an example of how a curated natural universe can be used to discuss metaphysical topics metaphorically (Sugimura 2011). Sugimura points out that in Marvell's poem *The Garden*, he uses Aristotelian traditions to consider intelligence and rationality by reflection in a (curated) natural environment, but that, unlike Aristotle, Marvell uses the example of a natural world to challenge, rather than prove, the supposition of a logical human interpretation (Sugimura 2011 p.247). In this abstract metaphysical approach, the reflection of existence in relation to a material world is arbitrary to the reflection of one's self. The natural universe in this pastoral environment is reduced to a metaphorical context for the study of human subjects. This plays a literal (as in georgic mode) and rhetorical role in the pastoral tradition of a tamed and cultivated naturally (as in the pastoral mode). Marvell takes inspiration from nature, like Virgil in his *Eclogues*, but still employs it thematically, as Sugimura points out (2011 p.248). Marvell resigns himself to a metaphorical nature immersion in the lineage that would later carry on the Romantic Movement. Sugimura shows by Mower to the glow-worms the absolute devastation reabsorption of purpose submits into a material world. Even though he considers a metaphoric concession to destiny and forgetfulness in the material world, Marvell justifies cognition, reason, and wisdom.

PROBE INTO THE REAL ISSUE

God created both nature and man. As a result, both are expected to have equal status. Man seeks material gain at all costs, so he conveniently forgets or ignores his mother, the Earth. He doesn't have the time to see nature in all of its forms, as Wordsworth did. He is oblivious to the lovely song, the cool breeze, and the melancholy of the unheard music. Furthermore, he acts as if he is oblivious to the responsibilities entrusted to him. Ecocriticism is still on the fringes of academia. Nature, however, plays a crucial role in understanding and analysing literature, depending on the text.

According to the dictionary, nature is "everything in the world that exists independently of people, such as plants and animals, earth and rocks, and weather." However, it is important to note that culture has a significant impact on nature and its understanding in order to analyse nature in its literary context. Recognize that the nature-culture distinction is not always absolute and clear cut when analysing the view of nature. There is nature, and there is culture, and there are states that participate in both. Barry defines the "outdoor environment" as "a series of adjoining and overlapping areas that progress from nature to culture." Different areas will be used to classify nature in its cultural context to answer the question of how nature is displayed within the storey and thus to draw a conclusion from these particular views of nature. Using Barry's classification, the view of nature in the storey "*The De Wets Come to Kloof Grange*" will be associated with three distinct areas in the following. The scenic sublime is the name given to the first region. Forests, valleys, and rivers are only a few examples. There's also region two, the farmland, which includes hills, lakes, and woodland, among other things. Zone three, the domestic picturesque, is where culture has the most influence. It refers to places like parks and gardens.

T. S. Eliot's "*The Waste Ground*," an exposé of a once-promising landscape turned desolate and bleak by humanity, was inspired by the First World War. In order to cure, ecologist Aldo Leopold formulated his "farm ethic" in the mid-century, asserting that choices concerning nature should be made religiously rather than politically or commercially. Edward Abbey, an environmentalist, chastised humanity for encroaching on the wilderness for its own convenience. Rachel Carson, a writer and scientist, warned about the long-term consequences of chemical pollution in her book *Silent Spring*. Beyond the purely literary, the Wachowski brothers' postmodern film trio *The Matrix* implores us to doubt the very reality of our supposed surroundings, and Al Gore's documentary *An Inconvenient Truth* has proven to be a potent ecocritical book. Although the exact future of natural literature is unknown, it is apparent that as global warming, overpopulation, and general environmental destruction proceed, themes of nature will become increasingly relevant not just in the literature we research but also for the world we live on.

NATURE AS A MYSTERIOUS FORCE OF THE UNIVERSE

Nature is one of the most strong and enigmatic powers in the world, and it has a significant impact on man. The world is made up of nature and spirit, according to philosophy. It has power over both living and non-living objects, both human and non-human, organic and inorganic, visible and invisible. It reigns supreme over the world, and man is unable to resist its influence; he is influenced by both nature and society. Nature is the purest and most original source of pleasure for man. In the delightful company of nature, he forgets about his

inevitable and depressing and sorrowful circumstances. It also shaped man's perception of attractiveness. It gives man divine joy as he is unable to go somewhere under the light. Despite true sorrows, a crazy joy flows through man while he is in the company of God. Any little change in the world in nature makes man happy. Around the same time, evolution encourages man to consider all of life's changes as a teacher. Man is still motivated by it. Nature plays an important part in setting the tone of a text in literature. The artist uses nature to show both humorous and sad elements of human life. Nature is one of the most important characters in the book, exerting a powerful influence on the plot. It aids in the disclosure of their inner and abstract thoughts, which are incomprehensible to the average reader. It is capable of repairing all shame and calamity in a man's life.

CONCLUSION

The motivation provided by the Romantic poet William Wordsworth and others is helpful to understand nature more rationally. Nature has a soul. A man should not, at any level, hurt it. If he does so, the punishment will be severe. Nature is the teacher and guide to man. He is supposed to learn his lessons, correct his mistakes and remain the protector and saviour of his dwelling. Ecocriticism helps to know the fact that man is mortal, but his thoughts and deeds are immortal. The poets investigate the truth to share the validity. They see or forecast what man realises later with regrets. Once you burn your own finger, that itself serves as a lesson to get rid of it and, of course, enlighten the next heirs of the planet, the Earth. The melancholic note in the reaper's song may be the composition of nature.

In fiction, nature serves as a symbol for creation. We see life when we see green and growing things. Spring ushers in an optimistic new season, similar to birth.

The desert is enormous, barren, strong, frightening, and massive. It can also be seen as a symbol for creation. Many that are familiar with the desert are aware of the hidden secrets. There, tough, strong creatures survive where poorer counterparts would perish. Strong humans and plants thrive in the desert.

The ocean often serves as a symbol for itself. Although, like the desert, it is immense and powerful—some would call it a vast watery desert—and if a human were caught in the midst of one, he or she would perish. However, the Ocean, also known as the Seven Seas, connects all of the dry land on the planet. The sea has long been a symbol of adventure, loss, and great wealth.

Natural life can be understood as a landscape whose ideal is that man governs it in Georgian and pastoral practises in harmony with cultural aesthetics and human intentions. This bureaucratic hierarchy is legitimised by conceptions of human domination in accordance with the presumed natural order. This carefully curated natural landscape is most frequently used as a blueprint for unknown and dynamic ideas' exploration and synthesis. Although pastoral and georgical types included the preference of the natural environment to be literally domesticated, they later became a metaphorical expression of abstract thought. This metaphoric representation of nature, as seen in the sense of history, falls somewhere between a primal, physical response in the domination and exploitation of the threatening but fruitful natural world and ecocritical views, which do not overlook the need to minimise its effect. At this intermediate point between the perception of nature and nature as a whole, in order to expound philosophical or philosophical thought, the metaphorical manifestations of the natural world are added. The application of ecocratic theory in contemporary and historical work offers an individual meeting ground for analysing the values and understanding of the evolving situation of humanity in the natural world from a broader analytical understanding of the transforming environmental views of humanity.

REFERENCES

Editors, Biography.com. "William Wordsworth Biography." *The Biography.com Website*. A&E Television Networks, 02 Apr. 2014. Web. 05 Jan. 2021. <https://www.biography.com/writer/william-wordsworth>

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester, UK: Manchester University Press, 1969. Print.

"Stopping by Woods on a Snowy Evening." *The Poetry of Robert Frost*. New York: Holt, Rinehart and Winston Inc., 1969.

Carson, Rachel, 1907-1964. *Silent Spring*. Boston: Houghton Mifflin, 2002.⁸

"Ode to the West Wind" by Robert Frost

"The Waste Land" by T.S Eliot

Mentz, S 2012, 'After Sustainability' in MLA Journals: PMLA, Vol 127, No.3, May 2012 pp.586-592 DOI: 10.1632/pmla.2012.127.3.586, Accessed 09.04.2015

Sugimura, N. K 2011 'Marvell's Mind and the Glow-Worms of Extinction' in Review of English Studies: The Leading Journal of English Literature and the English Language, 2011 Apr, Vol.62 (254), Oxford Journals, pp.241-260, Accessed 09.04.2015